

**THE SUBTITLES OF *H. DABBOUR*: A TRANSLATIONAL  
DILEMMA**

A THESIS IN TRANSLATION AND INTERPRETING  
(ENGLISH/ARABIC/ENGLISH)

By

HAYYAN HAMED A. ALROSAN  
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## Approval Signatures

We, the undersigned, approve the Master's Thesis of [Hayyan Hamed A. Al-Rosan]

Thesis Title: The Subtitles of *H. Dabbour*: A Translational Dilemma

| <b>Signature</b>   | <b>Date of signature</b><br>(dd/mm/yyyy) |
|--|--|
| _____<br>Ahmed Ali<br>Dr.<br>Thesis Advisor                        | _____                                    |
| _____<br>Basil Hatim<br>Professor.<br>Thesis Committee Member      | _____                                    |
| _____<br>Said Faiq<br>Professor.<br>Thesis Committee Member        | _____                                    |
| _____<br>Prof. Ronak Husni<br>Department Head                      | _____                                    |
| _____<br>Dr. Pia Anderson<br>Graduate Program Director, MATI       | _____                                    |
| _____<br>Dr. Mark Rush<br>Dean of the College of Arts and Sciences | _____                                    |
| _____<br>Dr. Khaled Assaleh<br>Director of Graduate Studies        | _____                                    |

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# **Dedication**

For my Mother and Father

## Abstract

Nowadays, with the presence of the Internet and evolution of the mass media, the world has become a global village, which has made the role of translation vital and indispensable in bridging gaps in communication. Films are often one of the media which people turn to in order to understand other cultures and societies. Consequently, audiovisual translation, particularly subtitling, plays a significant role in bridging the communicative cultural gap between nations. Nevertheless, only a few Arabic films have been subtitled into English and not a great deal of attention has been paid to them. The main purpose of this thesis is to investigate how the Arab culture as manifested in the film of *H. Dabbour* is represented in the English subtitling and examine whether this English subtitling does justice to the source language cultural elements in terms of accuracy and effectivity. The thesis sheds light on such cultural elements as idioms, metaphors, collocations, cultural references, proper names and word play. Moreover, more appropriate translations are proposed when possible to replace non-optimally translated words or expressions. In conclusion, the data analysis shows lack of observance of the context when translating cultural bounds and/or determining which strategy to use.

**Search Terms: H. Dabbour, culture, audiovisual translation, AVT, subtitling.**

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## Al-Laithy's Transliteration System

To simplify the pronunciation of Arabic terms, Al-Laithy's (1998) transliteration system is employed throughout this thesis.

**Table 1: Transliteration Table**

|                            |   |                  |                     |                 |    |     |   |
|----------------------------|---|------------------|---------------------|-----------------|----|-----|---|
| ء                          | ع   | د                | d                   | ط               | t  | م   | m |
|                            | postscript  |                  |                     |                 |    |     |   |
| ا                          | a   | ذ                | z                   | ظ               | ž  | ن   | n |
| ب                          | b   | ر                | r                   | ع               | ε  | هـ  | h |
| ت                          | t   | ز                | z                   | غ               | g̣ | و   | w |
| ث                          | ḥ   | س                | s                   | ف               | f  | ي   | y |
| ج                          | J   | ش                | š                   | ق               | q  | -̣- | a |
| ح                          | ḥ   | ص                | ṣ                   | ك               | k  | -̣- | i |
| خ                          | ḳ   | ض                | ḏ                   | ل               | l  | -̣- | u |
| ج<br>الجيم المصرية المعطشة |   |                  | g                   |                 |    |     |   |
|                            |   | للمد بالفتح<br>ā | للمد<br>بالكسر<br>ī | للمد بالضم<br>ū |    |     |   |
| ال                         | سواء كانت شمسية أو قمرية تكتب هكذا<br>دائماً (al) |                  |                     |                 |    |     |   |

## 1. Introduction

There is no doubt that in recent years there has been a great surge of interest in audiovisual translation (AVT) such as dubbing, subtitling, surtitling, and voice-overs. It is indeed the era of mass communication where the viewers of the globe “demand the right to share the latest text, be it film, song, or book simultaneously across cultures” (Bassnett, 1996; as cited in Davies, 2004:67). However, subtitling is different from other types of AVT, where the image and the verbal code are transferred into the written code, and preserve the authenticity of the source language (SL). Grammar and vocabulary alone do not suffice to deliver good subtitles, however; rather it requires an intimate knowledge of the background of the target language (TL) culture.

AVT problems, especially subtitling, from Arabic into English have not attracted much attention on the part of researchers, and in fact one could say they have been somewhat neglected. Thawabteh (2011:3), for example, states that “the situation seems to be awkward in the Arab World, for studies on AVT are still thin and unsatisfactory”.

It is well-known that English and Arabic stem from radically different language families. Hence, each language has its own idiosyncrasies, cultural references, and internal language system. Due to these differences some obvious hurdles may arise in translation. Many native Arabic translators, for example, find it challenging to translate from their mother tongue into the English TL but not vice versa, because they are not familiar or well-acquainted with the cultural and linguistic characteristics of the TL. Consequently, they may render a too literal translation, thus resulting in a translation incomprehensible to the target audience. Nevertheless, the two languages may share some semantic, cultural, and syntactic aspects between them, which place other translational impediments in the would-be subtitler’s path, as the translator may think if s/he translates an expression literally it will be wrongly rendered and will not make sense to the target audience. Subtitling is rather like navigation where the driver is the subtitler, the passengers are the audience, and the subtitles are the map. If the subtitles are free of any detours then they will take the audience to the required destination without any insurmountable (that is, incomprehensible) obstacles.

Some may undervalue subtitling and not consider it a ‘proper’ translation. On this point, Pommier (1988) asserts, “it has to be understood that the subtitled text is not a proper translation, but rather a simple adaptation that preserves the general meaning of the original” (as cited in Díaz-Cintas, 2007:9). On the contrary, it can be argued that subtitling is in fact harder than translation itself and requires no small measure of skill and knowledge to achieve the communicative purpose of the ST in the TL, as the subtitler needs to adapt the subtitles to meet the constraints of time and space. From this perspective, the subtitlers become the masters and the words their servants.

The aim of this thesis is to investigate whether English subtitling does justice to the SL culture in terms of accuracy and faithfulness, and the cultural difficulties of subtitling faced when translating a film from Arabic into English, such as idioms, metaphors, collocations, cultural references, proper names and word play. Moreover, the thesis examines the translational strategies adopted by the subtitler in tackling those items to ensure that they have aided in fulfilling the actual message and purpose of the ST in the target culture.

Here, in the introduction, we outline the various chapters of the thesis and emphasize that subtitling can play an important role in enhancing the exchange of culture between nations. Moreover, we submit that subtitling should not be underestimated as it requires skill, training, and knowledge.

Chapter two, the literature review, sheds light on the types of AVT and their definitions, a detailed description of subtitling, the process of subtitling, and constraints of subtitling. Furthermore, this chapter draws attention to the importance of semiotics and pragmatics in the field of subtitling.

Chapter three covers some well-discussed theories of translation, in addition to the issue of equivalence from the cultural perspective such as Nida's formal and dynamic equivalence, Vinay and Darbelnet's direct and oblique translation, Newmark's semantic and communicative translation, domestication and foreignization, and Skopos theory. Moreover, this chapter attempts to define culture and presents translational strategies which may aid in tackling cultural problems that a translator may encounter when subtitling a film. The strategies are promoted by examples in order to clarify them.

In chapter four, data analysis and findings, we examine the rendering of culture in the subtitles of the film of *H. Dabbour*. The examples that have been

chosen for the purpose of the analysis cover idioms, metaphors, collocation, cultural references, proper names and wordplay. The examples have been elucidated and investigated to see if the English subtitling does justice to the SL culture in terms of accuracy and effectivity. The examples of each cultural item are tabulated to ease the process of the analysis. Alternative translations are sometimes attempted in relation to the cultural expressions or lexical items that are arguably erroneously translated by the subtitler.

Chapter five, the conclusion, proposes that context is the main factor which determines what strategy is to be used when translating cultural bounds, therefore being aware of more than one translation strategy gives more options as to how best to translate the ST. Furthermore, the absence of the verification stage and specific subtitling guidelines produce inconsistent and incoherent subtitles. Thus far, subtitling from Arabic into English has been rarely discussed and perhaps even relatively neglected by researchers, therefore it is recommended that further research in the Arab world be conducted to tackle the translational difficulties a subtitler may encounter when translating from Arab culture into a target culture. It is hoped that this research may increase the degree of awareness among film subtitlers towards the cultural values in the subtitling process and, hopefully, to be a starting point in considering the fact that high-fidelity subtitled Arabic films would be one of the gates through which culture could be exchanged between the Arab World and the West.

## 2. Review of the Literature

### 2.1 Translation at a Glance

Historically speaking, translation from one language to another has been considered as one of the most significant tools of intercultural-communication between nations (i.e., politically, educationally, economically and religiously). The Rosetta Stone (196 BC) is a living example of how translation played an important role in bridging the gap of communication between ancient nations. The basalt stone held a royal decree issued by priests to honor Pharaoh Ptolemy V Epiphanes' good deeds. The inscribed decree is carved in three languages: a) Egyptian hieroglyphs (sacred), which was used in writing religious texts, b) Demotic, which was used in writing business, legal and government documents, and c) Ancient Greek, which was the language of the Ionians (Ray, 2008:170).

According to Klein's Comprehensive Etymological Dictionary of the English Language, the term 'translate' is derived from the Latin word 'trānlātus' (meaning carried over). Trānlātus consists of two terms: trāns (cross or over) and lātus (carry) and it is the past participle of the Latin irregular verb 'trānsferre', which means 'carry over' (Klein, 1971:777).

Simply put, from the above definition translation means to transfer or convey the intended meaning of one language (SL), as close as possible into another language (TL). The term translation is viewed as both a product (written or verbal text of the TL produced by the translator, subtitler or dubber), and/or a process (the course of action and the procedures adopted by the translator to produce the target text (TT), and can also be used to refer to the field itself. The *Dictionary of Translation Studies* (Shuttleworth & Cowie, 1997; as cited in Hatim & Munday, 2004:3-4) clarifies the difference between *product* and *process* as follows (emphasis in the original):

**Translation** An incredibly broad notion which can be understood in many different ways. For example, one may talk of translation as a **process** or a **product**, and identify such sub-types as literary translation, technical translation, **subtitling** and **machine translation**; moreover, while more typically it just refers to the transfer of written texts, the term sometimes also includes **interpreting**.

It is clear, then, that the notion of translation is wide and intricate, owing to the many types of activity that fall under the umbrella term of translation. Two

points can be gleaned from this definition: 1) translation is not confined to the typical written texts (literary and technical translation) as some may assume, and that subtitling is viewed here as type of translation; and 2) people confuse the term interpreting (oral translation) with translation (written translation) and use them interchangeably, as can be seen in the last line of the definition above (Hatim & Munday, 2004:4). The British translation theorist Peter Newmark says that “the term 'translation' is confined to the written, and the term 'interpretation' to the spoken language (Newmark, 1991:35).

Newmark (1991:35) refers to translation as “a cover term that comprises any method of transfer, oral and written, from writing to speech, from speech to writing, of a message from one language to another”. Similarly, in his editorial work, *Translation: Application and Research*, Richard W. Brislin (Brislin, 1976:1) defines translation as:

The transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies *or do not have such* standardization; or whether one or both languages is [*sic*] based on signs, as with sign languages of the deaf.

If the term *translation* is to be defined as one word, that word would be *meaning*, this is because translation is all about meaning (the reproduction of ideas in the TL whilst preserving the meaning of the SL). However, “the term 'meaning' is elastic and indeterminate, especially when applied to a whole text” (Dickins, Hervey & Higgins, 2002:52). The Jordanian linguists Farghal and Shunnaq (1999:2) look at translation as “a project for transferring meaning from one language to another”. This definition focuses on two terms, *transfer* and *meaning*. The former is concerned with the intralingual communication and the latter deals with capturing or conveying the meaning in interlingual communication. They stress that the translator is to distinguish between the denotative (dictionary meaning of the word), which is also referred to as *literal, cognitive or propositional meaning* (Dickins et al., 2002:52), and the connotative lexical items (the implied or hidden meaning of the word) in order to capture the intended meaning accurately (Farghal & Shunnaq, 1999:106). For instance, a person may say, “*This person is a Gemini*”, and a translator may render the lexical item *Gemini* denotatively as *burJ alJaw zā* برج الجوزاء, *Gemini*

however may also hold a derogative connotation and be rendered as *zūwaJhān* ذو وجهان (viz., two-faced), in other words, a hypocrite.

**2.1.1 Typology of translation.** The structuralist Roman Jakobson (1959/2004; as cited in Munday, 2008:5) segregates translation into three main types:

1. Intralingual translation (rewording): to translate within the same language, for example, any Arabic dialect (i.e., Jordanian, Egyptian, Moroccan, etc.) to Modern standard Arabic (MSA) or vice versa. For example, *šū biddak?* شو بذك؟ (Jordanian dialect) and *εāwiz ih?* علوز إيه؟ (Egyptian dialect) – Both meaning *What do you want?* – can be rendered as *māzā turīd* ماذا تريد (MSA).

2. Interlingual translation (translation proper): to translate from one language to another (i.e., Arabic into English and vice versa).

3. Intersemiotic translation (transmutation): to translate a medium into another. This can be seen in translating a portrait into a song or a novel into an opera, etc. For example, the *Da Vinci Code* was in this sense translated from a popular novel into a blockbuster film, and *The Phantom of the Opera* from a classic (French) novel into a modern English-language musical.

Non-linguistically speaking, the third classification is subconsciously used as a system of communication by the layman in various routine everyday activities. For example, the traffic light consists of three colors: red, amber and green. The red light is of course interpreted as *stop*, amber as *slow*, and green as *go* (Dickins et al., 2002:7-8). And the now-ubiquitous dustbin icon, for example, that appears on computer monitors and Apple iPhone screens when an image is displayed can be automatically understood as *delete*. Dickins et al. state (2002:8), “to this extent, everyone is a translator of a sort”.

## 2.2 Audiovisual Translation

Díaz-Cintas (2010a) defines the term AVT as a “translational practice that works with source texts that combine two communication channels, audio and visual, and in this sense it stands in contradistinction with written translation or interpreting”.

AVT is one of the more contentious terms in the field of translation, since it is “one of several overlapping umbrella terms that include ‘media translation’, ‘multimedia translation’, ‘multimodal translation’ and ‘screen translation’” (Chiaro, 2009:141). Film translation has been used to refer to cinema, however, further studies have argued that TV and videos should also be incorporated, since the inception of the

term AVT (Díaz-Cintas, 2003:194). Screen translation is also used to refer to film translation or AVT (Díaz-Cintas, 2003:194; Karamitroglou, 2000:1), and this term – also referred to as “versioning” (Gambier, 2009; as cited in Pedersen, 2010:5) – is intended to denote “all products distributed via a screen, be it a television, cinema, or computer screen” (Díaz-Cintas, 2003:194). Multimedia translation is a new concept, which denotes the transmission of message through numerous media and channels. It is chiefly involved in localization of videogames, software, Internet websites, etc. (Díaz-Cintas, 2003:194). Since multimedia translation is chiefly confined to localization, it should thus be viewed separately from AVT (Gambier, 2009:56). Media translation refers to any translated material that is broadcast via mass-media. Gambier (2009:56) views it as “transediting global news”. This term can be confusing as it may refer to the journalistic translation, including magazines, thus the visual and acoustic modes are absent, and therefore this label must be excluded.

In this research, unless otherwise stated, the term AVT and screen translation are used interchangeably to refer to DVD films, cinema and TV.

**2.2.1 Types of AVT.** Gambier (2009:42-47) identifies two types of AVT: a) dominant types, and b) challenging types. The former consists of eight types of AVT, and the latter encompasses five different kinds.

Dominant types are as follows:

1. Interlingual subtitling or open caption: This can be defined as “a type of language transfer in which the translation, that is the subtitles, do not replace the original Source Text (ST), but rather, both are present in synchrony in the subtitled version” (Georgakopoulou, 2009:21). Gambier (2009:42) notes that bilingual subtitling (two subtitles in two different languages coexisting together at the bottom of the screen) is included within this type. It is available for both the deaf and those of impaired hearing.

2. Dubbing: Díaz-Cintas (2003:195) defines dubbing as the replacement of the “original soundtrack containing the actors’ dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors’ lip movements are more or less synchronized”. On the other hand, Gambier (2009:42) holds the view that dubbing is not limited to the definition of lip-synchronization because some scenes in a film, especially in cartoon films, are shot from a distance or in profile, and therefore this part of the actor’s body does not appear on screen.

3. Consecutive interpreting: this type is either conducted “*live*, on the radio, for instance, when a politician, a sportsman, or a singer is interviewed; *pre-recorded* (close to voice over), and *link up*, for long-distance communication” (Gambier 2009:43, emphasis in the original).

4. Simultaneous interpreting: This is used in media interpreting, for example, in live debate shows or real-time interviews (ibid.). He also adds “sign language interpreting” can also be incorporated within this type of AVT.

5. Voice-over (half dubbing): This type is similar to dubbing, however, the source voice is reduced significantly but not fully removed, and the target voice is fused into the film to conceal the source voice. Sometimes the source dialog can be heard along the target voice, hence the moniker ‘half dubbing’. This type “occurs when a documentary or an interview is translated/adapted and broadcast approximately in synchrony by a journalist or an actor” (ibid.).

6. Free commentary: In this type the translation is “an adaptation for a new audience, with additions, omissions, clarifications and comments. Synchronization is achieved with on-screen images rather than with the soundtrack” (ibid.). Here the translator is not strictly adhering to the source dialog, but rather restructures the target dialog in a way that suits the target culture. This type is adopted in children’s programs, videos in business fairs, documentaries, etc. (Gambier 2009:43).

7. Simultaneous or sight translation: The translation is delivered orally by reading “from a script or another set of subtitles already available in a foreign language (pivot language) or from a dialogue list. It is used during film festivals and in film archives” (ibid.).

8. Multilingual production: This refers to remaking the same film in different languages. Gambier (2009:43-44) defines the term *remake* as “a recontextualization of a film in accordance with the values, ideology and narrative conventions of the new target culture”.

Karamitroglou (2000:5), however, uses the term “revoicing” to refer to dubbing, narration and free commentary since the shift in these three types of AVT is performed in the same mode (voice-voice).

As for the challenging types, they are as follows:

1. Scenario/script translation: Cattrysse and Gambier (2008:42) explain that the translation format of a film script depends on the people who will read the script, either the “producer” or the “investing companies”. It can be clearly understood that

this type is not designated for the layperson to read. At the beginning the synopsis and the plot of the film are translated. If the script is compiled to be read by the producer then the function of the translated synopsis must be “technical” – that is, be “used to structure the writing process of the scriptwriter” (ibid.:43) – so the final script will be used by the actors. On the other hand, if the script targets potential investors the function of the translated synopsis must then be “promotional”. In other words, it must be translated in such a way so as to entice the prospective investors to fund the film (ibid.).

2. Intralingual subtitling (or closed caption): This type is allocated for the profoundly deaf and the hearing impaired, and can also be used by immigrants (i.e., as in Australia, Canada, and the UK) to improve their English (Gambier, 2009:44). According to the World Health Organization’s (2010) statistics for the year 2005, there are “about 270 million people in the world” who suffer from hearing impairments, 80% of which are found in developing countries.

3. Live or real-time subtitling: This is used in different types of interviews, is less costly and faster than normal subtitling, but one needs thorough knowledge of the equipment used due to pressing time-constraints. With this type, the audience should have some background knowledge relevant to the program they are watching, for example, Bill Clinton’s hearings before the Supreme Court in 1998 (ibid.: 45-46). This method is also known as “respeaking” (ibid.:46).

4. Surtitling: This type is used in operas and on theatrical stages. The surtitles and also commonly referred to as “supertitles” (Díaz-Cintas & Remael, 2007:25). They are “placed above a theatre/opera stage or in the back of the seats, and displayed non-stop (i.e. without interruption) throughout a performance” (Gambier, 2009:46). In other words, “they are the translation of the words being sung, if the opera is sung in another language” (Díaz-Cintas & Remael, 2007:25).

5. Audio description: This type is principally designed for the blind and visually impaired. Here the translation is recited (narrated) by a prerecorded real human voice describing every salient detail of what is happening on the screen. The description may include actions, body language, facial expressions, even the costumes worn by actors, etc. (Gambier, 2009:46). The narration (translated dialog) “is added to the sound track of the dubbing of the dialogue with no interference from sound and music effects” (ibid.). Audio description is viewed as “a kind of **double dubbing**”

(ibid., emphasis in the original). This type can be found in museums and art exhibitions.

**2.2.2 The purpose of AVT.** After explaining the types of AVT, it is of paramount importance to identify the purpose of AVT. The purposes enumerated below are adapted according to Newmark's (1991:43-45) proposed purposes of translation. They are as follows:

1. Humanistic (political): By understanding one another, translation helps in establishing peace among nations and enables an element of harmony among different peoples of the world (Newmark, 1991:43). Simultaneous interpreting and live subtitling play a crucial role in strengthening the bonds between countries. Therefore, the translator should strive to be as neutral as possible and not be influenced by his own (perhaps subconscious and unexamined) opinions, beliefs, preferences, and prejudices. For example, the word 'collaboration' can be translated as *taeāwun* تعاون which means *cooperation* (thus with a distinctly positive connotation) or as *tawāṭū* تواطؤ which means *collusion* (with the obvious negative undertone). The former is rendered neutrally, so in this case the translator is "monitoring" (Farghal & Shunnaq, 1999:116), and the later is rendered subjectively, thus the translator is this case "managing" (ibid.).

2. Technological: Translation helps in disseminating various types of knowledge, both scientific and otherwise, throughout the world, for the prosperity of nations and "to provide objects necessary for human sustenance and comfort" (Newmark, 1991:43). At present, AVT has become indispensable in propagating technology and information around the world, especially with the existence of the mass-media and the Internet. Díaz-Cintas (2010b:105) states that "the marriage of technology and (audiovisual) translation has been a fruitful one in a relatively short period of time".

3. Cultural: Bridging the gap of intercultural communication helps in establishing mutual respect between nations and helps alleviate possible misunderstandings. Newmark (1991:44) stresses the point that the translator must consider the culture of the TT before translating the source text (ST), as some cultural references may be acceptable and/or hold a positive meaning in the SL, but may be considered derogatory and perhaps even morally offensive in the TL, or vice versa. For example, *εāmil alnažāfah* عامل النظافة can be translated as *dustman*, *cleaning worker* and *refuse collector*. In Japan, however, this translation would be wholly

unacceptable and would be viewed contemptuously as it debases the value of the human being performing that role in society. Instead, the euphemized expression *sanitary engineer* is preferable when referring to such a profession. By understanding other cultures we learn more about “respecting their strengths, implicitly exposing their weaknesses” (Newmark, 1991:44). There are many channels that only broadcast subtitled or dubbed documentary films such as *National Geographic*, from which people can learn about other cultures.

In the same vein, Hewson and Jacky (1991:25) assert that the purpose of intercultural translation is:

To develop cross-cultural constructions while at the same time bridging and underlining the differences. Intercultural translation has been presented as an operator [factor] of coherence; Intercultural translation is the indispensable operator [factor] of differentiation.

4. Artistic: Newmark (1991:44) refers here to the translation of world’s most influential books (i.e., drama, fiction, religion, philosophy, history, etc.), as books help in entertaining readers and enriching their general knowledge. Similarly, AVT plays an important role in subtitling, dubbing and voice-over of films and programs in various genres (fiction, thrillers, historical, etc.) to entertain the audience.

5. Pedagogical (Educational): Translation is considered one of the fundamental learning strategies used in foreign language acquisition (ibid.). Both voice-over and to some extent subtitling can play an educational role by helping people to acquire a foreign language.

### **2.3 Types of Screenplay**

Díaz-Cintas and Remael (2007:47) accentuate the importance of screenplays for subtitlers inasmuch as “they are the source of the narrative structure of the film, and second because they are documents subtitlers can resort to when dialogue list is applied”. There are several types of screenplays (scripts) in the filmmaking industry, and it is essential that the audiovisual translators know the difference between each type before they start translating, as some scenes may have been modified beforehand, “deleted or abridged in the film, the characters’ names, place names and other cultural references may be wrongly spelt in the written text” (Remael, 2008:59). Bartrina (2004:158) demarcates screenplays as follows:

1. Initial screenplay (draft script): Prior to creating any film.

2. Pre-production screenplay (shooting script): This script is an annotated detailed version of the initial screenplay. It is invariably modified by the film director to become more conducive for film shooting (Mamer, 2009:61).

3. Postproduction screenplay: The final script of the film, with a transcription of action and dialog that are identified by a time-code, as shown in Figure 1. In other words, “your film on paper, shot by shot, word by word” (Huyton, 2011). Diefenbach (2008:6) defines the postproduction process as “the editing stage” where music, visual and sound effects are added in order to match the images. He adds “sometimes audio needs to be rerecorded if it wasn't captured clearly on location” (ibid). The audiovisual translator should be especially interested in this type, as it is specified for dubbing or subtitling.

4. Translated script: This is a time-coded script which is to be used for the film’s subtitles. Remael (2008:58) distinguishes between two types of screenplays (scripts): a) virtual screenplay and b) physical screenplay. The latter is the written script of the film, whether it is a pre-production screenplay or a postproduction screenplay. Simply put, the film is still on paper. As for the former type, it is the film itself where the written text is “rendered by visual means (scenography, acting, editing) and aural means (sounds, music, dialogue)” (ibid.). She also adds that these two types play an important role “in the didactics of subtitling at university level” as they provide subtitlers with a better understanding of the field (ibid.). Virtual screenplay can be looked at as intersemiotic translation.

Remael (2008:59) claims that the availability of a postproduction script helps in improving the quality of translation, and it becomes an easier task as cultural references may be explained in some dialog lists. In addition, the audiovisual translator will focus on spotting and translation instead of squandering a great deal of time listening to the film to ascertain what the film’s characters say, which may be a cumbersome task if, as is often the case nowadays, the film contains many colloquialisms and regional or dialectal ‘slang’ (ibid.). For example, in the film dialog script of *H. Dabbour* (see appendix A, serial 369), the policeman says to H. Dabbour *alrrukas wa bitātak ya zarīf iklas* الرخص وبتاقتك يا ظريف إخلص (literally meaning, *licenses and your ID, funny guy, finish*). The word *iklas* إخلص, means *hurry up* or *quickly*, however, while watching the film the word sounds similar to the word *ikras* إخرس, which means *shut up*. I presume the script has been provided to the subtitler, if

not, the subtitler could have confused the word *hurry up* with *shut up*, and this could have lead to mistranslation.

However, postproduction screenplays must not be taken for granted as many contain mistakes, for example, the ST of the dialog script in the serial (see appendix A, serial 1805) *fī nisbit 64 min šarikit Dabbūr allaeīn* اللعين من شركة دَبُور الـ64 في نسبة, which means, *64 percent of the damned Dabbour company*, when, in fact, Latifa states *65 percent*. This also demonstrates that the subtitler has watched the film and has detected the mistake in the dialog script, and has thus s/he subtitled it as *65 percent* according to what s/he has heard, and wisely perhaps, not according to what s/he has read. Therefore, the subtitlers must always watch the film while subtitling even if they have the script of the film at hand. Remael (2008:59) stresses the point that scripts can be very handy “with the proviso of keeping in mind that the script is not the film”.

| Timecode    | Shot-logs   | Timecode    | Dialogue   | Music Cues                           |
|-------------|---|-------------|--|--------------------------------------|
| 10:00:00:00 | <b>TITLE:</b><br>JUST A GAME OF TWO HALVES?   |             |  | IN<br><b>Music 1</b><br>10:00:00:00  |
| 10:00:05:12 | Sean Harrows and Maggie Dow sitting down in library analysing old documents   | 10:00:05:12 | <b>NARRATOR</b><br>FOOTBALL HASN'T ALWAYS BEEN ABOUT HUGE TRANSFER FEES AND INTERNATIONAL ACCLAIM. AS THESE DOCUMENTS WILL BEGIN TO SHOW, THERE WAS A TIME WHEN FOOTBALL WAS ABOUT SOMETHING MUCH MORE SINISTER, SOMETHING FEW PEOPLE HAVE EVER DARED REVEAL. UNTIL NOW... |                                      |
| 10:00:12:06 | CU document:<br><br>PAN R across text to settle on one particular sentence. Z/I to read:<br><br>THE SECRET CODE OF FOOTBALL |             |  |                                      |
| 10:00:22:09 | <b>INTERVIEW:</b><br><br>Sean Harrows<br><br>10:00:24:00<br><b>CAPTION:</b><br>Sean Harrows                                 | 10:00:22:12 | <b>Sean Harrows</b><br>I used to play every Saturday morning, even in the snow and driving rain. I loved it. I looked forward to it all week. I simply wanted to play like my heroes played: you know, people like Stanley Matthews and Bobby Charlton.                    | OUT<br><b>Music 1</b><br>10:00:23:00 |

**Figure 1. Example of Postproduction Script<sup>1</sup>**

<sup>1</sup> This figure is obtained from <http://www.take1.tv/assets/files/tx4.gif>.

## 2.4 Subtitling or Dubbing?

Which is better, subtitling or dubbing? It is something of a chicken-and-egg problem and has been the primary source of some contentious (if not acrimonious) debate for the last few decades. For instance, the Danish screen translation scholar Henrik Gottlieb (1997:310) states that at one point in time subtitling was viewed as “a nuisance or a necessary evil”. Minchinton (1993) belittles the term subtitle and says “sub-title is an old literary term for a subordinate or additional title of a literary work” (as cited in Karamitroglou, 2000:10). Giannetti (2002:242) states that, “Nobody likes to “read” a movie” (emphasis in the original) and also argues that subtitles “are distracting and can absorb much of a viewer's energy” (ibid.). Zhao Huayong (2000; as cited in Fang, 2010:60) labels dubbing as the “art to restore the broken arms of Venus”. Conversely, Mazid (2007:28) labels dubbing as “a form of “ventriloquism,” where the issues of “authenticity and originality” become meaningless” (emphasis in the original). Hasbrouck (2010:xvii) strongly criticizes films that are dubbed into English by saying “why would you want to take a film’s dialogue and hammer it into English? It steals the fun. It robs the audience of the actors’ performance. It is truly a crime”. Many AVT scholars agree that subtitling establishes the authenticity of foreign films in a way dubbing simply cannot achieve.

Nordic countries, for example, are staunchly favor subtitling, as well as “Greece, Cyprus and Portugal in southern Europe, and Wales, the Netherlands” (Caimi, 2009:246). On the other hand, France, Italy, Germany and Spain (Tveit, 2009:85) are considered dubbing countries, also “referred to as FIGS group” (Betz, 2009:90). Small multilingual countries like Switzerland and Austria are disposed “to share their neighbor’s pro-dubbing habits” (Gottlieb, 1997:310). As for the Arab countries, they tend to subtitle, though it has been noticed in the last few years that some of the popular satellite film channels, such as MBC MAX, MBC, etc., may be showing signs of a shift from subtitling to dubbing (Cherian, 2009). For example, *Troy*, *Lord of the Rings* and *Braveheart* have been dubbed from English into Arabic (ibid.). Some people, especially the youth, have reacted negatively to the idea of dubbing western films into Arabic and have found the practice annoying. Indeed, they have even created groups on Facebook against dubbing, such as the aptly-titled *No for dubbing*. On the other hand, Arabic-dubbed Turkish series such as *Nūr wa Muḥannad* نور ومهند (meaning Noor and Muhanad) have become extremely popular. Owing to this success, a new satellite channel, *Fox*, has begun which only broadcasts Arabic-

dubbed series. Interestingly, gender may have a role to play here. It has been noticed, for example, that women in the Arab world have tended to be in favor of dubbed-series. In a speech he gave at the 2nd New Arab Woman Forum (NAWF) in 2008 in Beirut, Mazen Hayek Group Director of Marketing, PR and Commercial Affairs at MBC Group, stated that the final episodes of Noor & Muhanad had been watched by:

85 million viewers above 15 years of age in the Middle East and North Africa region, out of whom 50 million were female, A [sic] number that equals more than half of the adult female population in the Arab world (“Beirut hosts The 2nd New Arab Woman Forum (NAWF),” 2008).

Karamitrogluo (2000:256) agrees with this point of view, and presumes that dubbing is appropriate in terms of “women’s domestic social role (taking care of household activities while watching TV)”. Overall, the favorability of choosing an AVT process over any other is primarily determined according to the preferences of the audience(s) and the culture in which they live. Pedersen (2011:8) believes that “money, medium [cinema and TV], politics, genre and tradition” also determine the favorability of the particular AVT. Karamitrogluo (2000:255) concludes that “technical, financial or socio-cultural constrains” affect the act of choosing between dubbing or subtitling for cinema, television or video. He clarifies the technical constraint as “the lack of the technical equipment” (ibid.:256).

Politically speaking, dubbing can be discerned as “an assertion of the supremacy of the national language and its unchallenged political, economic and cultural power within the nation's boundaries” (Danan, 1991; as cited in Weissbrod, 2010:118)

Moreover, both methods are subject to technical translational restrictions. Dubbing, for example, is conditioned by “phonetic and character synchrony” (Gutiérrez-Lanza, 1997:36), while on the other hand, subtitling is restricted “by the synchrony of time and the spatial and content synchrony” (ibid.). To clarify this, Mayoral, Kelly and Gallardo (1988) provide the following classification of synchrony:

- Synchrony of time*: agreement in time of different signals which communicate a unit of information.
- Spatial synchrony*: the signals occupy neither more nor less space than that which corresponds to them.
- Content synchrony*: the meanings transmitted by different signals contradict neither each other nor the whole message.

-*Phonetic synchrony*: synchrony of sound signals of spoken dialogue with the visible speech movements on the screen.

-*Character synchrony*: the harmony between the image of the character and his or her voice and words. (as cited in Gutiérrez-Lanza, 36:1997, emphasis in the original)

Subtitling or dubbing are intricate methods of AVT and have their own specific advantages and drawbacks. Alalami (2011:20), after making a thorough comparison between dubbing and subtitling, concludes that:

It is not a question of whether to dub or to subtitle and which is better. Translators are always facing the vexing question of which is better, subtitling or dubbing? However, the real question is whether the dubbing or the subtitling is serving the intended meaning of the source text accurately, if it is up to par, and how the translation is perceived.

## 2.5 Subtitling

Screen (2008) – a British subtitling company – defines subtitling as “a process by which lines of text (called subtitles or captions) are added to video material and timed to match the spoken dialogue”. According to this definition, the texts or the lines that appear at the bottom of the screen are called *subtitles* or *captions*, however, the renowned Swedish subtitler Jan Ivarsson (2003) calls attention to the fact that the term “caption” is usually used in America to refer to “subtitles for the hard of hearing”. Díaz-Cintas & Remael (2007:8) provide a more detailed definition of subtitling in their book, *Audiovisual Translation: Subtitling*. They define subtitling as

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

Furthermore, Gottlieb (1992:162) notes that subtitling can be labeled as “(1) written, (2) additive, (3) immediate, (4) synchronous and (5) polymedial translation”. These labels are explained as follows:

a) Written: The final translation is delivered in a written manner to the audience.

b) Additive: The subtitles are added or embedded to the film without ridding the source of verbal items, and is contrary to books where ST is not added alongside the TT.

c) Immediate: The subtitles must be read immediately by the audience, because the audience does not have the privilege of being able to stop the filmic material and reread the subtitles again to apprehend what has been said, as opposed to books “where the receptor – reading a book, for instance – controls both time and duration for reception” (Gottlieb, 1994:270). He (1994:270) also adds that “delayed translations” (i.e., simultaneous interpreting) are considered immediate as well. It is referred to as delayed because the SL precedes the interpretation (ibid.).

d) Synchronous: The subtitles and the source dialog are passed concurrently to the audience and, as such, this is different from simultaneous interpreting. In other words, the receptor can read the subtitles and listen to the original dialog at the same time.

e) Polymedial: In order to deliver the intended meaning of the source dialog a minimum of two channels (i.e., visual & auditory) are required.

However, point (c) can be applied to cinema and TV, because at the present time with the existence of DVD players and specific satellite decoders the user can control the time and the duration of receiving the subtitles through simply pausing the film or rewinding the filmic material to reread the subtitles again.

**2.5.1 What makes subtitling unique?** Subtitling enjoys many features which make it different from other types of AVT. They are explained as follows:

1. Subtitles play a vital role in delivering the meaning of the film. Alabbasi (2009:181) notes that subtitles help the audience to have a good understanding of the story content of the films (the plot), but to achieve this end the subtitles must convey the intended meaning of the source dialog, otherwise the film would be “inaccessible or incomprehensible” (ibid.) to the target viewers. Fong (2009:103) stresses that subtitles serves “no other purpose than to help the audience understand the dialogue and enjoy the film”. Subtitling deals with multi-channels (see section 2.9.1.1) in order to achieve the purpose of communication which cannot be found in other types of translation.

2. Diasemiotic: Subtitling is also considered superior to the other types of AVT in view of the fact that it is “diasemiotic by nature” (Gottlieb, 2004:86) as the process of subtitling shifts from the spoken mode into the written mode, and this “changes the working strategies of the translator as well as viewers’ strategies of reception, vis-à-vis dubbing” (ibid.). Other types of AVT are generally considered

*isosemiotic* because the translation is produced in the same mode (oral-oral) (Gottlieb, 1994:270; Gottlieb, 2004:86)

3. Subtitling targets both those with no hearing difficulties and deaf and hearing impaired viewers. In her article, *10 fallacies about subtitling for the d/Deaf and the hard of hearing*, Neves (2008:140) concludes that subtitling is helpful for both normal and hearing impaired viewers in order to understand the film through reading the content on the screen. It “may not be ideal for each person, but they [subtitles] will be 'good enough' for most viewers”.

4. Subtitles can act as a learning aid to master a foreign language. Zarei and Rashvand (2011:618) state that “television programs and videos can be quite instructive . . . . Today, a foreign language can also be learnt through watching subtitled programs in and out of the class”. In addition, watching interlingual subtitled films can help in honing the subtitling skills of translators, especially when it comes to the subtitlability of idioms, collocations and metaphors. For example, on a personal note, I learned the expression *Pyrrhic victory*, translated as *ʿintiṣār bayrūsī* إنتصار بيروسي, from viewing a filmic material with interlingual subtitling.

5. Subtitles can maintain the originality and authenticity of a film. Subtitled films seem to be far more effective and perhaps superior to dubbed films as far as the authenticity and the originality of the film are concerned as the sound tracks and motion pictures are not changed or otherwise manipulated. To Tveit (2009:95), dubbing results in loss of authenticity because “important aspects of a character’s personality are revealed through the use of their voice” which “is the biggest problem of all”. The coexistence of the original source and the TT entitles the viewer who may have an average command of the SL to criticize or commend the translation. This feature does not exist in any other type of translation.

6. Subtitles are less costly, and can be created more rapidly when compared to dubbing (Díaz-Cintas & Anderman, 2009:4) and are considerably less labor-intensive, as well. Tveit (2009:94) for instance states that dubbing is “5 to 10 times more expensive” than subtitling. To subtitle a full film in the Arab world, for example, the client may be charged approximately \$350-\$450, while dubbing an entire episode of a

program may cost \$10,000 or more depending on the fame and standing (i.e., the ‘bankability’) of the celebrity artist providing the voiceover.<sup>2</sup>

**2.5.2 History of subtitling.** In 1903, it was the first time that textual material was seen on the screen, namely, “in Edwin S. Porter's *Uncle Tom's Cabin*” (Ivarsson, 2004). At the time, the textual material was called *intertitles* and sometimes referred to as *leaders* or *sub-titles* (Altman, 2004:372). Intertitles are “texts, drawn or printed on paper, filmed and placed between sequences of the film” (Ivarsson, 2004). Ivarsson claims that the title of inventor of this technique must go to the “cartoonist and filmmaker J. Stuart Blackton” (ibid.).

Intertitles remained in use from 1903 till the emergence of the sound films in 1927. The term subtitles has been employed ever since (ibid.). Film producers of that period opted for subtitling instead of re-voicing because it was less complex and, ultimately, more economical (ibid.). However, the inaccessibility of the film’s negative print caused a not insignificant problem as those involved were required “to place the subtitles on the distribution copies, as the negative was usually in safe keeping in the country of origin” (ibid.).

Ivarsson (2009:4-7) identifies four technical processes that have been used to embed subtitles into a film. These methods are presented in the following chronological order:

1) Optical process (1909): The initial endeavors of this method took place in America via:

Inserting negative frames of text printed on blank frames (as black letters) and projected on the film negative; a positive print of the whole film containing the inserted subtitles would transform the colour of the letters from black to white. (Ivarsson, 1995; as cited in Karamitroglou, 2000:7)

2) Mechanical and thermal processes (1930): This mechanical process took place in Norway. Firstly, the emulsion surface that covers the film-strip is dampened, secondly, “small letterpress type plates for each subtitle” are produced, and finally the plates are impressed onto the film-frames (Ivarsson, 2009:5). A similar method was utilized in Hungary in 1935, but this time there was no need to dampen the emulsion surface of the film strip, rather, the plates were heated and pressed onto the film-frames.

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<sup>2</sup> The information has been obtained through a personal communication with a subtitler for *Showtime* channels.

3) Chemical process (1932): This process was invented in Norway and Hungary. The emulsion side of the film strip was coated in paraffin. Then, the printing plates were heated to a very high temperature inside a printing press “and one by one pressed against the paraffin coating at the bottom of the frame which corresponded to the beginning of the dialogue line. The paraffin under the letters melted and was displaced, exposing the emulsion” (Ivarsson, 2009:6). This process has helped in spreading the process of subtitling around the world because it was economical and rapid. Both methods, the optical and the chemical, are still used to this present time, albeit in a more advanced way (ibid.).

4) Laser process (1988): This method, developed in Paris, is considered the latest and most advanced method in the film-making market. Here, a computer-controlled laser beam is used to remove or burn the emulsion surface of the film-strips, thus dispensing with the printing plates (Ivarsson, 2009:7). This method is less expensive than the chemical process. However, the equipment is very expensive and requires fewer people (ibid.).

**2.5.3 International patterns of subtitling.** Gottlieb (2008:209) distinguishes seven international patterns of subtitling, under which any subtitling country may fall:

- 1) Subtitling from a foreign language into the domestic majority language: Denmark, Sweden, Norway, Iceland, the Netherlands, Portugal, Estonia, Slovenia, Croatia, Romania, Greece, Cyprus, Argentina, Brazil, Egypt, etc.
- 2) Bilingual subtitling (in cinemas) from a foreign language into two domestic languages: Finland (Finnish and Swedish). Belgium (Flemish and French), Switzerland (German and French), Israel (Hebrew and Arabic).
- 3) Subtitling from notional minority languages into the majority/language: Ireland, Wales (English).
- 4) Subtitling from the majority language into an immigrant language: Israel (Russian).
- 5) Subtitling from non-favored languages into the favored language: South Africa and India (English).
- 6) Subtitling from any local variety into the common written language: China (Mandarin/simplified characters).
- 7) Revoicing foreign-language dialogue in the favored language, with subtitles in a non-favored domestic language: Latvia (voice-over in Latvian, subtitles in Russian).

**2.5.4 Types of subtitling.** Gottlieb (1992:163) divides subtitling into two types from linguistic and technical points of view. Linguistically, subtitling is broken down into two types: a) intralingual subtitling, and b) interlingual subtitling (ibid.).

The latter deals with subtitling from one language into another, for example, Arabic into English. This type can be seen in cinema films, satellite channels such as MBC2, Fox Movies, etc. In the former, however, the subtitler is translating within the same language, for example, Egyptian Arabic into MSA Arabic. Gottlieb (ibid.) argues that intralingual subtitling is designated for the hearing-impaired and deaf persons and is used as a foreign language learning aid. It is evident that Gottlieb's classification of subtitling is similar to the Jakobsonian triadic classification of translation (see section 2.1.1), excluding the intersemiotic type. Moreover, Gottlieb (2001:247) refers to intralingual subtitling as "vertical" subtitling because this type deals with a one dimensional mode, merely transcribing (translation is excluded), the spoken dialog into written words which appear at the bottom of the screen. For example, if the film is in Arabic then the subtitles are in Arabic as well. Interlingual subtitling, on the other hand, is referred to as "diagonal" subtitling, as this type deals with two aspects or dimensions: a) oral to written, and b) translation from one language into another (ibid.).

As for the technical classification of subtitling, subtitles can be either "open" or "closed" (Gottlieb, 1992:163). The former form an "integral part of the film or programme and cannot be removed according to the wishes of the viewer" (Ivarsson, 2003). In other words, the audience does not have the luxury of turning the subtitles on or off when desired because they are actually burnt-in to the physical film image. Open subtitles can also be called "burnt-in" subtitles or "in-vision" subtitles (Starfish Technologies, 2011). The latter are the polar opposite of open subtitles where the audience has the option of turning the subtitles on or off as and when desired.

Ivarsson (1992; as cited in Bartoll, 2004:54) provides five types of subtitling in terms of cinema films and television programs: a) multilingual subtitling, where the subtitles are produced "in several languages to be shown on the screen or distributed simultaneously" (Ivarsson, 2003), for example, Chinese and English; b) teletext subtitling, provided by television broadcast companies which "can be viewed by means of a *decoder* [black box] and *character generator*<sup>3</sup> in the television set" (Ivarsson, 2003, emphasis in the original) or by a built-in decoder chip, as is very popular in the UK and Australia; c) reduced subtitling, which is "similar to teletext

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<sup>3</sup> "A device that transforms digital signals into typographic characters. It can be located either in the television broadcasting system (e.g. for open subtitles) or inside a TV receiver (for closed subtitles or teletext)"(Ivarsson, 2003).

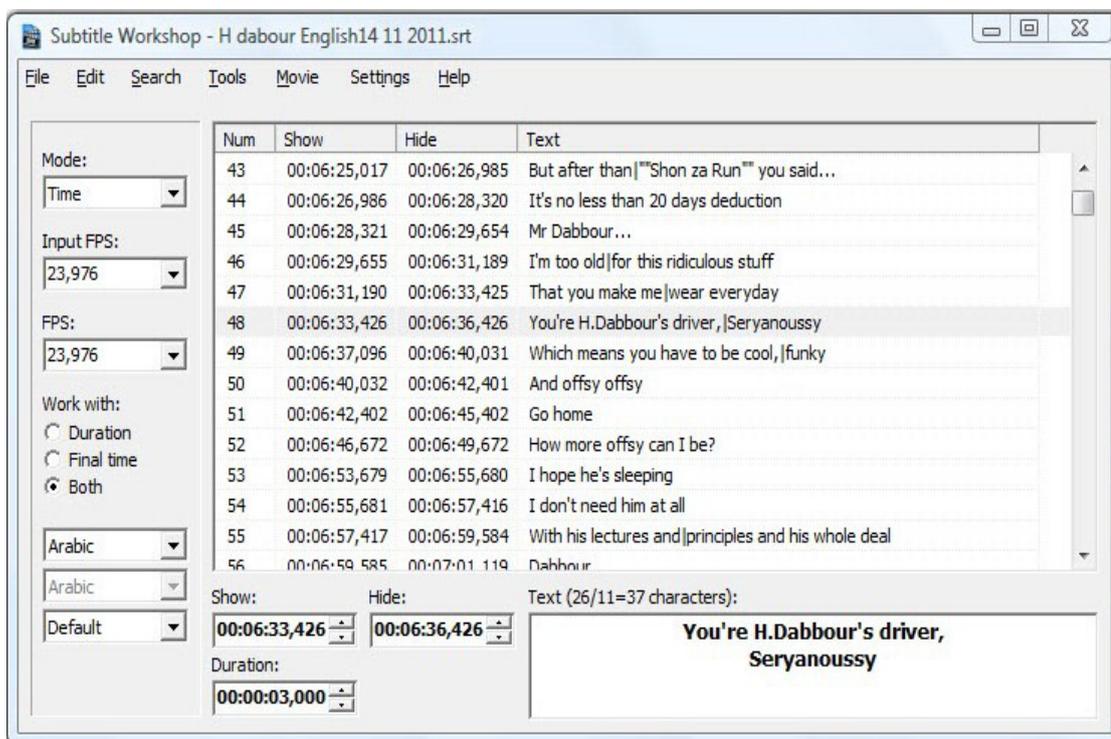
subtitling, but reduced because it deals with the subtitling of news or live events, such as sports broadcasts” (Bartoll, 2004:54); d) live (real time) subtitling, which is no different from the reduced subtitling and used in the same fields. However, this type requires special tools such as stenographs and voice recognition software, i.e., Dragon Naturally Speaking; and finally e) surtitling (i.e., opera, plays, conferences, etc.).

The (b), (c) and (d) types of subtitling are specified for the hearing-impaired. However, Aranda (2007:39) strongly stresses that “live subtitling is interlingual interpretation and should not be confused with *closed captioning* [emphasis added] which is also for hearing impaired but is intralingual interpretation, i.e. a transcription of the original)”. Specker (2008:55) is of the same opinion; stating, “closed captioning is primarily a transcription of the sounds of the video”. In addition, “descriptions for relevant noises and background sounds” (Starfish Technologies, 2011, May) are included within the closed subtitles.

## **2.6 Dummy Fan-Subtitled Scripts**

Fan-subtitled scripts are called *dummy* scripts (meaning an imitation) because the original text (SL) is normally not subtitled professionally, but rather is completed (or, attempted) by subtitling amateurs/hobbyists who, lacking the requisite experience in the strategies of subtitling and translation, generally translate words denotatively without paying attention to the contextual meaning, thus failing to render the actual intended meaning correctly. In consequence, the quality of subtitles is usually poor and frequently peppered with glaring errors. Reich (2006:18) refers to these types of subtitles as “fake subtitles”. He also adds that “the quality of such subtitles varies widely as they are usually produced by people who not only have no knowledge in translatology and subtitling theory, but even their knowledge of English is sometimes very poor” (ibid.). The favorable file type format used by those amateurs is the ‘*srt*’ format, as this format is compatible with many subtitling software such as Subtitle Workshop (see Figure 2) and Subtitle Creator. With these types of applications the time-code of the source script of the film can be modified and synchronized with the image. In addition, the source script can be easily altered and replaced with the target script. These dummy subtitles can be downloaded from the World Wide Web (WWW). The audience can download such types of subtitles for their films in various languages from: [www.subscene.com](http://www.subscene.com), <http://www.opensubtitles.org>, etc. However, English subtitles for Arabic films do not exist in these kinds of sites. In order to display the subtitle of the film on the screen, the file name of the subtitle must be

exactly the same as the film file name and the two files must be put in one folder, for example Avatar.srt (dummy subtitle) + Avatar.avi (the film).



**Figure 2. The Srt File as Displayed by Subtitle Workshop**

## 2.7 Process of Subtitling

The Spanish subtitler, Diana Sánchez (2004:9) claims that there is no standard method within the domain of subtitling, as the process is determined according to: a) the studio company, or b) the client. Sánchez provides four methods of subtitling used at Imaginables (the name of the subtitling company based in Barcelona). These methods are as follows:

1. Pre-translation – Adaptation – Spotting – Verification
2. Pre-translation – Spotting – Adaptation – Verification
3. Adaptation – Spotting – Translation– Verification
4. Translation/Adaptation – Spotting – Verification

To understand the above methods, Sánchez (2004:9-10) gives the following definitions of the terms which are used at Imaginables:

- Pre-translation: Translation of dialogue list before creation of subtitles.
- Adaptation: Separation and adjustment of pre-translated text into subtitle units.

- TC-in / TC-out: The time code at which a subtitle begins and ends.
- Coding or Spotting: Capturing of TC-in and TC-out for all subtitles.
- LTC: Linear Time Code, carried on an audio channel.
- VITC: Vertical Interval Time Code, carried in the image within the interval between frames.
- Simulation: Screening of film with complete subtitles.
- Import: Transformation of adapted text into subtitle format.
- Export: Transformation of subtitles into text format.

Ivarsson (2003) defines LTC as “a time code recorded alongside the images on a magnetic recording, often on one of the sound tracks” and refers to it as “Longitudinal Time Code”. Both LTC and VITC come in HH:MM:SS:FF format (Screen, 2008).

In the first method, the script is translated, and then divided into subtitle unites, after which each subtitle is time-coded. In other words, it shoes when the subtitle must appear on the screen, for how long it must remain, and finally when it should disappear off the screen. The subtitler resorts to this method as a result of time-constrains or when “the client provides the translated script to be used for subtitling” (ibid.:11).

The second method is similar to the first except that the time-code of each dialog unit is identified first and then the translated text is divided into dialog units in such a way they conform to the allotted time-codes. Loss of information is inevitable in this stage (ibid: 11-12). In addition, Sánchez (2004:10) stresses that each method should include a verification stage at the end, which is broken down into two steps: a) “subtitles are read by a native speaker”, and b) “simulation”. In the former, the native speaker checks the translated script, with, preferably, not having seen the film beforehand, as this will ease the task of the reviser to recognize any faults in the text and to check if the elements of coherence are employed correctly. In the latter, the subtitles are projected on the screen along with the film, so as to check if there are any mistakes overlooked by the reviser and to confirm that the subtitles are well synchronized with the picture (ibid.).

Sánchez (2004:10-11) argues that when it is time for the simulation, there are two opinions as to how it should be conducted. The first is that it should be conducted by someone who does not understand the SL, thus s/he will *only* focus on the projected subtitles on the screen to identify the mistakes that have been overlooked by the reviser in step (a). Studios in favor of this opinion assume that if the person who is

carrying out this stage has a good command of the SL, then s/he will be distracted since, instead of only checking the subtitles, s/he will listen to the dialog and compare what it is said with the written subtitles, resulting in giving alternative translations and minor mistakes being overlooked.

The second option, however, favors assigning the task to someone who has a good command of the SL and, provided that step (a) has been conducted thoroughly, any outstanding mistakes will be recognized and rectified.

In view of this, it is also important to mention that the main rationale for having the simulation stage is to ensure that the TL is intelligible to and completely comprehensible by the target audience. Thus, logic would suggest that it is vitally important that stimulation is done by a TL native speaker, especially when the translator is not translating into her/his native language, inasmuch as the native speaker knows all the sociolinguistic ‘ins and outs’ of her/his mother tongue (i.e., proverbs, colloquialisms, idioms, plays on words, etc.). Mason (2009:85) argues that “translation companies advertise native speaker translators as a proof of quality, even though individual translators are often listed as bilinguals who can translate in both directions”. In the case of Arabic, however, it is rare to find an English native speaker who specializes in translation from Arabic-English-Arabic to carry out the task of proofreading. Nevertheless, it is recommended that an English native speaker be nominated to check the accuracy and coherence of the TT when subtitling is performed from Arabic into English

Take, for example, *iftah altilfāz* افتح التلفاز, which means *turn the TV on* or *ogliq altilfāz* أغلق التلفاز, which means *turn the TV off*. Some translators or interpreters may translate the former sentence literally as *open the TV* and the latter as *close the TV*, simply assuming this translation is acceptable in the TL. If the proofreader is not a native speaker s/he may overlook this mistake not because s/he does not know the translation is wrong but simply because s/he will be more concerned with listening to the sound track of the film. However, this does not mean this stage should not be applied when the translator is translating into her/his native language. On the contrary, it is obligatory. Arabic syntax, for example, is very sophisticated (i.e., parsing, nunnation, etc.) and due to this complexity the translator may not be well-versed in all syntactic aspects, thus resulting in common mistakes. For example, the word *alḡayr* الغير (meaning *non-*) in the clause *alādawāt alḡayr kahrabāīyah* الأدوات الغير كهربائية (meaning, *non-electrical tools*) is considered grammatically wrong in

Arabic since *alġayr* الغير does not take the definite article *al* ال. I have noticed that some translators do not appear to be aware of this grammatical rule.

## **2.8 Constraints of Subtitling**

Despite the fact that subtitling is considered unique among the other types of AVT, it is nevertheless subject to several technical constraints in terms of legibility and reception, which subtitlers must consider during the process of subtitling. Primarily, subtitling is conditioned by temporal and space factors. The latter involves the number of characters (computer keyboard strokes) and lines that appear on the screen. According to Díaz-Cintas and Remael (2007:96) and Bartoll (2011:91) a maximum of two lines should be used, and each line should enjoy a “maximum of 30 to 40 characters” (Bartoll, 2011:91) or a “maximum of some 37 characters” (Díaz-Cintas, 2007:96). On the other hand, Gottlieb (1992:164) points out that “the size of the television screen (in combination with the minimum letter-size legible to the average viewer) limits the number of characters to about 35 to a row”. In most Arab countries, this would be a maximum of 40 characters per line owing to the use of the PAL system. In China, however, it is 13 characters maximum for one line (Zhao Huayon, 2000; as cited in Fang, 2010:69).

The temporal constraints denote the maximum time duration for one subtitle to stay on the screen to give the viewer sufficient time to read and comprehend the textual line(s). In Europe, the maximum time duration for a subtitle to last on a screen is six seconds and not less than one second (Bartrina & Espasa, 2005:95). In some Arab countries the maximum time duration is 7-8 seconds and this can be seen in *Showtime* film channels. Gottlieb (1992:164) argues that if it were not for the temporal constraints, the space factor would not have been considered an impediment because “with the available 70 characters [two lines] the subtitler would be able to render even complicated expressions in the target language”. Furthermore, Díaz-Cintas (2007:96-99) elucidating the six-second rule, notes that if each line consists of 37 characters, this gives us a total of 74 characters for two lines. With this number of characters an average person can read 145 words per minute, almost 2.5 words in one second. Some subtitling companies may use 39-characters for each line allowing the viewer to read 160 words per minute. As for DVDs, the rule is 180 words per minute. He (2007:97) also adds that a *one-liner* comprising 7-8 words should stay on the screen for a maximum of 3 seconds and a *two-liner* consisting of 14-16 words should

stay on the screen for 6 seconds maximum. The temporal and space constraints are referred to as “Formal (quantitative) constraints” (Gottlieb, 1992:164).

Since subtitles enjoy a diasemiotic nature and exist side by side simultaneously with the original dialog of the film, the viewer is able to access both the source dialog and the target dialog. Consequently, other constraints emerge. These constraints are referred to as “Textual (qualitative) constraints” (Gottlieb, 1992:165). This type embraces: 1) synchronization of subtitles with the film sound track, and 2) formulation of subtitles, which relies on a) artistic factors (i.e., font size and color; segmentation of the subtitle, etc.), b) linguistic factors (i.e., syntax, coherence, punctuation, etc.), c) speed of the source dialogue, d) target audience knowledge of the SL, and e) effect (i.e. comical, dramatic, informative, etc.) (ibid.).

Synchronization (also referred to as cueing, spotting or timing) between the textual lines and the audio track must be handled with the utmost caution. Díaz-Cintas and Remael (2007:90) argue that “temporal synchronization ... is arguably the main factor affecting the viewer’s appreciation of the quality of a translated programme”. There is arguably nothing more irritating to the viewer than watching an actor talking when there is a time delay in the subtitles, or, conversely, when the subtitles precede the dialog, or, even worse, when subtitles simply fail to appear at the bottom of the screen. This makes the audience “uncomfortable” (Gambire, 2009:47) and results in “losing confidence in the subtitles” (Sánchez, 2004:13).

Subtitles must be produced and presented artistically so as to facilitate instantaneous legibility. If the subtitle consists of two lines then the top line should be shorter than the bottom line so as to reduce the travelling movement of the eye and the image will reduce the difficulty of seeing the bottom of the image<sup>4</sup> (Carroll & Ivarsson, 1998; Lomheim, 1999:193). Moreover, as subtitles occupy some “20% of the screen space” (Georgakopoulou, 2009:21) the size and the color of the font used must also be fully considered. The most popular color used in interlingual subtitling is either yellow or white. As for intralingual subtitling, more than one color is used within the film to help the hearing impaired to distinguish between the voices of actors and to emphasize specific terms (Díaz-Cintas and Remael, 2007:130). Akhbar Narrow is the preferred font used in Arabic subtitling, size of 24-28, white in color associated with black contour.

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<sup>4</sup> Endorsed by the European Association for Studies in Screen Translation in Berlin on 17 October 1998.

The examples mentioned below have been taken from the film of *H. Dabbour*. It has been noticed there is no standard method adopted in segmenting the sentences; sometimes the top line has more characters than the bottom line or vice versa. Sometimes the top line is less than that below it, and sometimes the two lines are nearly equal to each other in characters. The characters per line do not exceed more than 35 characters and do not exceed more than 70 characters for two lines throughout the whole film. However, the duration does not exceed more than 3 seconds, but some subtitles in the film arguably require more than 3 seconds to allow the viewer the necessary time to read them. A few subtitles are projected on the screen for less than one second (see appendix A, serial 369). Gottlieb (2008:210) stresses that “in order to give viewers enough reading time, subtitles should be presented at a pace not exceeding some 12 characters per second”.

|  |  |
|--|--|
| TC-in: 00:42:20,237 TC-out: 00:42:23,237 Duration: 3 seconds |  |
| 35/4=39 characters   | 35/19=54 characters  |
| بالنسبة للأتعاب مش عايزك تشيل همها<br>خالص                   | Regarding the payment, I don't want<br>you to worry at all |

|  |   |
|--|---|
| TC-in: 00:22:23,809 TC-out: 00:22:26,809 Duration: 3 seconds |   |
| 25 characters  | 11/28=39 characters                         |
| بقى لي 20 سنة شغال عندكوا                                    | I have been<br>working for you for 20 years |

|  |   |
|--|---|
| TC-in: 01:00:32,428 TC-out: 01:00:35,428 Duration: 3 seconds |   |
| 32 characters  | 19/20=39 characters                         |
| إلا أنه كان أجمل إحساس في الكون                              | Yet it was the best<br>feeling in the world |

## 2.9 Semiotics and Pragmatics

Semiotics and pragmatics (the role that context plays in the interpretation of language) are both important considerations in subtitling. In order to produce meaningful subtitles both verbal and non-verbal signs need to be rendered side by side as without them elements of meaning would be lost. Pragmatics is often viewed as a branch of semiotics, however, Hatim and Mason (1997) make a distinction between

the two in terms of the interpretation of the meaning (as cited in Al-Masri, 2010:53). Hatim and Mason (1997) claim that:

In pragmatics, the meaning is open to interpretation and is more variable; interpretation depends on variable factors such as a receiver of the sign and the differences in interpreting contextual clues among recipients. While in semiotics, there is always some sort of regularity that accounts for the possibility of meaning being conveyed. (Al-Masri, 2010:53-54)

**2.9.1 Semiotics.** Semiotics is derived from the Greek word *sema* or *semeion*, which means a sign (Harper, 2012). From the perspective of semiotics, every sign holds a meaning. In *A First dictionary of Linguistics and Phonetics*, Crystal (2008:431, emphasis in the original) defines the word *semiotics* as:

The scientific study of the properties of signalling systems, whether natural or artificial. In its oldest sense, it refers to the study within philosophy of sign and symbol systems in general (also known as **semiotic**, **semeiotics**, **semiology**, **semasiology**, **semeiology**, **significs**).

The sign can be transmitted or received through various modes such as the acoustic, visual, gustatorial, olfactory and tactile. From the linguistic perspective, Saussure claims that each sign consists of two elements: the signifier and the signified (as cited in Hawkes, 2003:13). The former refers to the means that is employed to denote the linguistic sign (word) such as the sound, image, color, mark, shape, etc. (Hawkes, 2003:13). The latter refers to the concept that has been created in the mind of the receiver the moment s/he heard or saw the signifier (ibid.). For example, the word *chair* – consisting of five marks (c-h-a-i-r) – is the signifier and the signified is the image that has been conjured up in receiver's mind. So it could be a swivel chair, a brown chair, or a metal chair etc., that is, the concept will differ from one person to another. The sign can be defined as “*something that stands to somebody for something else in some respect or capacity*” (Danesi, 2004:6, emphasis in the original). Sometimes, we read a word or see an image (signifier) which does not make sense to us, thus the signified is not created. Consequently, in order to achieve the meaning of the sign the relation between signifier and the signified needs to be established.

Moreover, the object or the thing that the sign literally refers to is called the “referent” (Danesi, 2004:5). There are two types of referents: abstract referents, and concrete referents. The former is an intangible object and cannot be pointed at (i.e., the word *courage*), and the latter is a tangible object that can be pointed at in real life

(i.e., *brown chair*) (ibid.). According to Saussure, language is “a system of signs that express ideas” (as cited in Hawkes, 2003:13).

Peirce (as cited in Merrell, 2001:31) classifies the sign into three types:

a) Iconic sign: a sign where the signifier closely resembles the referent, and the referent is perceived in the icon (i.e., drawings, street signs, onomatopoeic words etc.).

b) Indexical sign and symbolic sign: a sign is used to point to a referent or to put referents in relation to each other (i.e., smoke to refer to fire, pronouns to refer to animate or inanimate objects, etc.).

c) Symbolic sign: a sign used to encrypt a referent by convention or agreement (i.e., letters, mathematical symbols, etc.).

Signs have been examined from the denotative meaning. However, signs may also have a connotative meaning (Danesi, 2004:12). Connotative meaning is the second meaning of the word. According to Hawkes (2003:109) “connotation takes place when the *sign* resulting from a previous signifier–signified relationship becomes the *signifier* of a further one” (emphasis in the original), in other words, the sign (signifier and the signified) itself becomes the signifier in order to produce the desired meaning.

**2.9.1.1 Semiotics in subtitling.** Currently, semiotics is studied at the level of verbal signs (i.e., linguistic structure, words, expressions, etc.) and non-verbal signs (i.e., gestures, facial expressions, music, etc.) (Danesi, 2004:7). In terms of films, Díaz-Cintas and Remael (2007:45) state that “films are texts of great semiotic complexity in which different sign systems co-operate to create a coherent story”. Gottlieb (2001:245) refers to subtitling as “polysemiotic text” since the translator is conditioned by the acoustic channel and the visual channel. So the subtitler not only translates the text but also has to consider the visual signs (images) and auditory signs that are embedded in the film in order to complete the meaning of the subtitles. All visual and acoustic signs are an integral part of the message. Díaz-Cintas and Remael (2007:45) stress that in order for the subtitles to operate in an efficacious fashion “they must interact with and rely on all the film’s different channels”. Gottlieb (2001:245) emphasizes that the translator must consider four types of communicative channels during the process of translation, which are elucidated as follows:

- (a) The verbal auditory channel, including dialogue, background voices, and sometimes lyrics.
- (b) The non-verbal auditory channel, including music, natural sound and sound effects.
- (c) The verbal visual channel, including superimposed titles and written signs on the screen.
- (d) The non-verbal visual channel, including picture composition and flow [montage].

Díaz-Cintas and Remael (2007:49) claim that in order to achieve the intended meaning, a semiotic cohesion must be fulfilled between the subtitles and the polysemiotic channels. Thus the translator must pay close attention to the gestures and facial expressions of the actors as they produce diegetic information that is germane to the film. In addition, the flow of the scenes (camera movement) must also be considered as this also results in extra-diegetic information. It is clear that non-verbal signs are themselves a language of sorts, and therefore the subtitler's role is to decode their actual meaning hand in hand with the ST, so as to avoid any conflict in the meaning. Morris et al. (as cited in Danesi, 2004:45) claim that "humans convey over two-thirds of their messages through the body, producing up to 700,000 physical signs, of which 1,000 are different bodily postures, 5000 are hand gestures, and 250,000 are facial expressions".

The diversity of channels and the complex structure of semiotics used may result in information redundancy. Accordingly, the subtitler must consider the point of reducing the textual line for the benefit of the viewer, as we know very well subtitles are constrained with time. Gottlieb (2001:247) presents two notions of redundancy: intersemiotic redundancy (two channels carrying the same information) and intrasemiotic redundancy (the repetition of the same information in one channel). In the same vein, Marleau (1982) distinguishes between anchoring and redundancy (as cited in Díaz-Cintas & Remael, 2007:50). With the former, at times the "verbal mode further defines information that is also given visually", and with the latter the "words and images communicate the more or less the same information" (Díaz-Cintas & Remael, 2007:50).

In a nutshell, "the greater the Intersemiotic Redundancy, the less the pressure for the subtitler to provide the TT audience with guidance" (Pedersen, 2005:13). Notwithstanding, condensed subtitles must be well-synchronized with polysemiotic channels in order to establish the semiotic cohesion, that is, subtitles "should never

anticipate, or be ahead of visual narration on screen” (Díaz-Cintas & Remael, 2007:51). Hatim and Mason (1997:65) stress that when reduction is applied in face-to-face communication the loss of meaning is hardly to be regained, therefore the translator must make sure that coherence is well-established between the subtitles and the communicative channels “in order to maximize the retrievability of intended meaning” (ibid.) since the viewer does not have the luxury of being able to pool the filmic material backwards to reread what has previously been said.

From this standpoint, subtitling is a very intricate and cumbersome task, and thus naturally requires much skill and practice, as the subtitler has to deal with three main components as one unit in order to achieve a meaningful and a cohesive subtitling: polysemiotic channels, narration text (script) and constraints (temporal and spatial).

**2.9.2 Pragmatics.** Pragmatics is a type of study that is involved in investigating the “*speaker meaning*”, “*contextual meaning*”, “*how more gets communicated than is said*” and “*the expression of relative distance*” (Yule, 1996:3, emphasis in the original). Hatim and Mason (1997:194) define pragmatics as “the domain of **intentionality** or the purposes for which utterances are used in real contexts” (emphasis in the original). Pragmatics is paramount to high-fidelity subtitling, as the speaker may say something, yet, her/his intentional meaning is completely different of that which is physically uttered. Thus, the subtitler’s job is to unravel the hidden meaning of what is actually stated, since in some cases if the ST is translated literally without paying attention to all-important (and wholly natural) pragmatic aspects, the inference of the speaker will be lost in the translation, that is, we fall into the trap of not translating “more than just what the words mean” (Yule, 1996:35). This inference of the speaker or the additional conveyed meaning is referred to as “*implicature*” (ibid.).

In films, as far as pragmatics is concerned, the translator must pay attention to the “communicative situations” and “communicative acts” (Valentini, 2008:42). The former “are situations characterized by a prototypical location [i.e., police station, courtroom, etc.] in which a scene unfolds and which often features predictable patterns of behaviours of characters, linguistic conventions and formulae”(ibid.). The latter, however, include speech acts.

Gottlieb (2000) submits that “in subtitling, the speech act is in focus; verbal intentions and visual effects are more important than lexical elements in isolation” (as

cited in Pedersen, 2008:107). Yule (1996:47) defines speech acts as “actions performed via utterances” such as expressions of apology, compliments, appreciation, and requests (ibid.). For Hatim and Mason (1990:243) speech acts denote “the action which is intended in the utterance of a sentence. Speech acts may be direct (e.g. *Get out!*) or indirect (e.g., *It's hot in here = Open a window*)”.

According to Yule (1996:48) all speech acts are comprised of three related acts: the locutionary act, the illocutionary act and the perlocutionary act. The locutionary act “is the basic act of utterance, or producing a meaningful linguistic expression” (ibid.), that is, it denotes a phatic and phonetic act. For example, if someone finds it difficult to pronounce French words s/he will not be able to establish a locutionary act.

Illocutionary acts, on the other hand, refer to the intention(s) of the speaker. Simply put, in most situations, when someone says something s/he has some kind of purpose or function in mind (Yule, 1996:48). Yule (1996:48) states, an “illocutionary act is performed via the communicative force of an utterance” and can also be referred to as “**illocutionary force** of the utterance” (ibid., emphasis in the original). For example, in *I'm going to the cinema this weekend*, the speaker's intention here may operate as an offer to the receiver or just a statement to inform the receiver of what s/he is doing this coming weekend.

Moreover, there are many obvious devices or factors a speaker may resort to in order to enhance the intended meaning s/he has in mind and guarantee that the receiver has no problem in fully understanding the speaker's intention, such as performative verbs (to warn, to promise, etc.), facial expressions, intonation, gestures, stress, voice pitch, etc. (Yule, 1996:49-50). Namely, the intentionality (communicative meaning) of the speaker is delivered explicitly. These obvious devices are labelled as “Illocutionary Force Indicating Devices, or IFID” (Yule, 1996:49).

The translator should never overlook pragmatics when culture is involved, especially in subtitling, as culture is always embedded in and dovetailed with the film language. Usually, cultural-bound references are used by the SL speaker to perform an illocutionary act, thus the translator's task is to bring to light the implicit meaning of the illocutionary force of the utterance that is performed by the SL speaker into the TL. If s/he fails to do so the meaning is sure to be impaired if not lost. To avoid any meaning loss the communicative meaning of the SL cultural-bound reference is either

decoded so it can be accessible by the target audience or the SL cultural-bound reference is replaced by an equivalent in the target culture that has the same communicative meaning. Bach and Harnish (1979) stress that “an illocutionary speech act is communicatively successful only if the speaker’s illocutionary intention is recognized by the hearer” (as cited in Markkanen, 1985:20).

The perlocutionary act is the intended effect of the utterance performed by the speaker on the receiver, in other words, it is “what the ultimate effect could be said to be” (Hatim & Mason, 1997:189). Consequently, “we do not, of course, simply create an utterance with a function without intending it to have an effect” (Yule, 1996:48). A perlocutionary act is also called “perlocutionary effect” (ibid.:49). For example, in *I’m going to the cinema this weekend*, the intended effect in this utterance is to get the receiver to join the speaker in going to the cinema, however, if the receiver does not recognize the intention of the speaker, then the perlocutionary effect is not established.

### 3. Subtitling of Culture and Related Translation Theories

Translation is typically seen as a means of communication between two cultures. Realizing this communicative purpose “calls for the necessity of equivalence in translation” (Yinhua, 2011:170). There is no doubt that translation theories play a vital role in improving the quality of translation. Any theory or strategy is set out in order to help the translators understand what is at stake or to assist in overcoming any problems they may face during the process of translation. Therefore, it is paramount that the translator should be well-versed in translation strategies and understand how they operate in minimizing and eliminating the translational impediments in order to produce a fully comprehensible translated text to an intended target audience. Pym (2010:4) states that knowing more than one theory can help the translator defend her/his point of view of translation if a point of contention arises. In addition, they can provide the translator with more than one solution to a translational problem, and this will help the translator choose the optimal solution to the problem.

#### 3.1 Equivalence

The term equivalence means *equal value*. It is derived from the Late Latin *aequivalens*, from the present participle verb *aequivalere*, which means, “to have equal force of value” (Klein, 1971:254).

Equivalence is considered one of the most contentious concepts in the field of translation. Some theorists approach equivalence from a linguistic perspective focusing on the changes that occur at the syntactic structure of the word, clause and even the text, overlooking cultural aspects. On the other hand, there are scholars who believe that a purely mechanical linguistic analysis does not in itself suffice to deliver the intended meaning (function) of the ST into the TL, thus equivalences should be also tackled from the cultural aspect in order to convey the message of the ST to the target audience in a way which fits their culture becomingly and adequately.

Simply stated, equivalence is viewed as the relation between the ST and the TT. From this notion, Dickins et al. (2002:19) claim that equivalence can either be: a) descriptive (the ST is translated literally, overlooking the quality of the TT), or, b) prescriptive (the ST is translated functionally).

According to Pym (2010:6) the relation between the ST and the TT is of equal value, “no matter whether the relation is at the level of form, function, or

anything in between”. Since equivalence can be achieved on different levels, Yinhua (2011:171) concludes that equivalence in translation must be perceived “as a kind of similarity or approximation”. Darwish (2008:115) agrees with Yinhua, stating that the main goal of translation “is not to achieve absolute equivalence, but to achieve optimal approximation” between the ST and TT.

To sum up, in order to fulfil the communicative purpose in the TT it is vital that every effort must be exerted by the translator “to reproduce the closest equivalent message of the original text in the target text so that the target text reader can understand the source message adequately; otherwise, translation as a kind of communication would end in failure” (Yinhua, 2011:170).

**3.1.1 Nida's formal and dynamic equivalence.** The American translation theorist Eugene Nida (Nida 1964:159) introduces two dimensions of how equivalence should be tackled, “formal equivalence” and “dynamic equivalence”. The former attempts to produce a TT that almost mimics the ST in its structure (form), nevertheless, the literal meaning of SL lexical items must be persevered in the TL according to the context in which they appear. Simply put, formal equivalence “adheres so closely to the linguistic and cultural values of the foreign text as to reveal the translation to be a translation” (Venuti, 2000:122). Nida (1964:159) elucidates the concept of formal equivalence as follows:

Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine the standards of accuracy and correctness.

Nida (1964:59) also refers to this type as “gloss translation” for, as mentioned above, formal equivalence is somehow a literal translation, but the context is taken into account, thus some terms may appear alien in the TL and require a gloss to clarify the meaning.

On the other hand, Nida and Taber (1982:200) define the term dynamic equivalence as “quality of a translation in which the message of the original text has been so transposed into the receptor language that the RESPONSE of the RECEPTOR is essentially like that of the original receptors” (emphasis in the

original). In other words, the translation should be produced in a way that makes the target audience feel the intended message of the ST as if the ST has been actually created for them in order to experience the same impact of the message that had been felt by the source audience the moment they heard or read the TT. Here, the translation moves away from the original ST structure (form) and some of the ST lexical items or expressions are replaced with different ones in the TT, in which the target audience are familiar with in order to sound natural to them. Dynamic equivalence seeks to achieve the “complete naturalness of expression” (Nida, 1964:159) in the TL. This type can also be referred to as “functional equivalence” (Munday, 2009:8).

Nida (2000:127) points out that there are factors, which determine the process of translation to proceed either formally or dynamically: “(1) the nature of the message, (2) the purpose or purposes of the author and, by proxy, of the translator, and (3) the type of audience”.

The main purpose of any film is to entertain as large an audience as possible. This audience, then, will widely divergent ages and levels of education, among numerous other variables. Therefore, it is recommended that the effect of the message of the ST be conveyed to the target audience. Communicative equivalence is an important tool when translating cultural references. Nida and de Wārd (1986; as cited in Venuti, 1995:22) consider the dynamic equivalent translation an “interlingual communication” which aids in diminishing any linguistic and cultural issues that may act as obstructions.

**3.1.2 Vinay and Darbelnet’s direct and oblique translation.** In their significant work on translation, *Comparative stylistics of French and English: A methodology for translation*, the French translation theorists Jean-Paul Vinay and Jean Darbelnet (1995; as cited in Munday, 2008:56) identify two types of translation strategies, namely, “direct translation and oblique translation”. The former is subdivided into three types (Vinay & Darbelnet, 1995; as cited in Munday, 2008:56-57):

1. Borrowing: A word that is loaned from one language and incorporated into another as it is. For example, film is translated into *film* فلم; coup de grâce (French) is borrowed into English as *coup de grace*.

2. Calque: A word or an expression that is translated from one language and added into another. For example, *The Arab spring* is rendered into *alrabīe alearabī* الربيع العربي.

3. Literal translation: A word-for-word translation, namely the translation must adhere to the SL structure. For example, *He drinks coffee* is translated into *huwā yašrab qahwah* هو يشرب قهوة

The latter is subdivided into four types (Vinay & Darbelnet, 1995; as cited in Munday, 2008:57-58):

1. Transposition: This entails a switch at the structural level of the word, for instance, a verb becomes a noun in the TL, a noun becomes an adjective in the TL, the passive voice becomes active, etc. For example, *sunglasses* is translated as *nažžārah šamsiyyah* نظارة شمسية.

2. Modulation: This involves a switch of point of view. For example, *bachelor* is translated into *gayr mutazawwiJ* غير متزوج, which means *not married*.

3. Equivalence: This is an expression that has the same function as the SL, but which is different in form and structure. For example, *Tom, Dick and Harry* (as in ‘Every Tom, Dick, and Harry knows about it’) translates as *kul man hab wadab* كل من هب ودب.

4. Adaptation: This is a cultural expression that is not found in the SL and cannot be translated literally because it may not make sense or sound eccentric in the TL. For Example, in Arabic, the expression *naēīman* نعيماً is not found in English. It is used for someone who has recently had his hair cut. “Nice hair cut!” would be the alternative (Dickins et al., 2002:57-58).

Moreover, Vinay and Darbelnet (2004) point out that modulation is the best option to resort to when strategies such as literal translation and transposition produce a text that is free from any grammatical mistakes, nevertheless, it “is considered unsuitable, unidiomatic or awkward in the TL” (as cited in Munday, 2008:57). For example, if the expression *Please, take a seat* is translated literally into Arabic, it would be understood as if someone was urging you to take a seat (and walk away with it, taking it elsewhere). Here, literal translation has produced a grammatically flawless translation, but has failed to capture the actual meaning of the ST. In this case, modulation seems to be the right technique to use to clarify the meaning, hence, *tafađđal bilJulūs* تفضل بالجلوس, means *Please, be seated*.

According to Vinay & Darbelnet (1995; as cited in Munday, 2008:58) modulation can be broken down into sub-techniques<sup>5</sup> to deliver the message of the SL:

a) Abstract for concrete. For example, *What time is it?* translates into *kam alsāeah كم الساعة؟* (literally meaning, *What is the watch?*).

b) Cause-effect. For example, *blind flying* translates into *tayarān bilā rūyah طيران بلا رؤية* (literally meaning, *flying without vision*).

c) Part-whole. For example, *We will support the manpower* translates into *sawfa nadsam alyad aleāmilah سوف ندعم اليد العاملة* (literally meaning, *We will support the working hand*).

d) Part-another part. For example, *I know the university like the back of my hand* translates as *ānā ʿaerif alJāmiʿah karāhat yadī أنا أعرف الجامعة كراحة يدي* (literally meaning, *I know the university like the palm of my palm*).

e) Reversal of terms. For example, *This cage cannot hold an animal this size* translates as *ḥaywān bihāza alḥajm lā yasmūkin ʿan yasaʿuh hāzā alqafas حيوان بهذا الحجم لا يمكن أن يسعه هذا القفص* (meaning, *An animal this size cannot be held by this cage*). However, the translation has a different emphasis than that of the ST.

f) Negation of opposite. For example, *Make sure you call me tomorrow* translates as *lā tansā ʿan tattasīl bī ḡadan لا تنسى أن تتصل بي غداً* (meaning, *Do not forget to call me tomorrow*).

g) Active to passive (or vice versa). For example, *The ship was bombed by the enemy* translates as *qasaf aleaduww alsafīnah قصف العدو السفينة* (meaning, *The enemy bombed the ship*).

h) Space for time. For example, *In university I was a very smart student* translates as *aḥnā almarḥalah alJāmiʿiyah kunt tāliban na Jīban أثناء المرحلة الجامعية كنت طالباً نجيباً* (literally means, *During the university stage I was a very smart student*).

i) Rethinking of intervals and limits (in space and time). For example, *I will see him in a week* translates as *sawfa ʿarāh baʿd sabʿat ʿayyām سوف أراه بعد سبعة أيام* (meaning, *I will see him in seven days*).

j) Change of symbol (including fixed and new metaphors). For example, *He earns an honest dollar* translates as *yaJnī rizquh bi alḥalāl يجني رزقه بالحلل*.

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<sup>5</sup> The English examples in (a) through (i) have been obtained from Angelo Pizzuto's (2010) PowerPoint presentation on translation techniques, and translated by the researcher.

It is clear that modulation is viewed as “the touchstone of a good translator” (Vinay & Darbelnet 1995; as cited in Munday, 2008:58) as it is more precise and more faithful in conveying the intended meaning, especially when the other strategies fail to achieve the communicative purpose whether at the grammatical, lexical or message levels. Generally speaking, modulation can become transposition, equivalence and adaptation when required. Consequently, modulation deserves to be called the strategy of all strategies.

Finally, modulation and adaptation are one of the optimum strategies that can be utilized in subtitling. Since subtitling is constrained by time and space, modulation can play a key role in dealing with those constraints by providing numerous options in delivering the message. The latter is very helpful in tackling cultural-specific references.

**3.1.3 Newmark’s semantic and communicative translation.** In his book, *About Translation*, Newmark (1991:10) provides two approaches to how translation should be conducted, namely “communicative translation” and “semantic translation”. Semantic translation focuses on rendering the meaning of the SL at the level of words and clauses while taking the context into account. The structure of the ST must be maintained in the TT as much as possible provided that it does not result in meaningless translation. He (1995:39) writes, “semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original”. Semantic translation is characterized by being faithful to the meaning, literal (must not be confused with word-for-word translation), informative concerned with the meaning of terms and source-oriented (Newmark, 1991:11-13). Moreover, semantic translation is “more awkward, more detailed, more complex, but briefer” (Newmark, 1991:11).

Communicative translation, on the other hand, is faithful in delivering the message, effective, free and target-oriented and focuses on the message rather than the meaning at the level of sentences and paragraphs (ibid.:11-13). In addition, communicative translation makes for “easy reading”, is “more natural, smoother, simpler, clearer, more direct, more conventional, conforming to particular register of language, but longer” (ibid.:11). Newmark (1995:39) states “communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original”.

Finally, Newmark (1991:10) emphasizes that both types adhere to the “accepted syntactic equivalents or correspondences for the two languages in question”, namely they are similar to “Vinay and Darbelnet’s ‘transposition’” (Newmark. 1995:39).

To clarify those two approaches, let us take the famous British game show *Who wants to be a millionaire?* The title can be translated semantically as *man yurīd ‘an yusbiḥ milyuniran?* من يريد أن يصبح مليونيراً؟, where the translation is literal, the structure of the ST is maintained in the TL, as is the content as well. On the other hand, if the ST is translated as *man sayarbaḥ almayiūn?* من سيربح المليون؟ (meaning, *Who will win the million?*), then the translation is conducted communicatively, with the structure of ST not being maintained in the TL and the message of TT thereby arguably being more effective than the semantic translation.

According to Newmark (1991:1-2), what determines whether a text is to be translated communicatively or semantically is one of the following propositions:

- (a) The more important the language of a text, the more closely it should be translated.
- (b) The less important the language of a text or any unit of text at any rank, the less closely that needs be translated.
- (c) The better written a unit of the text, the more closely it too should be translated, whatever its degree of importance.

It is evident that Newmark’s dichotomy is akin to Nida’s formal and dynamic approaches. Communicative translation and dynamic equivalence aim at the message. On the other hand, semantic translation and formal equivalence aim at rendering the meaning of the SL lexical items according to their context.

Since subtitles are required to be simple, effective, easy to read, precise and concise in order to reach all different types of people in the viewing audience, communicative translation is the gateway – perhaps even the magic door – to achieving this purpose.

### **3.2 Skopos Theory**

The term *skopos* is borrowed from Greek, and means *purpose* or what can also be referred to as “aim, goal or intended function” (Pym, 2010:44). The skopos theory was presented by Hans J. Vermeer in the 1970s (Munday, 2008:79). It is associated with Holz-Mänttari’s theory of translational action (Vermeer, 2000:221).

Simply, skopos theory revolves around the aim or the goal of the translation to be realized in the TT and “the function it is supposed to carry out in the situation of

reception” (Pym, 2010:46). Knowing the required function to be achieved in the TT beforehand helps the translator to decide what the optimum strategies are, in which s/he can use to serve this function competently. Vermeer (2000:221) refers to the final product (TT) as “translatum”. Skopos theory is target-oriented by nature from the perspective of the target culture, as the aim of translatum “may diverge widely from the source text so as to reach a “set of addressees” in the target culture” (Venuti, 2000:217, emphasis in the original). In the same vein, Al-Masri (2010:9) notes that “skopos theory allows for adaptation of the source text to be adequate to the needs and ends prescribed for the target text”. To Hart (1998:46), the theory aims at “minimizing the importance of the source text and maximizing the significance of the cultural situation” (as cited in Al-Masri, 2010:9). According to Pym (2010:44) “the translator should work in order to achieve the Skopos, the communicative purpose of the translation, rather than just follow the source text”. For example, English tourist flyers are always written in a concise language and are direct to the point, however, in Arab culture the tourist flyers are longer and more descriptive. Therefore, when a flyer is rendered into Arabic the translatum must suit the Arabic end-users in order to fulfil the purpose of marketing. As way of example, consider the following:

#### Source Text

Sunshine, bright lights and superb sandy beaches, blue-green seas, orange groves and picturesque villages, mountains old fortresses and starry evenings – all part of Costa Blanca's charm.

#### Target Text

تعد مدينة كوستا بلانكا واحدة من أكثر المحطات السياحية جاذبية وسحراً لما تتميز به عن باقي المحطات السياحية العالمية من مقومات سياحية فريدة من نوعها. حيث لا يقتصر سحر المدينة على شواطئها الرملية الذهبية الخلاب بل لما تتمتع به من روعة طقسها الجميل المشمس و أضوائها المبهرة التي تنبض بالحياة. ناهيك عن جمال البحار الزرقاء التي تميل إلى اللون الأخضر و بساتين البرتقال النضرة و القرى الجميلة كما لو أنها لوحات تنتظر من يرسمها. هذا إلى جانب الجبال والقلاع العريقة وجمال الأمسيات المرصعة بالنجوم.

Moreover, Vermeer (2000:230) claims that every translatum is governed by “its skopos or its commission”. He defines commission as “the instruction, given by oneself or by someone else [client], to carry out a given action [the translation]” (2000:229). Accordingly, the ST can be translated in several ways.

In the film of *H.Dabbour* there are many sarcastic scenes which require the employment of the skopos theory as the purpose of the ST is to amuse the audience.

### 3.3 Domestication and Foreignization

“Domesticating translation” and “foreignizing translation” are cultural translation strategies introduced by the American translation scholar Lawrence Venuti (1995). In the former, the ST is translated in a way that fits the target culture i.e., the translation must read as the ST and not bear the unmistakable hallmarks of a translated text, as if the TT is the actual source text. In the latter, the translator endeavors to keep the cultural elements of the ST in the TT, thus the target reader knows on the spot that this text is translated and it is not related to her/his culture. In short, domestication is target-oriented and foreignization is source-oriented.

Hatim (2001:46) defines domestication as “an approach to translation which, in order to combat some of the ‘alienating’ effects of the foreign text, tends to promote a transparent, fluent style”. On the other hand, foreignization is defined as “a translation strategy which deliberately breaks target linguistic and cultural conventions by retaining some of the ‘foreignness’ of the source text” (ibid.). In other words, when the translation is transparent and reads fluently by the target reader the translator becomes *invisible*, however, if the translation preserves the cultural elements (foreignness) of the ST the translator becomes *visible* (Venuti, 1995:1-2).

Domestication is perceived by Venuti (1995:20) as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home”, and foreignization as “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (ibid.). For Venuti, foreignization is the bastion which protects the ST from being manipulated and maintain its identity intact from the target culture’s “ethnocentric violence” (1995:24). He also refers to this strategy as “resistancy” (ibid.).

Domestication can be discerned in subtitling and dubbing. Films, for example, are created to entertain people around the world, and in order to make a film a success it needs to be understood by as many people as possible, whether they hail from Arab, Asian, or European cultures. Another reason for films to be translated domestically is foul language (obscene words). For example, foul language is often acceptable in Western films, particularly those aimed at adults, however, in Arab countries this language is not acceptable and it is thus either euphemized or simply deleted. Most importantly, subtitling is constrained by time, and the target audience only has a few seconds to decode the textual lines, thus if the ST is foreignized the audience requires more time and effort to decode the message of each subtitle. Consequently they may

miss important subtitles and lose interest in watching the film. However, proper names and cultural material are prone to foreignization because the target culture may lack the existence of equivalence.

### 3.4 Subtitling of Film Titles

The title of the film can be viewed as a baited hook to the potential audience, which bears the gist of the film with a couple of words or, as in some cases, a single word. The film title is created in a specific way to attract the attention of the audience, since the main concern of the production company is *profit*. Strangely, there are no specific standards that can be followed in translating film titles. For example, in Korea they tend to translate film titles sound for sound, thus, resulting in “meaningless” translation in Korean (Young-Koo, 2009:31-32). In Arab countries, most film names are not translated, unless it is a popular one. For instance, the film *Passion of the Christ* is translated as *ālām almasīh* (آلام المسيح), (meaning, agonies of the Christ). In France, however, film titles are translated in different ways, sometimes “as close as possible to the original” (literal translation), “according to effectiveness” (adaptation), or may “bear no relation to their original titles” (free translation) or by “transferring the titles, if they are neat” (borrowing) (Newmark, 1993:148).

In 1969, Hesse-Quack compared 1,368 English and French film titles (SL) with their German translations (TL) through a survey. This comparison generated the following insights:

- Target language titles were more precise in grammatical structure, there was an increase in the number of meaningful units and a more frequent use of adverbials and attributive adjectives.
- The emotional impact is greater in the target language titles than in the source language titles.
- Culturally specific information and allusions occur more often in the source language titles than in the target titles. (as cited in Anonymous, 2010:1)

We can conclude from the above generalizations that the technique used in translating film titles does not work at the word-level most of the time, it is an adaptation rather than a translation, especially when there are cultural specifics (idioms, puns, etc.) present that simply do not exist in the TL. Thus, the literal translation is not recommended (Anonymous, 2010:2). The subtitler should always concentrate on how to mirror *emotional impact* of the ST in the TL and not the surface meaning of the words. Young-Koo (2009:31) stresses that “in this stage [film title translation], most problems occur when translations are done rigidly word for

word, or even sound for sound”. Therefore, it would be better to adapt the film title of the SL into the TL.

The title of the film *hitš Dabbūr* ائش دبور (meaning, H.Dabbour) is transliterated because it is a proper noun and the letter (H) is the initial for the leading actor’s first name, “Haitham”. However, this translation fails to deliver the full emotional effect to the target audience; therefore it is preferable to add something to the title in order to better convey the gist of the film. Since the film revolves around a young man who only thinks about superficial things and leads a shallow life, it is suggested that it be translated as *H. Dabbour: The material boy*. The reason for this alternative translation is because there is an American film called *Material Girls*, which is almost identical to *H. Dabbour*, with even the sequence of events of both films is almost the same.

### **3.5 Translation of Culture**

Language and culture are inextricably entwined items. One cannot function without the other. Farghal and Shunnaq (1999:122) stress that “language is the foundation upon which culture rests”. Dehghani (n.d.) says that “language without culture is artificial and in abstraction”. Culture is a very intricate subject, “which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (ibid.).

English and Arabic come from different language families, with Arabic being a Semitic language, and English Indo-European. In addition to the linguistic difference, there is a culture difference as well. Therefore, some difficulties may arise in translation. Farghal and Shunnaq (1999:122) state that since both English and Arabic are linguistically and culturally distanced from each other, the translator needs to be “bicultural as well as bilingual if adequate translation is required”. In other words, the more the translator is aware of the differences between cultures, the better the translator can perform.

In addition, many scholars argue that the process of decoding culture as a matter of transferring thoughts from one language to another requires not only knowing the words written or uttered, but also knowing the culture situated behind a text. In other words, some objects hold ideological, social, political, and economic meanings. It is crucially important to pay attention to these aspects before translating, as the translator recreates the spirit of the text and not the literal meanings of the individual words. For example, some people look at Hijab as a material culture, but in

Muslim culture it goes beyond this concrete sense. Hijab to Muslims is viewed as a symbol of liberation and not oppression, because it “frees women from being perceived primarily as sexual objects (Cole, n.d.). Therefore, the notion of culture is not as easy as some people may believe. On the basis of the above definition culture is not merely restricted to inanimate items, objects & artifacts.

Moreover, that translator must take into account that the target reader functions according to “the boundaries of his culture and its values and ethics” (Farghal & Shunnaq, 1999:125). Accordingly, the translator must pay heed to the shadow or the surface meaning of the cultural expressions, especially if they are linked to beliefs or morals (ibid.:124). Some behaviors may be acceptable and common in the source culture, yet it may be considered unethical in the target culture. For instance, in the Arab world endogamous marriage is something which is quite common, however, this is rejected out of hand by western culture and even banned by law.

Not knowing the culture of the TL may lead to falling into the trap of literal translation, thus distorting the meaning of the ST or ending with mistranslation. What really makes translation of culture a very challenging task is when the TT does not have a cultural equivalence close to the one in the ST.

It is well known that cultural identity is deeply rooted in language. Such, if a language starts to vanish gradually many cultural elements will disappear with it, too. Due to “this relationship between language and cultural identity, steps [by governments] are often taken to limit or prohibit the influence of foreign languages” (Samvor & Porter, 2004:143). It is obvious that ideology plays an important role in determining how the translation of culture should be carried out. According to Oltra-Ripol (2005; as cited in Mazid, 2007:49) what determines the translation strategies are “the place of the target culture in the international context, its relation to the source culture, the cultural restrictions on the translator, clients' goals and requirements and flexibility of the target culture and the linguistic policies therein”. Accordingly, the translator can become either source-oriented or target-oriented based on the strategies being chosen. Hervey (1997) claims that the strategies adopted by any translator could be:

In favour of an exotic style of translation or of translation by cultural transplantation; in favour of an exegetic style of translation or of gist translation; in favour of a translation prioritizing the informational,

prepositional and lexico-syntactic levels of a ST or of a translation prioritising its connotative and prosodic aspects. (as cited in Mazid, 2007:49)

One of the main principles agreed upon is that the predominant end of translation is primarily “to get across a message previously not understood by a target audience, using a comprehensible language” (Lhermitte, 2005:98). Therefore, the translator’s duty is to leave no stone unturned in efforts to convey the communicative goal of the ST into the TL, especially when culture is related.

### 3.6 Translation of Idioms

The term idiom comes from the Greek word *idioma*, meaning “peculiarity, peculiar phraseology” from the root *idoios* which means “personal, private” (Harper, 2012). Also, the word *idiot* comes from the same Greek word root *idios* (Klein, 1971:365). Dickins et al. (2002:18) define the idiom as “a fixed figurative expression whose meaning cannot be deduced from the denotative meanings of the words that make it up”. From the above definition the following can be deduced:

- a) The word order in the idiomatic expression is unchangeable.
- b) The lexical items cannot be replaced or used interchangeably by another synonymous lexical item.
- c) The intended meaning of the idiomatic expression cannot be predicted or identified from the words of which the expression is comprised, even if the reader/listener knows the denotative meaning of each word.
- d) The intended meaning of the idiomatic expression must be known beforehand by the reader/listener, otherwise s/he may not be able to understand the meaning.
- e) If the words are absorbed in a verbatim manner, the idiomaticity of the expression will vanish.

The idiom *chicken feed*, for example, cannot be understood to mean *food* for chicken or *feed* replaced by *food*. If the idiom is understood literally, the idiomaticity of the expression will be lost. The idiom in fact means a tiny amount of money, a paltry sum. If this meaning is not known in advance, the denotative meaning of the words will fail to capture the idiomatic meaning.

Boatner and Gates (as cited in Awwad, 1990:58) distinguish between three types of idioms: 1) Lexemic: *hawks and doves*, meaning the bad and the good, *to have a sweet tooth*, meaning love to eat sweets and confections, 2) phraseological: *to fly off the handle*, meaning to lose one's temper suddenly, and 3) proverbial: *the early bird*

*catches the worm*, in other words, he who arrives early has the advantage, or s/he who comes first receives the benefits.

Idioms are very difficult to translate, because the translator may misconstrue the intention of the SL author, for example, the translator may render the idiom literally, assuming that this idiom is merely a normal expression, and due to this misunderstanding the idiom may be mistranslated and the correct meaning will be lost (Awwad, 1990:58). Moreover, the translation of idioms require adequate knowledge of the source culture and the target culture, and if the translator does not have this knowledge and skill s/he will definitely be “at complete loss to translate idioms which carry a heavy semantic load that is cultural specific (ibid.:59).

Awwad (1990:66) introduces four categories of correspondence which help in the translation of idioms. They are as follows, in a descending order of difficulty:

A – Idioms with no correspondence between expression and functions, expressions and functions are language specific (it requires a deep understanding and awareness of the native [speaker] and second language culture).

B – Idioms with corresponding functions in both language but with completely different expressions. (This requires translators to pay more attention to areas of difference between both languages).

C – Idioms with corresponding functions in both languages, but with slightly different expressions. (Again, this requires translators to pay more attention to areas of difference between both languages).

D – Idioms with corresponding functions and expressions in both languages. (The resulting translation will be correct).

The idiom, *albāb byūsae Jamal* الباب بيوسع جمال (literally meaning, the door it accommodates a camel) translates into *no one is stopping you from leaving* and so represents (A). The idiom *at sixes and sevens* translates into *rās ealā eaqb* رأس على عقب and thus represents (B). The idiom *scapegoat* translates into *kabš alfidā* كبش الفداء so represents (C). The idiom *to play with the fire* translates into *yaleab bi alnar* يلعب بالنار and thus represents (D).

Idioms are deeply rooted in Arab culture and are part of everyday language. Since idioms emanate from cultural experiences each culture may not share exactly the same idiomatic expressions with another culture, as is the case with English and Arabic. Due to this difference, it is important that translators be bicultural as well as bilingual. From a translational perspective, the more the translator is exposed to

idioms, the more competent the translator becomes. If the translator fails to recognize an idiom from an ordinary phrase mistranslation will inevitably occur.

### 3.7 Translation of Metaphors

According to Harper (2012), the word *metaphor* is derived from the ancient Greek word *metaphora*, which means “a transfer or carrying over” from *metapherein* “to carry over” (meta: over, and pherein: to carry); and this is to a certain extent what a metaphor does. Bussmann (1996:744, emphasis in the original) defines metaphors as:

Linguistic images that are based on a relationship of similarity between two objects or concepts; that is, based on the same or similar **semantic features**, a denotational transfer occurs, e.g. *The clouds are crying* for *It's raining*. Metaphor is also frequently described as a shortened comparison, in which the comparison is nonetheless not explicitly expressed. Metaphors may appear in the context of a sentence as nouns, verbs, or adjectives, e.g. *bull's eye* for *center of the target*, *sharp criticism* for *strong criticism*, *to peel one's eyes for to watch out for something*. In contrast to **idioms**, the literal reading of a metaphor (in a ‘positive’ context) results in a **contradiction**.

Metaphors are also considered one of the more difficult issues a translator may encounter when translating a text as they are culturally bound. On account of the cross-cultural differences, the similarity between two objects may not exist in the TL, thus if the translator is not familiar with the TL culture s/he may overlook the image inferred in the metaphor. Moreover, the elusive meaning of metaphors makes the translator's job more arduous in her/his attempt to achieve the same equivalent in the TL. Newmark (1988:104) remarks that “the most important particular problem is the translation of metaphor”. Dickins et al. (2002:146) also agree with Newmark's point of view. They state that “metaphor is by far the most important, both because it is the most widespread, and because it poses the most challenging translation problems”.

Dickins et al. (2002:147) divide metaphors into *lexicalized metaphors* and *non-lexicalized metaphors*. The former are widespread and most people are familiar with them. In addition, they can be found easily in dictionaries. The latter, however, do not have fixed meanings and must be translated according to the context in which they exist. As they do not appear in dictionaries the translator or the reader must work hard to correctly arrive at the actual meaning (ibid.). Still, the cultural factor must be considered as well, because the meaning of non-lexicalized metaphors may vary from

one culture to another, for example the word *owl* refers to wisdom in the West, whereas in some Arab countries (such as Jordan) it may be viewed as a bad omen.

Furthermore, lexicalized metaphors are subdivided into, a) dead metaphors, b) stock metaphors, and c) recent metaphors. Dead metaphors are ones that are used frequently in everyday language without being identified as metaphors, such as *to wear a perfume*. Stock metaphors denote idiomatic expressions, recent metaphors refer to new metaphorical expressions that have been incorporated into the language (Dickins et al., 2002:149). For example, *screenager*, means a teenager who is experienced with or has a bent for computers and the Internet. On the other hand, non-lexicalized metaphors are broken into two types, conventionalized metaphor and original metaphor. The latter is recondite because it is not connected to any linguistic or cultural conventions (ibid.). For example, *You are like a sea*. Conventionalized metaphor is related to either linguistic or cultural conventions, yet cannot be found in dictionaries (ibid.). For example, *Pyrrhic victory*, which means a triumph associated with immense losses. For Dickins et al. (2002:148) it is important to understand the main components of which each metaphor consists of as these components aid the process of translation. These components are as follows:

1 – Topic: the person or the thing that is depicted by the vehicle. Newmark (1995:85) calls this an “object”.

2 – Vehicle: the object that is used to describe the topic. Newmark (1995:85) calls this an “image”.

3 – Ground: the point of resemblance between the topic and the vehicle, namely the facets which they have in common. Newmark (1995:85) calls this the “sense”.

To clarify the above notions consider the following example: John is a lion. John is the topic, lion is the vehicle and bravery or strength is the ground, namely John is as strong (brave) as a lion. When using the instrument *as* or *like* the structure is referred to as *simile*.

Newmark (1995:88-91) lists seven methods how to translate a metaphor, as follows:

1. Reproducing the same image in the TL.
2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture.
3. Translation of metaphor by simile, retaining the image.

4. Translation of metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense).
5. Conversion of metaphor to sense.
6. Deletion. If the metaphor is redundant or otiose, there is a case for its deletion, together with its sense component.
7. Using the same metaphor combined with sense, in order to clarify the image.

The following examples clarify the above strategies:

- a) The example, *Silver jubilee* translates into *alyūbīl alfīdī* اليربيل الفضي represents (1).
- b) The example, *The upper crust* translates into *alṭṭabaqah aleulyā* الطبقة العليا (literally, upper layer) represents (2).
- c) The example, *He is a rock* translates into *ʾinnah miṭl alṣṣakr* إنه مثل الصخر (meaning, *He is like a rock.*) represents (3).
- d) The example, *He is a rock* translates into *ʾnnah ṣalb miṭl alṣṣakr* إنه صلب مثل الصخر (meaning, *He is as hard as a rock*) represents (4).
- e) The example, *I need a hand here* translates into *ʾinnī biḥājah ʾilā almusāʿedah ḥunā* إنني بحاجة إلى المساعدة هنا (meaning, *I need help here*) represents (5).
- f) The example, *honeymoon* translates as *šahr aleasal* شهر العسل (literally, *honey month*) represents (7).

### 3.8 Translation of Collocations

Collocation represents a major problem for translators because it is culture-specific. Thus, SL collocations may not collocate similarly or even exist in the TL. Inaccurate collocation will lead to the distortion of the meaning of the text and sometimes change the full meaning of the SL collocations, especially when prepositions are involved. Hatim and Mason (1997:39) stress that collocation “is crucial in establishing lexical cohesion”.

Collocation is derived from the Latin verb *collocatus*, which means “to place side by side; to arrange” (Klein, 1971:149). Collocation is defined by many linguists as “the habitual co-occurrence of individual LEXICAL ITEMS” (Crystal, 2008:86, emphasis in the original). In other words, it is the “occurrence of one word in close proximity with another” (Dickins et al., 2002:71). For example, the word *weak* collocates with *tea*, but *feeble* cannot collocate with *tea*, also, the word *mistake* collocates with *make*, and cannot collocate with *do*. This type of collocation is referred to as restricted-collocation. All phrasal verbs are considered collocations, for example, *run out*, *watch out*, etc. They are also considered idioms since their meaning

cannot be figured out from any simple sum of their respective lexical constituents, thus they must collocate with each other in order to produce the meaning (and in some paradigms are treated as lexical items in their own right). Newmark (1991) links “idioms with collocations because they constitute groups of collocated words whose meaning is not clear from the common meanings of their constituent words” (Al-Masri, 2010:95). Cowie considers idioms as part of collocation as well, and this can be seen in his classification of collocation:

**Free combinations** (e.g. *drink tea*):

- the restriction on substitution can be specified on semantic grounds
- all elements of the word combination are used in a literal sense

**Restricted collocations** (e.g. *perform a task*):

- some substitution is possible, but there are arbitrary limitations on substitution
- at least one element has a non-literal meaning, and at least one element is used in its literal sense, the whole combination is transparent

**Figurative idioms** (e.g. *do a U-turn*, in the sense of ‘completely change one’s policy or behaviour’):

- substitution of the elements is seldom possible
- the combination has a figurative meaning, but preserves a current literal interpretation

**Pure idioms** (e.g. *blow the gaff*):

- substitution of the elements is impossible
- the combination has a figurative meaning and does not preserve a current literal interpretation. (Nesselhauf, 2005:14-15)

To some extent, figurative idioms are similar to dead metaphors and pure idioms are similar to stock metaphors (see section 3.7). Needless to say, collocation is the corner stone of any language, in order to master the art of translation, you must master collocation first. However, this section will only concentrate on restricted collocations because metaphors and idioms require being dealt with separately and in a more thorough manner owing to their inherent difficulty.

Restricted collocations are perceived as translation obstacles as they “are hardly predictable” (Fontenelle, 1994:3). That is, if the translator does not know the TL collocation, the translation of the SL collocation would sound unnatural and awkward to the target reader. Even if the translator has an excellent command of the TL (i.e., English) this does not necessarily make him or her a good translator.

Newmark (1981:93) claims that the translator “will be 'caught' every time, not by his grammar, which is probably suspiciously 'better' than an educated native's, not

by his vocabulary, which may well be wider, but by his unacceptable or improbable collocations” (as cited in Jabak, 2007:19).

It is of paramount importance that when a translation is read by an audience it sounds natural and as readable as a text written by a native speaker. Appropriate collocations are a prime contributor to good translation, and knowledge thereof separate good translators from bad ones.

### 3.9 Translation of Cultural References

Newmark (1988:95) classifies cultural references into five types: a) ecological references (i.e., geographical features, weather, plants, animals, etc.), b) material culture (artifacts, such as food, clothes, houses and transport, equipment, etc.), c) social culture (i.e., work, leisure and crafts), d) social organizations (i.e., political, religious or social customs, institutions, activities, procedures, concepts, gatherings, etc.) and gestures and habits (i.e., spitting, facial expressions, etc.).

Newmark (1988:103) provides a long list of translational strategies on how to deal with cultural references. The following are some of the proposed strategies:

1) Transference: the source cultural reference (SCR) is borrowed into the TL, in the case of Arabic it will be a process of transliteration (ibid.:81). For example, *Internet* becomes إنترنت.

2) Naturalization: the SCR is adapted according to the morphology of the TL, and is introduced to the TL as a neologism (ibid.:82). For example, *aristocratic* becomes أُرستقراطي *urustuqrāti*.

3) Through translation: can be referred to as calque (ibid.:84). For example, *naked truth* translates into *alḥaqīqah aleāriyah* الحقيقة العارية.

4) Neutralization: the SCR is translated in an explanatory manner by either describing its features or explaining its purpose (ibid.:83-84). For example, *veal* translates into لحم عجل *laḥm eiJl*.

5) Additional information: the SCR can be paraphrased or transferred then supplemented by a footnote, a note or a gloss (ibid.: 91). Due to time and space constraints in subtitling, gloss can only be used here and the remainder will be excluded.

6) Deletion: if the SCR is not important to the TT, especially if it is redundant (ibid.:103).

7) Accepted standard translation (recognized translation): the SCR is replaced with a standard translation in the TL (ibid.:89). For example, *International Monetary Fund* translates into *sandūq alnaqd alduwalī* صندوق النقد الدولي.

### 3.10 Translation of Proper Names

Proper names refer to individuals, organizations, cities, etc. According to *The Free Dictionary*, a “proper noun” (n.d.) (also called a proper name) is defined as “a noun belonging to the class of words used as names for unique individuals, events, or places”. Most people assume that translating a proper name is not a problematic issue because it is a matter of phonological transliteration, “due to the view that proper names are mere labels used to identify a person or a thing” (Vermes, 2001:90). However, a proper name becomes a translational problem when the name holds a connotative meaning, alludes to a specific character in the source culture which has no equivalence in the target culture, or when word play is employed, thus certain translational techniques should be considered. Furthermore, translation of names becomes even more troublesome when a name has a semiotic meaning, as it may refer to gender, intertextuality, class, nationality mythology, etc. (Fernandes, 2006:46). Needless to say, “proper names are a translation difficulty in any text” (Newmark, 1993:5), since each name may require being tackled differently according to the type of text in which it is used. For example, in imaginative literature such as fairy tales proper names are usually translated as they may hold connotative meaning (Newmark, 1988:215). Think, for example, of *Snow White*. Somewhat more contemporarily, in the film *The Smurfs*, for example, the names of all the characters have been translated into Arabic because each Smurf’s name is strongly associated with a particular trait.

The translation of proper names varies from one translator to another; owing to the strategy s/he is adopting. Zabalbeascoa (2010:154) states that many:

Translators feel it is their sacred duty to leave proper nouns untouched, whereas others regard names as textual constituents that require that their textual role be established before they can know what is to be done with them. Others seem to think that names are to be adapted wholesale.

Many translation scholars have provided various strategies as to how best to deal with proper names. Most of these strategies revolve around five strategies: a) transliteration (borrowing), b) transliteration associated with a gloss, c) literal translation, d) substitution and e) deletion.

### 3.11 Translation of Word Play

In the *Routledge Dictionary of Language and Linguistics*, a play on words is defined as:

A playful change of a word with the intention of causing surprise. It is a frequently used **figure of speech** in fashionable literature and advertising language. A play on words can come into existence (a) through the change in meaning, and therefore from **homonymy** and **polysemy**, (b) through the change of word forms and the rearranging of sound, e.g. an **anagram**, the rearranging of syllables or of morphemes, (c) by **blend**. (Bussmann, 1996:910, emphasis in the original)

On the basis of the above definition, (a), (b) and (c) are types of puns, as will be explained later. Puns, or *paronomasia* in Greek (Klein, 1971:536), are linked with word play. Both word play and puns may be used interchangeably. Puns have been used in different types of texts such as literature (for example, in William Shakespeare's work puns are known as quibbles), religious texts (for example, Genesis), etc. However, puns are primarily used in texts to produce a comical effect, especially in jokes, stand-up comedy, comic films, etc. Newmark (1988:217) notes that puns are "usually for the purpose of arousing laughter or amusement, and sometimes also to [sic] concentrate meaning".

There is no doubt that puns are among the most challenging tasks a translator may face since these devices depend on the phonological similarity between two words or more to successfully deliver the intended meaning. This makes the matter more difficult considering that each language has its own semantic, linguistic and cultural idiosyncrasies. Sanderson (2009:125) states:

Due to interlingual asymmetry, puns present the most frequent cases of inequivalence in translation because both the formal similarity between words which are neither etymologically nor semantically linked and the multiplicity of meanings within the same word will not usually coincide between languages.

Díaz-Perez (2008:37) classifies puns based on Delabastita's typology of puns into *formal criterion* and *linguistic phenomenon*. Formal criterion is subdivided into *vertical pun* and *horizontal pun* (ibid.:38). The former refers to the employment of one word or a phrase in the same portion of text, provided that this word carries a minimum of two meanings in the context in which it appears. Here, the relation is established at the paradigmatic level. The latter refers to "two or more occurrences of

the original word or phrase with a different meaning or words of the same or similar sound” (Jing, 2010:99). Here, the relation is established at the syntagmatic level.

As for the linguistic phenomenon, puns are classified as:

a) Phonologic puns: two words or more which share the same sound. This is further subdivided into three types:

1 – Homophony: two or more words which are identical in sound but which spellings differ from each other, and occur in the same portion of text. For example, *I can repair soles but I cannot repair your soul.*

2 – Homonymy: two or more words which are identical in sound and spelling, and occur in the same portion of text. For example, *Can you can the fruit can?*

3 – Paronymy: two or more words which to some extent have the same sound and spelling, but are not identical and occur in the same portion of text. For example, *exercise* and *excise*.

b) Polysemic pun: one word which has several meanings. Due to this polysemy a clash may occur in understanding the same portion of text. For example, *she was near the bank.*

c) Idiomatic pun: the clash is achieved between the idiomatic meaning and the literal meaning of the idiomatic expression. For example, *hit the sack*.

d) The syntactic pun: the clash is achieved at the syntactical level of the word, for example, the word can be understood as a noun or as a verb.

e) Morphological pun: a word that is created by changing one part of the word and which still relates to the actual word or by taking one part of a word then blending it with another part of a different word (i.e., *blacknese*<sup>6</sup>= black + Chinese). Thus the clash is achieved at morphological level of the word (i.e., compounding or derivation) (Díaz-Perez, 2008:38-39). For example, *leg-endary*.<sup>7</sup>

Moreover, Díaz-Perez (2008:39-53) introduces a thorough list of translation strategies that help in translating puns. They are as follows:

1) Pun to pun: the ST pun is rendered somewhat literally, provided this translation does exist in the TL as a pun, however, TT pun may not necessarily retain the formal or the semantic structure of the ST pun.

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<sup>6</sup> This term was by the actor Chris Tucker in the American film *Rush Hour 2*.

<sup>7</sup> This term was used to refer to Angelina Jolie when she showed off her right leg at the 84th Academy Awards (Oscars 2012).

2) Pun to no pun: when the ST pun is rendered into the TL the pun is lost, and the translation is thereby read by the target audience as a normal phrase. This phenomenon happens frequently in paronymic puns. If the target non-pun exposes the two meanings of the ST pun it is referred to as *non selective non-pun*, on the other hand if one meaning is retained in the TT it is called *selective non-pun*. In addition if none of the two meanings of the ST pun is retained in the TT it is referred to as *diffuse paraphrase*.

3) Pun to punoid: the ST pun is rendered into the TL by using rhetorical devices, such as repetition, rhyme, alliteration, etc.

4) Direct copy: the ST pun is borrowed into the TL, without being translated.

5) Transference: ST pun is translated word-for word, in other words the structural form and the semantic content of the ST pun is completely retained in the TT pun.

6) No pun to pun: a normal portion of text in the SL is translated as pun in the TT, namely the pun is absent in the ST and the translator uses her/his talent to produce a punned TT.

7) Combination of direct copy and another strategy: the original ST pun is borrowed into the TL and then translated according to a specific translation technique, and finally the borrowed pun is blended with its translation to form the new pun in the TT.

The Translation of puns does not only require good understanding of the TT, but requires skill and no small measure of pure talent as well (not to mention a sheer love of language). The translator must be well conversant in the target culture. Here, the translator is bicultural, without question. It must be said, punning requires a really gifted translator. In this sense, translators are arguably born and not made, especially when it comes to blending.

## 4. Data Analysis and Findings

This chapter examines the rendering of culture in the subtitles of the Arabic medium film *H. Dabbour*. Cultural items such as idioms, metaphors, collocation, cultural references, proper names and wordplay are examined in order to determine if the English translation does justice and remains faithful to the SL cultural elements in terms of accuracy and faithfulness. Furthermore, the chapter investigates the translational strategies adopted by the subtitler in tackling those cultural items and determine whether the actual message and purpose of the source cultural items are presented in the target culture. Finally, the analysis seeks to highlight which techniques are most appropriate in rendering cultural elements of the Arabic language in works of a similar nature.

### 4.1 Synopsis of *H. Dabbour*

The film revolves around Haitham Dabbour, a spoiled irresponsible young man. H. Dabbour lives a life of luxury and is only concerned with material things in life. Abruptly, his life turns upside down after his father, Dabbour, who runs a shampoo company, is framed on false accusations and sent to prison for allegedly manufacturing a type of shampoo that has a detrimental effect on hair. After the confiscation of his father's property, Haitham Dabbour finds himself homeless. He seeks the help of his old material-driven friends, but all of them turn their backs on him. However, his faithful driver, Seryanoussy, stands by him and offers to let him stay at his humble house. Many humorous situations arise as Dabbour endeavors to adapt to the hard life of the poor, which he previously knew nothing about, so as to prove his father's innocence and restore his confiscated wealth.

### 4.2 Methodology

The film of *H. Dabbour* (Sakr, Youssef & El Guindy, 2008) analysed here was purchased from Version Store. Both English and Arabic subtitling scripts have been transcribed accordingly with English/Arabic subtitles displayed on the screen. For the purpose of the analysis, translated examples have been selected for each cultural item. Translation strategies used by the subtitler have been examined to see if they have done justice to the ST.

### 4.3 Analysis

The analysis sheds light on the following cultural items:

1. Idioms
2. Metaphors
3. Collocations
4. Cultural references
5. Proper names
6. Word play

The examples of each cultural item are tabulated to ease the process of the analysis. Alternative translations are sometimes attempted in relation to the cultural expressions or lexical items that are arguably erroneously translated by the subtitler. It is noteworthy, that the spelling of both English (TT) and Arabic (ST) subtitles is identically similar to the spelling of the subtitles that appear on the screen. In addition, no strategies are mentioned in the section of collocations.

#### 4.3.1 Idioms.

**Table 2: Idioms**

| serial | ST  | TL   | Strategy   |
|--------|---|--|--|
| 1      | لطيفة: صحيح،<br><u>علمناهم الشحاتة،</u><br><u>سبقونا على...</u><br>لطيفة: على الودان<br>الموظف: على<br><u>البيبان</u> | <b>Latifa:</b> It's true what they say, <b><u>the pupil has exceeded...</u></b><br><b>Latifa:</b> The ears<br><b>Employee:</b> <b><u>The master,</u></b><br>Mad'am | No strategy  |
| 2      | <u>ونائم على ودانه...</u>   | And <b><u>has no use for his ears</u></b>  | No strategy  |
| 3      | يا فندم أنا شايف إن<br>حضرتك<br><u>مكبرة الموضوع</u><br><u>زيادة عن اللزوم</u>  | I think that you are <b><u>blowing this out of proportion,</u></b> Mad'am  | The idiom of the SL only corresponds with the idiom of TL in function and differ in expression |
| 4      | <u>داري على شمعتك</u><br><u>تبيض</u>  | <b><u>Don't minks it</u></b>   | No strategy  |

|    |   |  |  |
|----|---|--|--|
| 5  | <u>جمع نفسك</u>   | <u>Collect yourself</u>  | The idiom of the SL corresponds with the idiom of TL in function and expression                |
| 6  | تعالى <u>نبتي صفحة</u><br><u>جديدة</u>                          | Let's <u>turn a new leaf</u>   | No strategy  |
| 7  | ما تفكر نيش بقى يا<br>عم سير يانوسي<br><u>وتقلب على المواجه</u> | Don't remind me, Am<br>Seryanoussy, and <u>rub my</u><br><u>wounds</u> | No strategy  |
| 8  | <u>أبوس إيديك</u>   | <u>I beg you</u>   | The implication of the idiom is translated   |
| 9  | <u>إن غاب القط العب يا</u><br><u>حمار</u>                       | <u>When cats are gone,</u><br><u>donkeys are out</u>                   | No strategy  |
| 10 | قال كان عايز <u>يمد</u><br><u>إيده عليا</u>                     | He wanted <u>to hit me</u>   | The implication of the idiom is translated   |
| 11 | ما تاخذ نيش يا ابني،<br><u>للضرورة أحكام</u>                    | I'm sorry, Son, <u>I had to</u>  | The implication of the idiom is translated   |
| 12 | <u>الغش مالوش</u><br><u>رجلين</u>                               | <u>Cheating never ends well</u>  | No strategy  |
| 13 | <u>يحدفوك وراء</u><br><u>الشمس</u>                              | That can <u>send you where</u><br><u>the sun does not shine</u>        | No strategy  |
| 14 | <u>فضيحتك ها تبقي</u><br><u>بجلاجل</u>                          | <u>You'll be hung out to dry</u>                                       | The idiom of the SL only corresponds with the idiom of TL in function and differ in expression |
| 15 | <u>يا نهار اسود</u>   | <u>Holy crap</u>   | The idiom of the SL only corresponds with the idiom of TL in function and differ in expression |

In example 1, Latifa is fond of proverbs but the problem is she always forgets how to end the proverb so she uses a different term that rhymes with the actual word in the proverb. Here, she forgets the word *albibān* الببيان, which means *the doors*, and uses the word *alwidān* الودان meaning *ears*, which has a similar sound as *doors* in Arabic. The employee, however, attempts to correct her. The TL proverb fails to carry the function of the SL proverb. The proverb *ʿallimnāhum alšhātah, sabāʿūnā ʿalā albibān* عَلَّمْنَاهُم الشَّحَاتَةَ, سَبَقُونَا عَلَى الْبَبِيَان (literally meaning, *we taught them how to beg and they were ahead of us at the doors*) is used when you teach someone something and s/he becomes ungrateful for this deed or when someone steals someone else's idea. The original idiom is translated into *the pupil has exceeded his master*. The SL idiom holds a negative meaning, on the other hand the TL idiom holds a positive meaning, thus the connotative meaning of ungratefulness in the SL idiom is lost in the translation. A better translation would have been *we bent over backwards for him but he has never been thankful*.

In example 2, *nāyim ʿalā widānuh* نايِم على ودانِه (literally meaning, *he is sleeping on his ears*) is a common idiom in Egypt, used to refer to someone who is oblivious to everything around as if he does not hear anything. The translator opted for translating the SL idiom, as *has no use for his ears*. This translation does not convey the actual message of the SL idiom and would not make sense to the target audience. The closest equivalent to the SL idiom is *oblivious to what is going on*.

Example 3, *mikabbarah almawdūʿ ziyādah ʿan alluzūm* مكَبَّرَة المَوْضُوع زِيَادَة عَن اللَّزُوم (literally meaning, *you are making the subject bigger than necessary*) is used when someone tends to make something that looks more important or worse than it really is. The translation does justice to the SL idiom by rendering it into *blowing this out of proportion*. Here, the idiom of the SL only corresponds with the idiom of TL in function and differs in expression. It is noteworthy to say that there is another idiom that has the same function in English, which is *to make a mountain out of a molehill*.

In example 4, as seen in example 1, Latifa uses proverbs frequently, but the problem is she invariably forgets how to end the proverb so she uses a different term that rhymes with the actual word in the proverb. Here, she forgets the word *tūḍ* تُقَيِّد, which means *kindle*, and uses the word *tibād* تَبِيض meaning *to lay eggs* which has a similar sound as *kindle* in Arabic. The actual SL proverb that is used in everyday life is *dāri ʿalā šameitak* دَارِي عَلَى شَمَعَتِكَ تُقَيِّد (literally meaning, *cover your candle it will kindle*) to refer to the fact that one's actions must be kept surreptitious and not be

exposed in front of people. In terms of Islam, the Prophet Mohammed (PBUH) said “Seek help in having your needs met by being discreet, for everyone who is blessed with something is envied” (Islam QA, n.d.). The translator renders the SL proverb into *don't minks it*, which simply does not mean anything. A more appropriate translation would be *keep/play one's cards close to one's chest*, however, it is suggested that the word *chest* is replaced with a rhymic word such as, *wrest, fest, etc.*, in order to retain the humor in the ST.

Example 5, *gammae nafsak* جمع نفسك is translated into *collect yourself*. The SL idiom and translation have the same functions and expressions. This can be translated into *gather yourself* or *pull yourself together*.

Example 6, *taealā nibtidi safhah* gdāh تعالی نبتدي صفحة جديدة is rendered into *let's turn a new leaf*. The idiom means to start anew. The translator got half of the idiom right but has forgotten all about the essential preposition *over* that collocates with *turn*. The target audience would understand the meaning of the subtitle because they would tend to be familiar with it, however, they would easily identify that the preposition *over* is missing. The improved translation would be *let's turn over a new leaf*, thus the TL idiom would have the same function and expression as the SL idiom.

In example 7, *italib ealyā almawāgiε* تقلب علي المواجه (literally meaning, overturn my agonies) is translated into *rub my wounds*. The SL idiom means to remind someone of unpleasant or painful experience or situation that happened in the past. As for the TL idiom, it is a mistranslation, it is assumed that the translator is trying to say *to rub salt into somebody's wounds*, which means to make a difficult situation worse than it currently is, and at times is done deliberately. Both SL idiom and TL idiom have different meaning, and do not correspond in function. A more appropriate translation would be *open up/reopen old wounds*. The SL idiom and the suggested translation have the same function but with slight differences in expression.

In example 8, *abūs idak* أبوس إيديك (literally meaning, I kiss your hand) is translated into *I beg you*. Here, the translator opted to translate the implication of the SL idiom. Needless to say, if the equivalent of SL idiom does not exist in the target culture, the translator has two choices, either to translate it formally, namely to send the reader away from home, or to translate the implication of SL idiom to achieve the communicative purpose.

In example 9, once again Latifa forgets how to end the actual idiom. Here she manages to forget the word *fār* فار, which means *mouse*, and uses the word *humār* حمار

meaning *donkey* which has a similar sound as *mouse* in Arabic. The actual idiom that is used in everyday life is *ʿin gāb aluṭ ʿleab yā fār* إن غاب القط لعب يا فار (literally meaning, when the cat is away, play you mouse). It is said to someone who does things s/he is not suppose to do when the person who is in charge is away. The SL idiom is rendered into *when cats are gone, donkeys are out*. A better translation would be *when the cat is away, the donkey will play*.

In example 10, *yimid ʿduh ʿalayyā* يمد إيدته عليا (literally meaning, to extend his hand **on** me) is translated into *to hit me*. In Arabic, this idiom means *to hit*, however, when someone says *mad yadah lī* مد يده لي (literally meaning, extended his hand **to** me) it means *he helped me*. Here the implication of the SL idiom is translated.

Example 11, *lildarūrah ʿahkām* للضرورة أحكام (literally meaning, necessity has its rules) is translated into *I had to*. In this scene, Seryanoussy tries to distract the security man who is guarding Latifa's company by pretending there is a problem with one of the rear tyres of the minibus so Dabbour and Kalusha can break in undetected. Seryanoussy hears the police sirens, and directly he hits the security man on the head with a glass bottle and apologizes to him while he is unconscious and says *lildarūrah ʿahkām* للضرورة أحكام. This idiom is used when somebody is forced to do something illegal or wrong due to unforeseen circumstances. The translator rendered the implication of SL idiom as *I had to*. Rationally, the target audience would understand the subtitle perfectly not only because of the translation but owing to the image. The translator must always exert every effort to find an equivalent in the TL that is close to the SL idiom so as to convey the effect of the message of the ST to the TL audience. A better translation would be *necessity knows no law*. The SL idiom and the suggested translation have the same function but with slight differences in expression.

In Example 12, this time Latifa changes the first word of the actual idiom *alkizb mālūš riglin* الكذب مالوش رجلين (literally meaning, lying has no legs) with *alguš* الغش, which means *cheating*. The translator renders the idiom as *cheating never ends well*. The translation does not have the same function as the original idiom. The SL idiom means that as hard as one's tries to get away with her/his lies, one day these lies will eventually be exposed. Fortunately, there is an exact idiom in the TL similar to the one in the original, which is *a lie has no legs* and there is another one that is similar in function but with slight difference in expression which is *lies have short wings*. The translator could have chosen one of them.

Example 13, *yihdifūk warā alšams* يحدفوك وراء الشمس (literally meaning, to throw you behind the sun), which is used to threaten someone who may be taken by force unjustly, especially by authoritative power and no one knows a single thing about her/him as if s/he has been thrown behind the sun. It has been translated into *that can send you where the sun does not shine*. This translation is unacceptable because it holds an obscene meaning, even if the translator's intention is to retain the image of the sun. A better translation would be as *wipe you off the face of the earth*. The meaning is more powerful than the SL idiom but the function is almost the same.

Example 14, *fadhtak hā tibā bigalāgil* فضيحتك ها تبقى بجلاجل (literally meaning, your scandal will be with bells) is rendered into *you'll be hung out to dry*. The SL idiom is used when a shameful act is done by somebody and is threatened with public exposure in order to get her/him into trouble. On the other hand, on the other hand, the TL idiom means to abandon someone to take the blame by her/himself. It is also used to traduce or to expose a scandal to get somebody into trouble and take the blame for it. The equivalent is very good.

Example 15, *yā nhār ʿiswid* يا نهار إسود (literally meaning, O black day) is a common Egyptian colloquial expression, used to express surprise or shock. The translator rendered this idiomatic expression as *Holy crap*, which is also used to express surprise or shock, however, the translation has a derogatory meaning which the SL does not have and does not communicate the metaphoric symbol of *black*. It is paramount when translating from Arabic into English and vice versa, especially, in AVT, for euphemism to be applied whatsoever. It is better to be translated as *Blimey!* (British English) Or *shoot!* (American English). *Blimey* is an abbreviation for “God blind me” (Harper, 2012), thus it is recommended to be used as a close equivalent to *yā nhār ʿiswid* يا نهار إسود because both are used in the same situation as to express surprise and can communicate relatively the sense of the metaphoric symbol of the SL *black* which is darkness.

#### 4.3.2 Metaphors.

**Table 3: Metaphors**

| Serial | ST              | TL                   | Strategy                  |
|--------|-----------------|----------------------|---------------------------|
| 1      | الأسعار بقت نار | <b>Prices are up</b> | SL image is replaced with |

|   |  |  |   |
|---|--|--|---|
|   |  |  | standard TL image   |
| 2 | <u>زي العسل</u>  | <b>Really delicious</b>  | The simile is rendered into sense   |
| 3 | إيه يا عم<br>السيريانوسي<br><u>السيجارة</u> اللي أنت<br>مديهاني دي؟<br>ساعة <u>بشرب</u> فيها وما<br>بتخلصش | What's wrong with that<br><b>cigarette</b> you gave me, Am<br>Seryanoussy?<br>I have been <b>smoking</b> for an<br>hour and it doesn't end | The metaphor is<br>translated into sense                                  |
| 4 | ومع ذلك، مرضيتش<br><u>اقطع عيشك</u>  | Despite that I didn't <b>fire</b><br><b>you</b>  | The metaphor is<br>translated into sense                                  |
| 5 | لازم تشيل <u>الشمسية</u><br>السودا اللي على<br>دماغك ده  | You have to remove that<br><b>black umbrella</b> on your<br>head   | The same image of the<br>SL is retained in the TL                         |
| 6 | وبعدين ظهورك<br>معانا بالبلاطة دي  | Besides, your appearance<br>with us with that <b>shiny</b><br><b>head</b> of yours...  | SL metaphor is translated<br>into sense combined with<br>another metaphor |
| 7 | يعني راجل مخلف<br><u>ولد وحيد وزى القمر</u>  | A man with <b>only one son,</b><br><b>who's such a beauty</b>  | Simile is rendered into<br>sense  |
| 8 | بعد <u>الانجليزي الزبالة</u><br>ده نسيت أنا مين  | After that <b>trashy English,</b><br>I forgot who I was  | SL image is replaced with<br>standard TL image                            |

In example 1, *h̄ seār bāat nār* (literally meaning, the prices have become fire) is rendered into *prices are up*. In this example the SL image (fire) has been replaced with a standard TL image (up), however, grammatically speaking the clause is wrongly structured. In English, the verb *to go* must collocate with *up*. Moreover, the word *nār* نار in Arabic also carries a sign of exaggeration, namely it is not just a rise in the prices, but a sharp one. A more appropriate translation would be *the prices have gone up* or *have risen sharply*.

In example 2, Seryanoussy takes Dabbour out to have *fūl* فول (means broad beans) for breakfast. Seryanoussy tells Dabbour there is cart that that serves top quality broad beans. In Egypt, in order to refer to something that tastes good one may

say *zay aleasal* زي العسل (literally meaning, *like honey*). In this example, the broad beans are the topic. Here, the translator rendered the simile to sense. Notwithstanding that *delicious* does not carry the metaphoric symbol or the exaggeration in *honey*, it is an appropriate equivalent. It is suggested to translate the metaphor by an idiom to convey the sense of exaggeration as *it is the food of the gods*.

In example 3, the vehicle is *alsīgārah* السيجارة which means cigarette and the image is *yašrab* يشرب (literally meaning *drinking*). Here, the translator has converted the SL metaphor *bašrab* بشرب to a sense in the TL as *smoking* which reflects the image of the original metaphor. Example 4, *ʿatae eišak* أقطع عيشك (literally meaning, to *cut your bread/living*) is rendered as *fire you*. In this example as well, the SL metaphor has been translated to a sense in the TL. However, *fire* does not have the same exaggeration and emotional effect in *ʿatae eišak* أقطع عيشك. To fire someone means you make her/him redundant, *ʿatae eišak* أقطع عيشك, on the other hand, means to stop the wherewithal or the source that helps you to put food on the table for your family. A better translation would be *to cut your livelihood*.

In example 5, Dabbour's new friends (Am Safwat, Am Seryanoussy, Arwah and Kalusha) try to convince Dabbour to shave his head. Am Safwat uses the metaphor *black umbrella* to refer to Dabbour's hair. Here, the translation retains the same image of SL.

As for example 6, the image of the SL *balātah* بلاطة which means *a title or a slab* is rendered into sense combined with another metaphor as *shiny head*. The vehicle is the head of the scientist Dr. Sharawy. It is a very good equivalent.

In example 7, *walad waḥīd uwzai alāmar* ولد وحيد وزي القمر (literally meaning, the only boy who is like a moon) rendered into *only one son, who's such a beauty*. Here, Dabbour is talking to his shallow friends, telling them how much he is displeased and annoyed about his father's decision to make him the manager of the company. Dabbour is trying to say that he is the only child of his father and he should not have asked him such a thing. The simile *zai alāmar* زي القمر is very common in Egypt and is used to refer to something very beautiful such as the moon. The SL simile *zai alāmar* زي القمر is rendered into sense *such a beauty*.

In example 8, *alingilīzi alzibālḥ* الانجليزي الزبالة is translated into *trashy English*. In Arabic, when something is referred to as *rubbish* or *trashy* it means very bad. In this example, Dabbour uses the image *trashy* to express how bad Arwah's English is.

The translator has reproduced the same SL image *alzibāl* الزبالة with standard TL image *trashy*.

#### 4.3.3 Collocations.

**Table 4: Collocations**

| Serial | ST  | TT   |
|--------|---|--|
| 1      | <u>تركيبية الشامبو</u>  | <b><u>Shambo compound</u></b>  |
| 2      | بمجرد إنها عرضت عليك <u>مبلغ أكبر</u>                         | Just because she offered you <b><u>a bigger amount</u></b>             |
| 3      | <u>ومصادرة جميع أملاكه</u>                                    | And <b><u>confiscate</u></b> all of his <b><u>estate</u></b>           |
| 4      | ما أنت عارف, إحنا <u>عيلة محافظة</u>                          | You know we're a <b><u>prudent family</u></b>                          |
| 5      | مش وقته <u>البطارية تفصل</u>                                  | Not a good time for a <b><u>dying battery</u></b>                      |
| 6      | <u>منظر طبيعي خلاب</u>  | <b><u>A lovely landscape view</u></b>                                  |
| 7      | أنا ما عنديش استعداد بيجي لي <u>تصلب</u><br>شرايين في السن ده | I don't want <b><u>atherosclerosis</u></b> at this age                 |
| 8      | إثر أزمة قلبية حادة, <u>وسط حراسة</u><br><u>مشددة</u>         | After a <b><u>full blown heart attack under strict guarding</u></b>    |
| 9      | وأنا مستعدة أستناك لحد ما <u>تخلص مدة</u><br><u>العقوبة</u>   | I'm ready to wait for you till you <b><u>finish your time</u></b>      |
| 10     | بالنسبة <u>للأتعاب</u> مش عايزاك تشيل همها<br>خالص            | Regarding <b><u>the payment</u></b> , I don't want you to worry at all |
| 11     | بطلت <u>تأجر أفلام فيديو</u> من عنده                          | People stopped <b><u>renting video films</u></b> from him              |

In example 1, *tarkībat alšāmbū* تركيبية الشامبو is translated literally as *shambo compound*. In English, when we talk about commercial chemical products such as perfume, medicine, etc., the term *formula* is used to collocate with the product. The translation can be understood by the target audience, but it is not natural. The letter *b* is maintained for comical purpose, to show that Arwah has a problem with pronouncing the letter *P*. The letter *P* does not exist in the Arabic alphabet, and most

Arabs find it more than a little difficult to pronounce it as in English, thus they treat it as *b*, the voiced variant of the unvoiced *p*.

Example 2, *mablağ ʿakbar* مبلغ أكبر is rendered into *bigger amount*. In English, large and big are synonymous when it comes to size and quantity, however, *larger* is the right term to use here in order to collocate with *amount* of money. Here, the term *bigger* does not read as English at all.

Example 3, *muṣādart gamīe ʿamlākih* مصادرة جميع أملاكه is translated as *confiscate all of his estate*. In most monolingual dictionaries *estate* denotes a large area of land, in addition, it can be used legally to refer to the money and the property a deceased person may leave behind for legitimate inheritors. In this example, the policeman is stopping Dabbour from entering his villa because all his father's possessions have been confiscated. Thus, the equivalent collocation for *amlākih* أملاكه is *his possessions* since Dabbour's father is in prison and not dead. There is no consistency between the original translation and the image because *estate* does not refer to land property or someone's death, even if it is understood it does not sound natural, thus causing confusion to the target audience.

In example 4, *eilah muḥ āfzah* عيلة محافظة is translated into *prudent family*, which is incorrect. A more appropriate translation would be *conservative family*. Here the translation is not faithful to the ST and has distorted the actual meaning of the ST collocation.

Example 5, *albattāriyah tiḥsil* البطارية تفصل is rendered as *a dying battery*. This is not a good grammatical structure in English. When a battery is drained of energy, two adjectives collocate with battery, either *dead* or *flat*. In this case, a more accurate translation would be *not a good time for the battery to die*.

Example 6, *manzar tabīe ʿī kallāb* منظر طبيعي خلاب is rendered into *a lovely landscape view*. The word *kallāb* خلاب, which means entrancing, enthralling or captivating, is formal Arabic and always collocates with sceneries or landscapes. On the other hand, the term *lovely* is informal English and does not convey the same – or even close to the same – effect of the ST message into the target language. Furthermore, there is no need for the word *view* because *landscape* will suffice to deliver the meaning in English.

In example 7, *taṣallub šarāyīn* تصلب شرايين, which means *hardening of the arteries*, is translated as *atherosclerosis*. The subtitler must always bear in mind that the subtitling will be read by audiences with widely divergent ages, thus it must be as

simple as possible. The lexical item *atherosclerosis* is a pure medical term and barely understood by the English layman, unless they happen to be aware of the medical terminology. It would be preferable to translate the SL collocation to intelligible TL collocation as, *hardening of the arteries*.

In example 8, *إثر أزمة* *ʿāzmaḥ qalbiyah ḥādah wist ḥirāsah mušaddadah* *إثر أزمة قلبية حادة، وسط حراسة مشددة* is rendered as *after a full blown heart attack under strict guarding*. Firstly, the translator rendered *ḥādah* حادة as *full blown* which does not convey the meaning of *ḥādah* حادة, secondly, *full blown* does not collocate with *heart attack* and sounds very awkward in English because *full blown* refers to something that already exists and has developed completely to reach its final stage. In medicine, there are diseases which may not be serious at the beginning but later on may develop and become fatal, such as AIDS. Therefore, *fully blown* will collocate with AIDS but not with heart attacks. A heart attack may happen suddenly and does not develop from one stage to another. A more accurate translation would be *acute*, which perfectly collocates with *heart attack* and carries the same meaning as the ST. Moreover, *wist ḥirāsah mušaddadah* *وسط حراسة مشددة* is translated as *under strict guarding*. This is a poor collocational structure in English. Fortunately, this expression already exists in the English language. A more appropriate translation would be either as *under strict guard* or *under close guard*.

In example 9, *لاحد ما تخلص مدة العقوبة* *laḥadi mā tkallaṣ muddat aleuqūbah* is translated into *till you finish your time*. This does not read as English because the verb *ykallaṣ* *يخلص* has been translated literally as *finish*. The way it should have been translated is *until you have done your time*. However, this translation is colloquial, and in Arabic it is formal; to maintain the formality of the ST collocation the translation would be as *until you have served your sentence*. Due to time constraints, I assume the translator has chosen to go for the colloquial translation.

Example 10, the term *atēāb* *أتعاب* is translated as *payment*. In the film, Arwah plays the role of Dabbour's lawyer, and in this scene she tells Dabbour not to worry about the lawyer's fees. When the word *atēāb* *أتعاب* is read or heard by a native Arabic speaker the first thing that comes to mind is a *lawyer*. In English, the term *fees* collocates with *lawyer* or *solicitor*. Needless to say, *payment* would be understood by the target audience and the image would enhance the understandability of the term, however, the translation must be as natural as possible and must read as English.

Example 11, *battalat tiāggār aflām fidyū* بطلت تأجر أفلام فيديو is rendered into *stopped renting video films*. In English, the verb *hire* and the verb *rent* are synonymous which can be used interchangeably with the noun *car*. On the other hand, when video or CD films are involved *rent* is the right word to be used and cannot be replaced with *hire*. In Arabic, *yastājir* يستأجر (meaning, to rent or to hire) can be used with films, cars, houses, etc.

#### 4.3.4 Cultural references.

**Table 5: Cultural References**

| Serial | ST                                   | TL   | Strategy               |
|--------|--------------------------------------|--|------------------------|
| 1      | <u>أسطى</u>                          | <u>Driver</u>  | Recognized translation |
| 2      | <u>زعبوط</u>                         | <u>Parka</u>   | No strategy            |
| 3      | <u>فول بالسمنة</u>                   | <u>Beans with ghee</u>   | Through translation    |
| 4      | <u>طعمية</u>                         | <u>Falafel</u>   | Recognized translation |
| 5      | <u>الشطاف</u>                        | <u>Pedee</u>   | No strategy            |
| 6      | <u>تباع</u>                          | <u>Driver's assistant</u>  | Neutralization         |
| 7      | <u>الفسيح</u>                        | <u>Salted fish</u>   | Neutralization         |
| 8      | هو أنا قلتك عمرك<br>ما إتجوزتى عرفى! | I didn't ask you if you were<br>ever in a <u>common law</u><br><u>marriage</u> | Domestication          |

In example 1, *ustā* أسطى is translated as *driver*, which is a recognized translation. In the Egyptian dialect *ustā* أسطى is used to refer to a taxi driver or a craftsman. The translation does not reflect the colloquialism of the ST cultural reference. A more accurate translation would be *cabbie*. The proposed translation has the same effect and meaning of the ST culture reference, namely the suggested translation is enough to deliver the emotional effect to the target audience.

Example 2, *zaebūt* زعبوط is rendered into *parka*. This is an obvious mistranslation. The word *parka* means a warm furry jacket with a hood. On the other hand, *zaebūt* زعبوط is a slang Egyptian word, which means *hood*. However, in this scene, when Dabbour says the word *zaebūt* زعبوط he points at a *beanie* with both

hands. Therefore, the image must match the subtitle. To be even more accurate the translation should read as *pompom beanie* because this is what exactly Seryanoussy was wearing, but due to time constraints it is perhaps better to leave it as *beanie*. The SCR is mistranslated and the subtitle is inconsistent with the image.

Example 3, *Fūl bi alssamnah* فول بالسمنة is translated into *beans with ghee*. This type of food is very common in most of the Arab countries and is usually served at breakfast. The word *beans* does not convey the same meaning as *Fūl* فول. There are different types of beans, the translator should have been more accurate and identified what type of beans are being referred to. It is more appropriate to translate *Fūl* فول as *broad beans*. In England, for example, baked beans, and fish and chips are popular food, thus, if the subtitling is read by an English person, s/he will certainly confuse the term *Fūl* فول with *beans*. The translation is misleading and does not convey the intended meaning of the SCR.

In example 4, *taemiyyah* طعمية is rendered as *falāfel*. To some extent the translation is almost correct. Falafel is a popular Middle Eastern/Levantine type of food and is made from ground chickpeas and a mixture of spices. The ingredients are mixed together then formed into balls and dipped in oil to be fried. On the other hand, *taemiyyah* طعمية is similar but the main ingredient is different, which is ground broad beans. It is better to transfer the SCR into English and translate it as *Tamiya* and followed by a gloss (falafel) to approximate the meaning. The word *falafel* is a loanword, which is borrowed from Middle Eastern cuisine.

Example 5, *alšattāf* الشطاف is rendered into *pedee*. The translation does not even make sense. The accurate translation should have been *bidet*. It is a bathroom fixture that is used for hygiene purposes. The right strategy to be used here is recognized translation. It is noteworthy that the term *bidet* is itself a loanword, borrowed from French.

In Example 6, *tabbāε* تباε is rendered as *driver's assistant*. Here, the translator explains the SCR to deliver the meaning in the TL. In Arab countries, when someone takes a public bus, the fare is not paid directly to the bus driver. Once the passengers have taken their seats and the bus moves on, another employee (conductor) will approach the passengers to collect the fares. In Jordan, for example, they refer to him as *control*. His job is almost similar to that of a train conductor/ticket collector.

Example 7, *alfisīk* الفسيخ is translated as *salted fish*. Here, the translation describes the features of this type of food. *alfisīk* الفسيخ is type of salted fish that many

Egyptians often eat, especially on a well known occasion called *šam alnasīm* شَم النسيم. *šam alnasīm* شَم النسيم comes from the Coptic language *shum nisim* (*shum* means orchard and *nisim* means plants) It is recommended to transfer *fisīk* فسيخ into English associated with a gloss to introduce it as a neologism to the target audience, for example, *Egyptian herring (Fisikh)*. Even if the target audience are unfamiliar with the SCR, the events of the story took place in an Arab culture, and so the target audience would expect to see cultural references, which are different from their own culture.

In example 8, the conversation begins with Dabbour asking Arwah if she has ever dated a young man. Arwah gets upset because in Islamic culture dating is unacceptable. Dabbour is surprised why she got so angry with him, thus he says, “I didn't ask you if you were ever in a common law marriage”. *alzzawāJ aleurfī* الزَّوْج العرفي is translated as *common law marriage*. This is complete distortion of the SCR meaning. Common law marriage is something common in the Western culture, where a man and woman agree to live with each other as if they are a married couple and are referred to as common law wife or husband. Common-law marriage is defined as “a union of two people not formalized in the customary manner as prescribed by law but created by an agreement to marry followed by cohabitation” (“Common-Law Marriage,” n.d.). However, in the USA sixteen states recognize this marriage (“States Law: Common Law Marriage,” n.d.). In Canada any couples “living in a common law marriage are not considered married under Canadian law. However, when their relationship ends, many of their rights are the same as for people in a regular marriage” (“Common Law Marriage,” n.d.). On the other hand, so-called customary marriage is conducted secretly without the need of an official marriage contract. However, a contract can be hand written and signed by a man and a woman, and this is done before two witnesses assuming this act fulfils the Islamic requirement of a public declaration. In Islam, extramarital sex is prohibited, so people resort to this kind of act, in their minds making their actions legitimate. Here, the translator applies the strategy of domestication in order to achieve the communicative purpose. Notwithstanding, it is better to calque the SCR into the TL.

#### 4.3.5 Proper names.

**Table 6: Proper Names**

| Serial | ST                                 | TL   | Strategy                                |
|--------|------------------------------------|--|---|
| 1      | <u>شعراوى</u>                      | <u>Sharawy Hairy</u>                         | Transliteration associated with a gloss |
| 2      | <u>عم السريانوسى</u>               | <u>Am Seryanoussy</u>                        | Transliteration                         |
| 3      | <u>عم صفوت</u>                     | <u>Am safwat</u>                             | Transliteration                         |
| 4      | <u>المعلم حمدين</u>                | <u>Mo'alem Hemdan</u>                        | Transliteration                         |
| 5      | <u>المعلم زرجينة</u>               | <u>Mo'alem Zargina</u>                       | Transliteration                         |
| 6      | <u>المعلم صباحى</u>                | <u>Mo'alem Sabahy</u>                        | Transliteration                         |
| 7      | أرواح! سلامٌ قولاً<br>من ربِّ رحيم | <u>Arwah?</u> She's a ghost?                 | Transliteration                         |
| 8      | <u>كابتن شطة</u>                   | <u>Captain Curly</u>                         | Translation of the pragmatic meaning    |
| 9      | مدي على <u>مصطفى</u><br><u>قمر</u> | Who looks like <u>Mostafa</u><br><u>Amar</u> | Transliteration                         |
| 10     | يا <u>باشا</u>                     | Sir  | Domestication                           |
| 11     | <u>الأزهر</u>                      | Pong studies at <u>Azhar</u>                 | Transliteration but inaccurate          |
| 12     | <u>شافيل شافلون</u>                | <u>Shafly Shaflen</u>                        | Transliteration                         |

Example 1, *šærāwī* شعراوى is translated as *Sharawy Hairy*. Sharawy is the scientist who invented the shampoo formula and works at Dabbour's father's company. Sarcastically, the scientist is bald and his name is *šærāwī* شعراوى, which means *hairy*. In Arabic this can be humorous to some viewers. The translator transliterated the name of the scientist followed with a translation in order to retain the original comical effect of the ST. It is better, though, to put the translation between two brackets to indicate it is the translation of the name to save any confusion.

In example 2 and 3, we have the names of two characters. Each name consists of two parts *eam* عم, which means *uncle* and the name of the character. In Arabic, when a young person addresses an older male, it is important that *eam* عم precedes the name of the elder as a sign of respect and, conversely, it is considered rude if *Eam* عم is not used. Adding the word *uncle* as a gloss after the word *eam* عم would confuse the target audience because they may think that these characters are the real uncles of Dabbour. Here, the translation is obvious as it sends the target audience away from home (foreignization), namely, it is alien to the target culture.

As for example 4, 5 and 6; each name consists of two parts *miεallim* معلّم and the name of the character. The word *miεallim* معلّم primarily means *teacher* in Arabic, however, colloquially speaking it is used differently. In colloquial Egyptian it may be used to address an owner of a coffee house or a boss of drug dealing gang. It also means *master*, especially someone who is well-skilled in a specific vocation such as carpentering, building; blacksmithing, etc. It clear that the translator has opted for foreignization by transliterating the proper nouns.

In example 7, *arwāh* أرواح is translated into *Arwah*. When Dabbour heard her name he was frightened and startled because *arwāh* أرواح means *spirits* or *ghosts* in Arabic. In Islamic countries when someone talks about spirits that would remind the person of them. Usually, a Quranic verse is said directly by the frighten person to cast out these spirits in order not to harm them. Dabbour says the Quranic verse, which is *salāmun qawlan min rabī rahīm* سلامٌ قولاً من ربِّ رحيم (meaning *Peace, a word from a Merciful Lord*) when he knew that the name of Seryanoussy's daughter is *arwāh* أرواح. This verse was not translated instead it was translated pragmatically, as *she's a ghost?* In order to be understood by the target audience. The translation does not reflect the meaning of the name, and the target audience would fail to link it with intended meaning of the name. A better translation would have been *Arwah (spirits). Oh my God, stay away, or keep them away* to produce the same effect in the TL, similarly to the one that has been obtained by the source audience.

In example 8, *kābtin šattah* كابتن شطّة is rendered as *Captain Curly*. The source proper name has a semiotic meaning. *kābtin šattah* كابتن شطّة (literally meaning, *Captain Chilli*) is an Egyptian football player who was famous for his bushy curly hair. Dabbour gets upset when Latifa calls him *kabtin šattah* كابتن شطّة because he knows that she was mocking his hair. The translator renders the connotative meaning of the name.

Example 9, *muṣṭafā ʿamar* مصطفى قمر is transliterated as *Mostafa Amar*. Mostafa Amar is a very famous Egyptian singer. The target audience may not have any idea what is meant by the name source culture. It would be better to add an explanation or a gloss to the name, for example, *who looks like the famous singer Mostafa Amar* or *Mostafa Amar (singer)* could help in clarifying the meaning.

Example 10, *bāšā* باشا is rendered as *Sir*. Here the subtitler used the domestication technique. The word *bāšā* باشا means Pasha, which is an old Ottoman title that is used to address a high-ranking governor or officer. In Middle Eastern culture, especially, in Egypt *bāšā* باشا is used as a sign of respect when addressing or referring to other people. This term appears frequently in the script, sometimes it is deleted and at times it is translated as *Sir*.

Example 11, *alʾazhar* الأزهر is translated as *Azhar*. When it comes to the translation of cultural institutions, the translator should be accurate and make a thorough research if there is a recognized translation for the name of the source institution. Al-Azhar is a well-known institution in Egypt so I assume that the translator has forgotten all about *AL* (the definite article in Arabic).

In example 12, *šāfil šāflun* شافيل شافلون is rendered as *Shafly Shaflen*. It is clear that the name of the famous character Charlie Chaplin is transliterated. However, the reason why the subtitler has kept the *f* letters is to retain the sarcasm of the ST. *Shafly Shaflen* is exactly how Kalusha (Dabbour's friend) has pronounced the name in Arabic to inform the audience that the actor is aware of the comical character's name. However, he does not know how to pronounce it.

#### 4.3.6 Word play.

**Table 7: Word Play**

| Serial | SL   | TL   | Strategy      |
|--------|--|--|---------------|
| 1      | دبور: إشطة، إشطة، إشطة<br>إشطة<br>والد دبور: <u>إشطة</u><br>إيه؟ إحنا قاعدين<br>نسيح زبدة؟ | <b>Dabbour:</b> Cool<br><b>Dabbour's Father :</b> Cool?<br>Do you think this is a<br>butter company? | Pun to no pun |
| 2      | دبور: أنا طول  | <b>Dabbour:</b> All my life I  | Pun to no pun |

|   |  |   |               |
|---|--|---|---------------|
|   | عمري بحلم بمشروع<br>يغير مستقبل مصر<br>للأحسن<br>والد دبور: يا سلام<br>دبور: سلسلة مطاعم<br>"خد فطيرك"   | have dreamed of a project<br>to improve Egypt's future<br><b>Dabbour's Father:</b> Really<br><b>Dabbour :</b> "Take your pie<br>up yours" food chain  |               |
| 3 | دبور: طب حيث كده<br>ممکن تركن لنا عند<br>أول ماكنة نقابلها<br>وتكون بتاخذ فيزا   | <b>Dabbour:</b> Since it's so can<br>you stop at any stale we<br>pass that would take visa  | No strategy   |
| 4 | دبور: أو غاد قفلوا كل<br>حساباتنا في البنك.<br>الفلوس كثير, بس<br>اتحشرت, ها أسلكهم<br>دلوقتي  | <b>Dabbour:</b> Rascals! They<br>closed our bank accounts.<br>There is a lot of cash, it's<br>just stuck, I'll untangle<br>them   | No strategy   |
| 5 | ارواح: أنت لازم<br>تحلق<br>دبور: أحلق لأبوي يا<br>واطية؟ انتوا<br>اتجنيتتوا يا جماعة؟<br>أنا لا يمكن أحلق<br>لأبوي في موقف زي<br>ده أبدا<br>ارواح: لأ، إحنا<br>قصدنا تحلق شعرك | <b>Arwah:</b> You must <b>shave</b><br><b>Dabbour :</b> <b>Shave</b> my Dad<br><b>off</b> , Mean? Are you nuts,<br>Guys? I can't <b>shave</b> my dad<br><b>off</b> in such a situation, ever<br><b>Arwah:</b> No, we mean<br><b>shave your head</b> | Pun to no pun |

In Example 1, the word *إشطة* (*štah*) (literally meaning, whipped cream) is a common colloquial expression in Egypt, and is used to express agreement, namely, it means *okay, cool* or *good idea*. Moreover, it is used to refer to beautiful woman with a white complexion. So the word is polysemous. In this scene Dabbour's father is

talking to Dabbour about the new shampoo product while having his hair cut by a female hairdresser. Dabbour is not paying attention to what his father is saying because he is fully occupied with gawping at the female hairdresser. Dabbour just keeps saying *ʿištah, ʿištah, ʿištah* إشته، إشته، إشته as if he is agreeing with what his father is saying, but his real focus of attention is the hairdresser. The translator translates the word as *cool*, which does not convey the meaning of an attractive woman with a white complexion. Dabbour’s father in return, responds *ʿihnā ʿāedīn nisayaḥ zibdah?* إحنا قاعدين نسيح زبده؟ (meaning, are we melting butter, here?), which translates as *do you think this is a butter company?*. Here, the play on words in Arabic is funny, on the other hand, the translation does not retain the sarcasm in the TL due to the absence of the word play. When Dabbour’s father says *do you think this is a butter company*, the target audience would not be able to connect this clause to the word *cool*. There are two ways of tackling this problem in order to maintain the communicative purpose and consistency. Firstly, the word *cool* is maintained and the *butter company* is translated as *refrigerator company*, however, the connotative meaning of sexiness is here lost. Another suggestion is to translate the word *ʿištah* إشته as *sweet*, and *butter company* as *Sweet Factory*. The term *sweet* holds three meanings, the sense of approval to something being said, attractive and cute, candy, yet, it does not carry the meaning of attractiveness/sexiness.

Example 2, Dabbour’s father is trying to talk his son Dabbour into running the company because he is getting too old. However, Dabbour is not interested in being the manager of the company as he has other plans in mind. He tells his father he wants to open chain of restaurants called *ʿud fitīrak* خد فطيرك (literally meaning, take your pie). The word play is in the word *fitīrak* فطيرك, which consists of two words *fitīr* فطير (means *pie*) + *ك* (the second person possessive pronoun, *your*). In Arabic if a dot is added above the fourth letter *rā* ر (pronounced as letter *R* in English) it becomes *zin* ز (pronounced as letter *Z* in English). If the letter *rā* ر in the clause *fitīrak* فطيرك is replaced with *zin* ز the whole meaning is changed and becomes a taboo expression *fitīzak* فطيرك (literally meaning, in your bum). The translator dysphemizes the SL subtitle as *take your pie up yours*, which is derogative language in English. The translator indeed translated the illocutionary force (intention) of the actor correctly, however, the sarcasm is lost due to the absence of punning. A better translation would be as *take your hot pie where the sun does not shine*. The play on words or punning occurs on the idiomatic expression *where the sun does not shine*, it has the meaning of

coldness and buttocks. Moreover, the word *hot* is added to impose the element of contrast so as to maintain the sarcasm of the SL in the TL.

In example 3, Dabbour picks up a taxi to take him to Seryanoussy's house. Dabbour does not have any money on him so he asks the taxi driver if he takes *fīzā* فيزا (meaning, visa card). The taxi driver gets upset when he hears the word *fīzā* فيزا and tells him to respect himself and that he is a married man. The word *fīzā* فيزا sounds similar to the swear word *up your bum* in Arabic. The word *fīzā* فيزا is translated as *Visa*, the second meaning of the word is lost in the TL. Another play on words occurs with the word *mākanah* مأكنة (literally meaning, machine). In Egypt the word *makanah* مأكنة is also used colloquially to refer to a sexy girl. Dabbour asks the taxi driver to stop near any ATM machine provided it accepts visa. However, the taxi driver assumes that Dabbour is talking about a prostitute who accepts anal intercourse. The word *mākanah* مأكنة is translated into *stale*, which is only used in American English slang to refer to a prostitute; and *btākud fīzā* بتاخذ فيزا is translated as *that would take visa*. First of all, the meaning is distorted in the TL because *visa* would be understood by the target audience as the stamp that is used to enter a specific country, and not as visa card. A fatal mistake is committed by the translator when s/he translates the intention of the taxi driver and not the intention of Dabbour. Due to the absence of a similar polysemous word in the target culture, it is better to translate it, though of course the sarcasm of the ST will be lost. The appropriate translation strategy to be adopted here is pun to no pun.

In example 4, Dabbour gets down from the taxi and approaches an ATM machine to withdraw some money so he can pay the taxi fare. He finds out that the police have frozen his bank account. The ST *ʿaffalū kul ḥisābātina* قفلوا كل حساباتنا is translated as *they closed our bank accounts*. There is a mistranslation in the word *close*. In banking, the word *close* is used when a client decides to withdraw all funds from her/his bank account and asks the bank to discontinue it. On the other hand, when someone is accused of fraud, the first thing police would do is to freeze all the bank accounts of the accused person. Then Dabbour tells the taxi driver not worry, that there is lots of money inside the ATM machine but it is stuck and it is taking time to get it out. The ST *alfulūs ktīr, bas ʿiṭṣarīt, hā ʿasallikhum dilwāti* الفلوس كثير، بس إحشرت، ها أسلكهم دلوقتي is translated as *there is a lot of cash, it's just stuck, I'll untangle them*. In Arabic the word *yusallik* يسلك means to open a blockage in a pipe. Dabbour has used the word *yusallik* يسلك metaphorically to refer to the fact that the money is

stuck in the ATM machine and will attempt to unclog it. The ST is considered funny, however, the TT is not and some may not understand the gist of it, as *untangle* does not go with *stuck*. To maintain the sarcasm of the ST a more appropriate translation would be *Rascals! They froze our bank accounts. There is a lot of cash, it's just frozen, I'll defrost it*. Here, the humor of the ST is retained in the TL by translating a non-punned text (SL) into a punned text (TL).

In example 5, Latifa is having a costume party for New Year's Eve at her villa. It is a good chance for Dabbour and his new friends (i.e., Arwah, Kalusha and Am safwat) to break into Latifa's office so they can get the evidence that will prove Dabbour's father innocence. The problem is Dabbour's hair, for the moment he enters the party he will be recognized easily, even if he is in costume. Consequently, his friends ask him to shave his head. The word *yaḥliq* يخلق has two meanings in Arabic, *cut/shave one's hair* and *to ignore someone*. The first time this word is used is when Arwah says *ʿinta lāzim tiḥliʿ* أنت لازم تحلق translated as *you must shave*. The translation is accurate because this is the intention of Arwah. However, Dabbour has understood it differently, he thinks that Arwah is telling him just to cut off his father and to forget all about him. Dabbour gets upset and says *ḥliʿ la ʿabūyā* أحلق لأبوي translated as *shave my Dad off*. Later on, Arwah explains to Dabbour that they do not mean to forget all about his father but rather they simply mean to shave his head. The ST *lā, ʿihnā ʿasdinā tiḥliʿ šaʿrak* لا، إنا قصدنا تحلق شعرك is translated as *no, we mean shave your head*. It is obvious that the translation is an extreme foreignization of the ST. This translation would not be understood by the target audience when Dabbour says *shave my Dad off*, because there is no equivalence the word *yaḥliq* يخلق in the TL that represent the two meanings concurrently. However, when Arwah explains to Dabbour what she means, the translation will be crystal clear to the target audience and they will know that the original culture uses the term *yaḥliq* يخلق in different ways. Another suggestion to fulfil the communicative purpose is to translate what Dabbour has said as *cut my dad off*, since the phrasal verb *cut somebody off* means to end a relation with someone and you do not want see her or him anymore, moreover, the verb *cut* is also used with *hair*. A better translation would be: **Arwah: You must shave.**

**Dabbour: Cut my Dad off, you mean? Are you nuts, guys? I can't cut my dad off in such a situation, ever.**

**Arwah: No, we mean shave your head.**

## 5. Conclusion

After conducting a comprehensive examination and analysis of the English subtitles of the Egyptian film *H. Dabbour*, the following conclusions can be drawn:

Many idioms are mistranslated or dysphemized leading to a distortion of the SL meaning. This is due to grammatical mistakes or literal translation. In most cases the translation of idiomatic expressions has not been faithful to the ST. The suggested translations have shown that both cultures have many idioms in common but they may differ in their respective expressions.

Cultural references are translated by applying different translation strategies such as neutralization, through translation and recognized translation, namely the translation has focused on the communicative purpose to deliver the meaning of the ST. Notwithstanding, there are cultural references that have been mistranslated, thus distorting the intended meaning of the ST.

In terms of proper names, the dominant strategy used is the transliteration technique. It has been noticed that when proper names have a referential meaning and play a sarcastic role it is better to impose a gloss translation between two brackets after the proper names to reproduce the same effect on the target audience.

The most popular strategy used to translate SL metaphors is to render the SL image into its sense. However, the suggested translations have shown that both cultures may share some common metaphors.

The translation of puns has arguably been something of a failure and does not carry the actual meaning of the ST. Moreover, the translation may not make sense to the target audience due to the absence of coherence and consistency. Thus, the element of sarcasm in the SL pun is completely lost in the TL. The dominant strategy was used pun to no pun. The suggested translation has shown that it is possible to overcome the difficulty of translating puns through manipulating some lexical items to achieve the effective meaning of the ST. Puns, seem to have been the most difficult to deal with and does not only require good understanding of the TT but requires skills and talent as well. The translator must be well conversant in the target culture. In *H. Dabbour*, punning requires bicultural translator, without question. I must say, punning requires unusually gifted and dedicated translator, especially in blending.

SL collocations have been erroneously rendered into the TL in most of the cases, thus making the intelligibility of the subtitles by the target audience very difficult. Collocation is a corner stone of any language. In order to master the art of translation, collocation must be mastered too. Appropriate and accurate collocation is the open sesame formula for good translation.

Moreover, the translation does not seem to be checked/revised by an English native speaker and there are no specific guidelines used when subtitling. For example, sometimes the first line is longer than the second line or vice versa. In addition, subtitles abound with syntactical errors and mistypes which are considered a source of nuisance to the target audience and may result in losing interest while watching the film.

Domestication is the prevailing strategy in translating the source dialog, however, there are cases where foreignization is applied. Using more than one translation strategy opens more options as to correct acceptable rendering. In addition, American English is mostly in the translation; however, sometimes the translator used British English terms such as *tad*, *mobile*, etc. There is no consistency in this respect.

Although, loss of meaning is inevitable, there is more loss in the subtitling than should, especially when it comes to conveying the irony of the ST.

It must be emphasized that this study does not constitute a comprehensive analysis of how Arab culture is represented in the subtitling of *H. Dabbour*. Yet a great deal of research is required in the future as there is not enough research conducted in the Arab world tackling the translational difficulties a subtitler may encounter when dealing with cultural issues. Furthermore, it is recommended that the origin of the idiomatic expressions, proverbs in particular, deserves to be approached when dealing with them. It is noticed that knowing the origin of the idiomatic expression aids in understanding the target culture, thus making the translation easier and more interesting. Finally, when any Arabic film is subtitled into English the subtitles need to be checked by a native speaker of the TL.

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## Appendix A: H. Dabbour Dialog Script

| Serial | Spotting     |              | Arabic<br><br>(ST)                            | English<br><br>(TT)   |
|--------|--------------|--------------|---|---|
|        | Start        | End          |   |   |
|        | hh:mm:ss,ms  | hh:mm:ss,ms  |   |   |
| 1      | 00:00:28,395 | 00:00:31,395 | الشركة العربية للإنتاج و التوزيع<br>السينمائي | Arabic Company for<br>Cinema production<br>and Distribution |
| 2      | 00:00:22,822 | 00:00:25,822 | تقدم  | presents  |
| 3      | 00:00:22,822 | 00:00:25,822 | الشركة العربية للإنتاج و التوزيع<br>السينمائي | Arabic Company for<br>Cinema production<br>and Distribution |
| 4      | 00:00:26,659 | 00:00:28,394 | و...  | And...  |
| 5      | 00:00:28,395 | 00:00:31,395 | هاما فيلم برودكشن<br>هشام سليمان و شركاه      | Hama Film production<br>Hesham Soliman and<br>Co.           |
| 6      | 00:00:31,464 | 00:00:34,464 | يقدمان  | present   |
| 7      | 00:00:36,603 | 00:00:39,603 | إتش دبور                                      | "H. Dabbour"  |
| 8      | 00:00:41,541 | 00:00:44,541 | أحمد مكي                                      | Ahmad Mekky   |
| 9      | 00:00:45,478 | 00:00:48,478 | حسن حسني                                      | Hassan Hossny   |
| 10     | 00:00:53,620 | 00:00:56,620 | هالة فاخر                                     | Hala Fakher   |
| 11     | 00:00:53,620 | 00:00:56,620 | و سامح حسين                                   | And Sameh Hussein   |
| 12     | 00:00:58,091 | 00:01:01,091 | لطفى لبيب                                     | Lotfy Labib   |
| 13     | 00:01:02,362 | 00:01:05,362 | و لأول مرة<br>إنجي وجدان                      | First Appearance<br>Injy Wegdan                             |
| 14     | 00:01:06,366 | 00:01:09,366 | محمد عبد المعطي                               | Mohammed Abdul<br>Mo'ty                                     |
| 15     | 00:01:10,136 | 00:01:13,136 | معتر التوني                                   | Mo'ataz Al Touny  |
| 16     | 00:01:13,440 | 00:01:16,440 | ضيف الشرف<br>يوسف عيد                         | Guest Appearance<br>Youssef Eid                             |
| 17     | 00:01:18,044 | 00:01:21,044 | سيناريو و حوار<br>أحمد فهمي, محمد المعتصم     | Story and Scrip<br>Ahmad Fahmy'<br>Mohammed Al<br>Mo'tassem |
| 18     | 00:01:23,083 | 00:01:26,083 | فكرة<br>أحمد مكي                              | Idea<br>Ahmad Mekky   |
| 19     | 00:01:26,352 | 00:01:29,352 | مخرج مساعد<br>أحمد صالح                       | Assistant Director<br>Ahmad Saleh                           |
| 20     | 00:01:31,624 | 00:01:34,624 | مساعد مخرج<br>عمرو حسني, تامر نادي            | Assistant Directors<br>Amr Hosny, Tamer<br>Nady             |
| 21     | 00:01:40,333 | 00:01:43,333 | مهندس صوت<br>سامح جمال                        | Sound Engineer<br>Sameh Gamal                               |
| 22     | 00:01:49,409 | 00:01:52,409 | مدير الإنتاج<br>مصطفى صقر, كريم يوسف          | Directors of<br>Production Mostafa<br>Sakr, Karim Youssef   |
| 23     | 00:01:53,246 | 00:01:56,246 | إشراف عام على الإنتاج                         | General Supervision   |

|    |              |              |   |   |
|----|--------------|--------------|---|---|
|    |              |              | عماد مراد   | of Production<br>Emad Mourad                                |
| 24 | 00:02:10,797 | 00:02:13,797 | موسيقى تصويرية<br>محمد نزيه                               | Music<br>Mohammed Nazih                                     |
| 25 | 00:02:25,111 | 00:02:28,111 | مهندس الديكور<br>تامر إسماعيل                             | Art Director<br>Tamer Ismail                                |
| 26 | 00:02:29,249 | 00:02:32,249 | مونتاج<br>سلافة نور الدين                                 | Editing<br>Solafa Nour Eddin                                |
| 27 | 00:02:35,054 | 00:02:35,754 | التوزيع الداخلي والخارجي                                  | Internal and External<br>Distribution                       |
| 28 | 00:02:35,755 | 00:02:38,755 | الشركة العربية للإنتاج والتوزيع<br>السينمائي              | Arabic Company for<br>Cinema Production<br>and Distribution |
| 29 | 00:02:40,126 | 00:02:43,126 | مدير التصوير<br>شادي عبد الله                             | Director of<br>Photography Shady<br>Abdallah                |
| 30 | 00:02:45,832 | 00:02:48,832 | إخراج<br>أحمد الجندي                                      | Directed By Ahmad<br>Al Gendy                               |
|    |              |              | ياه بيبي ياه  |   |
| 31 | 00:05:34,367 | 00:05:37,367 | يوه   | Yeh   |
|    |              |              | أوه شيت   |   |
| 32 | 00:05:38,004 | 00:05:41,004 | فين السواق؟<br>إتأخر ليه الزفت ده؟                        | Where is the driver?<br>Why is that idiot late?             |
| 33 | 00:06:03,563 | 00:06:06,164 | ممكن اعرف التأخير ده كله فين وليه؟                        | Why were you so late<br>and where?                          |
| 34 | 00:06:06,165 | 00:06:09,000 | كنت بعبي بنزين من المحطة...                               | I was filling gas at the<br>station...                      |
| 35 | 00:06:09,001 | 00:06:10,335 | اللي فيها "شون زي رن"                                     | That has "Shon za<br>Run"                                   |
| 36 | 00:06:10,336 | 00:06:11,370 | شون زي رن!  | "Shon za Run"!  |
| 37 | 00:06:11,371 | 00:06:12,604 | كمل يا سير يانوسي   | Go ahead,<br>Seryanoussy                                    |
| 38 | 00:06:12,605 | 00:06:15,605 | فجأة يا سعادة البيه وقعت مني الجيبة<br>اللي أنا لابسها دي | All of sudden that skirt<br>I'm wearing fell off,<br>Sir    |
| 39 | 00:06:16,776 | 00:06:19,211 | وسمعت كلام بسم البدن                                      | And I was ridiculed   |
| 40 | 00:06:19,212 | 00:06:21,213 | الكلام ده ما يخصنيش                                       | I don't care about that                                     |
| 41 | 00:06:21,214 | 00:06:23,382 | لعلمك أنا<br>كنت ناوي أخصم منك أسبوع                      | FYI, I intended to<br>deduct you a week's<br>pay...         |
| 42 | 00:06:23,383 | 00:06:25,016 | عشان موضوع التأخير ده                                     | For that tardiness  |
| 43 | 00:06:25,017 | 00:06:26,985 | بس بعد شون زي رن "اللي قلتها دي                           | But after than "Shon<br>za Run" you said...                 |
| 44 | 00:06:26,986 | 00:06:28,320 | مش أقل من 20 يوم خصم                                      | It's no less than 20<br>days deduction                      |
| 45 | 00:06:28,321 | 00:06:29,654 | يا دبور بيه...  | Mr Dabbour...   |
| 46 | 00:06:29,655 | 00:06:31,189 | أنا كبرت على المسخرة                                      | I'm too old for this<br>ridiculous stuff                    |
| 47 | 00:06:31,190 | 00:06:33,425 | اللي عمال تلبسها لي كل يوم دي                             | That you make me  |

|    |              |              |   |  |
|----|--------------|--------------|---|--|
|    |              |              |   | wear everyday  |
| 48 | 00:06:33,426 | 00:06:36,426 | سيريانوسي! أنت سواق اتش دبور                      | You're H.Dabbour's driver, Seryanoussy                               |
| 49 | 00:06:37,096 | 00:06:40,031 | يعني لازم تبقى كول, فنكي...                       | Which means you have to be cool, funky                               |
| 50 | 00:06:40,032 | 00:06:42,401 | وأوفزي أوفزي                                      | And offsy offsy  |
| 51 | 00:06:42,402 | 00:06:45,402 | روح   | Go home  |
| 52 | 00:06:46,672 | 00:06:49,672 | أوفزي بس أكثر من اللي أنا فيه ده                  | How more offsy can I be?   |
| 53 | 00:06:53,679 | 00:06:55,680 | يا رب يكون نايم                                   | I hope he's sleeping   |
| 54 | 00:06:55,681 | 00:06:57,416 | مش طلباه خالص                                     | I don't need him at all  |
| 55 | 00:06:57,417 | 00:06:59,584 | بمحصراته بمبادئه بصدافته                          | With his lectures and principles and his whole deal                  |
| 56 | 00:06:59,585 | 00:07:01,119 | دبور  | Dabbour  |
| 57 | 00:07:01,120 | 00:07:02,454 | خصيتني يا بابا                                    | You startled me, Dad   |
| 58 | 00:07:02,455 | 00:07:04,623 | مش حتبطل بقى شغل أفلام الرعب الفكسانة             | Aren't you going to quit that lame horror movie thing                |
| 59 | 00:07:04,624 | 00:07:06,091 | اللي بتعملها لي كل ليلة                           | You do every day?  |
| 60 | 00:07:06,092 | 00:07:07,993 | أنت لسة شوفت حاجة                                 | I'm just starting  |
| 61 | 00:07:07,994 | 00:07:10,994 | إستنتة يا ولد                                     | Wait up, Boy   |
| 62 | 00:07:13,366 | 00:07:15,734 | تقدر تقول لي...                                   | Will you tell me...  |
| 63 | 00:07:15,735 | 00:07:18,735 | كنت فين لحد دلوقتي؟                               | Where you were up till now?  |
| 64 | 00:07:19,205 | 00:07:22,174 | أظن ها تقول لي كنت في خروجة روشة طحن              | I guess you'll say you were in one hell of an outing                 |
| 65 | 00:07:22,175 | 00:07:25,175 | كلمة "روشة طحن" كانت جديدة أيام ما كنت انت بسوالف | "One hell of an outing" was a hip phrase when you had sideburns...   |
| 66 | 00:07:25,411 | 00:07:28,246 | وبتسمع لمبادا وتخرج تروش مع صحابك في ويمبي        | Listening to Lambada and going for fun with your friends at Wimpey's |
| 67 | 00:07:28,247 | 00:07:29,581 | ويمبي!  | Wimpey's!  |
| 68 | 00:07:29,582 | 00:07:31,583 | ويمبي! اه ويمبي!                                  | Wimpey's! Yes, Wimpey's!   |
| 69 | 00:07:31,584 | 00:07:34,584 | دبور بلاش تزن على خراب عشك وقل لي                 | Don't get yourself in trouble, Dabbour, tell me                      |
| 70 | 00:07:34,654 | 00:07:36,988 | تفتكر أمك الله يرحمها                             | Do you think your late mother...                                     |
| 71 | 00:07:36,989 | 00:07:38,690 | لو كانت لسة عايشة...                              | Were she still alive...  |
| 72 | 00:07:38,691 | 00:07:41,691 | كانت ها تبقى مبسوطة وهي شيفاك إنسان فاشل          | Would've been happy seeing you a failure...                          |
| 73 | 00:07:43,129 | 00:07:44,262 | يا فاشل   | You failure  |
| 74 | 00:07:44,263 | 00:07:46,198 | شيفاك بسنك ده كله                                 | To see you at your age   |

|     |              |              |  |  |
|-----|--------------|--------------|--|--|
| 75  | 00:07:46,199 | 00:07:48,233 | لسة طالب في الجامعة                              | Still a college student  |
| 76  | 00:07:48,234 | 00:07:51,234 | وهي شيفاك معفن                                   | To see you filthy  |
| 77  | 00:07:51,404 | 00:07:53,572 | ما بتستحماش وما بتحلقش                           | Neither showering or shaving?                                      |
| 78  | 00:07:53,573 | 00:07:55,006 | يا معفن  | Dirty  |
| 79  | 00:07:55,007 | 00:07:58,007 | لأ، دي...دي مش عفانة                             | No, that's not dirtiness   |
| 80  | 00:07:58,311 | 00:08:00,278 | دي استايل وصياغة                                 | It's stylish and rugged  |
| 81  | 00:08:00,279 | 00:08:03,279 | أوعى يا واد تفتكر إن أبوك ده نازل من بطن أمه خام | Don't you think you're father was born an old man                  |
| 82  | 00:08:04,550 | 00:08:07,550 | لأ، ده أنا كنت صايغ، صايغ جامد قوي               | No, I was a street smart, a big time street smart                  |
| 83  | 00:08:09,355 | 00:08:12,355 | وأكيد كنت أصيغ منك                               | Certainly street smarter than you                                  |
| 84  | 00:08:13,459 | 00:08:15,393 | لأ، دي وسعت منك شوية                             | No, that's a bit over the top                                      |
| 85  | 00:08:15,394 | 00:08:16,628 | ديفتلي أنا أصيغ                                  | Definitely I'm street smarter                                      |
| 86  | 00:08:16,629 | 00:08:18,096 | لأ، معلش، أنا أصيغ                               | No, I'm street smarter   |
| 87  | 00:08:18,097 | 00:08:19,197 | لأ، ضحكوا عليك، أنا أصيغ                         | No, they lied to you, I'm street smarter                           |
| 88  | 00:08:19,198 | 00:08:20,465 | معلش، دبور، أنا أصيغ                             | Sorry, Dabbour, I'm street smarter                                 |
| 89  | 00:08:20,466 | 00:08:21,766 | كوم أون نيجر، أنا أصيغ                           | Come on, Nigger, I'm street smarter                                |
| 90  | 00:08:21,767 | 00:08:24,169 | - أنا أصيغ<br>- يا راجل أنا أصيغ                 | - I'm street smarter<br>- I'm street smarter, Man                  |
| 91  | 00:08:24,170 | 00:08:27,170 | صدقني، أنا أبوك، ولما أنا أقول أنا أصيغ          | Believe me, I'm your father, when I tell you I'm street smarter... |
| 92  | 00:08:28,174 | 00:08:29,608 | يبقى أنا أصيغ يا دبور                            | Then I'm street smarter, Dabbour                                   |
| 93  | 00:08:29,609 | 00:08:31,443 | بيشتغلوك والله، أنا أصيغ                         | They tricked you, really, I'm street smarter                       |
| 94  | 00:08:31,444 | 00:08:34,444 | بص   | Look   |
| 95  | 00:08:35,147 | 00:08:37,349 | - شوفت دي<br>- بزمتك                             | - See that?<br>- Honestly...                                       |
| 96  | 00:08:37,350 | 00:08:38,550 | مش مكسوف من نفسك؟                                | Aren't you ashamed of yourself?                                    |
| 97  | 00:08:38,551 | 00:08:40,452 | شوية   | A tad  |
| 98  | 00:08:40,453 | 00:08:42,621 | إيه ده؟  | What's that?   |
| 99  | 00:08:42,622 | 00:08:44,556 | يا سلام!   | How nice!  |
| 100 | 00:08:44,557 | 00:08:46,191 | ألو  | Hello  |
| 101 | 00:08:46,192 | 00:08:48,059 | إزايك يا ماو؟                                    | How are you, Mao?  |
| 102 | 00:08:48,060 | 00:08:50,428 | إيه؟ يا نهار أسود                                | What! Holy crap  |
| 103 | 00:08:50,429 | 00:08:52,197 | في إيه؟  | What is it?  |

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| 104 | 00:08:52,198 | 00:08:54,199 | - في إيه يا دبور؟<br>- أبلغه إزاي؟       | - What is it, Dabbour?<br>- How will I break the news to him? |
| 105 | 00:08:54,200 | 00:08:56,201 | تبلغ مين؟ حد مات من العيلة؟              | Break it to whom? Has someone in our family died?             |
| 106 | 00:08:56,202 | 00:08:57,402 | دي كانت غالية علينا كلنا                 | She was dear to all of us                                     |
| 107 | 00:08:57,403 | 00:09:00,403 | أه، يبقى عمك، عمك<br>أنا قلبي كان حاسس   | Yes, then it's your aunt, I had a gut feeling                 |
| 108 | 00:09:00,740 | 00:09:02,374 | كان نفسي أسلم عليها                      | I wished to say hi to her                                     |
| 109 | 00:09:02,375 | 00:09:04,376 | أسأله كده سألت علي؟<br>كان نفسها تشوفني؟ | Ask him is she asked for me, Did she want to see me?          |
| 110 | 00:09:04,377 | 00:09:05,977 | - إستنته<br>- طيب                        | - Wait<br>- Okay  |
| 111 | 00:09:05,978 | 00:09:07,145 | كان نفسي أبوسها                          | I wished to kiss her  |
| 112 | 00:09:07,146 | 00:09:09,381 | يا حبيبتى يا أختى<br>يا حبيبتى يا أختى   | Oh, my dear sister, my dear sister                            |
| 113 | 00:09:09,382 | 00:09:11,116 | اقفل، ها أتصرف أنا في الموضوع ده         | Hang up, I'll manage  |
| 114 | 00:09:11,117 | 00:09:13,518 | يا حبيبتى يا أختى، يا حبيبتى             | Oh, my dear sister  |
| 115 | 00:09:13,519 | 00:09:14,719 | عمك؟ صح؟                                 | It's your aunt, right?  |
| 116 | 00:09:14,720 | 00:09:17,489 | - أكبر من كده المصيبة<br>- إيه؟          | - It's worse<br>- What?                                       |
| 117 | 00:09:17,490 | 00:09:18,523 | حفلة إيلسا إتلغت                         | Elisa's concert was cancelled                                 |
| 118 | 00:09:18,524 | 00:09:20,091 | ما تتلغي يا خوية                         | So what   |
| 119 | 00:09:20,092 | 00:09:23,092 | ما تتلغي، ما تتلغي                       | What if it's cancelled?                                       |
| 120 | 00:09:23,596 | 00:09:26,596 | ولاوني كان نفسي أشوفها إيلسا دي          | Although I wished to see that Anissa                          |
| 121 | 00:09:42,682 | 00:09:44,349 | ألو                                      | Hello   |
| 122 | 00:09:44,350 | 00:09:47,085 | سيريانوسى!                               | Seryanoussy!  |
| 123 | 00:09:47,086 | 00:09:50,021 | شوفت فيلم زورو قبل كده؟                  | Have you seen the movie Zoro before?                          |
| 124 | 00:09:50,022 | 00:09:53,022 | تحت أمرك، تحت أمرك يا دبور بيه           | At your service, Mr Dabbour                                   |
| 125 | 00:09:53,759 | 00:09:55,193 | والدك عاوز يشوفك                         | Your father wants to see you                                  |
| 126 | 00:09:55,194 | 00:09:56,194 | عايز إيه؟                                | What does he want?  |
| 127 | 00:09:56,195 | 00:09:58,396 | معرفةش. هو قال لي أجيبك على المكتب       | I don't know, he told me to bring you to the office           |
| 128 | 00:09:58,397 | 00:09:59,664 | ودينى على الشركة نشوفه عايز إيه          | Take me to the office, we'll see what he wants                |
| 129 | 00:09:59,665 | 00:10:02,665 | - حاضر<br>- وبعدين نكمل الداى مع الهوميز | - Okay<br>- Then back to the                                  |

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|     |              |              |   | homies   |
| 130 | 00:10:03,235 | 00:10:05,570 | إيه يا إتش؟ مش ها تصبحنا ولا إيه؟             | What is it H, aren't you going to bid us a start?          |
| 131 | 00:10:05,571 | 00:10:07,238 | عيب عليك يا ماو                               | How could you say that, Mao?                               |
| 132 | 00:10:07,239 | 00:10:08,640 | صباح الفشولة                                  | A visual hallucination morning                             |
| 133 | 00:10:08,641 | 00:10:10,742 | اخطب دي                                       | Take that  |
| 134 | 00:10:10,743 | 00:10:12,544 | إيه دي؟ دي جديدة دي؟                          | What's that? That's new                                    |
| 135 | 00:10:12,545 | 00:10:14,613 | دي حباية جحيم                                 | It's a hell pill   |
| 136 | 00:10:14,614 | 00:10:16,715 | جربتها في الواد أميتاب أول إمبراح             | I tried it with Amitab the other night                     |
| 137 | 00:10:16,716 | 00:10:18,516 | فضل مقتنع أنه تورتاية...                      | He was convinced he was a cake                             |
| 138 | 00:10:18,517 | 00:10:21,517 | وقافش بيات في التلاجة لا يسبح                 | He insisted to sleep in the fridge so he doesn't melt      |
| 139 | 00:10:22,755 | 00:10:25,190 | بعد نجاح الهيري هير...                        | After the success of Hairy Hair...                         |
| 140 | 00:10:25,191 | 00:10:28,191 | النجاح المتوقع ليه، مجموعة دبور               | To the expected level, Dabbour company...                  |
| 141 | 00:10:28,194 | 00:10:31,194 | ها تبقى من أكبر شركات صناعة الشامبو في العالم | Will become one of the biggest shampoo companies worldwide |
| 142 | 00:10:31,797 | 00:10:33,465 | إشطة، إشطة، إشطة                              | Cool   |
| 143 | 00:10:33,466 | 00:10:35,567 | إشطة إيه؟ إحنا قاعدين نسيح زبده؟              | Cool? Do you think this is a butter company?               |
| 144 | 00:10:35,568 | 00:10:37,636 | يا ابني أنا بكلمك عن الشامبو الجديد           | I'm talking about the new shampoo, Son                     |
| 145 | 00:10:37,637 | 00:10:39,337 | ت...تقوم...                                   | So you...  |
| 146 | 00:10:39,338 | 00:10:40,538 | أنت مركز فين؟                                 | What are you focusing on?                                  |
| 147 | 00:10:40,539 | 00:10:42,107 | - في إشطة<br>- إشطة؟                          | - About cool<br>- Cool?                                    |
| 148 | 00:10:42,108 | 00:10:43,375 | في الكلام بتاعك يا بابا                       | About what you're saying, Dad                              |
| 149 | 00:10:43,376 | 00:10:46,311 | إيه، شكرا يا إشطة<br>شكرا يا أنسة             | Yes, thanks, Cool, thanks, Miss                            |
| 150 | 00:10:46,312 | 00:10:48,246 | علشان أعرف... تعالى هنا<br>تعالى جنبني        | Come here, come by my side                                 |
| 151 | 00:10:48,247 | 00:10:50,548 | تعالى جنبني، وركز معايه، تعالى جنبني          | Come by my side and focus with me                          |
| 152 | 00:10:50,549 | 00:10:51,416 | - اقعد<br>- هات بوسة                          | - Sit down<br>- Give me a kiss                             |
| 153 | 00:10:51,417 | 00:10:52,784 | لا، ولد                                       | Boy, no...   |
| 154 | 00:10:52,785 | 00:10:55,785 | يا ابني مش دلوقتي، افرض حد دخل                | Not now, Son, what if                                      |

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|     |              |              | علينا يقول إيه؟                                       | someone comes in, what would they say?                           |
|     |              |              | "دبور للعناية بالشعر"                                 |  |
| 155 | 00:11:04,697 | 00:11:07,399 | سعادة الباشا، ألف ألف مبروك                           | Congratulations, Sir   |
| 156 | 00:11:07,400 | 00:11:09,434 | أهلا، أهلا يا دكتور شعراوي                            | Hello, Dr Sharawy  |
| 157 | 00:11:09,435 | 00:11:11,269 | - أهلا وسهلا<br>- شعراوي إزاي يعني؟                   | - Hello<br>- How come Sharawy Hairy?                             |
| 158 | 00:11:11,270 | 00:11:12,737 | بأمارة أيه؟   | On what account?   |
| 159 | 00:11:12,738 | 00:11:15,073 | ما تبصش للشكل، بص للمضمون                             | Don't look at the outside, look at the content                   |
| 160 | 00:11:15,074 | 00:11:17,676 | إتفضل يا دكتور شعراوي                                 | Have a seat, Dr Sharawy  |
| 161 | 00:11:17,677 | 00:11:20,412 | أهلا، أهلا دكتور شعراوي                               | Welcome, Dr Sharawy  |
| 162 | 00:11:20,413 | 00:11:23,281 | أنا جيبت الموافقة بتاعت وزارة الصحة وعملوا الاختبارات | I brought the approval of the ministry, they performed the tests |
| 163 | 00:11:23,282 | 00:11:26,282 | رايح الحمام   | I'm going to the bathroom  |
| 164 | 00:11:26,352 | 00:11:28,053 | - ما تتأخرش<br>- ماشي                                 | - Don't be late<br>- Okay  |
| 165 | 00:11:28,054 | 00:11:28,820 | قلت أيه حضرتك؟  | What were you saying?  |
| 166 | 00:11:28,821 | 00:11:30,422 | أنا جبت الموافقة بتاعة وزارة الصحة                    | I brought the approval of the ministry of health...              |
| 167 | 00:11:30,423 | 00:11:33,324 | وعملوا الاختبارات، وكله تمام طبعا يعني أكيد           | The carried out the tests and of course all was perfect          |
| 168 | 00:11:33,325 | 00:11:35,160 | ومالك مخنوق علي قوي كده ليه؟                          | And why are you so pissed at me?                                 |
| 169 | 00:11:35,161 | 00:11:37,429 | في إيه يا دكتور شعراوي؟                               | What's up, Dr Sharawy?   |
| 170 | 00:11:37,430 | 00:11:39,531 | على فكرة أنا قررت...                                  | By the way I decided...  |
| 171 | 00:11:39,532 | 00:11:42,532 | إني أنا أطلع أنا و دبور ابني في المؤتمر الصحفي        | To appear in the press conference together with my Son Dabbour   |
| 172 | 00:11:43,602 | 00:11:46,602 | ها أقدمه على انه ابني ومدير عام الشركة من بعدي        | I'll introduce him as my son and the company manager after me    |
| 173 | 00:11:48,207 | 00:11:50,508 | لأ برافو، فكرة كويسة                                  | Bravo, good idea   |
| 174 | 00:11:50,509 | 00:11:53,078 | أهو يجي معنا وينبسط برضة ويفر فشه كده                 | He can come with us and have fun and enjoy his time...           |
| 175 | 00:11:53,079 | 00:11:54,746 | ويخدمنا بشعره في الدعاية                              | His hair will help us in promotion                               |

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| 176 | 00:11:54,747 | 00:11:56,414 | يطلع مع مين؟                                    | Come with whom?  |
| 177 | 00:11:56,415 | 00:11:59,415 | مش معانا, ها يطلع معاية وبس                     | Not with "us", he'll appear just with me                             |
| 178 | 00:11:59,752 | 00:12:02,752 | نعم يا خوية, بأمارة إيه؟<br>ده أنا جاي لك جاهز  | What, Man? On what account? I'm here all prepared                    |
| 179 | 00:12:03,155 | 00:12:06,155 | إيه ده إيه ده؟<br>احترم نفسك شوية يا دكتور      | What's that? Watch your words, Doctor                                |
| 180 | 00:12:06,192 | 00:12:09,192 | يا دكتور ما تنساش ان أنا جيبتك أول ما<br>اتخرجت | Don't forget doctor that I brought you here as soon as you graduated |
| 181 | 00:12:11,030 | 00:12:14,030 | واشتغلنا سوى على فكرة الهري هير                 | And we worked together on the idea of Hairy Hair                     |
| 182 | 00:12:14,100 | 00:12:16,167 | وأول ما وصلنا للتركيبة                          | And as soon as we reached the compound                               |
| 183 | 00:12:16,168 | 00:12:19,168 | جريت جري على لطيفة بغدادى عشان<br>تبعني         | You ran to Latifa Boughdady to sell me out                           |
| 184 | 00:12:20,506 | 00:12:23,506 | بمجرد إنها عرضت عليك مبلغ أكبر                  | Just because she offered you a bigger amount                         |
| 185 | 00:12:24,210 | 00:12:27,210 | وانك هتسمي الشامبو (شامبو شعراوي)،<br>مش كده؟   | You were going to call the shampoo Sharawy shampoo, right?           |
| 186 | 00:12:28,514 | 00:12:30,281 | ما هو حضرتك بعد كده أنا جيت لميت<br>نفسى        | I straightened up my act afterwards, Sir                             |
| 187 | 00:12:30,282 | 00:12:31,249 | وجيت قعدت مع حضرتك                              | And stayed with you  |
| 188 | 00:12:31,250 | 00:12:34,250 | بلاش نضحك على بعض يا دكتور                      | Let's not lie to each other, Doctor                                  |
| 189 | 00:12:34,320 | 00:12:37,320 | أنا عرفت موضوع لطيفة بغدادى ده<br>بنفسى         | I found out about that Latifa Boughdady deal myself                  |
| 190 | 00:12:37,556 | 00:12:38,456 | ما حدش قال لي                                   | No one told me   |
| 191 | 00:12:38,457 | 00:12:41,457 | ومع ذلك, مرضيتش أقطع عيشك                       | Despite that I didn't fire you                                       |
| 192 | 00:12:42,695 | 00:12:44,295 | فبلاش تظهر معانا                                | So it's better that you don't appear with us                         |
| 193 | 00:12:44,296 | 00:12:47,296 | وبعدين ظهورك معانا بالبلاطة دي                  | Besides, your appearance with us with that shiny head of yours...    |
| 194 | 00:12:47,299 | 00:12:50,299 | ها يضرنا ويضر الشامبو ويضر الموقف<br>كله        | Will harm us and harm the shampoo and the whole situation            |
| 195 | 00:12:51,203 | 00:12:54,203 | فياريت تداره أحسن, إدارة, إدارة                 | So you better stay in the dark                                       |
| 196 | 00:12:55,174 | 00:12:58,174 | أه, فهمت  | Yes, I got it  |

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|-----|--------------|--------------|---|---|
|     |              |              | أوكيه، أوكيه، أوكيه                                     |   |
| 197 | 00:13:02,448 | 00:13:05,448 | عن إذنك<br>(لطيفة كوزماتكس)                             | Excuse me   |
| 198 | 00:13:33,045 | 00:13:36,045 | بالراحة عليه  | Go easy on him  |
| 199 | 00:13:40,319 | 00:13:43,319 | - صباح الخير<br>- أتر... اقعوا                          | - Good morning<br>- Sit                                     |
| 200 | 00:13:44,123 | 00:13:46,024 | حد يفهمني إيه اللي بيحصل ده؟                            | Will someone tell me what's going on?                       |
| 201 | 00:13:46,025 | 00:13:48,259 | يا لطيفة هانم اللي حصل ده خارج عن إيدينا                | What happened was out of our hands, Ms Latifa               |
| 202 | 00:13:48,260 | 00:13:51,260 | لما مدير التسويق في الشركة يبقى مش دريان بحاجة          | When the marketing director of the company knows nothing... |
| 203 | 00:13:51,764 | 00:13:54,299 | وناييم على ودانه...                                     | And has no use for his ears                                 |
| 204 | 00:13:54,300 | 00:13:55,834 | ويقول لي ما حصلش حاجة                                   | Then tells me nothing happened                              |
| 205 | 00:13:55,835 | 00:13:56,835 | يبقى أحنا فق...   | Then we are...  |
| 206 | 00:13:56,836 | 00:13:59,671 | - تيجي نفلها؟<br>- لأ، يا فندم نفلها إزاي بس!           | - Why not close the company?<br>- How come, Mad'am?         |
| 207 | 00:13:59,672 | 00:14:02,672 | يا فندم أنا شايف إن حضرتك مكبرة الموضوع زيادة عن اللزوم | I think that you are blowing this out of proportion, Mad'am |
| 208 | 00:14:03,509 | 00:14:06,509 | يا فندم إحنا نسبة مبيعاتنا في السوق هي هي               | Our market share is the same, Mad'am                        |
| 209 | 00:14:06,512 | 00:14:09,512 | ما هي المصيبة ان هي هي                                  | That's the problem, that it is the same                     |
| 210 | 00:14:09,648 | 00:14:12,450 | دبور شرخ عننا بكثير                                     | Dabbour has exceeded us by far                              |
| 211 | 00:14:12,451 | 00:14:14,352 | طب وإيه يعني يا فندم؟<br>إيه المشكلة بعني؟              | So what, Mad'am?<br>What's the big deal?                    |
| 212 | 00:14:14,353 | 00:14:17,353 | المشكلة أن في واحد كان شغال عند بابي                    | The big deal is that a man who was working for my father... |
| 213 | 00:14:17,690 | 00:14:20,658 | الله يرحمه، موظف حقير، تافه                             | May God rest his soul, a simple, useless employee           |
| 214 | 00:14:20,659 | 00:14:22,260 | يبقى هو نمرة واحد في السوق                              | Becomes number one in the market                            |
| 215 | 00:14:22,261 | 00:14:24,729 | وإحنا نمرة إثنين  | And we become number two                                    |
| 216 | 00:14:24,730 | 00:14:27,730 | صحيح، علمناهم الشحاتة، سبقونا على...                    | It's true what they say, the pupil has exceeded...          |
| 217 | 00:14:28,267 | 00:14:29,701 | - على الودان<br>- على البيان...                         | - The ears<br>- The master, Mad'am                          |

|     |              |              |                                       |   |
|-----|--------------|--------------|---------------------------------------|---|
| 218 | 00:14:29,702 | 00:14:31,102 | اخرس                                  | Shut up   |
| 219 | 00:14:31,103 | 00:14:33,805 | أنا عاوزك تركز معايا،<br>وتعقل تماما  | I want you to focus with me and act all sane...           |
| 220 | 00:14:33,806 | 00:14:36,806 | وأنت واقف تتكلم في المؤتمر قدام الناس | While you're talking in the conference in front of people |
| 221 | 00:14:37,042 | 00:14:38,743 | مؤتمر إيه؟ أنا مش موافق على فكرة      | What conference? I don't agree to that idea               |
| 222 | 00:14:38,744 | 00:14:40,044 | مش موافق على إيه بالضبط؟              | What exactly don't you agree to?                          |
| 223 | 00:14:40,045 | 00:14:42,180 | إيه شركة ومدير وشعر                   | What do you mean a manager and a company and hair?        |
| 224 | 00:14:42,181 | 00:14:43,514 | مش جويي ومش طموحاتي                   | It's not my atmosphere, not my ambition                   |
| 225 | 00:14:43,515 | 00:14:46,284 | أمال إيه بقى إن شاء الله طموح سعادتك؟ | Then what are your ambitions, Sir?                        |
| 226 | 00:14:46,285 | 00:14:47,785 | أنا طول عمري                          | All my life...  |
| 227 | 00:14:47,786 | 00:14:49,554 | بحلم بمشروع                           | I have dreamed of a project...                            |
| 228 | 00:14:49,555 | 00:14:52,555 | - يغير مستقبل مصر للأحسن<br>- يا سلام | - To improve Egypt's future<br>- Really                   |
| 229 | 00:14:52,725 | 00:14:55,725 | سلسلة مطاعم "خد فطيرك"                | "Take your pie up yours" food chain                       |
| 230 | 00:14:56,161 | 00:14:58,796 | فطير مين؟ أنت يا ابني مجنون!          | What pie? Are you nuts, Son?                              |
| 231 | 00:14:58,797 | 00:15:01,797 | الله، ده أنت آخر واحد في عيلة دبور    | You are the last Dabbour                                  |
| 232 | 00:15:02,101 | 00:15:05,101 | بلاش دي، مين ها يمسك الشركة من بعدي؟  | Forget about that, who will manage the company after me?  |
| 233 | 00:15:05,504 | 00:15:07,739 | أنت بتتكلم جد؟ أنت عاوز...            | Are you serious? You want...                              |
| 234 | 00:15:07,740 | 00:15:10,174 | لأ، لأ                                | No, no  |
| 235 | 00:15:10,175 | 00:15:12,744 | أوفر، أوفر قوي أداءك ومش متصدق        | You acting is so over and unconvincing                    |
| 236 | 00:15:12,745 | 00:15:14,145 | وواضح وأرتافيشليان                    | It's obvious and artificial                               |
| 237 | 00:15:14,146 | 00:15:15,747 | يا راجل، بتتكلم جد؟                   | Really? Are you serious?                                  |
| 238 | 00:15:15,748 | 00:15:18,016 | فعلا، وبعدين دي غلطتك يا بابا         | Yes, besides, that's your fault, Dad                      |
| 239 | 00:15:18,017 | 00:15:19,217 | هارد لك، دي غلطتك                     | Hard luck, it's your fault                                |
| 240 | 00:15:19,218 | 00:15:21,085 | من الأول كنت تخلف بدل الولد ولدين     | You should have had two sons instead of                   |

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|     |              |              |   | one from the start   |
| 241 | 00:15:21,086 | 00:15:23,021 | واحد صايع وواحد محترم                       | One mischievous and the other respectable                  |
| 242 | 00:15:23,022 | 00:15:25,356 | فيبقوا مع بعض يعملوا الـ...                 | So together they would...                                  |
| 243 | 00:15:25,357 | 00:15:28,357 | المعادلة                                    | Balance each other   |
| 244 | 00:15:34,400 | 00:15:36,367 | شوفت يا جمايكا أبوية شكله أتجنن             | It seems my father has gone nuts, Jamaica                  |
| 245 | 00:15:36,368 | 00:15:37,602 | ليه يا ماو أيه اللي حصل؟                    | Why, Mao, what happened?                                   |
| 246 | 00:15:37,603 | 00:15:38,636 | عايزني أشتغل يا سيدي                        | He wants me to work, Man                                   |
| 247 | 00:15:38,637 | 00:15:40,705 | بتهرج, تشتغل إيه بقى إن شاء الله؟           | You're kidding, what does he want you to do?               |
| 248 | 00:15:40,706 | 00:15:42,373 | - حته مدير<br>- مدير!                       | - Become a mere manager<br>- Manager!                      |
| 249 | 00:15:42,374 | 00:15:45,374 | أنا مدير                                    | Me, a manager  |
| 250 | 00:15:46,078 | 00:15:49,078 | الكورة دي لو جت هنا تاني ها أفسيتها لك      | If this ball comes here once more I'll deflate it for you  |
| 251 | 00:15:50,349 | 00:15:51,516 | يا نهار أسود                                | Holy crap  |
| 252 | 00:15:51,517 | 00:15:53,751 | يعني مدير وبدلة والساعة 7 الصبح             | It means a manager and a suit and 7 o'clock of the morning |
| 253 | 00:15:53,752 | 00:15:56,254 | ومسؤولية يا جمايكا, مسؤولية                 | And responsibility, Jamaica                                |
| 254 | 00:15:56,255 | 00:15:58,423 | لأ وياه عايزني أنا أخلق شعري                | He even wants me to cut my hair                            |
| 255 | 00:15:58,424 | 00:16:01,192 | لأ, أبوك على فكرة يا ماو بينفسن عليك        | No, your father is envious of you, Mao                     |
| 256 | 00:16:01,193 | 00:16:02,727 | أنا ابتديت أشك في الموضوع ده                | I'm starting to doubt that                                 |
| 257 | 00:16:02,728 | 00:16:05,728 | يعني راجل مخلف ولد وحيد وزى القمر, زى القمر | A man with only one son, who's such a beauty...            |
| 258 | 00:16:06,632 | 00:16:09,632 | ويصمم يطلعه مدير واقرع                      | And insists on making him a bold manager                   |
| 259 | 00:16:11,637 | 00:16:14,572 | يا عم الفرخة, إيه؟ اظبط                     | Adjust your throw, Birdie                                  |
| 260 | 00:16:14,573 | 00:16:16,007 | فصلنا يا أخي, كنا بنقول إيه؟                | He interrupted us, what were we saying?                    |
| 261 | 00:16:16,008 | 00:16:17,442 | - أه جايبين في سيرة أبوك<br>- أه            | - We were trashing your father<br>- Yes                    |
| 262 | 00:16:17,443 | 00:16:18,643 | وأنت قلت له إيه يا ماو؟                     | What did you tell him, Mao?                                |
| 263 | 00:16:18,644 | 00:16:19,610 | ها أقول له إيه يعني؟                        | What would I say?  |

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| 264 | 00:16:19,611 | 00:16:20,578 | طبعاً قلت له، لا                                      | I said no, of course                                      |
| 265 | 00:16:20,579 | 00:16:22,046 | هو أنا راجل مجنون                                     | I'm not crazy   |
| 266 | 00:16:22,047 | 00:16:24,082 | - سو وات فيو يو دو مان؟<br>- ها؟                      | - So what vi you do,<br>Man?<br>- Huh?                    |
| 267 | 00:16:24,083 | 00:16:26,417 | - سو وات فيو يو دو مان؟<br>- إيه؟                     | - So what vi you do,<br>Man?<br>- What?                   |
| 268 | 00:16:26,418 | 00:16:28,186 | سو وات فيو يو دو مان؟                                 | So what vi you do,<br>Man?                                |
| 269 | 00:16:28,187 | 00:16:31,187 | آه، ساعات يعني، بص أنا مش فايق لك يا<br>أميتاب دلوقتي | Yes, sometimes, I<br>have no time for you<br>now, Amitab  |
| 270 | 00:16:41,266 | 00:16:44,266 | لو راجل إقف عندك، إقف                                 | If you are a real man,<br>stop there                      |
| 271 | 00:16:44,737 | 00:16:46,738 | بصي جيرى، بيعمل إيه؟                                  | See what Jerry is<br>doing?                               |
| 272 | 00:16:46,739 | 00:16:48,673 | مرسي، شكرا  | Thank you   |
| 273 | 00:16:48,674 | 00:16:51,674 | بصي   | Look  |
| 274 | 00:16:52,444 | 00:16:55,444 | راحت الجبنه   | Here goes the cheese                                      |
| 275 | 00:16:59,785 | 00:17:02,785 | مالكش مزاج، يلا روح نام                               | If you don't feel like it,<br>go sleep                    |
| 276 | 00:17:05,024 | 00:17:08,024 | اليوم، والحمد لله                                     | "Today, with the grace<br>of God"                         |
| 277 | 00:17:09,028 | 00:17:12,028 | أثبتنا أننا جديرين بالثقة                             | We have proved that<br>we are worthy of the<br>trust      |
| 278 | 00:17:12,731 | 00:17:15,731 | التي أعطاهنا المستهلك                                 | That the consumer has<br>granted us                       |
| 279 | 00:17:16,468 | 00:17:19,468 | وهذا طبعاً لم يأتي من فراغ                            | And that of course was<br>not a coincidence               |
| 280 | 00:17:19,972 | 00:17:22,972 | ولكن بالتعب والاجتهاد                                 | But hard work and<br>perseverance                         |
| 281 | 00:17:24,076 | 00:17:27,076 | من جميع العاملين بالشركة                              | From the entire<br>company employees"                     |
| 282 | 00:17:27,679 | 00:17:29,080 | رد  | Answer  |
| 283 | 00:17:29,081 | 00:17:32,081 | ألو، بقول لك إيه، عايزة أعرف كل<br>المعلومات          | Hello, tell you what, I<br>want all the<br>information... |
| 284 | 00:17:32,151 | 00:17:34,519 | عن الزفت الشامبو اللي بيعمله دبور                     | Concerning the stupid<br>shampoo Dabbour is<br>making     |
| 285 | 00:17:34,520 | 00:17:36,487 | - وأنا من موقعي<br>- كل البيانات تبقى عندي            | - And from here...<br>- I want all the info...            |
| 286 | 00:17:36,488 | 00:17:38,790 | بكرة على مكتبي، فاهم                                  | On my desk<br>tomorrow,<br>understood?                    |
| 287 | 00:17:38,791 | 00:17:41,791 | وإياك، إياك أي حد يعرف أي حاجة عن<br>الموضوع ده       | I'm warning you if<br>anyone found about                  |

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|     |              |              |  | that  |
| 288 | 00:17:42,061 | 00:17:43,227 | على رأي المثل  | As the saying goes  |
| 289 | 00:17:43,228 | 00:17:46,228 | داري على شمعتك تبيض  | Don't minks it  |
| 290 | 00:17:46,532 | 00:17:49,367 | بعد مرور شهرين   | "Two months later"  |
| 291 | 00:17:49,368 | 00:17:51,469 | نحن الآن من أمام شركة دبور                                 | We are in front of Dabbour company                                |
| 292 | 00:17:51,470 | 00:17:54,470 | قد أتت إلينا تقارير تفيد بان هيري هير المنتج الجديد للشركة | We received reports saying that new company product Hairy Hair... |
| 293 | 00:17:55,207 | 00:17:58,076 | قد تسبب في آثار مدمرة لكل من استخدمه                       | Has caused devastating consequences for those who used it         |
| 294 | 00:17:58,077 | 00:18:00,945 | ومعنا الآن أحد المتضررين من هذا المنتج                     | We have one of those harmed by the product with us                |
| 295 | 00:18:00,946 | 00:18:01,979 | إيه اللي حصل يا حجة؟                                       | What happened, Hajja?   |
| 296 | 00:18:01,980 | 00:18:03,481 | ابني غسل شعره بالشامبو هيري هير                            | My son washed his hair with Hairy Hair shampoo                    |
| 297 | 00:18:03,482 | 00:18:05,149 | وبعدين شعره كله وقع في الحوض                               | Then all his hair fell in the sink                                |
| 298 | 00:18:05,150 | 00:18:06,317 | أنا أعمل إيه بقي؟  | What will I do now?   |
| 299 | 00:18:06,318 | 00:18:09,318 | يا خبر!!!  | Holy crap, will you go to court...                                |
| 300 | 00:18:18,263 | 00:18:21,263 | "المأمور"  | "Commandant"  |
| 301 | 00:18:23,168 | 00:18:24,702 | أنا حا أسيبك خمس دقائق مع ابنك...                          | I'll leave you for five minutes with your son...                  |
| 302 | 00:18:24,703 | 00:18:26,671 | هما خمس دقائق مش أكثر                                      | Five minutes, not more  |
| 303 | 00:18:26,672 | 00:18:29,240 | - متشكر<br>- مرسي  | - Thank you<br>- Thanks   |
| 304 | 00:18:29,241 | 00:18:32,241 | شوفت, شوفت يا دبور   | See what happened, Dabbour  |
| 305 | 00:18:32,277 | 00:18:34,479 | شوفت اللي جرى لي   | See what happened to me?  |
| 306 | 00:18:34,480 | 00:18:37,081 | أبوك إتضحك عليه  | Your old man was tricked  |
| 307 | 00:18:37,082 | 00:18:39,083 | إزاي ده حصل؟   | How did that happen?  |
| 308 | 00:18:39,084 | 00:18:41,252 | أعدائي يا ابني   | It's my enemies, Son  |
| 309 | 00:18:41,253 | 00:18:44,222 | أعدائي إتربصوا لي  | My enemies laid still for me                                      |
| 310 | 00:18:44,223 | 00:18:46,090 | لحد ما وقعوني  | Till they nailed me   |
| 311 | 00:18:46,091 | 00:18:47,258 | تربصوا لك!   | Laid still?   |
| 312 | 00:18:47,259 | 00:18:49,393 | ما تفكك بقي من جو مسرح الهناجر ده يا بابا                  | Quit this opera theatricals, Dad                                  |

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| 313 | 00:18:49,394 | 00:18:51,329 | ما هي ألفاظك دي اللي جايباك ورا                  | It's these expressions of yours that have got you in trouble         |
| 314 | 00:18:51,330 | 00:18:53,030 | تفتكر مين ليه مصلحة في كده؟                      | Whom do you think would benefit from that?                           |
| 315 | 00:18:53,031 | 00:18:56,031 | لطيفة بغداددي, أيوه ما فيش غيرها                 | Latifa Boughdady, no one else  |
| 316 | 00:18:56,668 | 00:18:59,437 | أكد هي اللي عملت كده                             | Certainly it's her who did it  |
| 317 | 00:18:59,438 | 00:19:01,105 | وتعمل كده ليه؟                                   | Why would she do that?   |
| 318 | 00:19:01,106 | 00:19:03,007 | أنا ها أقول لك يا ابني                           | I'll tell you, Son   |
| 319 | 00:19:03,008 | 00:19:04,442 | أنت كبرت   | You're older now   |
| 320 | 00:19:04,443 | 00:19:07,443 | ومن حقك تعرف كل حاجة                             | It's your right to know everything                                   |
| 321 | 00:19:09,281 | 00:19:12,281 | من 30 سنة  | 30 years ago   |
| 322 | 00:19:13,519 | 00:19:16,519 | يا أنسة لطيفة خليك لطيفة وافهميني                | Be nice, Ms Latifa and understand me                                 |
| 323 | 00:19:17,156 | 00:19:18,723 | إحنا كل اللي بينا                                | All that's between us...   |
| 324 | 00:19:18,724 | 00:19:21,125 | إن انا حتة موظف صغير                             | Is that I'm a low rank employee                                      |
| 325 | 00:19:21,126 | 00:19:23,060 | بشغل عند والدك في الشركة                         | Working for your father's company                                    |
| 326 | 00:19:23,061 | 00:19:25,429 | أفهم م كده أنك بترفض الجواز مني                  | You mean you refuse to marry me?                                     |
| 327 | 00:19:25,430 | 00:19:27,231 | - لأنني مش حاسس بيكي<br>- إيه؟                   | - It's because I can't feel you<br>- What?                           |
| 328 | 00:19:27,232 | 00:19:28,766 | هي دي الصراحة                                    | This is the truth  |
| 329 | 00:19:28,767 | 00:19:31,767 | أنا كل شعوري ناحيتك لا يتعدى حدود الأخوة والصدقة | All I feel for you is no more than friendship and brotherly feelings |
| 330 | 00:19:34,072 | 00:19:36,607 | إذا كنت أنت بقى بتفكري في حاجة ثانية             | If you are thinking about something else...                          |
| 331 | 00:19:36,608 | 00:19:39,608 | سوري, انسيني                                     | Then sorry, count me out   |
|     |              |              | بي كول   |  |
| 332 | 00:19:41,747 | 00:19:44,747 | دبور أنت كده دلقت الملوخيه في صدرك               | You got yourself into trouble, Dabbour                               |
| 333 | 00:19:45,617 | 00:19:48,617 | يلا روح عضه, يلا                                 | Go bite him  |
|     |              |              |  |  |
| 334 | 00:19:50,355 | 00:19:51,489 | امشي عند مراتك هناك                              | Go away, go to your mother there                                     |
| 335 | 00:19:51,490 | 00:19:54,091 |  | I have a sickness from dogs  |
| 336 | 00:19:54,092 | 00:19:56,794 | امشي, ها أموتك                                   | Go away, I'll kill you   |
| 337 | 00:19:56,795 | 00:19:59,197 | توفي!  | Toffee!  |
| 338 | 00:19:59,198 | 00:20:02,198 | توفي!  | Toffee!  |

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| 339 | 00:20:04,169 | 00:20:07,169 | يعني هي عملت فيك كده عشان أنت ما رضيتش ترافقها, قصدي تتجوزها؟ | So she did that because you refused to hook up... I mean marry her? |
| 340 | 00:20:08,340 | 00:20:10,508 | ولا عشان دوست الكلب بتاعها؟                                   | Or because you stepped on her dog?                                  |
| 341 | 00:20:10,509 | 00:20:12,443 | مش عارف يا ابني   | I don't know, Son   |
| 342 | 00:20:12,444 | 00:20:15,079 | بس احتمال عشان التلاته  | But maybe for the three of them                                     |
| 343 | 00:20:15,080 | 00:20:17,348 | بس هي كانت تعز الكلاب قوي                                     | But she liked dogs a lot  |
| 344 | 00:20:17,349 | 00:20:20,349 | لأنها كلبة سحرانة   | Because she's a conniving dog                                       |
| 345 | 00:20:20,752 | 00:20:23,154 | دبور يا ابني  | Dabbour, Son  |
| 346 | 00:20:23,155 | 00:20:25,590 | أنا إذا كنت شديد عليك   | If I have been hard on you  |
| 347 | 00:20:25,591 | 00:20:28,591 | فده عشان خايف عليك من يوم زي ده                               | It was to prepare you for such a day                                |
| 348 | 00:20:29,795 | 00:20:32,795 | لكن أمك دلعتك زيادة عن اللزوم                                 | But your mother has spoiled you                                     |
| 349 | 00:20:33,332 | 00:20:34,732 | وادي النتيجة  | And that's the result   |
| 350 | 00:20:34,733 | 00:20:37,733 | نتيجة إيه؟<br>ده أنت اللي محبوس مش أنا                        | What result? It's you who's locked up, not me                       |
| 351 | 00:20:38,704 | 00:20:40,271 | دبور يا ابني  | Dabbour, Son  |
| 352 | 00:20:40,272 | 00:20:42,573 | خلي بالك من نفسك عشان خاطر أبوك                               | Take care of yourself for your old man's sake                       |
| 353 | 00:20:42,574 | 00:20:43,608 | ما تخفش يا بابا   | Don't worry, Dad  |
| 354 | 00:20:43,609 | 00:20:45,276 | أنت مش متخيل دبور الصغير                                      | You have no idea what Dabbour junior...                             |
| 355 | 00:20:45,277 | 00:20:48,112 | ممكن يعمل إيه عشان خاطر عيون دبور الكبير                      | Would do for the sake of Dabbour senior                             |
| 356 | 00:20:48,113 | 00:20:49,313 | عارف يا ابني  | I know, Son   |
| 357 | 00:20:49,314 | 00:20:51,816 | وده عشمي فيك يا حبيبي   | That's what I think of you  |
| 358 | 00:20:51,817 | 00:20:54,817 | اللي محتاج وقتك جنبه المرحلة اللي جاية                        | The person who needs your support in the coming time...             |
| 359 | 00:20:55,420 | 00:20:56,787 | والدك يا دبور   | Is your father, Dabbour   |
| 360 | 00:20:56,788 | 00:20:58,322 | والدي   | My father   |
| 361 | 00:20:58,323 | 00:21:00,725 | أه، يا والدي  | Oh, father  |
| 362 | 00:21:00,726 | 00:21:03,027 | قلبي على والدي انفطر  | My heart breaks for my father                                       |
| 363 | 00:21:03,028 | 00:21:06,028 | وقلب والدي على مازر فكر                                       | And my father's heart for me is mother fucker                       |
| 364 | 00:21:06,765 | 00:21:09,100 | إيه ده؟   | What's that? A traffic  |

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|     |              |              | لجنة تحت البيت                             | inspection at our place?   |
| 365 | 00:21:09,101 | 00:21:10,568 | لو معاك مخدرات ارميها يا عم السريانوسي     | If you have drugs ditch them, Am Seryanoussy                       |
| 366 | 00:21:10,569 | 00:21:13,569 | وهات برزولين, هات برزولين                  | And give me eye drops  |
| 367 | 00:21:16,408 | 00:21:18,776 | الرخص لو سمحت                              | License and registration, please                                   |
| 368 | 00:21:18,777 | 00:21:21,345 | هو باب فيلتنا بقى اتجاه واحد؟              | Has our villa door become one way?                                 |
| 369 | 00:21:21,346 | 00:21:24,346 | الرخص وبطاقتك يا ظريف, اخلص                | You license and ID, Funny Guy, hurry                               |
|     |              |              | أوكي شيرف                                  |  |
| 370 | 00:21:30,555 | 00:21:33,555 | أه, أنت بقى البيه ابن صاحب الهلمة دي كلها؟ | Oh, you're the son of the owner of all that?                       |
| 371 | 00:21:34,626 | 00:21:35,826 | ده هينفسن                                  | He's jealous   |
| 372 | 00:21:35,827 | 00:21:36,761 | بتقول إيه؟                                 | What did you say?  |
| 373 | 00:21:36,762 | 00:21:39,463 | أنا فعلا ابن صاحب الهلمة دي كلها, أمر؟     | I'm actually the son of the owner of all that, how can I help you? |
| 374 | 00:21:39,464 | 00:21:42,464 | أه, صدر قرار بالتحفظ على ممتلكات والدك     | There is an order to put all his belongings under guardianship     |
| 375 | 00:21:42,734 | 00:21:44,502 | ومصادرة جميع أملاكه                        | And confiscate all of his estate                                   |
| 376 | 00:21:44,503 | 00:21:46,304 | بما فيهم الفيلا دي                         | Including this villa   |
| 377 | 00:21:46,305 | 00:21:49,305 | والعربية اللي أنت راكبها                   | And the car you're in  |
| 378 | 00:21:50,475 | 00:21:52,343 | وايه ده كمان؟                              | What's that?   |
| 379 | 00:21:52,344 | 00:21:55,344 | الراجل ده لابس كده ليه؟                    | Why is that man dressed like that?                                 |
| 380 | 00:21:57,683 | 00:22:00,518 | شوفت يا عم السريانوسي اللي حصل             | See what happened to me, Am Seryanoussy?                           |
| 381 | 00:22:00,519 | 00:22:03,054 | إترميت في الشارع يا ولداه                  | You were thrown on the streets                                     |
| 382 | 00:22:03,055 | 00:22:05,056 | تعال يا ابني بات عندي                      | Come spend the night with me, Son                                  |
| 383 | 00:22:05,057 | 00:22:08,057 | إيه؟ أنا أبأت عندك أنت في الحارة           | What? You want me to sleep at your place in the alley?             |
| 384 | 00:22:08,260 | 00:22:11,062 | كلاب بلدي مينة وبلاعات طافحة وشباشيب زيكوا | Dead street dogs and sewage water and plastic flip-flops?          |
| 385 | 00:22:11,063 | 00:22:13,731 | أي جوت ماي هوميز, عندي صحابي               | I've got my homies, my friends                                     |
| 386 | 00:22:13,732 | 00:22:15,333 | مش ها اغلب, طير أنت                        | I will find some way, you go                                       |
| 387 | 00:22:15,334 | 00:22:18,334 | خلاص براحتك                                | As you wish  |
| 388 | 00:22:18,537 | 00:22:21,537 | عم السريانوسي, أنت هاتروح إزاي بلبس        | How will you go home   |

|     |              |              |                                       |   |
|-----|--------------|--------------|---------------------------------------|---|
|     |              |              | سوبر مان ده؟                          | with that Superman's costume, Am Seryanoussy?                     |
| 389 | 00:22:23,809 | 00:22:26,809 | بقى لي 20 سنة شغال عندكوا             | I have been working for you for 20 years                          |
| 390 | 00:22:27,112 | 00:22:29,547 | أول مرة تسألني السؤال ده              | It's the first time you ask me that                               |
| 391 | 00:22:29,548 | 00:22:32,548 | حسبي الله ونعم الوكيل                 | That's so unfair  |
| 392 | 00:22:54,072 | 00:22:55,106 | ألو                                   | Hello   |
| 393 | 00:22:55,107 | 00:22:57,341 | هاي, جمايكا                           | Hi, Jamaica   |
| 394 | 00:22:57,342 | 00:23:00,342 | برو, عامل إيه؟                        | How are you doing, Bro?   |
| 395 | 00:23:00,345 | 00:23:02,146 | حصلت لي ظروف منيئة بستين نيئة         | I'm into some nasty circumstances                                 |
| 396 | 00:23:02,147 | 00:23:04,181 | وكننت عايز أقعد عندك كام يوم ينفع؟    | I wanted to stay with you for a couple of days, is that possible? |
| 397 | 00:23:04,182 | 00:23:06,650 | والله يا ماو مش عارف أقول لك إيه؟     | I don't know what to say, Mao                                     |
| 398 | 00:23:06,651 | 00:23:09,651 | ما أنت عارف, إحنا عيلة محافظة         | You know we're a prudent family                                   |
| 399 | 00:23:09,688 | 00:23:12,022 | وعندي أخت بنت                         | And I have a sister   |
| 400 | 00:23:12,023 | 00:23:14,325 | يعني ما ينفعش رجل غريب بيات عندنا     | A strange man cannot stay at our place                            |
| 401 | 00:23:14,326 | 00:23:17,326 | أفليس انه يكون البوي فريند بتاعها     | Unless it's her boyfriend   |
| 402 | 00:23:17,329 | 00:23:19,263 | بقول لك إيه يا دبور                   | Tell you what, Dabbour...   |
| 403 | 00:23:19,264 | 00:23:22,264 | - ما فيش حاجة علينا؟<br>- عيل رخم     | - We're accused of nothing, right?<br>- Rascal                    |
|     |              |              | أميتاب, هاي, يو أر ماي أونلي فريند    |   |
| 404 | 00:23:26,171 | 00:23:27,238 | عندي ظروف منيئة بستين نيئة            | I'm in some big trouble...  |
| 405 | 00:23:27,239 | 00:23:30,239 | وكننت عايز أقعد عندك كام يوم, ينفع؟   | I wanted to stay with you for a couple of days, is that possible? |
|     |              |              | زيز نمبر از نوت أووركينج نمبر         |   |
|     |              |              | بليز تشيك زي نمبر أند تراي أجين ليدر  |   |
| 406 | 00:23:39,317 | 00:23:42,317 | خونة                                  | Traitors  |
| 407 | 00:23:50,195 | 00:23:51,695 | ألو                                   | Hello   |
| 408 | 00:23:51,696 | 00:23:53,497 | أيوه يا عم السريانوسي                 | Yes, Am Seryanoussy   |
| 409 | 00:23:53,498 | 00:23:55,533 | أنا فكرت كثير في العرض اللي قلت لي... | I thought a lot about your offer                                  |
| 410 | 00:23:55,534 | 00:23:57,668 | ألو ألو                               | Hello, hello  |
| 411 | 00:23:57,669 | 00:23:59,570 | مش وقته البطارية تفصل                 | Not a good time for a dying battery                               |
| 412 | 00:23:59,571 | 00:24:02,571 | تاكس                                  | Taxi  |
| 413 | 00:24:04,309 | 00:24:06,277 | نطلع على فين إن شاء الله؟             | Where to?   |

|     |              |              |  |   |
|-----|--------------|--------------|--|---|
| 414 | 00:24:06,278 | 00:24:08,579 | على بيت عم السريانوسي                          | To Am Seryanoussy's house                                     |
| 415 | 00:24:08,580 | 00:24:11,580 | وبيت عم السريانوسي ده، جنب البيت بيتك يعني؟    | Is Am Seryanoussy's house some kind of a famous thing?        |
| 416 | 00:24:11,616 | 00:24:14,385 | لؤل، حا اموت من الضحك                          | Lol, I'm rolling on the floor laughing                        |
| 417 | 00:24:14,386 | 00:24:17,288 | يطلع فين بيت عم السريانوسي ده يا كابتن؟        | Where is that Am Seryanoussy's house, Man?                    |
| 418 | 00:24:17,289 | 00:24:19,590 | في حنة بيئة كده أنا عارفها بالشبه؟             | In a low class place, I know how to reach there               |
| 419 | 00:24:19,591 | 00:24:21,025 | شهيصني أنت بسكاتك وامشي                        | Just shut up and drive  |
| 420 | 00:24:21,026 | 00:24:24,026 | أشهيصك، حاضر                                   | I'll shut up, okay  |
| 421 | 00:24:27,566 | 00:24:29,633 | - بقول لك إيه يا أسطى؟<br>- نعم                | - Tell you what, Driver<br>- Yes                              |
| 422 | 00:24:29,634 | 00:24:31,769 | أنت بتاخذ فيزا؟                                | Do you happen to take Visa?                                   |
| 423 | 00:24:31,770 | 00:24:34,538 | باخد فيزا! ما تخليك راجل محترم آمال            | Visa? Don't mess up with me                                   |
| 424 | 00:24:34,539 | 00:24:37,539 | خلاص كانت مجرد فكرة                            | Fine, it was just an idea                                     |
| 425 | 00:24:39,377 | 00:24:40,711 | بس والله أنت شكلك بتاخذ فيزا                   | But you look like you take Visa                               |
| 426 | 00:24:40,712 | 00:24:42,480 | باخد فيزا إيه يا جدع أنت يا جدع                | What do you mean I take visa?                                 |
| 427 | 00:24:42,481 | 00:24:43,681 | متخليك محترم                                   | Show some respect   |
| 428 | 00:24:43,682 | 00:24:45,282 | الله، أنا راجل متجوز وعندي أربع عيال           | I'm a married man with four kids                              |
| 429 | 00:24:45,283 | 00:24:48,052 | - خلاص، خلاص<br>- الله                         | - Fine<br>- Oh, God   |
| 430 | 00:24:48,053 | 00:24:51,053 | شبه البول دوج بس بشنب                          | He looks like a bulldog with a moustache                      |
| 431 | 00:24:51,356 | 00:24:53,691 | إيه الليلة اللي ما يعلم بيها إلا ربنا دي       | What a terrible night   |
| 432 | 00:24:53,692 | 00:24:56,327 | طب حيث كده ممكن تركز لنا عند أول ماكنة تقابلها | Since it's so can you stop at any stale we pass               |
| 433 | 00:24:56,328 | 00:24:57,361 | وتكون بتاخذ فيزا                               | That would take visa  |
| 434 | 00:24:57,362 | 00:25:00,362 | ماكنة؟ هو أنا ياخد فيزا يا أركب إريال؟         | Stale? So I have to either take visa or overlook obscenities? |
| 435 | 00:25:01,733 | 00:25:02,666 | إريال!؟  | Obscenities!  |
| 436 | 00:25:02,667 | 00:25:04,168 | أه   | Yes   |
| 437 | 00:25:04,169 | 00:25:06,036 | أنت فهمتها ماكنة                               | You thought I meant a chick                                   |
| 438 | 00:25:06,037 | 00:25:08,138 | ده أنت راجل قليل الأدب                         | You're an ill-behaved   |

|     |              |              |  |  |
|-----|--------------|--------------|--|--|
|     |              |              |  | man  |
| 439 | 00:25:08,139 | 00:25:11,139 | أنا قصدي ماكينة سحب فلوس يا مغفل               | I mean a credit card machine, Jerk                 |
| 440 | 00:25:11,243 | 00:25:14,243 | أه, إي تي أم يعني<br>ويندرفول                  | Oh, you mean ATM                                   |
| 441 | 00:25:16,648 | 00:25:19,648 | أوغاد, قفلوا كل حساباتنا في البنك              | Rascals! They closed our bank accounts             |
| 442 | 00:25:21,753 | 00:25:24,221 | الفلوس كتير, بس اتحشرت                         | There is a lot of cash, it's just stuck            |
| 443 | 00:25:24,222 | 00:25:27,222 | ها أسلكهم دلوقتي                               | I'll untangle them                                 |
| 444 | 00:25:27,425 | 00:25:30,425 | جمع نفسك                                       | Collect yourself                                   |
| 445 | 00:25:31,463 | 00:25:33,330 | بص يا ماو                                      | Listen, Mao  |
| 446 | 00:25:33,331 | 00:25:34,732 | أنا ابن ناس جدا جدا                            | I'm really from a well off family                  |
| 447 | 00:25:34,733 | 00:25:36,567 | لا ريلي ريلي ابن ناس                           | No, I'm really from a high standard family         |
| 448 | 00:25:36,568 | 00:25:38,302 | بس الزمان لطني                                 | But the times have changed                         |
| 449 | 00:25:38,303 | 00:25:40,037 | سو أنا أسف جدا                                 | So I'm so sorry...                                 |
| 450 | 00:25:40,038 | 00:25:43,038 | في الحركة الواطية اللي ها أعملها فيك<br>دلوقتي | For the mean move I'm going to play on you now     |
| 451 | 00:25:43,141 | 00:25:46,141 | بتسرجني إستنه يا ابن الحرامية                  | Wait you thief                                     |
| 452 | 00:25:46,745 | 00:25:49,613 | "لكن سماءك ممطرة"                              | "But your skies are rainy"                         |
| 453 | 00:25:49,614 | 00:25:52,614 | "وطريقك مسدود مسدود"                           | "And your road is blocked"                         |
| 454 | 00:25:58,757 | 00:25:59,056 | السريانوسي عايش في منطقة شبه دي<br>بالظبط      | Seryanoussy lives in a neighborhood just like that |
| 455 | 00:25:59,057 | 00:26:02,057 | السريانوسي عايش في منطقة شبه دي<br>بالظبط      | Seryanoussy lives in a neighborhood just like that |
| 456 | 00:26:04,296 | 00:26:07,064 | والله تقريبا هي هي المنطقة                     | It's almost the same                               |
| 457 | 00:26:07,065 | 00:26:10,034 | بس هنا بيئة خالص                               | But here is so lowlife                             |
| 458 | 00:26:10,035 | 00:26:13,035 | يا سريانوسي                                    | Seryanoussy!                                       |
| 459 | 00:26:17,275 | 00:26:19,476 | بني آدم  | A human being                                      |
| 460 | 00:26:19,477 | 00:26:22,477 | عمو الحاج, بعد إذنك بيت السريانوسي<br>فين؟     | Where is Seryanoussy's house, Hajj?                |
| 461 | 00:26:23,048 | 00:26:24,982 | يا ريس   | Chief  |
| 462 | 00:26:24,983 | 00:26:26,584 | ياو ياو ياو                                    | Yo, yo, yo   |
| 463 | 00:26:26,585 | 00:26:29,486 | سريانوسي                                       | Seryanoussy  |
| 364 | 00:26:29,487 | 00:26:31,755 | أنت زعلان؟                                     | Are you upset?                                     |
| 465 | 00:26:31,756 | 00:26:33,490 | زعلان  | Upset  |
| 466 | 00:26:33,491 | 00:26:34,792 | شكلك زعلان جدا                                 | You look so upset                                  |
| 467 | 00:26:34,793 | 00:26:36,393 | وعندك حق والله                                 | You're right to be, I swear                        |
| 468 | 00:26:36,394 | 00:26:39,163 | الأسعار بقت نار, كل حاجة غليت                  | Prices are up,                                     |

|     |              |              |   |   |
|-----|--------------|--------------|---|---|
|     |              |              |   | everything has risen  |
| 469 | 00:26:39,164 | 00:26:42,164 | يا راجل, حباية الكيوي بقت بـ15 جنيهه                      | A kiwifruit now costs 15 pounds, Man                            |
| 470 | 00:26:42,601 | 00:26:43,634 | ونروح بعيد ليه؟   | I have a recent example   |
| 471 | 00:26:43,635 | 00:26:46,604 | أنا من أسبوع زي زي أي مواطن عادي يعني                     | A week ago just like any regular citizen...                     |
| 472 | 00:26:46,605 | 00:26:49,273 | روحت أخذ داي يوس في فندق لا داعي لذكر اسمه                | In a hotel, no need to name names                               |
| 473 | 00:26:49,274 | 00:26:51,108 | وأنا ماشي بقول لهم عايز إزارة مية صغيرة                   | When I was leaving I told them I wanted a small bottle of water |
| 474 | 00:26:51,109 | 00:26:52,276 | معدنية صغيرة  | A small bottle of mineral water                                 |
| 475 | 00:26:52,277 | 00:26:55,245 | بكام يا معلم؟ 30 جنيهه                                    | It turned out to be for how much? 30 pounds                     |
| 476 | 00:26:55,246 | 00:26:58,015 | طول عمرنا بنشرها بـ20 جنيهه وزى الفل                      | We've always drank it for 20 pounds and it was Ok               |
| 477 | 00:26:58,016 | 00:27:00,150 | المفروض من أول يوم قالوا إنها بـ21 جنيهه                  | Since the very first day they said it was for 21 pounds...      |
| 478 | 00:27:00,151 | 00:27:03,151 | كنا وقفنا وقلنا لا، لا                                    | We should have stopped and said no                              |
| 479 | 00:27:03,388 | 00:27:06,388 | نستاهل ضرب الجزمة   | We deserve it   |
| 480 | 00:27:06,725 | 00:27:09,493 | انت قامط قوي, قامط وصامت                                  | You're so sullen and silent                                     |
| 481 | 00:27:09,494 | 00:27:11,528 | يعني قامط...  | So sullen...  |
| 482 | 00:27:11,529 | 00:27:13,063 | معاك شاحن نوكيا رفيع؟                                     | Do you have a fine Nokia charger?                               |
| 483 | 00:27:13,064 | 00:27:16,064 | سلام  | Bye   |
| 484 | 00:27:17,535 | 00:27:19,536 | شكلي داخل على أيام سودة                                   | It seems I'm heading to dark days                               |
| 485 | 00:27:19,537 | 00:27:20,638 | إيه ده؟   | What's that?  |
| 486 | 00:27:20,639 | 00:27:23,639 | إيه؟ في إيه؟ في إيه؟                                      | What? What is it?   |
| 487 | 00:27:25,477 | 00:27:28,477 | - إيه؟<br>- يا عم وسع                                     | - What?<br>- Move off, Man                                      |
| 488 | 00:27:29,214 | 00:27:31,482 | حارة المسنين  | Geriatric alley   |
| 489 | 00:27:31,483 | 00:27:33,250 | بس الراجل ده أصغر من اللي فات                             | But that guy is younger than the one before him                 |
| 490 | 00:27:33,251 | 00:27:35,686 | يبقى أنا قربت على سريانوسي                                | It means I'm getting closer to Seryanoussy                      |
| 491 | 00:27:35,687 | 00:27:38,687 | إيه ده؟   | What's that?  |
| 492 | 00:27:40,659 | 00:27:43,560 | - كرنفال شعبي<br>- "في الأول جرجرتك"                      | - A folkloric carnival<br>- "First she dragged you..".          |
| 493 | 00:27:43,561 | 00:27:46,030 | - "من خيبتك جرجرتك"<br>- الست دي أنا شفتها في حنة قبل كده | - "Dragged you cause you're a jerk"                             |

|     |              |              |   |  |
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|     |              |              |   | - I saw that woman somewhere before                        |
| 494 | 00:27:46,031 | 00:27:48,332 | "في الأول جرجرتك"                         | "At first she dragged you"                                 |
| 495 | 00:27:48,333 | 00:27:51,001 | عاش يا رجاله                              | Thanks, Guys   |
| 496 | 00:27:51,002 | 00:27:54,002 | ياختي عليك وعلى شباب أمه                  | You're so cute   |
| 497 | 00:27:58,510 | 00:28:00,544 | يخرب بيتك, قطعتي خلفي                     | Damn you, you startled me                                  |
| 498 | 00:28:00,545 | 00:28:02,112 | أنت واقف هنا ليه يا خوية؟                 | Why are you standing here, Man?                            |
| 499 | 00:28:02,113 | 00:28:04,248 | ما تيجي نخش جوة                           | Let's get inside   |
| 500 | 00:28:04,249 | 00:28:06,350 | "بقيت تلعب بوكر.."                        | "You started playing poker.."                              |
| 501 | 00:28:06,351 | 00:28:08,552 | "وبتشرب جني ووكر"                         | "And drinking Johnny Walker"                               |
| 502 | 00:28:08,553 | 00:28:11,155 | "بقيت تلعب بوكر"                          | "You started playing poker.."                              |
| 503 | 00:28:11,156 | 00:28:13,223 | "وبتشرب"                                  | "And drinking.."   |
| 504 | 00:28:13,224 | 00:28:15,426 | "وبتشرب جني ووكر"                         | "And drinking Johnny Walker"                               |
| 505 | 00:28:15,427 | 00:28:17,961 | "وبتشرب جني ووكر"                         | "And drinking Johnny Walker"                               |
| 506 | 00:28:17,962 | 00:28:20,264 | "بقيت تلعب بوكر"                          | "You started playing poker.."                              |
| 507 | 00:28:20,265 | 00:28:23,265 | "وبتشرب"                                  | "And drinking.."   |
| 508 | 00:28:38,550 | 00:28:41,550 | هو ده فرح ولا خناقة!                      | Is it a wedding or a fight                                 |
| 509 | 00:28:41,653 | 00:28:44,088 | يلعن أبو البوكر على الجني ووكر            | Damn the Johnny Walker and the poker at the same time      |
| 510 | 00:28:44,089 | 00:28:47,089 | وايه كوكوكوكو ها نهزر؟                    | What's that Cocococo? Are we kidding here?                 |
| 511 | 00:29:01,406 | 00:29:04,208 | كابتن, بيت عم السريانوسي فين؟             | Where is Am Seryanoussy's house, Dude?                     |
| 512 | 00:29:04,209 | 00:29:06,477 | امشي                                      | Go away  |
| 513 | 00:29:06,478 | 00:29:07,711 | آه، هو فعلا راجل عجوز                     | Yes, he's actually an old man                              |
| 514 | 00:29:07,712 | 00:29:09,379 | بس كمان بيلبس ملابس غريبة وهو مروح بالليل | But he also wears funny clothes when he goes home at night |
| 515 | 00:29:09,380 | 00:29:10,380 | ما شوفتوش؟                                | seen him?  |
| 516 | 00:29:10,381 | 00:29:12,449 | امشي                                      | Go away  |
| 517 | 00:29:12,450 | 00:29:13,984 | آه، أنا أسف جت لك في وقت غير مناسب        | Oh, I'm sorry, I came in an inconvenient time              |
| 518 | 00:29:13,985 | 00:29:16,220 | هو الناس كلها بايطة هنا ولا إيه؟          | Is everybody here so messed up?                            |
| 519 | 00:29:16,221 | 00:29:17,721 | شوفت يا كابتن                             | See what happened,   |

|     |              |              |   |  |
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|     |              |              |   | Dude?  |
| 520 | 00:29:17,722 | 00:29:20,424 | أنا أمي تعمل كده في يعني؟                         | How can my mother do that to me?                                   |
| 521 | 00:29:20,425 | 00:29:23,425 | أول ما تكسب فلوس في مسابقة                        | As soon as she wins some money in a contest...                     |
| 522 | 00:29:25,263 | 00:29:27,598 | تروح تتجوز و مش عالي يعني, ده من دور عيالها       | She gets married and he's the age of her son                       |
| 523 | 00:29:27,599 | 00:29:29,466 | يا ابن الذين                                      | Oh, yes  |
| 524 | 00:29:29,467 | 00:29:31,268 | وأنا أقول شوقتها فين الست دي قبل كده              | I was wondering where I saw that woman before                      |
| 525 | 00:29:31,269 | 00:29:34,269 | هي مامتك مش هي دي اللي كسبت فلوس كتير فحت؟        | Isn't you mother the lady who won a mean amount of money?          |
| 526 | 00:29:34,405 | 00:29:36,740 | أديك قلت أهو                                      | You said it  |
| 527 | 00:29:36,741 | 00:29:39,741 | أنت عارف لو كان أبوية عايش لغاية اللحظة دي        | If my father was still alive until this moment...                  |
| 528 | 00:29:40,712 | 00:29:43,113 | ما كانش وافق على العريس ده خالص                   | He wouldn't have agreed to that suitor at all                      |
| 529 | 00:29:43,114 | 00:29:44,181 | ده أسود   | He's black   |
| 530 | 00:29:44,182 | 00:29:45,716 | إيه السبهلة دي؟                                   | What's that mess?  |
| 531 | 00:29:45,717 | 00:29:48,717 | خالص بقى خالص, كل حي يعمل ما سبهاله               | Never mind, everybody can mess up as much as they like             |
| 532 | 00:29:50,088 | 00:29:53,088 | ما أصل خالص كالوشة هفا                            | Kalusha became nothing   |
| 533 | 00:29:53,792 | 00:29:55,793 | بقول لك إيه, هو أنا هفا؟                          | Tell me, am I nothing?   |
| 534 | 00:29:55,794 | 00:29:57,427 | أه, أوي أوي                                       | Yes, a lot   |
| 535 | 00:29:57,428 | 00:29:59,363 | هو مين ده اللي هفا ياه؟                           | Who are you calling nothing, Kid?                                  |
| 536 | 00:29:59,364 | 00:30:01,365 | سوري, لأ, ريلي سوري, سوري                         | Sorry, really sorry  |
| 537 | 00:30:01,366 | 00:30:03,667 | ده أنا كالوشة صغير المنطقة                        | I'm kalusha, the junior of the neighborhood                        |
| 538 | 00:30:03,668 | 00:30:06,270 | يا منطقة ما جبش صغير غيري                         | The neighborhood that has no junior but me                         |
| 539 | 00:30:06,271 | 00:30:09,271 | هدى أعضاءك, هدى أعضاءك يا كالوشة هدى أعضاءك       | Calm down, Kalusha, Calm down                                      |
| 540 | 00:30:09,340 | 00:30:12,340 | يا راجل أنت اللي مصغر نفسك, سيب دي                | You are the one who made yourself small, leave that                |
| 541 | 00:30:13,044 | 00:30:16,044 | اقعد, هدى نفسك                                    | Sit down, calm down  |
| 542 | 00:30:16,247 | 00:30:18,782 | في راجل محترم يسبب مامته تتجوز عيل من دور عيالها؟ | What honorable man lets his mother marry a guy the age of her son? |

|     |              |              |  |  |
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| 543 | 00:30:18,783 | 00:30:20,450 | وأسود؟   | And black, too   |
| 544 | 00:30:20,451 | 00:30:22,519 | ويقعد يولول زي النسوان                           | And then wails like a woman                                |
| 545 | 00:30:22,520 | 00:30:25,122 | ده أنت ما عندكش دم يا أخي                        | You have no character, Man                                 |
| 546 | 00:30:25,123 | 00:30:28,123 | ولا نخوة   | Or Honor   |
| 547 | 00:30:28,660 | 00:30:30,794 | وبصراحة، إتفو على دي رجالة                       | Really, you're a shame to manhood                          |
| 548 | 00:30:30,795 | 00:30:32,229 | عندك حق يا كابتن                                 | You're right, Dude   |
| 549 | 00:30:32,230 | 00:30:34,331 | راجل... عايز تبقى كبير المنطقة؟                  | You want to be this neighborhood's big man?                |
| 550 | 00:30:34,332 | 00:30:36,567 | - نفسي<br>- وماله يا حبيبي هتبقى                 | - I'm dying to<br>- Why not, Man?<br>You'll be             |
| 551 | 00:30:36,568 | 00:30:38,368 | بس بالجد والاجتهاد                               | But with hard work and perseverance                        |
| 552 | 00:30:38,369 | 00:30:39,603 | تقوم تاخذ موقف                                   | Get up and take a stand                                    |
| 553 | 00:30:39,604 | 00:30:42,604 | آه، تقوم تهد الفرحة على دماغهم ودماغ اللي جابوهم | Yes, go ruin this wedding for all of them                  |
| 554 | 00:30:43,808 | 00:30:46,443 | تعرفهم مين هو كالوشة                             | Let them know who Kalusha is                               |
| 555 | 00:30:46,444 | 00:30:47,511 | يا نهار اسود                                     | Holy crap  |
| 556 | 00:30:47,512 | 00:30:50,512 | والنعمة الشريفة الليلة دي ما معديها على خير      | I swear I won't let this night pass peacefully             |
| 557 | 00:30:51,783 | 00:30:53,350 | - أنت بتدور على إيه؟<br>- الفرحة فين؟            | - What are you looking for?<br>- Where is the wedding?     |
| 558 | 00:30:53,351 | 00:30:56,351 | أهوة   | There it is  |
| 559 | 00:30:57,856 | 00:31:00,856 | يا بن المجنونة                                   | Nutcase  |
| 560 | 00:31:04,262 | 00:31:06,296 | أطفال أبرياء                                     | Innocent children  |
| 561 | 00:31:06,297 | 00:31:08,398 | قلبي يا حبيبي، بيت عم السيريانوسي فين يا ابني؟   | Tell me, Sweetheart, where is Am Seryanoussy's house, Son? |
| 562 | 00:31:08,399 | 00:31:09,633 | ابنك في بطنك ياد                                 | Your son is in your belly, Boy?                            |
| 563 | 00:31:09,634 | 00:31:11,501 | ما تحترم نفسك، بيت سيريانوسي فين؟                | Behave yourself, where is Am Seryanoussy's house?          |
| 564 | 00:31:11,502 | 00:31:12,769 | عند السواح اللي هناك ده                          | At that blah over there                                    |
| 565 | 00:31:12,770 | 00:31:13,670 | آه، إيه؟   | Yes, what?   |
| 566 | 00:31:13,671 | 00:31:15,505 | ألعب ضغط   | Will you do pushups?                                       |
| 567 | 00:31:15,506 | 00:31:16,607 | تلعب ضغط   | Will I do pushups?   |
| 568 | 00:31:16,608 | 00:31:18,075 | بطل ياد أنت وهو عيب                              | Stop it, Boys, that's inappropriate                        |

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| 569 | 00:31:18,076 | 00:31:21,076 | أه، أنت المتربي اللي فيهم، ده سيس               | So you're the well-behaved one and he's the ill-behaved one |
| 570 | 00:31:21,079 | 00:31:23,013 | حضرتك يا عمو بتسال عن بيت السيريانوسي صح؟       | You're asking about Am Seryanoussy's house, Uncle?          |
| 571 | 00:31:23,014 | 00:31:24,715 | بيت السيريانوسي أه، فين؟                        | Yes, Seryanoussy's house, where is it?                      |
| 572 | 00:31:24,716 | 00:31:27,716 | حضرتك ها تمشي على طول وتخش يمين بعد كده شمال... | You'll go straight then turn right, then left...            |
| 573 | 00:31:28,319 | 00:31:29,686 | تلاقه عند البريق اللي هناك ده                   | You'll find it at the berber over there                     |
| 574 | 00:31:29,687 | 00:31:31,088 | أه، عند إيه؟                                    | Yes, at what?   |
| 575 | 00:31:31,089 | 00:31:32,456 | أكبس  | Burn!   |
| 576 | 00:31:32,457 | 00:31:35,457 | سيس سيس   | Really ill-behaved  |
| 577 | 00:31:42,233 | 00:31:43,567 | حلقوا لك؟                                       | They ignored you  |
| 578 | 00:31:43,568 | 00:31:45,035 | لا، أه  | No, yes   |
| 579 | 00:31:45,036 | 00:31:48,036 | أنا مش عارف صحابي باعوني بسهولة كده إزاي؟       | I don't know how my friends hung me out to dry like that    |
| 580 | 00:31:48,039 | 00:31:49,273 | إحنا كنا عشرة                                   | We have been friends for long                               |
| 581 | 00:31:49,274 | 00:31:52,274 | كنا... كنا دايسين سوشي مع بعض                   | We had sushi together                                       |
| 582 | 00:31:52,543 | 00:31:54,044 | أمينو أسيس مع بعض                               | We had amino acids together                                 |
| 583 | 00:31:54,045 | 00:31:55,479 | جوينتات مع بعض                                  | Joints together   |
| 584 | 00:31:55,480 | 00:31:57,547 | إحنا كنا شيرس يا عم السيريانوسي، شيرس           | We were brothers, Am Seryanoussy, brothers                  |
| 585 | 00:31:57,548 | 00:31:59,850 | طب إهدى، إهدى بس                                | Calm down   |
| 586 | 00:31:59,851 | 00:32:02,851 | أنا عارف إن دول أصحاب فلصوا مش جدعان            | I know they are not true friends                            |
| 587 | 00:32:03,221 | 00:32:05,622 | أقوم أوضب لك أوضتي علشان تنام فيها              | I'll go prepare my room for you to sleep                    |
| 588 | 00:32:05,623 | 00:32:07,758 | إيه ده؟ أنت إجننت؟                              | What? Are you nuts?   |
| 589 | 00:32:07,759 | 00:32:10,694 | أنا أنام في أوضتك أنت ويز عبطوك ده              | You want me to sleep on your room with that parka of yours? |
| 590 | 00:32:10,695 | 00:32:12,062 | أنا ها أنام هنا أه                              | I'll sleep here, correct                                    |
| 591 | 00:32:12,063 | 00:32:13,330 | إنما في الحتة اللي أستنصفها                     | But in a place I think is good enough                       |
| 592 | 00:32:13,331 | 00:32:14,665 | وتيجي على مزاجي                                 | A place I like  |
| 593 | 00:32:14,666 | 00:32:17,666 | طيب إستنه لما أجيب لك فرشة تنام عليها           | Wait then till I bring you something to sleep on            |
| 594 | 00:32:17,802 | 00:32:19,236 | فرشة!   | Something!  |
| 595 | 00:32:19,237 | 00:32:22,237 | بلدي قوي  | So local  |
| 596 | 00:32:25,276 | 00:32:28,276 | كراكيب  | Junk  |
| 597 | 00:32:32,650 | 00:32:35,650 | ورد بلاستيك وفلكلور                             | Plastic flowers and folklore                                |

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|     |              |              | واو   |  |
| 598 | 00:32:41,192 | 00:32:44,192 | منظر طبيعي خلاب                                 | A lovely landscape view                              |
| 599 | 00:32:44,829 | 00:32:47,829 | وكان مدايق قوي إني بلبسه زورو                   | He was so upset I made him dress in Zoro costume     |
| 600 | 00:32:51,069 | 00:32:54,069 | ويندوز في بيت سيريانوسي                         | Windows in Seryanoussy's home?                       |
| 601 | 00:32:57,108 | 00:33:00,108 | "يا فرق عنهم"                                   | "You're different from them"                         |
| 602 | 00:33:00,278 | 00:33:03,278 | "أنت اللي فيهم"                                 | "You're the one"                                     |
| 603 | 00:33:03,581 | 00:33:06,149 | - "وهما فيهم"<br>- أبوه يا بت يا سحر            | - "Where are they"<br>- Hello, Sahar                 |
| 604 | 00:33:06,150 | 00:33:08,118 | آه، أنا لسة عملة له إسنارت أب                   | Yes, I just started it ub                            |
| 605 | 00:33:08,119 | 00:33:10,220 | بقول لك صحيح، أنا أقتعت البت شيماء              | By the way, I have convinced Shaimaa'                |
| 606 | 00:33:10,221 | 00:33:11,722 | تاخذ كورس الانجليزي معنا                        | To take the English course with us                   |
| 607 | 00:33:11,723 | 00:33:14,124 | أصل الانجليزي بتاعها في تكاية بلدي كده          | Her English has a bit of a local accent              |
| 608 | 00:33:14,125 | 00:33:16,426 | بالمناسبة عملتي الهوم وورك؟                     | By the way, have you done the homework?              |
| 609 | 00:33:16,427 | 00:33:17,627 | اللي إديته لنا الميس؟                           | The one the teacher gave us?                         |
| 610 | 00:33:17,628 | 00:33:20,163 | أنا كتبتة وبعته لك على الإميل                   | I wrote it and e-mailed it to you                    |
| 611 | 00:33:20,164 | 00:33:23,164 | لا الثاني، اللي هو سكسي سوسو أت هوت ميل         | No, the other one, sexysoso@hotmail                  |
| 612 | 00:33:24,168 | 00:33:25,469 | اللي هو سكسي سوسو ات هوت ميل!                   | Sexysoso@hotmail!                                    |
| 613 | 00:33:25,470 | 00:33:27,337 | البت دي أنا شقظها من النت قبل كده               | I hooked up with that girl before from the web       |
| 614 | 00:33:27,338 | 00:33:29,206 | اسم الفولدر؟ اسمه...                            | The folder name...                                   |
| 615 | 00:33:29,207 | 00:33:32,207 | أي ويل بريبير ماي بيبول تري زي بيست إن زيز وركل | I will brebare my baber srough za best in zis worled |
| 616 | 00:33:32,276 | 00:33:35,012 | أول إنجلش أول زا تايم                           | All English all za time                              |
| 617 | 00:33:35,013 | 00:33:37,481 | بابا، بابا                                      | Dad, Dad   |
| 618 | 00:33:37,482 | 00:33:39,583 | - أنت مين؟<br>- أنا نسيت أنا مين                | - Who are you?<br>- I've forgotten who I am          |
| 619 | 00:33:39,584 | 00:33:41,785 | بعد الانجليزي الزبالة ده نسيت أنا مين           | After that trashy English, I forgot who I was        |
| 620 | 00:33:41,786 | 00:33:44,654 | ياهانم، الفرق بين البي والبي                    | The difference between a "B" and "P", Miss...        |
| 621 | 00:33:44,655 | 00:33:46,323 | زي الفرق ما بين "التي" و"الأس"                  | Is like the difference between a "T" and an          |

|     |              |              |   |  |
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|     |              |              |   | “S”  |
| 622 | 00:33:46,324 | 00:33:47,591 | - وأنت...<br>- إيه؟                             | - And what do you...<br>- What?                              |
| 623 | 00:33:47,592 | 00:33:49,126 | في إيه يا أرواح يا بنتي؟                        | What is it, Arwah?   |
| 624 | 00:33:49,127 | 00:33:51,328 | أرواح! سلام فولا من رب رحيم                     | Arwah? She's a ghost?  |
| 625 | 00:33:51,329 | 00:33:52,295 | أنا قلت كده برضه                                | I thought so   |
| 626 | 00:33:52,296 | 00:33:54,097 | ده مش ممكن يكون انجليزي بني ادمين               | This can't be human being English                            |
| 627 | 00:33:54,098 | 00:33:55,565 | - مين الواد الكنيش ده يا بابا؟<br>- ده!         | - Who's that afro boy, Dad?<br>- That's...                   |
| 628 | 00:33:55,566 | 00:33:58,068 | اتش دبور  | H. Dabbour   |
| 629 | 00:33:58,069 | 00:34:01,038 | هو أنت بقى اللي كنت بتلبس بابا لبس إزبايدر مان؟ | It was you who made Dad wear ezbiderman costume every night? |
| 630 | 00:34:01,039 | 00:34:02,406 | إزبايدر!  | Ezbidier!  |
| 631 | 00:34:02,407 | 00:34:04,107 | هو كان شكله قارش قوي في الطقم ده                | He looked really silly in that costume                       |
| 632 | 00:34:04,108 | 00:34:05,142 | بس، تعرفي؟                                      | But you know what?   |
| 633 | 00:34:05,143 | 00:34:07,477 | طقم النينجا ترتلز كان عليه بيوتفل               | The ninja turtles costume looked beautiful on him            |
| 634 | 00:34:07,478 | 00:34:09,012 | ده أنت البعيد ما عندكش دم                       | You're really thick skinned                                  |
| 635 | 00:34:09,013 | 00:34:11,481 | بت أوعي تكلميني بالطريقة دي تاني                | - Girl!<br>- Never talk to me that way, Girl                 |
| 636 | 00:34:11,482 | 00:34:13,116 | أنا ابن ناس قوي                                 | I'm high standard  |
| 637 | 00:34:13,117 | 00:34:14,151 | امشي اطلعي برة                                  | Get out  |
| 638 | 00:34:14,152 | 00:34:16,019 | أطلع برة منين يالة؟ دي أوضتي                    | Get out of where, Kiddo? That's my room                      |
| 639 | 00:34:16,020 | 00:34:18,355 | إهدوا، إهدوا بس يا ولاد                         | Calm down, Kids  |
| 640 | 00:34:18,356 | 00:34:21,356 | تعالى، تعالى يا أرواح يا بنتي وأنا أفهمك        | Come, Arwah, I'll explain everything to you                  |
| 641 | 00:34:23,528 | 00:34:26,096 | واحدة عاملة لي قصة الخرثيت                      | A girl with the hippo hairstyle                              |
| 642 | 00:34:26,097 | 00:34:28,065 | والتاني لابس لي ز عبوط                          | The other with a night parka                                 |
| 643 | 00:34:28,066 | 00:34:30,033 | عيب يا بنتي ده ضيف عندنا                        | That's not appropriate, Dear, he's our guest                 |
| 644 | 00:34:30,034 | 00:34:31,535 | عيب إيه يا بابا، ده كان بيهزك                   | What do you mean inappropriate, Dad? He ridiculed you        |
| 645 | 00:34:31,536 | 00:34:34,137 | ما قلت لك عيب يا أرواح، الله                    | I said that's not appropriate, Arwah                         |
| 646 | 00:34:34,138 | 00:34:36,640 | ده ظروفه صعبه مش لاقى حته بيات فيها             | He's passing hard times, he has no place                     |

|     |              |              |  |  |
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|     |              |              |  | to sleep   |
| 647 | 00:34:36,641 | 00:34:38,442 | بيات؟! يا بابا ما ينفعش...                               | Sleep? That's won't work, Dad...                                       |
| 648 | 00:34:38,443 | 00:34:41,443 | بنت  | Girl   |
| 649 | 00:34:47,819 | 00:34:50,819 | كيوت قوي بنتك أرواح دي                                   | You daughter Arwah is very cute  |
| 650 | 00:34:51,656 | 00:34:54,656 | هي دي الفرشة   | Is this what I'll sleep on?  |
| 651 | 00:34:56,727 | 00:34:59,529 | أنا هأتجنن يا عم سريانوسي هأولع مش طايق نفسي             | I'm going crazy, Am Seryanoussy, I can't stand myself                  |
| 652 | 00:34:59,530 | 00:35:02,530 | إهدى, إهدى يا كالوشة يا ابني مش كدة                      | Calm down, Kalusha, Son, don't do that                                 |
| 653 | 00:35:02,533 | 00:35:04,668 | ما تعملش في نفسك كدة                                     | Don't do that to yourself  |
| 654 | 00:35:04,669 | 00:35:07,669 | أمك ست محترمة يا كالوشة وما عملتش حاجة غلط               | Your mother is a respectable woman, Kalusha, and she did nothing wrong |
| 655 | 00:35:08,706 | 00:35:11,508 | دي إتجوزت على سنة الله ورسوله                            | She got lawfully married   |
| 656 | 00:35:11,509 | 00:35:14,509 | مش ده اللي المشكل خالص يا عم سيريانوسي, مش ده            | That's not the problem at all, Am Seryanoussy                          |
| 657 | 00:35:15,246 | 00:35:18,246 | أنا اللي مدايقني بقالي أسبوع الواد اللي قابلته إمبراح ده | What has been bothering me for a week is that kid I met yesterday      |
| 658 | 00:35:18,583 | 00:35:21,218 | قعدت لوك لوك لوك لوك معاه بالكلام                        | I kept babbling with him...  |
| 659 | 00:35:21,219 | 00:35:23,286 | وأنت عارف إن كل أسرارى وفضايحى                           | And you know that all my secrets and scandals...                       |
| 660 | 00:35:23,287 | 00:35:24,688 | معاك أنت يا عم سيريانوسي                                 | Are with you, Am Seryanoussy   |
| 661 | 00:35:24,689 | 00:35:25,789 | واد مين؟   | What kid?  |
| 662 | 00:35:25,790 | 00:35:28,024 | هو اللي سخني على أمى في ليلة دخلتها                      | He's the one who made me go furious on mother on her wedding night     |
| 663 | 00:35:28,025 | 00:35:29,993 | وخلانى ادخل أغز العريس                                   | And made me get in and stab the groom                                  |
| 664 | 00:35:29,994 | 00:35:32,529 | وديني, وديني لو شفته لأدبجه                              | I swear if I saw him I'll kill him                                     |
| 665 | 00:35:32,530 | 00:35:35,265 | ما كفاية القضييه الأخرانيه يا كالوشة                     | The last felony is enough, kalusha                                     |
| 666 | 00:35:35,266 | 00:35:36,700 | دي بقى كانت ظلم, أيوه                                    | I was really wrongfully accused in that                                |

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| 667 | 00:35:36,701 | 00:35:39,603 | هما اللي قالوا لي خذ يا كالوشة شنطة<br>البضاعة دية    | They told me "Take that bag of drugs, Kalusha..."                   |
| 668 | 00:35:39,604 | 00:35:41,505 | وها تطلع بيها على ميدان التحرير                       | Go to Tahrir Square   |
| 669 | 00:35:41,506 | 00:35:43,540 | وها تسلمها لواحد لابس ابيض في ابيض                    | You'll give it to a man wearing all white                           |
| 670 | 00:35:43,541 | 00:35:45,342 | وها يسلمك الفلوس                                      | And he'll give you the money"                                       |
| 671 | 00:35:45,343 | 00:35:47,777 | طيب لابس ابيض في ابيض                                 | Fine, he was wearing all white                                      |
| 672 | 00:35:47,778 | 00:35:50,280 | ما شوفتش على كتافه نجوم؟!!                            | Didn't you see stars on his shoulders?                              |
| 673 | 00:35:50,281 | 00:35:52,816 | ما شوفتش في جنيه طبنجة؟!!                             | Didn't you see a gun in his belt?                                   |
| 674 | 00:35:52,817 | 00:35:55,817 | ما تفكر نيش بقي يا عم سيريانوسي وتقلب<br>علي المواجه  | Don't remind me, Am Seryanoussy, and rub my wounds                  |
| 675 | 00:35:56,020 | 00:35:58,522 | إحنا دلوقتي في الواد بتاع إمبراح ده                   | We're talking about that boy of last night                          |
| 676 | 00:35:58,523 | 00:36:01,523 | أموت وافتكر حاجة واحدة مميزة فيه                      | I'm dying to remember anything special about him                    |
| 677 | 00:36:02,393 | 00:36:05,228 | أيوه شعره كان...                                      | Yes, his hair was...  |
| 678 | 00:36:05,229 | 00:36:07,197 | قصير  | Short   |
| 679 | 00:36:07,198 | 00:36:10,198 | نايس, طلع غبي   | Nice, he turned out to be a jerk                                    |
|     |              |              | شيت   |   |
| 680 | 00:36:15,606 | 00:36:17,741 | صباح الز عيبط   | Good parka morning  |
| 681 | 00:36:17,742 | 00:36:19,342 | صباح النور يا ابني                                    | Good morning, Son   |
| 682 | 00:36:19,343 | 00:36:20,443 | مين ده يا عم السيريانوسي؟                             | Who's that, Am Seryanoussy?   |
| 683 | 00:36:20,444 | 00:36:22,746 | أنا واحد غير اللي سخنك على مامتك<br>إمبراح            | I'm different from that who enraged you about your mother yesterday |
| 684 | 00:36:22,747 | 00:36:25,747 | ده دبور   | That's Dabbour  |
| 685 | 00:36:25,783 | 00:36:28,783 | ابن دبور بيه الكبير اللي أنا حكيت لك<br>عنه           | The son of Mr Dabbour senior that I told you about                  |
| 686 | 00:36:37,428 | 00:36:39,763 | قلبي معاك يا بشمهندس                                  | I feel for you, Dude  |
| 687 | 00:36:39,764 | 00:36:40,797 | غبي فحت   | He's so stupid  |
| 688 | 00:36:40,798 | 00:36:43,667 | والله أنا إتضايقت لما شوفت حكاية أبوك<br>في التلفزيون | I was really upset when I saw your father's story on TV             |
| 689 | 00:36:43,668 | 00:36:45,068 | الراجل شكله طيب                                       | He looks like a kind man  |
| 690 | 00:36:45,069 | 00:36:47,170 | الله, طب وده اسمه كلام برضك يا عم<br>سيريانوسي        | How come you do that, Am Seryanoussy?                               |

|     |              |              |   |   |
|-----|--------------|--------------|---|---|
| 691 | 00:36:47,171 | 00:36:50,171 | يعني تبيت الراجل ابن الناس الطيبين كده وأنا موجود | You let the good guy sleep like that while I'm here?              |
| 692 | 00:36:50,641 | 00:36:52,075 | والله لأنت بايت عندي                              | You must stay with me   |
| 693 | 00:36:52,076 | 00:36:54,077 | لأ، ما فيش داعي أنا عن نفسي راجل متواضع           | No, no need, I'm a humble man                                     |
| 694 | 00:36:54,078 | 00:36:55,712 | وبحب أبات مع السواقين بتوعي                       | I like to stay with my drivers                                    |
| 695 | 00:36:55,713 | 00:36:58,713 | يا راجل عيب يا راجل، الله                         | No way, Man   |
| 696 | 00:36:59,116 | 00:37:00,750 | هو أنا ما شوفتكش في حنة قبل كده؟                  | Haven't I seen you somewhere before?                              |
| 697 | 00:37:00,751 | 00:37:03,086 | عندك أكاونت على الفيس بوك؟                        | Do you have an account on facebook?                               |
| 698 | 00:37:03,087 | 00:37:04,387 | لأ، أنا وحيد                                      | No, I'm an only child   |
| 699 | 00:37:04,388 | 00:37:06,456 | بس أنا حاسس إنني شوفتك قبل كده                    | But I feel that I have seen you before                            |
| 700 | 00:37:06,457 | 00:37:07,991 | خلاص المهم  | Never mind  |
| 701 | 00:37:07,992 | 00:37:10,627 | أنت من النهاردة ضيفي، خلاص كالوشة قال             | You're my guest starting today, Kalusha has spoken                |
| 702 | 00:37:10,628 | 00:37:12,095 | ودبور مش حابب                                     | Dabbour does not likey  |
| 703 | 00:37:12,096 | 00:37:13,363 | بس يبقى اتفقنا                                    | Agreed then   |
| 704 | 00:37:13,364 | 00:37:15,999 | عم السيريانوسي الراجل ده من النهارده ضيفي         | This man is my guest starting today, Am Seryanoussy               |
| 705 | 00:37:16,000 | 00:37:18,501 | عشان برضك يعني ما يصحش فيه راجل غريب في البيت     | It's not appropriate also for a strange man to be in the house... |
| 706 | 00:37:18,502 | 00:37:19,469 | وعندك بنت يعني                                    | When you have a daughter  |
| 707 | 00:37:19,470 | 00:37:22,272 | إفرض يعني كتف بان، ظهر بان رجل بان...             | What is a shoulder shows, or a back shows or a leg shows          |
| 708 | 00:37:22,273 | 00:37:24,474 | - خلاص<br>- قل له يا كالوشة                       | - Fine<br>- Tell him, Kalusha                                     |
| 709 | 00:37:24,475 | 00:37:25,642 | والله فيك الخير                                   | Thank you, really   |
| 710 | 00:37:25,643 | 00:37:27,010 | طب تمام كده بقي                                   | Then it's all set   |
| 711 | 00:37:27,011 | 00:37:29,312 | أنت من النهارده ضيفي ومات الكلام                  | You're my guest starting today and it's over                      |
| 712 | 00:37:29,313 | 00:37:31,081 | نهاركم بيضحك                                      | Have a nice day   |
| 713 | 00:37:31,082 | 00:37:32,415 | يالاه، يا بابا بسم الله                           | Come on, Dad, food is ready                                       |
| 714 | 00:37:32,416 | 00:37:35,416 | يالاه، تعالى يا دبور يا ابني عشان تقطر            | Come on to have breakfast, Dabbour                                |
|     |              |              | يامي  |   |
|     |              |              | أيام فري هنجري كوز أم...                          |   |

|     |              |              |  |  |
|-----|--------------|--------------|--|--|
| 715 | 00:37:40,691 | 00:37:42,158 | إيه ده؟  | What's that?   |
| 716 | 00:37:42,159 | 00:37:44,160 | بطاطس مقليه, جبنة مقليه                              | Fried potatoes, fried cheese                               |
| 717 | 00:37:44,161 | 00:37:46,096 | بادنجان مقلي, بيض مقلي                               | Fried aubergene, fried eggs                                |
| 718 | 00:37:46,097 | 00:37:47,230 | فول بالسمنة  | Beans with ghee  |
| 719 | 00:37:47,231 | 00:37:49,266 | إيه الزليطة دي؟                                      | What's this grease?  |
| 720 | 00:37:49,267 | 00:37:51,768 | أنا ما عنديش استعداد بييجي لي تصلب شرايين في السن ده | I don't want atherosclerosis at this age                   |
| 721 | 00:37:51,769 | 00:37:54,170 | ده غير إني ما بحبش أربي جنان                         | Aside from the fact that I hate saddle bags                |
| 722 | 00:37:54,171 | 00:37:56,373 | ممكن آخذ كورن فليكس                                  | May I have cornflakes?                                     |
| 723 | 00:37:56,374 | 00:37:59,175 | ويز سكيمد ميلك مش فول كريم                           | With skimmed milk, not full cream                          |
| 724 | 00:37:59,176 | 00:38:02,176 | وآخذ معاه سلايز ستروبري                              | With a slice of strawberry                                 |
| 725 | 00:38:03,114 | 00:38:04,614 | والله هو ده اللي موجود عندنا                         | That's what we have  |
| 726 | 00:38:04,615 | 00:38:06,750 | لو مش عاجبك ممكن ترجع فلتك تاني                      | If it doesn't appeal to you, you can go back to your filla |
| 727 | 00:38:06,751 | 00:38:08,752 | فلتك! هي جابت كده                                    | Filla! It's up to that...                                  |
| 728 | 00:38:08,753 | 00:38:11,721 | سيريانوسي أنا مش ها أكل الكلام الفاضي ده. إتصرف      | I won't eat that nonsense, Seryanoussy, manage             |
| 729 | 00:38:11,722 | 00:38:13,590 | إيه، إتصرف، إتصرف دي؟                                | Everything you'll say manage?                              |
| 730 | 00:38:13,591 | 00:38:14,958 | وأنت بقي يا بطة                                      | And you, Duckling...                                       |
| 731 | 00:38:14,959 | 00:38:16,960 | ما بتعرفيش عملي حاجة لوحدك ولا إيه؟                  | Don't you know how to do anything on your own?             |
| 732 | 00:38:16,961 | 00:38:18,161 | بطة!   | Duckling!  |
| 733 | 00:38:18,162 | 00:38:21,162 | خلاص, خلاص يا أرواح أنا ها اتصرف                     | Fine, Arwah, I'll manage                                   |
| 734 | 00:38:21,365 | 00:38:22,966 | أنا بطة يا عم السيريانوسي؟                           | I'm a duckling, Am Seryanoussy?                            |
| 735 | 00:38:22,967 | 00:38:24,734 | لا يا حبيبي, هي اللي بطة                             | No, Dear, she's the duckling                               |
| 736 | 00:38:24,735 | 00:38:26,236 | وستين بطة  | She's a million ducklings                                  |
| 737 | 00:38:26,237 | 00:38:29,237 | ولعلمك بقي اللي بقول بطة ده بتلف تلف وتلرزق فيه      | And FYI, that who says duckling is a duckling              |
| 738 | 00:38:29,373 | 00:38:32,275 | تعالى يا حبيبي, تعالى أنا ها أكلك                    | Come, Dear, I'll find you something to eat                 |
| 739 | 00:38:32,276 | 00:38:33,576 | وأنت يا أرواح  | And you Arwah...   |
| 740 | 00:38:33,577 | 00:38:36,577 | سايه البيت من غير إستروبري                           | How can you leave the house with no                        |

|     |              |              |   |   |
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|     |              |              |   | strawberry?   |
| 741 | 00:38:36,781 | 00:38:39,781 | سيريانوسي سجائري خلصت, معكاش سجائر؟               | I'm out of smokes, Seryanoussy, do you have cigarettes?             |
| 742 | 00:38:41,485 | 00:38:42,786 | إيه ده؟ سجائر لو كأل؟                             | What's that? Local cigarettes?                                      |
| 743 | 00:38:42,787 | 00:38:44,187 | سوير  | It's super  |
| 744 | 00:38:44,188 | 00:38:46,189 | هي مالها طويلة قوي كده ليه؟                       | Why is it so long?  |
| 745 | 00:38:46,190 | 00:38:49,190 | ها، ها تقطرنني فين؟                               | Where will take me for breakfast?                                   |
| 746 | 00:38:50,795 | 00:38:53,795 | "تشاينيز فول"                                     | "Chinese Foul"  |
| 747 | 00:39:01,739 | 00:39:04,507 | كول, أنت ها تقطرنني سوشي؟                         | Cool, you'll buy me sushi for breakfast?                            |
| 748 | 00:39:04,508 | 00:39:06,376 | لا، فول   | No, beans   |
| 749 | 00:39:06,377 | 00:39:09,279 | أنت ليه مصمم تقفلني منك, مين دول؟                 | Why do you insist on making me give up on you?                      |
| 750 | 00:39:09,280 | 00:39:10,680 | دي بينج ويونج                                     | These are Ping and Pong   |
| 751 | 00:39:10,681 | 00:39:12,649 | بونج بيدرس في الأزهر                              | Pong studies at Azhar   |
| 752 | 00:39:12,650 | 00:39:14,417 | وبينج مراته                                       | Ping is his wife  |
| 753 | 00:39:14,418 | 00:39:17,418 | عملوا العربية دي ببيعوا فول صيني, إنما إيه        | They started this vending cart and sell mean beans                  |
| 754 | 00:39:18,222 | 00:39:19,556 | زي العسل  | Really delicious  |
| 755 | 00:39:19,557 | 00:39:20,724 | فول صيني  | Chinese beans   |
| 756 | 00:39:20,725 | 00:39:23,725 | ما هو في النهاية فول                              | It's also beans in the end  |
| 757 | 00:39:31,135 | 00:39:34,135 | أنت؟  | You?  |
| 758 | 00:39:34,772 | 00:39:36,239 | أنت إيه اللي جابك هنا؟                            | What are you doing here?  |
| 759 | 00:39:36,240 | 00:39:39,240 | دبور, إيه السؤال الغريب ده؟                       | What's that strange question, Dabbour?                              |
| 760 | 00:39:39,643 | 00:39:41,478 | يعني إيه إيه اللي جابني؟                          | What do you mean what am I doing here?                              |
| 761 | 00:39:41,479 | 00:39:43,279 | احنا اللي بينا كتير قوي                           | There is a lot between us   |
| 762 | 00:39:43,280 | 00:39:45,248 | دي عشرة عمر يا دبور                               | It's a lifetime, Dabbour  |
| 763 | 00:39:45,249 | 00:39:46,583 | بقول لك إيه؟                                      | Tell you what...  |
| 764 | 00:39:46,584 | 00:39:48,585 | إذا كنت جاية هنا علشان نشمتي في                   | If you're here to gloat...  |
| 765 | 00:39:48,586 | 00:39:51,586 | وتسمعيني كلمتين مالهومش لزمة, تبقي غلطانة يا أنسة | And tell me anything stupid, then you're wrong, Miss                |
| 766 | 00:39:53,090 | 00:39:55,992 | بالمناسبة أنت لسه أنسة ولا ربنا كرمك؟             | By the way, are you still a Miss or you found someone to marry you? |

|     |              |              |  |   |
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| 767 | 00:39:55,993 | 00:39:57,794 | آه، يبقى لسه, لسه                          | Then you're still a miss                                      |
| 768 | 00:39:57,795 | 00:39:59,596 | عموما، إطمني                               | Rest assured, anyway  |
| 769 | 00:39:59,597 | 00:40:02,298 | أنا ها أخرج من هنا على رجلي                | I'll get out of here on my two feet                           |
| 770 | 00:40:02,299 | 00:40:05,299 | وأجهد من الأول كمان, وها تشوفي             | And tougher than before, you'll see                           |
| 771 | 00:40:05,369 | 00:40:07,670 | استنه يا دبور                              | Wait, Dabbour   |
| 772 | 00:40:07,671 | 00:40:09,639 | أنت ليه مش قادر تحس بيه                    | You still can't sense my feelings?                            |
| 773 | 00:40:09,640 | 00:40:12,640 | حتى و أنت مقتنع إن أنا اللي عملت فيك كده   | Even if you're convinced that it was me who did that to you   |
| 774 | 00:40:12,676 | 00:40:15,676 | لكن أنا لسه بحبك يا دبور                   | I still love you, Dabbour                                     |
| 775 | 00:40:15,713 | 00:40:16,813 | بص يا دبور...                              | Listen, Dabbour...  |
| 776 | 00:40:16,814 | 00:40:18,448 | تعالى نبتدي صفحة جديدة                     | Let's turn a new leaf   |
| 777 | 00:40:18,449 | 00:40:21,449 | وأنا مستعدة أستناك لحد ما تخلص مدة العقوبة | I'm ready to wait for you till you finish your time           |
| 778 | 00:40:21,585 | 00:40:22,752 | يعني بدل ما تقولي لي                       | You say that instead of saying...                             |
| 779 | 00:40:22,753 | 00:40:25,054 | أنا جاية علشان أقول لك إنني غلطانة         | "I came to tell you that I'm at fault..."                     |
| 780 | 00:40:25,055 | 00:40:26,489 | وها أطلعك من هنا                           | And will get you out of here"                                 |
| 781 | 00:40:26,490 | 00:40:29,490 | تقولي لي انا هأستناك لما تخلص مدة العقوبة  | You say you'll wait for me till I finish my time              |
| 782 | 00:40:30,528 | 00:40:33,528 | لأ والأبجح من ده كله والأنجح               | What's even worse and more rude                               |
| 783 | 00:40:33,731 | 00:40:36,332 | عاوزاني أخلص مدة العقوبة وأطلع أتجوزك      | Is that you want me to finish my time an get out to marry you |
| 784 | 00:40:36,333 | 00:40:38,168 | بأنهي نفس                                  | How would I find the heart?                                   |
| 785 | 00:40:38,169 | 00:40:41,169 | ده أنا ها أتمنى ان القاضي يهفني تأبييدة    | I'll wish the judge gives me a life sentence...               |
| 786 | 00:40:41,472 | 00:40:42,605 | أو إعدام                                   | Or a death sentence   |
| 787 | 00:40:42,606 | 00:40:44,607 | دوبي دوبي                                  | Douby...  |
| 788 | 00:40:44,608 | 00:40:47,177 | المية لازم ترجع لمواسيرها                  | Waters must be back in the pipes                              |
| 789 | 00:40:47,178 | 00:40:49,379 | مواسيرها!                                  | Pipes!  |
| 790 | 00:40:49,380 | 00:40:52,215 | اسمها المية ترجع لمجارها                   | The saying is "water must be back to its path"                |
| 791 | 00:40:52,216 | 00:40:53,383 | بس إطمني                                   | But rest assured  |

|     |              |              |   |  |
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| 792 | 00:40:53,384 | 00:40:56,384 | عمر المية دي ما هترجع للمجاري دي                    | These waters will never be back in that path                     |
| 793 | 00:40:57,588 | 00:41:00,588 | يا شاويش  | Constable!   |
| 794 | 00:41:01,459 | 00:41:02,625 | تعالى يا ابني                                       | Come, Son  |
| 795 | 00:41:02,626 | 00:41:04,627 | أبعدني عن المجاري دي                                | Take me away from this sewage water                              |
| 796 | 00:41:04,628 | 00:41:06,663 | أوكيه يا دبور, أوكيه                                | Okay, Dabbour  |
| 797 | 00:41:06,664 | 00:41:08,765 | ما دام ده قرارك الأخير                              | Since that's your final decision                                 |
| 798 | 00:41:08,766 | 00:41:11,766 | ما ترعلش بقى من اللي جاي                            | Don't be upset from what's to come                               |
| 799 | 00:41:12,369 | 00:41:14,671 | هاه, عجبك؟  | Did you like it?   |
| 800 | 00:41:14,672 | 00:41:17,574 | دى الشنيز فول دى ظل جامد فش... فحت                  | This Chinese beans turned to be really good                      |
| 801 | 00:41:17,575 | 00:41:20,543 | مش قلت لك   | What did it tell you?  |
| 802 | 00:41:20,544 | 00:41:23,112 | إيه يا عم السيريانوسي السيجارة اللي أنت مديهاني دي؟ | What's wrong with that cigarette you gave me, Am Seryanoussy?    |
| 803 | 00:41:23,113 | 00:41:24,514 | ساعة بشرب فيها وما بتخلصش                           | I have been smoking for an hour and it doesn't end               |
| 804 | 00:41:24,515 | 00:41:27,515 | ما هو دايمًا يا ابني السوبر تنتح كده                | Super is always hard to finish                                   |
| 805 | 00:41:28,586 | 00:41:31,586 | ناوي تعمل إيه في موضوع أبوك يا دبور يا ابني؟        | What do you intend to do about your father's situation, Dabbour? |
| 806 | 00:41:31,722 | 00:41:33,556 | والله ما عارف يا عم السيريانوسي                     | I don't know, Am Seryanoussy                                     |
| 807 | 00:41:33,557 | 00:41:34,624 | المفروض نجيب محامي                                  | We must hire a lawyer  |
| 808 | 00:41:34,625 | 00:41:36,125 | بس مش عارف أجيب أتعابه منين؟                        | But I don't know how I would pay him                             |
| 809 | 00:41:36,126 | 00:41:38,561 | أرواح بنتي مش ممكن تاخد منك حاجة وأنت               | My daughter Arwah would never take any money from you            |
| 810 | 00:41:38,562 | 00:41:40,430 | في الظروف دي  | In your circumstances  |
| 811 | 00:41:40,431 | 00:41:42,332 | أرواح!  | Arwah?   |
| 812 | 00:41:42,333 | 00:41:44,667 | دلوقتي والدك بيقول إن ورقه سليم                     | Your father says his documents are full                          |
| 813 | 00:41:44,668 | 00:41:45,835 | ومن الناحية الثانية                                 | On the other side...   |
| 814 | 00:41:45,836 | 00:41:48,371 | أنت بتقول إن النيابة لما اطلعت على الأوراق          | You're saying that when the prosecution inspected the papers...  |
| 815 | 00:41:48,372 | 00:41:50,340 | ما لقتش أي شهادة من وزارة الصحة                     | They didn't find a certificate from the ministry of health       |
| 816 | 00:41:50,341 | 00:41:53,341 | تثبت موافقتهم مع تركيبة الشامبو                     | Proving its approval of the shambo compound                      |

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| 817 | 00:41:53,344 | 00:41:55,044 | اسمه "شامبو"                                   | It's called "Shampoo"   |
| 818 | 00:41:55,045 | 00:41:57,680 | بالبي قولي وراية بي بي بي بي                   | With a "P", say after me "P", "P"                                   |
| 819 | 00:41:57,681 | 00:41:59,082 | الغريب كمان                                    | What's weird, too...  |
| 820 | 00:41:59,083 | 00:42:00,617 | أن النيابة لما سألت على أصل الشهادات دي        | When the prosecution asked for the original certificate...          |
| 821 | 00:42:00,618 | 00:42:02,018 | في وزارة الصحة                                 | at the ministry   |
| 822 | 00:42:02,019 | 00:42:03,186 | مالقوش حاجة برضوا                              | They found nothing as well  |
| 823 | 00:42:03,187 | 00:42:04,754 | فده معناه حاجة من الإثنين                      | This means one of two things  |
| 824 | 00:42:04,755 | 00:42:07,123 | يا أبوك بيكذب, يا الست دي واصله قوي            | Either you dad is lying or that woman has really strong connections |
| 825 | 00:42:07,124 | 00:42:09,993 | يبقى احتمال كبير يكون بابا هو اللي بيكذب       | Then there is a big chance that my father is lying                  |
| 826 | 00:42:09,994 | 00:42:12,994 | ما هو أصله صايع آخر حاجة                       | He's very street smart  |
| 827 | 00:42:13,130 | 00:42:15,798 | لا, دي أنت سيجارة أوفر خالص                    | No, you're an over cigarette  |
| 828 | 00:42:15,799 | 00:42:18,234 | ما أضحكش عليك الموضوع صعب قوي                  | I won't lie to you, it's a tough situation                          |
| 829 | 00:42:18,235 | 00:42:20,236 | بس إن شاء الله ما فيش حاجة مستحيلة             | But nothing is impossible, God willing                              |
| 830 | 00:42:20,237 | 00:42:23,237 | بالنسبة للأتعاب مش عايزاك تشيل همها خالص       | Regarding the payment, I don't want you to worry at all             |
| 831 | 00:42:23,674 | 00:42:26,674 | أنا بابا كان أداني فكرة عن ظروفك المنيلة بنيلة | Dad had given me an idea about your terrible circumstances          |
| 832 | 00:42:26,710 | 00:42:28,444 | والله!   | Oh, really?   |
| 833 | 00:42:28,445 | 00:42:31,445 | بابا ده اللي هو حنة سواق عندي                  | Dad who's a mere driver of mine?                                    |
| 834 | 00:42:33,083 | 00:42:35,118 | - نعم؟<br>- لأ، دي بطني                        | - What?<br>- No, that's my tummy                                    |
| 835 | 00:42:35,119 | 00:42:38,119 | أستاذ دبور, أنا جات لي فكرة ممكن توصلنا لحاجة  | Mr Dabbour, I have an idea that might take us somewhere             |
| 836 | 00:42:38,522 | 00:42:40,056 | فكرة إيه؟                                      | What idea?  |
| 837 | 00:42:40,057 | 00:42:43,057 | لا دي بطني بجد                                 | No, that's really my tummy  |
| 838 | 00:42:45,062 | 00:42:46,362 | - في إيه؟<br>- مغص                             | - What's going on?<br>- A colic                                     |
| 839 | 00:42:46,363 | 00:42:48,531 | - من إيه؟<br>- من الشاينيز زفت                 | - From what?<br>- From the Chinese shit                             |

|     |              |              |  |   |
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| 840 | 00:42:48,532 | 00:42:51,532 | أنا لو ها أقعد أشرح لك ها أغرق لك المكتب باللي فيه | If I stay here and explain to you I'll cover this whole office        |
| 841 | 00:42:52,036 | 00:42:54,671 | - الحمام منين؟<br>- اهوه أهوه في الوش              | - Which way is the bathroom<br>- Right ahead                          |
| 842 | 00:42:54,672 | 00:42:57,672 | إثبت, إثبت, إثبت                                   | Hold on, hold on  |
| 843 | 00:42:59,143 | 00:43:01,210 | راح فين؟ هو فين؟                                   | Where did it go?<br>Where is it?                                      |
| 844 | 00:43:01,211 | 00:43:04,211 | بتعملوها فين يا كفار؟                              | Where do you do it, People?   |
| 845 | 00:43:04,315 | 00:43:06,783 | إيه ده؟ إيه ده؟                                    | What's that? What's that?   |
| 846 | 00:43:06,784 | 00:43:08,751 | آنسة أرواح, الحقي                                  | Miss Arwah, come see  |
| 847 | 00:43:08,752 | 00:43:10,320 | في حد سرق الكابينه بناعكوا                         | Someone stole your toilet seat  |
| 848 | 00:43:10,321 | 00:43:13,321 | لا, هو كده<br>بيوتيفل                              | No, that's the way it is  |
| 849 | 00:43:16,226 | 00:43:18,795 | هو كده إزاي؟                                       | How come?   |
| 850 | 00:43:18,796 | 00:43:20,563 | هو كده إزاي؟                                       | How come?   |
| 851 | 00:43:20,564 | 00:43:23,564 | ولما هو كده, إيه اللي خلى الشطاف هنا؟              | If that's the way it is, why is the pedee over there?                 |
| 852 | 00:43:24,268 | 00:43:26,436 | تصميمه غريب  | Weird design  |
| 853 | 00:43:26,437 | 00:43:28,237 | دي غسالة   | It's a washing machine  |
| 854 | 00:43:28,238 | 00:43:29,606 | طب أعملها جواها أحسن؟                              | Shall I do it in it for better?                                       |
| 855 | 00:43:29,607 | 00:43:32,607 | لا, ممكن يكشفوها                                   | No, they might find out   |
| 856 | 00:43:36,614 | 00:43:39,614 | إيه في إيه؟ بتعمل إيه؟                             | What's going on?<br>What are you doing?                               |
| 857 | 00:43:40,484 | 00:43:43,484 | إيه ده؟  | What's that?  |
| 858 | 00:43:44,154 | 00:43:47,154 | أحسن من ما فيش                                     | It's better than nothing  |
| 859 | 00:43:47,191 | 00:43:48,491 | - إستنته<br>- أوعي                                 | - Wait<br>- Move off  |
| 860 | 00:43:48,492 | 00:43:51,492 | إستنته, إستنته يا دبور الكرسي لا                   | Wait, Dabbour, not that chair   |
| 861 | 00:43:52,262 | 00:43:54,230 | أو شيت, أتليط                                      | Oh, shit, I'm all sticky  |
| 862 | 00:43:54,231 | 00:43:56,366 | رجله مكسورة  | Its leg is broken   |
| 863 | 00:43:56,367 | 00:43:58,568 | بنت, ضحكة كمان وها أبطحك بحاجة في الأرض            | One more laugh, Girl, and I'll hit you with anything                  |
| 864 | 00:43:58,569 | 00:44:00,269 | خلاص خلاص  | Fine  |
| 865 | 00:44:00,270 | 00:44:02,238 | لبسي اللي إتليط في الحمام لو ما نضفش ولعي فيه      | If my clothes that were soiled in the bathroom wasn't cleaned burn it |
| 866 | 00:44:02,239 | 00:44:04,641 | ماشني يا غسل, بس ياله بقي علشان نلحق الست          | Okay, Dude, let's go catch the lady                                   |
| 867 | 00:44:04,642 | 00:44:07,076 | مش عارف إزاي عايزاني أروح للست                     | I don't know how you  |

|     |              |              |   |  |
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|     |              |              | اللي سجت أبوية برجلية!؟                           | want me to go to the woman who jailed my father?           |
| 868 | 00:44:07,077 | 00:44:08,611 | يا ابني صدقني ده ممكن يكون حل                     | Believe me, it may be a solution                           |
| 869 | 00:44:08,612 | 00:44:11,547 | مش جايز نوقعها في الكلام ونبقى مسكنا بداية خيط    | Maybe we can trick her to talk and get a lead              |
| 870 | 00:44:11,548 | 00:44:14,017 | والله وجهة نظر                                    | It's a viable point of view                                |
| 871 | 00:44:14,018 | 00:44:16,219 | خير، أي خدمة ممكن أقدمها لكم؟                     | How can I help you?  |
| 872 | 00:44:16,220 | 00:44:19,220 | لطيفة هانم، إحنا جايين نقول لحضرتك كلمة ورد غطاها | We're here for one straight word, Miss Latifa              |
| 873 | 00:44:19,556 | 00:44:21,658 | إحنا عارفين إن أنت اللي ورا مشكلة دبور            | We know it's you behind Dabbour's problem                  |
| 874 | 00:44:21,659 | 00:44:23,526 | دبور، أوعي تقولي كده                              | Dabbour? Never say that                                    |
| 875 | 00:44:23,527 | 00:44:25,561 | دبور ده حياتي، ده عشرة عمري                       | Dabbour is my life, we go a long way                       |
| 876 | 00:44:25,562 | 00:44:28,131 | أنا كنت لسه عنده حالا علشان أطمئن عليه            | I was just visiting him to check up on him                 |
| 877 | 00:44:28,132 | 00:44:31,132 | بس حرام يا دبوري يا دوبي دوبي                     | But poor Dabbour, Douby                                    |
| 878 | 00:44:31,335 | 00:44:33,436 | حالته تصعب على الكافر                             | He's in a very bad state                                   |
| 879 | 00:44:33,437 | 00:44:36,437 | متوسخ وريحته وحشة ومتبهدل                         | Dirty, smelly, rugged                                      |
| 880 | 00:44:36,440 | 00:44:38,775 | كل ما بفتكر الريحه بأبقى عايزة أرجع               | Whenever I remember the smell I feel sick to my stomach    |
| 881 | 00:44:38,776 | 00:44:41,411 | احترمي نفسك، أبوية راجل محترم قوي                 | Behave yourself, my dad is a very respectable man          |
| 882 | 00:44:41,412 | 00:44:44,412 | وبيستحمي، وأنت عارفة كويس قوي وانه في السجن بسببك | He showers, you know very well he's in jail because of you |
| 883 | 00:44:45,482 | 00:44:46,649 | إيه؟  | What?  |
| 884 | 00:44:46,650 | 00:44:49,650 | فلافي   | Fluffy   |
| 885 | 00:44:49,753 | 00:44:51,120 | بسببي أنا ليه؟                                    | Why because of me?   |
| 886 | 00:44:51,121 | 00:44:53,556 | هو أنا اللي قلت له يغش في المنتج اللي هو منزله؟   | Did I tell him to cheat on the product he made?            |
| 887 | 00:44:53,557 | 00:44:56,557 | وبعدين معروفة يعني إن العش مالوش رجلين أصلا       | It's well known that cheating never ends well              |
| 888 | 00:44:57,394 | 00:44:59,729 | وبعدين جاي لي المكتب ومتشمل قوي                   | Then you come to my office all proud                       |
| 889 | 00:44:59,730 | 00:45:02,730 | وساحب لي صاحبك في إيدك، عايزين                    | With your girlfriend in                                    |

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|     |              |              | إيه؟   | your hand, what do you want?                                   |
| 890 | 00:45:03,000 | 00:45:05,168 | نمرة 1, ده مش صاحبي, أنا ما بصاحبش             | Number one, he's not my boyfriend, I don't date                |
| 891 | 00:45:05,169 | 00:45:06,703 | أنتِ تطولي أساسا ها نهزر                       | Really? You wish, you got to be kidding                        |
| 892 | 00:45:06,704 | 00:45:09,505 | نمرة 2، أنا جاية هنا بصفتي موكلة دبور          | Number two, I'm here as Dabbour's lawyer                       |
| 893 | 00:45:09,506 | 00:45:11,441 | أستاذ دبور بالنسبة لك                          | Mr Dabbour when it comes to you                                |
| 894 | 00:45:11,442 | 00:45:12,742 | أنا أسف, إتفضلني                               | I'm sorry, go ahead  |
| 895 | 00:45:12,743 | 00:45:15,645 | وجاية أعرض عليك إن إحنا نحل المواضيع بشكل ودي  | I'm here to offer you an amicable resolution for the situation |
| 896 | 00:45:15,646 | 00:45:18,247 | بدل ما تدخل نفسك في مشاكل ما إنتتيش قدها       | Instead of getting yourself into troubles you can't handle     |
| 897 | 00:45:18,248 | 00:45:20,383 | خلصت كي جي وان دي ولا لسه؟                     | Has she finished KG1 or not yet?                               |
| 898 | 00:45:20,384 | 00:45:22,218 | بصي, بابا أنا ها أقول لك على اقتراح لطيف قوي   | I have a real nice suggestion for you                          |
| 899 | 00:45:22,219 | 00:45:24,087 | أنتِ, تنزلي الصيدلية اللي جنب المكتب           | You can get down to the drug store by the office               |
| 900 | 00:45:24,088 | 00:45:26,789 | تشتري كل العبوات بتاعت الشامبو اللي أنا أنتجته | Buy all the bottles of the shampoo I manufactured...           |
| 901 | 00:45:26,790 | 00:45:27,790 | وتاخدي كابتن شطة في إيدك                       | You can take Captain Curly with you                            |
| 902 | 00:45:27,791 | 00:45:30,326 | شطه! كله إلا شعري                              | Curly! All but my hair   |
| 903 | 00:45:30,327 | 00:45:32,128 | هاتفلي أدبك ها أهزقك                           | If you're rude I'll answer back                                |
| 904 | 00:45:32,129 | 00:45:33,496 | ما يغزكيش البدلة الزباله اللي أنا لابسها       | Don't be fooled by this trashy suit I'm wearing                |
| 905 | 00:45:33,497 | 00:45:35,765 | دي بتاعت أبوها أصلا                            | It's originally her father's                                   |
| 906 | 00:45:35,766 | 00:45:37,467 | إوعي   | Get off  |
| 907 | 00:45:37,468 | 00:45:39,068 | أنا أبوية قال لي على كل حاجة                   | My father told me everything                                   |
| 908 | 00:45:39,069 | 00:45:40,536 | قال انك مسوده ومنفسنه منه                      | He told me your envious and jealous of him                     |
| 909 | 00:45:40,537 | 00:45:42,238 | علشان رفض يتجوزك زمان وحلق لك                  | Because he refused to marry you long ago and cut you off       |
| 910 | 00:45:42,239 | 00:45:44,307 | إيه اللي بتقوله ده يا حيوان؟                   | What are you saying, Jerk?                                     |
| 911 | 00:45:44,308 | 00:45:46,242 | امشوا اطلعوا بره وإلا هاندك لكم الأمن          | Get out before I call  |

|     |              |              |   |   |
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|     |              |              |   | security  |
| 912 | 00:45:46,243 | 00:45:48,444 | أنتِ بتطريني؟                                       | You're kicking me out?  |
| 913 | 00:45:48,445 | 00:45:49,812 | ابعدوا الكلب ده                                     | Take that dog away  |
| 914 | 00:45:49,813 | 00:45:50,747 | فلافي!  | Fluffy!   |
| 915 | 00:45:50,748 | 00:45:53,748 | فلافي!  | Fluffy!   |
| 916 | 00:45:58,689 | 00:46:01,023 | فلافي!  | Fluffy!   |
| 917 | 00:46:01,024 | 00:46:02,992 | يا حيوان!   | You animal!   |
| 918 | 00:46:02,993 | 00:46:05,993 | فلافي!  | Fluffy!   |
| 919 | 00:46:06,964 | 00:46:08,698 | لا أنا ابن ناس جدا                                  | No, I'm from a high class family  |
| 920 | 00:46:08,699 | 00:46:11,699 | مايغروكوش البدلة اللي أنا لابسها                    | Don't be fooled by the suit I'm wearing                                 |
| 921 | 00:46:11,969 | 00:46:13,169 | أوعى إيدك يا حيوان                                  | Take your hand off, Animal!   |
| 922 | 00:46:13,170 | 00:46:16,170 | ما حدش يلمسها                                       | Nobody touch her!   |
| 923 | 00:46:16,607 | 00:46:18,274 | قلة أدب   | Rude  |
| 924 | 00:46:18,275 | 00:46:20,076 | ما طبعاً سكاننا مش ولاد ناس                         | Excepted, we don't look like decent people                              |
| 925 | 00:46:20,077 | 00:46:23,077 | بالبدلة الزبالة دي سكاننا مش ولاد ناس               | With this trashy suit we don't look like decent people                  |
| 926 | 00:46:27,117 | 00:46:28,351 | لا  | No  |
| 927 | 00:46:28,352 | 00:46:31,352 | ما هو مش مأنتيكين نيكة وهرمونات تتنططوا على الناس   | You can't bully people just because you're dress well and take steroids |
| 928 | 00:46:34,424 | 00:46:37,059 | ما كنش لازم تقولها خالص الكلمتين اللي أنت قلتهم دول | You shouldn't have said what you said to her                            |
| 929 | 00:46:37,060 | 00:46:39,095 | أديك بوظت لنا كل اللي إحنا كنا مخططين له            | You have ruined all we had planned                                      |
| 930 | 00:46:39,096 | 00:46:41,531 | أعمل إيه؟ أول ما جابت سيرة شعري ما عرفتش أمسك نفسي  | What can I do? As soon as she mentioned my hair couldn't help it        |
| 931 | 00:46:41,532 | 00:46:44,133 | ياله معلش حصل خير                                   | Never mind, it'll be fine   |
| 932 | 00:46:44,134 | 00:46:46,369 | بس بجد يا دبور سانكس إنك دافعت عني                  | But really, Dabbour, sank for defending me                              |
| 933 | 00:46:46,370 | 00:46:48,137 | اسمها ثانكس "بالته"                                 | It's "Thanks" with a "Th"   |
| 934 | 00:46:48,138 | 00:46:49,071 | عشان تفهميها  | So you get it   |
| 935 | 00:46:49,072 | 00:46:52,041 | وبعدين ما عملتش حاجة يعني، الموضوع جه كده           | Besides, I didn't do anything, it just happened                         |
| 936 | 00:46:52,042 | 00:46:53,676 | طب أنا ها أطلع بنته علشان أنا أتأخرت                | Okay, I'll go upstairs  |

|     |              |              |                                   |   |
|-----|--------------|--------------|-----------------------------------|---|
|     |              |              |                                   | because I'm late                              |
| 937 | 00:46:53,677 | 00:46:55,178 | أنت ها تعمل إيه؟                  | What will you do?                             |
| 938 | 00:46:55,179 | 00:46:57,680 | أنا ناوي أستنه هنا شوية           | I intend to wait here for a while             |
| 939 | 00:46:57,681 | 00:47:00,681 | أعيش حياة الحارة المصرية البسيطة  | To live the simple life of the Egyptian alley |
| 940 | 00:47:01,685 | 00:47:04,287 | أعيش جوا حياة الناس الشعبين       | To live in the lives of local people          |
| 941 | 00:47:04,288 | 00:47:06,489 | الغلاية اللي بز عايبط             | The simple people with parkas                 |
| 942 | 00:47:06,490 | 00:47:09,490 | ألمس حياة المواطن الغلبان         | Touch the life of the poor individual         |
| 943 | 00:47:10,060 | 00:47:11,661 | أكل أكلهم                         | Eat their food                                |
| 944 | 00:47:11,662 | 00:47:13,529 | واشرب شربهم                       | Drink their drinks                            |
| 945 | 00:47:13,530 | 00:47:16,530 | وأحط جيلهم وأزط                   | Use their gel and...                          |
| 946 | 00:47:17,134 | 00:47:20,069 | إيه ده؟                           | What's that?                                  |
| 947 | 00:47:20,070 | 00:47:23,070 | (مترو جولدن مير, صفوت فيديو فيلم) | "Metro Goldwyn Mayer, Safwat Video Film"      |
| 948 | 00:47:41,692 | 00:47:44,260 | وبينما هو جالس                    | And as he was sitting                         |
| 949 | 00:47:44,261 | 00:47:47,261 | في ظلمات الليل البهيم             | In the ultimate darkness of night             |
| 950 | 00:47:47,998 | 00:47:50,998 | بين أفلامه المسروقة والمنهوية     | Between his stolen films                      |
| 951 | 00:47:53,003 | 00:47:55,371 | ودموعه ما زالت...                 | While his tears were still...                 |
| 952 | 00:47:55,372 | 00:47:58,372 | على خديه دافنة, ساخنة             | Warm, hot on his cheeks                       |
| 953 | 00:48:02,279 | 00:48:05,279 | شعر بلسعة برد                     | He felt a touch of cold                       |
| 954 | 00:48:09,653 | 00:48:12,653 | أعادت له الحنين                   | Which made him yearn                          |
| 955 | 00:48:15,192 | 00:48:18,192 | وفجأة...                          | And suddenly...                               |
| 956 | 00:48:18,462 | 00:48:21,462 | يدخل عليه...                      | Enters...                                     |
| 957 | 00:48:21,965 | 00:48:24,965 | قنفذ كبير                         | A big hedgehog                                |
|     |              |              | بيوتيفل                           |   |
| 958 | 00:48:26,370 | 00:48:29,370 | القنفذ مقاطعا...                  | The hedgehog interrupts saying...             |
|     |              |              | بيوتيفل                           |   |
| 959 | 00:48:32,542 | 00:48:35,244 | أنت بنكتب إيه يا عم أنت؟          | What are you writing, Man?                    |
| 960 | 00:48:35,245 | 00:48:37,046 | احترس!!!                          | Watch out...                                  |
| 961 | 00:48:37,047 | 00:48:39,548 | "احترس من الخط"                   | Watch out for the thug                        |
| 962 | 00:48:39,549 | 00:48:42,549 | الفيلم ده أنا كتبتة سنة 1967      | I wrote that movie in 1967...                 |
| 963 | 00:48:43,186 | 00:48:45,321 | وكالعادة إتلطش مني                | It was stolen from me as usual                |
| 964 | 00:48:45,322 | 00:48:47,356 | إنتشل مني                         | It was pick pocketed from me                  |
| 965 | 00:48:47,357 | 00:48:50,357 | أنا كنت مسميه, "خلي بالك من القط" | I had named it "Watch                         |

|     |              |              |   |  |
|-----|--------------|--------------|---|--|
|     |              |              |   | out for the Cat”   |
| 966 | 00:48:50,761 | 00:48:52,995 | أخذوا الفيلم                                    | They took the movie  |
| 967 | 00:48:52,996 | 00:48:54,463 | قلبوا الاسم "القط" بقى "خط"                     | Turned the name around, the cat became a thug                          |
| 968 | 00:48:54,464 | 00:48:55,731 | طب أنا ها اکت                                   | Fine, I'll walk out of here  |
| 969 | 00:48:55,732 | 00:48:57,366 | إسنه  | Wait   |
| 970 | 00:48:57,367 | 00:48:59,802 | ما قلناكاش تمشي                                 | I didn't say you can go  |
| 971 | 00:48:59,803 | 00:49:01,704 | أنا شوفتك في حاجة قبل كده ؟                     | I saw you somewhere before   |
| 972 | 00:49:01,705 | 00:49:03,039 | آه  | Yes  |
| 973 | 00:49:03,040 | 00:49:06,040 | انا شوفتك الصبح في الحارة                       | I saw you in the alley this morning                                    |
| 974 | 00:49:06,276 | 00:49:09,276 | رايح جاي، رايح جاي                              | Coming and going, coming and going                                     |
| 975 | 00:49:10,080 | 00:49:11,380 | انتم مين بالطبط؟                                | Who are you?   |
| 976 | 00:49:11,381 | 00:49:14,381 | خايف الولد ده يفضل ينخور ورائه، لحد مايلقي حاجة | I fear this kid will keep searching around till he finds out something |
| 977 | 00:49:15,519 | 00:49:17,186 | لا و لا يهيمك                                   | No, don't worry  |
| 978 | 00:49:17,187 | 00:49:19,722 | دبور ده واد عبيط، ما يعرفش يعمل معانا أي حاجة   | Dabbour is an idiot, he'll never be able to do anything to us          |
| 979 | 00:49:19,723 | 00:49:21,691 | ياله، ياله يا حبيب ماما، جو                     | Get going, Mamma's boy, go   |
| 980 | 00:49:21,692 | 00:49:23,125 | تتعشى و تنام على طول                            | Have dinner and sleep right away                                       |
| 981 | 00:49:23,126 | 00:49:26,126 | و ما تهرش في راسك                               | Don't scratch your head  |
| 982 | 00:49:26,396 | 00:49:28,230 | أنا برضه مش مطمئنة يا شعراوي...                 | I'm still not confident, Sharawy                                       |
| 983 | 00:49:28,231 | 00:49:31,000 | أنت لازم تختفي شوية لحد ما تجهزلك مكان          | You must disappear for a while till we prepare a place...              |
| 984 | 00:49:31,001 | 00:49:32,468 | تحضر فيه الشامبو                                | For you to prepare the shampoo   |
| 985 | 00:49:32,469 | 00:49:35,237 | و بأقترح إن المكان ده يبقى في قلتي              | I suggest that place be my villa                                       |
| 986 | 00:49:35,238 | 00:49:38,238 | فلتك؟ إشمعنى فلتك يعني؟                         | Your villa? Why your villa?  |
| 987 | 00:49:38,241 | 00:49:40,209 | يعني شايف إن قلتي أمان                          | I think my villa is safe   |
| 988 | 00:49:40,210 | 00:49:43,210 | وبعدين لازم تبقى قريب مني وتحت عيني             | And you must be close to me and under my supervision                   |
| 989 | 00:49:43,547 | 00:49:46,282 | لأن الولد ده لو حس إن في بينا حاجة              | Because if that kid senses there is something between us               |

|      |              |              |  |   |
|------|--------------|--------------|--|---|
| 990  | 00:49:46,283 | 00:49:48,084 | ممكن يعملنا قلق                                      | He may cause us trouble                                   |
| 991  | 00:49:48,085 | 00:49:51,085 | بس أنا عايز اشكر حضرتك جدا على اللي أنت بتعمله معايا | I want to thank you a lot for what you're doing for me... |
| 992  | 00:49:51,188 | 00:49:54,188 | يا مدام لطيفة  | Madame Latifa   |
| 993  | 00:49:54,224 | 00:49:55,358 | مدموزيل  | Mademoiselle  |
| 994  | 00:49:55,359 | 00:49:56,459 | - أوه<br>- يا  | - Oh<br>- Yeh   |
| 995  | 00:49:56,460 | 00:49:58,561 | - معقولة؟<br>- مش باين علي؟                          | - Is that possible?<br>- Isn't it obvious?                |
| 996  | 00:49:58,562 | 00:50:00,796 | دا باين جدا  | It's so obvious   |
| 997  | 00:50:00,797 | 00:50:03,399 | دى أنا بس اللي مش قادر أتخيل                         | It's just that I can't imagine...                         |
| 998  | 00:50:03,400 | 00:50:06,400 | إن الجمال ده مش لاقى حد يقدره                        | That this beauty can't find anyone to value it            |
| 999  | 00:50:07,804 | 00:50:10,804 | يا لطيفة, جدا  | You cute Latifa   |
| 1000 | 00:50:15,078 | 00:50:18,078 | شوراوي   | Shoorawwwy  |
| 1001 | 00:50:18,115 | 00:50:21,050 | أنت قصتك دي يا دبور فكرتني بالفيلم الهندي            | Your story Dabbour reminded me of the Indian movie...     |
| 1002 | 00:50:21,051 | 00:50:23,019 | اللي كتبتة من 3 سنين                                 | That I wrote three years ago...                           |
| 1003 | 00:50:23,020 | 00:50:24,787 | وإتلطش مني كما العادة                                | That was stolen as usual                                  |
| 1004 | 00:50:24,788 | 00:50:26,389 | إشطة إشطة  | Cool, cool  |
| 1005 | 00:50:26,390 | 00:50:29,390 | الفيلم ده كان اسمه "أنا والفيل والدرفيل"             | That movie was called "Me, the elephant and the dolphin"  |
| 1006 | 00:50:29,826 | 00:50:32,826 | حصل بينهم صراع, كومفلت                               | There was a conflict between them                         |
| 1007 | 00:50:33,063 | 00:50:34,697 | في نهاية, نهاية الفيلم                               | In the end, the end of the movie                          |
| 1008 | 00:50:34,698 | 00:50:37,698 | الفيل بياكل الدرفيل وأنا خلع                         | The elephant eats the dolphin and me leaves               |
| 1009 | 00:50:38,101 | 00:50:39,402 | ملازم يخلع   | He has to leave   |
| 1010 | 00:50:39,403 | 00:50:42,138 | أم الفيل على الدرفيل                                 | Damn the elephant and the dolphin                         |
| 1011 | 00:50:42,139 | 00:50:44,407 | لو تاخذ بالك يا صاحبي                                | If you notice, My friend                                  |
| 1012 | 00:50:44,408 | 00:50:45,408 | هتلاقي أن القصة دي                                   | You'll find that this story                               |
| 1013 | 00:50:45,409 | 00:50:48,044 | شبيهة تماما بقصتك مع والدك                           | Is very similar to yours with your father                 |
| 1014 | 00:50:48,045 | 00:50:50,046 | أه, ما أنا جسمي أشعر وأنت بتحكيها                    | Yes, I got goose bumps while you were telling it          |
| 1015 | 00:50:50,047 | 00:50:51,113 | كنت ها أعيط  | I was about to cry  |
| 1016 | 00:50:51,114 | 00:50:54,083 | علي النعمة أنت راجل هوية                             | I swear you're bonkers                                    |

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|------|--------------|--------------|---|--|
| 1017 | 00:50:54,084 | 00:50:56,485 | راجل عصامي                                    | I'm a self-built man   |
| 1018 | 00:50:56,486 | 00:50:58,087 | نظامي   | Organized  |
| 1019 | 00:50:58,088 | 00:50:59,355 | مكافح   | Hard working   |
| 1020 | 00:50:59,356 | 00:51:01,257 | بنى نفسه بنفسه                                | I built myself on my own                                     |
| 1021 | 00:51:01,258 | 00:51:04,258 | طوبه فوق طوبه فوق طوبه فوق طوبه               | Brick, over brick, over brick                                |
| 1022 | 00:51:04,494 | 00:51:07,494 | لحد ما جه اللي هد على دماغه كل الطوب ده هوة   | Till someone came and smashed all those bricks on my head    |
| 1023 | 00:51:07,998 | 00:51:10,499 | مين بقى اللي هد على دماغه؟                    | Who is it that smashed it on his head?                       |
| 1024 | 00:51:10,500 | 00:51:12,234 | ومصيره ايه؟                                   | And what's his destiny?                                      |
| 1025 | 00:51:12,235 | 00:51:14,703 | ده في الفيلم اللي ها أكتبه الأسبوع اللي جاي   | That will be in the movie I'll be writing next week...       |
| 1026 | 00:51:14,704 | 00:51:17,106 | وها أحكي لك عليه دلوقتي                       | I'll tell you its story right now                            |
| 1027 | 00:51:17,107 | 00:51:20,076 | الواد لما حصله زيك ونزل الحارة                | When the kid encountered what you have and came to the alley |
| 1028 | 00:51:20,077 | 00:51:21,744 | - و قابلني..<br>- واد مين؟                    | - And met me<br>- What kid?                                  |
| 1029 | 00:51:21,745 | 00:51:23,412 | الواد اللي في الفيلم                          | The kid in the movie   |
| 1030 | 00:51:23,413 | 00:51:26,413 | البطل, أنت البطل                              | The hero, you're the hero                                    |
| 1031 | 00:51:27,017 | 00:51:30,017 | ممکن حضرتك يعني وحيات والدك تلخص              | Will you please make a long story short?                     |
| 1032 | 00:51:30,821 | 00:51:33,622 | يبقى ها نعمل زي الفيلم اليوناني               | Then we'll do it like the Greek movie                        |
| 1033 | 00:51:33,623 | 00:51:36,258 | بناع أنطونيو كوين ووليم باباس                 | Of Antony Quin and Wilma Papas                               |
| 1034 | 00:51:36,259 | 00:51:37,827 | زوربا   | Zorba  |
| 1035 | 00:51:37,828 | 00:51:40,828 | زوربا اليوناني                                | Zorba the Greek  |
| 1036 | 00:52:15,532 | 00:52:17,166 | أبوس إيديك انجديني                            | I beg you, save me   |
| 1037 | 00:52:17,167 | 00:52:18,467 | طب إهدى إهدى                                  | Calm down  |
| 1038 | 00:52:18,468 | 00:52:21,468 | يا عم صفوت حلمك على الواد, ده لسه جديد        | Go easy on the kid, Am Safwat, he's still new                |
| 1039 | 00:52:23,106 | 00:52:26,106 | إديها يا عم صفوت إديها, إديها                 | More, Am Safwat, More  |
| 1040 | 00:52:32,282 | 00:52:34,617 | بس أنا يا أخي متأكد إنني شوفتك في حنة قبل كده | But I'm sure I saw you somewhere before, Bro                 |
| 1041 | 00:52:34,618 | 00:52:37,618 | دا أكيد بيتهالك , يخلق من الشبه 44            | You must be imagining it, many people look alike             |

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| 1042 | 00:52:37,621 | 00:52:39,121 | ما كملتليش حكاية عم صفوت                                  | You didn't continue the story of Am Safwat                     |
| 1043 | 00:52:39,122 | 00:52:42,122 | أقولك يا سيدي, الناس بقى بعد الوصلة والدش والكلام ده يعني | I'll tell you, Man, after cable and connections and such stuff |
| 1044 | 00:52:42,225 | 00:52:44,293 | بطلت تأجر أفلام فيديو من عنده                             | People stopped renting video films from him                    |
| 1045 | 00:52:44,294 | 00:52:46,762 | فعاش هو بقى مع نفسه, بس ده عبقرى                          | So he just kept to himself, but he's a genius                  |
| 1046 | 00:52:46,763 | 00:52:49,763 | عبقرى أيه يا عم, دا راجل مصرصر                            | What do you mean a genius? He's bonkers                        |
| 1047 | 00:52:50,467 | 00:52:53,169 | عشوائيات!   | Slums!   |
| 1048 | 00:52:53,170 | 00:52:55,504 | أنا اللي كنت بقول على ميدان الجيزة بيئة                   | And I thought Giza square was low class                        |
| 1049 | 00:52:55,505 | 00:52:58,440 | - ده بيتك؟<br>- آه, واخده تخليص حق                        | - Is that your home?<br>- Yes, I took it for a bad debt        |
| 1050 | 00:52:58,441 | 00:53:00,409 | روبايكييا   | Junk   |
| 1051 | 00:53:00,410 | 00:53:02,511 | وطبعا ما عندكش إنترنت ويرليس هنا                          | And of course you have no wireless internet connection here    |
| 1052 | 00:53:02,512 | 00:53:05,512 | يا عمي, ما حدش بينام من غير عشا                           | Don't worry, no one sleeps hungry                              |
| 1053 | 00:53:07,784 | 00:53:09,285 | الحمد لله يا بابا   | Thank God, Dad   |
| 1054 | 00:53:09,286 | 00:53:12,286 | قلتلك, ربنا ها يكرمك أن شاء الله وتلاقى شغلانة            | I told you God will help you and you'll find a job             |
| 1055 | 00:53:13,023 | 00:53:16,023 | دا فضل ربنا علينا يا بنتي                                 | It's God's grace upon us, Dear                                 |
| 1056 | 00:53:16,760 | 00:53:19,195 | بأقولك إيه, ما تاخذ الواد دبور يشتغل معاك                 | Tell you what, why don't you take Dabbour to work with you     |
| 1057 | 00:53:19,196 | 00:53:20,696 | أهو يطلعه بقرشين يسندوه                                   | He'll gain some money to help himself out                      |
| 1058 | 00:53:20,697 | 00:53:23,697 | أنت إجننتي! دبور أيه اللي يشتغل الشغلانة دي!              | Are you crazy?<br>Dabbour can't do that job                    |
| 1059 | 00:53:24,201 | 00:53:25,634 | طب جرب بس كده واعرض عليه                                  | Try and tell him   |
| 1060 | 00:53:25,635 | 00:53:27,102 | بالمناسبة, هو فين؟  | Where is he by the way?  |
| 1061 | 00:53:27,103 | 00:53:28,304 | بايت عند كالوشة   | He's spending the night with Kalusha                           |
| 1062 | 00:53:28,305 | 00:53:31,305 | يا خوفى للواد كالوشة يعمل فيه حاجة                        | I'm afraid Kalusha would do something to him                   |

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| 1063 | 00:53:32,108 | 00:53:33,776 | هلا هلا يا عبدالله                                    | How nice  |
| 1064 | 00:53:33,777 | 00:53:36,579 | معلش يا دبور يا أخويا, حاجة على قد ما قسم             | Sorry, Dabbour, Bro, it's a humble thing                              |
| 1065 | 00:53:36,580 | 00:53:39,580 | قسم؟ ده أنت طلعت عفريت                                | Humble? You turned out to be a devil                                  |
| 1066 | 00:53:39,649 | 00:53:42,084 | أنت ضيفي, بتحب تبدأ بايه؟                             | You're my guest, what would you like to start with?                   |
| 1067 | 00:53:42,085 | 00:53:43,752 | أنا رأيي, رأيي...                                     | I think...  |
| 1068 | 00:53:43,753 | 00:53:45,788 | - نمشيتها كوكتيلات<br>- إزاي؟                         | - We better do it cocktail style<br>- How?                            |
| 1069 | 00:53:45,789 | 00:53:48,789 | يعني حباية من هنا على بق من هنا على لطة من هنا        | A pill here, a sip there, a puff here                                 |
| 1070 | 00:53:49,659 | 00:53:52,659 | طب خد بقى يا معلم إشعل ده                             | Then take that, Bro, light it   |
| 1071 | 00:53:54,030 | 00:53:56,031 | ده بوب مغلف فيه؟                                      | Is this an exaggerated joint?   |
| 1072 | 00:53:56,032 | 00:53:57,766 | لا, ده ستة شكمان                                      | No, it's a six exhaust pipe   |
| 1073 | 00:53:57,767 | 00:54:00,767 | ده إحنا هنزروط الجي ونليط الادي                       | We'll really kill some brain cells                                    |
| 1074 | 00:54:02,272 | 00:54:05,272 | إشعل إشعل   | Light up  |
| 1075 | 00:54:21,324 | 00:54:24,059 | "أم عبده فين"   | "Where is Om Abdo?"   |
| 1076 | 00:54:24,060 | 00:54:26,528 | "هي راحت فين؟"  | "Where did she go?"   |
| 1077 | 00:54:26,529 | 00:54:29,198 | "أم عبده فين؟"  | "Where is Om Abdo?"   |
| 1078 | 00:54:29,199 | 00:54:32,199 | "هي راحت فين؟"  | "Where did she go?"   |
| 1079 | 00:55:10,240 | 00:55:13,240 | "بأيام البرد وأيام الشتا"                             | "In the cold days, in winter"   |
| 1080 | 00:55:15,211 | 00:55:17,613 | "والرصيف بحيرة"                                       | "When the sidewalk is like a lake"                                    |
| 1081 | 00:55:17,614 | 00:55:20,614 | "والشارع غريق.."                                      | "And the streets are drowning"  |
| 1082 | 00:55:23,253 | 00:55:25,487 | ها يا دبور, أنت أفورت؟                                | Have you oded, Dabbour?   |
| 1083 | 00:55:25,488 | 00:55:27,156 | يا عم روح   | What are you saying, Man?   |
| 1084 | 00:55:27,157 | 00:55:29,758 | - أنا مش قافش<br>- لأ, قافش                           | - I'm not upset<br>- No, you're upset                                 |
| 1085 | 00:55:29,759 | 00:55:32,759 | - لأ, مش قافش<br>- لأ, قافش, وشك قافش                 | - No, I'm not upset<br>- No, it shows on your face                    |
| 1086 | 00:55:33,530 | 00:55:35,097 | يا عم أنا مش قافش                                     | I'm not upset, Man  |
| 1087 | 00:55:35,098 | 00:55:37,566 | أنا عارف لما واحد يبقى مش عاوز يقول انه قافش وهو قافش | I know it when someone doesn't want to say he's upset when he's upset |
| 1088 | 00:55:37,567 | 00:55:40,235 | يا سيدي أنا مش قافش يا عم                             | I'm not upset, Dude   |
| 1089 | 00:55:40,236 | 00:55:43,236 | - لأ, قافش  | - No, you're upset  |

|      |              |              |  |  |
|------|--------------|--------------|--|--|
|      |              |              | - يا عم أنا مش قافش<br>- قافش, والله وشك...<br>- أنا مش قافش | - I'm not upset, Man<br>- You're upset, your face is...<br>- I'm not upset |
| 1090 | 00:55:43,606 | 00:55:46,241 |  |  |
| 1091 | 00:55:46,242 | 00:55:49,242 | مش قافش  | I'm not upset  |
| 1092 | 00:55:50,613 | 00:55:53,613 | مش قافش  | I'm not upset  |
| 1093 | 00:55:58,021 | 00:55:59,588 | يا خسيس  | Dirt bag   |
| 1094 | 00:55:59,589 | 00:56:01,290 | بتقفش  | You get upset?   |
| 1095 | 00:56:01,291 | 00:56:04,291 | بتقفش  | You get upset  |
| 1096 | 00:56:23,179 | 00:56:26,179 | قتلك هنقع  | I told you we were going to fall   |
| 1097 | 00:56:27,183 | 00:56:30,183 | كالوشة   | Kalusha  |
| 1098 | 00:56:31,988 | 00:56:34,988 | دبور   | Dabbour  |
| 1099 | 00:56:39,229 | 00:56:41,063 | - دبور<br>- أنا مش ها أفور                                   | - Dabbour<br>- I will not overdose   |
| 1100 | 00:56:41,064 | 00:56:44,064 | تأفور، أه , صليبية... كيتوفين                                | Pills, yes, codeine  |
| 1101 | 00:56:47,036 | 00:56:50,036 | قوم, عايزك في موضوع يا دبور يا ابني                          | Get up, I want to talk to you about something, Dabbour                     |
| 1102 | 00:56:50,073 | 00:56:53,073 | دبور مين؟  | Who's Dabbour?   |
| 1103 | 00:56:55,211 | 00:56:58,211 | يلعن أبو صوتك  | Damn your voice  |
| 1104 | 00:56:59,015 | 00:57:01,683 | تعالى نتكلم بره  | Let's go talk outside  |
| 1105 | 00:57:01,684 | 00:57:04,684 | تعالى, لقيت شغلانة ومحتاجك معايا                             | Come, I found a job and I need you with me                                 |
| 1106 | 00:57:06,055 | 00:57:09,055 | - وبالمره تطلعك قرشين<br>- قرشين, الحمدلله...                | - You'll gain some money<br>- Some money, thank God                        |
| 1107 | 00:57:09,325 | 00:57:12,325 | قرشين؟ هو أنا للدرجة دي شكلي بقى متسول                       | Some money? Do I look that desperate?                                      |
| 1108 | 00:57:16,366 | 00:57:18,167 | الواد ده سقاك حاجة؟  | Did that kid give you something to drink?                                  |
| 1109 | 00:57:18,168 | 00:57:19,668 | عيب عليك يا عم سيريانوسي                                     | Shame on you, Am Seryanoussy   |
| 1110 | 00:57:19,669 | 00:57:22,404 | - ده أنا شهيوسته<br>- نعم؟                                   | - I rocked his world<br>- What?  |
| 1111 | 00:57:22,405 | 00:57:23,972 | ما تاخدش في بالك, أنا بأهيس                                  | Forget it, I'm babbling  |
| 1112 | 00:57:23,973 | 00:57:26,973 | هي أيه الشغلانة؟   | What's that job?   |
| 1113 | 00:57:29,345 | 00:57:32,114 | "موقف سرفيس السكة"   | "Sekka Microbus Station"   |
| 1114 | 00:57:32,115 | 00:57:34,616 | يا ناس يا لوكال يا شعبيين                                    | Local, Native People, come on  |
| 1115 | 00:57:34,617 | 00:57:37,219 | فككوا من الميكروباصات التانيين                               | Forget about the other minibuses   |
| 1116 | 00:57:37,220 | 00:57:39,588 | وكم بببي كم كم بببي  | Come, Baby, come   |
| 1117 | 00:57:39,589 | 00:57:42,090 | سبعة ورا واللي مش عاجبه ينزل يا ولاد ال...                   | Seven at the backseat and that who doesn't like it can go,                 |

|      |              |              |  |   |
|------|--------------|--------------|--|---|
|      |              |              |  | Mother...   |
| 1118 | 00:57:42,091 | 00:57:44,560 | إيه اللي بتقوله ده يا ابني؟                                | What's that you're saying, Son?                                 |
| 1119 | 00:57:44,561 | 00:57:47,561 | أنا مش عارف, أنا لقيت السواقين هنا بيقفشوا على زباينهم كده | I found all the drivers here fighting with customers that way   |
| 1120 | 00:57:47,597 | 00:57:50,265 | لا, أنت تنده على المنطقة اللي إحنا راичنها                 | No, just call the name of the place we're going to              |
| 1121 | 00:57:50,266 | 00:57:52,067 | طب اسمها إيه المنطقة اللي إحنا راичنها؟                    | What's the name of the place we're going to?                    |
| 1122 | 00:57:52,068 | 00:57:53,735 | المبيضة  | Balls   |
| 1123 | 00:57:53,736 | 00:57:55,304 | مش وقت هزار يا سيريانوسي                                   | This is no time for joking, Seryanoussy                         |
| 1124 | 00:57:55,305 | 00:57:57,172 | اسمها إيه بجد المنطقة؟                                     | Really, what's the name of the area?                            |
| 1125 | 00:57:57,173 | 00:57:59,808 | مبيضة, سوري يا جماعة في اللفظ                              | Balls, Guys, excuse my French                                   |
| 1126 | 00:57:59,809 | 00:58:02,809 | مبيضة  | Balls   |
| 1127 | 00:58:02,979 | 00:58:04,746 | مبيضة  | Balls   |
| 1128 | 00:58:04,747 | 00:58:07,747 | اللي عايز يخنق على نفسه يروح المبيضة                       | That who wants to smother himself can go to Balls               |
| 1129 | 00:58:09,118 | 00:58:12,118 | "من خمسة لخمسة ونص وأنا واقف باستناك"                      | "I was waiting for you from five to five thirty"                |
| 1130 | 00:58:12,422 | 00:58:15,422 | لم الأجرة يا دبور  | Collect the fare, Dabbour                                       |
| 1131 | 00:58:20,530 | 00:58:23,031 | بي إي أيه, بيوتفل  | B, e, a, beautiful  |
| 1132 | 00:58:23,032 | 00:58:25,300 | خد من الناس فلوس   | Take the money from the people                                  |
| 1133 | 00:58:25,301 | 00:58:28,301 | بس يا عم سيريانوسي, بريستيحي. اسكت                         | Enough, Am Seryanoussy, my prestige                             |
| 1134 | 00:58:30,240 | 00:58:32,140 | إيه ده؟، إيه اللي بتعمله ده؟                               | What's that? What are you doing?                                |
| 1135 | 00:58:32,141 | 00:58:35,141 | عيب, إحنا في ميكروباص محترم                                | Shame on you, this is a decent microbus                         |
| 1136 | 00:58:37,514 | 00:58:39,982 | - إتفضل<br>- واو   | There you go  |
| 1137 | 00:58:39,983 | 00:58:42,784 | ثانية واحدة  | Just a second   |
| 1138 | 00:58:42,785 | 00:58:44,353 | ارجعي تاني بإيدك   | Will you take your hand back?                                   |
| 1139 | 00:58:44,354 | 00:58:47,354 | ضحكتك الحلوة   | Show me the beautiful smile                                     |
|      |              |              | يس   |   |
| 1140 | 00:58:48,725 | 00:58:51,725 | جروب على الفيس بوك اسمه "ياما في الجراب يا حاوي"           | I'll start a group on facebook called "who knew that was there" |

|      |              |              |   |   |
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| 1141 | 00:58:51,761 | 00:58:53,295 | ثانية واحدة   | Just a second   |
| 1142 | 00:58:53,296 | 00:58:55,030 | معلش أنا تعبتك أنا عارف                                 | I know I have been a lot  |
| 1143 | 00:58:55,031 | 00:58:58,031 | بس محدش ضامن هو طلع منين، هاتي                          | But nobody knows where it came from                               |
|      |              |              | ديسكستينج   |   |
| 1144 | 00:58:59,769 | 00:59:02,769 | خد يا عم سيريانوسي، ده من فلوسك اللي أنت ها تقبضها      | Take, Am Seryanoussy, this is some of the money you'll take       |
| 1145 | 00:59:03,172 | 00:59:04,573 | وأنت خد بقى البطة دي                                    | Take this duck  |
| 1146 | 00:59:04,574 | 00:59:07,574 | بطة أيه وقرف أيه؟ أنت إتعديتي كل حدودك                  | What duck and shit? You crossed all lines                         |
| 1147 | 00:59:08,044 | 00:59:11,044 | - ببطك بوزط بدهاليزك<br>- دهاليز إيه ونيلة إيه؟         | - With your ducks and hiding places<br>- What hiding places?      |
| 1148 | 00:59:11,347 | 00:59:13,582 | أنت من الصبح عمال تتكلم كلام مش فاهمينه                 | You've been taking nonsense all morning                           |
| 1149 | 00:59:13,583 | 00:59:15,050 | في إيه مالك؟  | What's wrong with you   |
| 1150 | 00:59:15,051 | 00:59:18,051 | نزل يا سيريانوسي، دي بنتهجم عليا                        | Let her out, Seryanoussy, she's attacking me                      |
| 1151 | 00:59:19,389 | 00:59:22,389 | لأ، ريلي أه   | No, really  |
| 1152 | 00:59:22,392 | 00:59:25,392 | عضلة السمانة يا كفار                                    | My leg muscles, Jerks   |
| 1153 | 00:59:27,664 | 00:59:29,364 | إلا قل لي يا عم سيريانوسي                               | Tell me, Am Seryanoussy   |
| 1154 | 00:59:29,365 | 00:59:31,533 | مبسوط مني في شغلانة الكوبابيلوت دي؟                     | Are you pleased with me in that copilot position?                 |
| 1155 | 00:59:31,534 | 00:59:34,534 | تباع، اسمها تباع  | It's a driver's assistant, that's what it's called                |
| 1156 | 00:59:35,171 | 00:59:36,338 | فين بقيت الأجرة؟  | Where is the rest of the fare?                                    |
| 1157 | 00:59:36,339 | 00:59:39,241 | ما هي قدامك أهيه  | It's right ahead of you   |
| 1158 | 00:59:39,242 | 00:59:40,442 | ده 2 جنيه ونص؟!   | That's 2 and a half pounds  |
| 1159 | 00:59:40,443 | 00:59:43,443 | أنت يا راجل أنت مش باعتني في البريك أجييلي وأجييلك أكل؟ | Didn't you send me over the break to bring me and you lunch, Man? |
| 1160 | 00:59:43,479 | 00:59:46,479 | جبتلي رغيف طعمية وجبت لنفسك ثلاثة                       | You brought me a falafel sandwich and brought yourself three      |
| 1161 | 00:59:47,550 | 00:59:50,052 | كل ده ما يكملش خمسة جنيه                                | All that won't cost five pounds                                   |
| 1162 | 00:59:50,053 | 00:59:52,287 | أنت تاكل طعمية أه                                       | You can eat falafel, yes  |
| 1163 | 00:59:52,288 | 00:59:55,288 | أنا جبت لنفسي بيتزا هت ستافت كراست                      | I bought myself a   |

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|      |              |              |  | pizza hut stuffed crust                       |
| 1164 | 00:59:55,792 | 00:59:58,792 | ميديم سايز و عليها سلايس هدية          | Medium with an extra slice free               |
| 1165 | 01:00:00,029 | 01:00:02,331 | عاجبك كدة يا أرواح يا بنتي؟            | See, Arwah?                                   |
| 1166 | 01:00:02,332 | 01:00:04,533 | مش ده اللي قلت لي إنه يشتغل معايا؟     | See who you told me to work with?             |
| 1167 | 01:00:04,534 | 01:00:07,534 | إهدى بس يا بابا، أنا ها أتصرف          | Calm down, Dad, I'll manage                   |
| 1168 | 01:00:08,071 | 01:00:11,071 | يا فرحتي بيك يا كوبايلوت               | How nice, copilot                             |
| 1169 | 01:00:11,240 | 01:00:12,774 | تباع                                   | Driver's assistant                            |
| 1170 | 01:00:12,775 | 01:00:15,775 | تباع يا عم سيريانوسي، خليك شعبي آمال   | Driver's assistant, Am Seryanoussy, act local |
| 1171 | 01:00:18,715 | 01:00:19,815 | هو ماله قفش فجأة؟                      | Why did he get upset all of a sudden?         |
| 1172 | 01:00:19,816 | 01:00:22,816 | هو أنت، ما فيش أي حاجة تنفع فيها أبدا؟ | Isn't there anything you'd be good at?        |
| 1173 | 01:00:25,288 | 01:00:27,723 | أحب أحبيكي على فكرة الشغل دي           | I'd like to thank you for that working idea   |
| 1174 | 01:00:27,724 | 01:00:30,258 | بالرغم أن اليوم كان مش كول خالص        | Although the day was not at all cool          |
| 1175 | 01:00:30,259 | 01:00:32,427 | بيطه بقرفه بسلطاته                     | With it ducks and scum and dressing           |
| 1176 | 01:00:32,428 | 01:00:35,428 | إلا أنه كان أجمل إحساس في الكون        | Yet it was the best feeling in the world      |
| 1177 | 01:00:36,466 | 01:00:39,466 | وأنا بأقبض أول جنيه من تعبي            | Getting the first pound I gained on my own    |
| 1178 | 01:00:39,736 | 01:00:41,536 | أولاً ده جنيه لو جمعته بسلو تب...      | It's a pound if you tape it                   |
| 1179 | 01:00:41,537 | 01:00:44,072 | طب ما دام عاجبك فكرة الشغل دي          | Since you like the idea of working...         |
| 1180 | 01:00:44,073 | 01:00:47,073 | أنا ها أقف جنبك وأساعدك                | I'll stand by you and help you                |
|      |              |              | كول                                    |   |
| 1181 | 01:00:48,544 | 01:00:51,079 | - ظبطلي دماغي<br>- اسكت                | - Adjust my hair<br>- Shut up                 |
| 1182 | 01:00:51,080 | 01:00:52,848 | ها تقولي أعمل أيه؟ اسكت                | You'll tell me what to do? Zip it             |
| 1183 | 01:00:52,849 | 01:00:55,849 | إهدى إهدى                              | Calm down                                     |
| 1184 | 01:01:42,098 | 01:01:45,098 | إيه رأيك؟ في إيه؟                      | What do you think?<br>What is it?             |
| 1185 | 01:01:48,538 | 01:01:51,538 | إلحقوني                                | Help  |
| 1186 | 01:03:08,351 | 01:03:10,585 | أرواح                                  | Arwah   |
| 1187 | 01:03:10,586 | 01:03:13,586 | بمناسبة إنه في قمر                     | Since it's a full moon                        |
| 1188 | 01:03:14,090 | 01:03:15,490 | ونسمة عليلة                            | And fresh breeze                              |
| 1189 | 01:03:15,491 | 01:03:17,793 | وشجر وورد جميل و...                    | And trees and roses...                        |
| 1190 | 01:03:17,794 | 01:03:20,328 | راجل بيستحما مالت في النيل             | And a man swimming naked in the Nile          |
| 1191 | 01:03:20,329 | 01:03:22,164 | كنت عايز أسالك سؤال                    | I wanted to ask you a question                |

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| 1192 | 01:03:22,165 | 01:03:25,165 | أنت عمرك ما...  | Have you ever...  |
| 1193 | 01:03:25,735 | 01:03:27,569 | - صاحبتني؟<br>- ما تحترم نفسك يا ابني                   | - Had a boyfriend?<br>- Behave yourself, Man                            |
| 1194 | 01:03:27,570 | 01:03:28,603 | هو أنت شايفني إيه قدامك؟                                | What do you think I am?   |
| 1195 | 01:03:28,604 | 01:03:30,605 | هو أنا قلتك عمرك ما إتجوزتي عرفي!                       | I didn't ask you if you were ever in a common law marriage              |
| 1196 | 01:03:30,606 | 01:03:33,606 | أنا قصدي يعني عمرك ما عملتي علاقة...                    | I mean, haven't you ever been in a respectable relationship...          |
| 1197 | 01:03:34,177 | 01:03:36,211 | شريفة مع طرف تاني؟                                      | with someone?   |
| 1198 | 01:03:36,212 | 01:03:38,380 | - بصراحة بصراحة<br>- آه، بصراحة بصراحة                  | - Honestly?<br>- Yes, honestly  |
| 1199 | 01:03:38,381 | 01:03:39,781 | وأنا في المدرسة كان في واحدة صاحبيتي                    | When I was at school there was that girlfriend of mine...               |
| 1200 | 01:03:39,782 | 01:03:41,716 | أستغفر الله العظيم، واحدة صاحبتك!                       | Shame on you, a girlfriend...   |
| 1201 | 01:03:41,717 | 01:03:43,518 | أنت مجنون يا ابني؟ هو أنا لسة قلت حاجة                  | Are you nuts? I haven't told the story yet                              |
| 1202 | 01:03:43,519 | 01:03:45,420 | سوري، كلمي  | Sorry, go on  |
| 1203 | 01:03:45,421 | 01:03:47,656 | المهم صاحبتني دي كانت بتحب واد حلوية كده                | That friend of mine was in love with a handsome looking guy...          |
| 1204 | 01:03:47,657 | 01:03:49,191 | مدي على مصطفى قمر                                       | Who looks like Mostafa Amar   |
| 1205 | 01:03:49,192 | 01:03:52,192 | كان بيجيلها عند المدرسة هو وواد أبيضاني مدي على إيوان   | He used to come to her at school a blond guy looking like Iwan          |
| 1206 | 01:03:52,762 | 01:03:54,629 | كانوا ببيجوا بحتة دين مكنة                              | They came with one hell of a machine                                    |
| 1207 | 01:03:54,630 | 01:03:57,630 | ولما هما معاها مكنة، عاوزين منك ومن صاحبتك إيه؟         | And if they had a machine, what did they want from you and your friend? |
| 1208 | 01:03:58,334 | 01:04:01,334 | مكنة يعني موتوسيكل يا دبور، ولم نفسك                    | A machine means a motorbike, Dabbour, behave yourself                   |
|      |              |              | سوري سوري   |   |
| 1209 | 01:04:02,071 | 01:04:04,472 | - المهم الواد الأبيضاني ده<br>- اللي مدي على مصطفى قمر؟ | - So that blond guy...<br>- Who looks like Mostafa Amar?                |
| 1210 | 01:04:04,473 | 01:04:06,775 | - لأ، اللي مدي على إيوان<br>- وات إيفر                  | - No, who looks like Iwan   |

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|      |              |              |   | - Whatever   |
| 1211 | 01:04:06,776 | 01:04:08,610 | المهم, راح كلم أبويا عشان يخطبني                          | He went to Dad to ask for my hand                              |
| 1212 | 01:04:08,611 | 01:04:09,678 | بس أنا قلت لا   | But I said no  |
| 1213 | 01:04:09,679 | 01:04:11,980 | لا يمكن أنا أتخطب بالطريقة البلدي دي                      | I would never be engaged that old fashioned way                |
| 1214 | 01:04:11,981 | 01:04:13,982 | الله, الله  | Nice   |
| 1215 | 01:04:13,983 | 01:04:16,551 | ده على أساس أنك ناوية تتخطبي لفيفتي سنت                   | On the account that you intend to to be engaged to fifty cent? |
| 1216 | 01:04:16,552 | 01:04:18,620 | ليه؟ ما أشبهش يعني ولا ما أشبهش                           | Why? Aren't I like other girls?                                |
| 1217 | 01:04:18,621 | 01:04:20,255 | ماهي مشكلتك أنك تشبهني                                    | Your problem is that you are                                   |
| 1218 | 01:04:20,256 | 01:04:21,389 | حوش حوش الواد   | Oh, look at you  |
| 1219 | 01:04:21,390 | 01:04:24,390 | وأنت بقى إن شاء الله فاكّر نفسك ها تأخذ واحدة عاملة إزاي؟ | What do you think you'll be married to?                        |
| 1220 | 01:04:24,527 | 01:04:27,329 | سكسي, ستايلش  | A sexy, stylish girl   |
| 1221 | 01:04:27,330 | 01:04:30,265 | عندها تاتوز في بعض المناطق                                | With tattoos I certain places                                  |
| 1222 | 01:04:30,266 | 01:04:33,266 | ده غير انه أت ليست يكون عندها اتنين أكونت على الفيس بوك   | Besides having at least two accounts on facebook               |
| 1223 | 01:04:34,170 | 01:04:36,805 | واد تافه وهايف وفرفور                                     | A simple minded sissy  |
| 1224 | 01:04:36,806 | 01:04:38,173 | أنا؟  | Me?  |
| 1225 | 01:04:38,174 | 01:04:40,675 | لا, الواد اللي مدي على إيوان                              | No, the kid who looks like Iwan                                |
| 1226 | 01:04:40,676 | 01:04:43,676 | بأحسب   | I thought you meant me   |
| 1227 | 01:04:44,313 | 01:04:46,381 | هو فين؟   | Where is he?   |
| 1228 | 01:04:46,382 | 01:04:48,750 | - أنت هنا؟<br>- سبيط يا كازوزا                            | - You're here?<br>- Calamri, Kazouza?                          |
| 1229 | 01:04:48,751 | 01:04:50,085 | شكرا يا عم صفوت   | Thanks, Am Safwat  |
| 1230 | 01:04:50,086 | 01:04:51,553 | تعالى عايزك في مصلحة                                      | Come, I want you about something                               |
| 1231 | 01:04:51,554 | 01:04:54,554 | نسوان؟  | Chicks?  |
| 1232 | 01:04:55,491 | 01:04:57,659 | إيه؟ إيه؟ شادني ورايح فين؟                                | What? Where are you dragging me?                               |
| 1233 | 01:04:57,660 | 01:05:00,660 | أنا خلاص عرفت أنا شوفتك فين قبل كده                       | I have found out where I've seen you before                    |
| 1234 | 01:05:00,663 | 01:05:02,664 | أنا كنت عارف إن اليوم ده جاي جاي                          | I knew that day would come                                     |
| 1235 | 01:05:02,665 | 01:05:05,467 | - أصل زنجي...<br>- اسمع أنت أبو لبدة                      | - The thing is,...<br>-Listen, Abu Lebda                       |
| 1236 | 01:05:05,468 | 01:05:07,569 | دي شتيمة؟ زي أبو ريالة, أبو شخة                           | Is this a curse?   |
| 1237 | 01:05:07,570 | 01:05:10,538 | أبو لبدة ده كان أكبر بلطجي في المنطقة دي كلها             | Abu Lebda was the biggest thug in this                         |

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|      |              |              |  | whole area  |
| 1238 | 01:05:10,539 | 01:05:13,539 | وطور نفسه واجتهد لغاية ما بقى عنده<br>دولاب مخدرات | He improved himself<br>till he had a whole<br>cupboard of drugs |
| 1239 | 01:05:14,076 | 01:05:17,012 | وسبحان الله, الخالق الناطق, أنت يا دبور            | He looks exactly like<br>you, Dabbour                           |
| 1240 | 01:05:17,013 | 01:05:18,079 | إشطة إشطة  | Cool  |
| 1241 | 01:05:18,080 | 01:05:21,080 | كنا رايعين أنا وهو عشان نقضي مصلحة<br>يعني         | We were going<br>together, me and him,<br>for some deal         |
| 1242 | 01:05:21,150 | 01:05:23,585 | بس أنت عارف يعني إن المؤمن مصاب                    | But you know, good<br>people are always<br>examined by God      |
| 1243 | 01:05:23,586 | 01:05:24,486 | الله يفتح عليك                                     | God bless you   |
| 1244 | 01:05:24,487 | 01:05:26,388 | المهم, أبو لبدة إتمسك                              | Abu Lebda was<br>arrested                                       |
| 1245 | 01:05:26,389 | 01:05:29,389 | - أنت عايز مني أنا إيه بالضبط؟<br>- أنا ها أقولك   | - What do you want<br>from me?<br>- I'll tell you               |
| 1246 | 01:05:38,401 | 01:05:41,401 | المعلم أبو لبدة وصل                                | Mo'alem Abu Lebda is<br>here                                    |
| 1247 | 01:06:15,504 | 01:06:17,605 | حمد الله على السلامة يا أبو لبدة                   | Welcome back, Abu<br>Lebda                                      |
| 1248 | 01:06:17,606 | 01:06:20,606 | إي سفن إي, ها أطير أنا                             | Shit, I'll flee   |
| 1249 | 01:06:21,143 | 01:06:24,143 | إثبت إثبت, تعال                                    | Hold on, come   |
| 1250 | 01:06:24,313 | 01:06:27,313 | مش عايز مش عايز                                    | I don't want to   |
| 1251 | 01:06:27,416 | 01:06:30,416 | المعلم أبو العينين, كبير الجيارة                   | Mo'alem Abul Enin,<br>Chief of Gayara                           |
| 1252 | 01:06:33,422 | 01:06:36,422 | المعلم حنتيرب, كبير الباطنية                       | Mo'alem Hantil, Chief<br>of Batneya                             |
| 1253 | 01:06:37,426 | 01:06:40,426 | المعلم حمدين, كبير الكيت كات                       | Mo'alem Hemdan,<br>Chief of Kitkat                              |
| 1254 | 01:06:41,030 | 01:06:44,030 | المعلم زرجينة, كبير الحيتية                        | Mo'alem Zargina,<br>Chief of Heteyya                            |
| 1255 | 01:06:44,066 | 01:06:47,066 | المعلم صباحي, كبير الناصرية                        | Mo'alem Sabahy,<br>Chief of Nassereyya                          |
| 1256 | 01:06:55,745 | 01:06:58,745 | المعلم أبو لبدة, كبير...لية                        | Mo'alem Abu Lebda,<br>Chief of... Sheep                         |
| 1257 | 01:07:10,159 | 01:07:13,159 | اقعدوا يا رجاله                                    | Sit down, Men   |
| 1258 | 01:07:13,295 | 01:07:15,063 | أيه يا عم الجو المريب ده؟                          | What's that creepy<br>atmosphere?                               |
| 1259 | 01:07:15,064 | 01:07:17,265 | ما هي دي قاعدة العرب                               | This is the common<br>law Arab meeting                          |
| 1260 | 01:07:17,266 | 01:07:19,434 | بس أنا مش شايف أي خلايجة في<br>الموضوع             | But I don't see anyone<br>from the Gulf around                  |
| 1261 | 01:07:19,435 | 01:07:22,435 | بس أنت هربت إزاي من الحكومة يا معلم<br>أبو لبدة؟   | How did you escape<br>authorities, Mo'alem<br>Abu Lebda         |
| 1262 | 01:07:22,705 | 01:07:24,539 | ده أنا سمعت أنك إتمسكت                             | I heard you were  |

|      |              |              |  |   |
|------|--------------|--------------|--|---|
|      |              |              |  | arrested  |
| 1263 | 01:07:24,540 | 01:07:27,275 | دي ستوري مثيرة تنين...   | It one hell of an exciting story                                  |
| 1264 | 01:07:27,276 | 01:07:30,276 | كلها أوغاد ولصوص ونيجرز وبوليس                                 | Filled with rascals and thieves and niggers and police            |
| 1265 | 01:07:30,780 | 01:07:33,780 | المعلم أبو لبدة لا مؤاخذة يعني ما نفرقتش أي حكومة ولا أي بوليس | Authorities and police do not matter to Mo'alem Abu Lebda         |
| 1266 | 01:07:35,785 | 01:07:38,785 | وبعدين إحنا دلوقتي جايبين علشان ناخذ حصة زيادة للمعلم أبو لبدة | We are here now to take an extra share for Mo'alem Abu Lebda      |
| 1267 | 01:07:40,156 | 01:07:43,156 | - ربنا يفك سجنه<br>- غبي                                       | - May he be free soon<br>- Idiot                                  |
| 1268 | 01:07:43,659 | 01:07:46,027 | - حافظ مش فاهم<br>- ليه؟                                       | - You recite without understanding –<br>Why?                      |
| 1269 | 01:07:46,028 | 01:07:47,595 | أمال أنا بجسد معاك شخصية مين؟                                  | Whom am I impersonating with you?                                 |
| 1270 | 01:07:47,596 | 01:07:49,364 | صح   | Right   |
| 1271 | 01:07:49,365 | 01:07:52,233 | غبي، كان هيودينا في داهية                                      | Idiot, he was going to get us into trouble                        |
| 1272 | 01:07:52,234 | 01:07:54,536 | إحنا تحت أمرك يا معلم أو لبدة                                  | We're at your service, Mo'alem Abu Lebda                          |
| 1273 | 01:07:54,537 | 01:07:57,537 | بس الزيادة اللي هتاخذها ها تكون من نصيب المعلم صباحي           | But the extra you'll take will come out of Mo'alem Sabahy's share |
| 1274 | 01:07:58,474 | 01:08:01,474 | يعني إيه؟ يعني إيه يا معلم حنتير؟                              | What does that mean, Mo'alem Hantil?                              |
| 1275 | 01:08:02,178 | 01:08:05,178 | أنا المعلم صباحي، وما يتاخذش من نصيبي                          | I'm Mo'alem Sabahy, no one takes out of my share                  |
| 1276 | 01:08:06,382 | 01:08:08,283 | إيه رأيك يا معلم أبو لبدة؟                                     | What do you think, Mo'alem Abu Lebda?                             |
| 1277 | 01:08:08,284 | 01:08:11,284 | - والله...<br>- ومين أبو لبدة ده؟                              | - I think...<br>- Who's Abu Lebda to start with?                  |
| 1278 | 01:08:11,320 | 01:08:14,255 | علشان تسأله يا معلم حنتيري؟                                    | For you to ask him, Mo'alem Hantil?                               |
| 1279 | 01:08:14,256 | 01:08:16,057 | ده حتى جديد علينا  | He's new to us  |
| 1280 | 01:08:16,058 | 01:08:19,058 | المعلم أبو لبدة، بقى له وزن في السوق                           | Mo'alem Abu Lebda has his strength now in the market              |
| 1281 | 01:08:19,562 | 01:08:20,662 | افهموا بقى؟  | don't you get it?   |
| 1282 | 01:08:20,663 | 01:08:23,431 | أبو لبدة ده على نفسه   | He can be Abu Lebda on himself                                    |
| 1283 | 01:08:23,432 | 01:08:25,733 | ما يجيش على آخر الزمن  | But never at this point   |

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|      |              |              |  | of time  |
| 1284 | 01:08:25,734 | 01:08:28,734 | حتة عيل زي ده وياخد من نصيبي             | Will a little kid like him take out of my share                  |
| 1285 | 01:08:29,338 | 01:08:32,338 | أنا ما أسمحلکش                           | Watch your tongue  |
| 1286 | 01:08:34,276 | 01:08:37,276 | - خد دي<br>- إثبت، إثبت                  | - There you go<br>- Hold your temper                             |
| 1287 | 01:08:38,047 | 01:08:39,681 | كلب                                      | Jerk   |
| 1288 | 01:08:39,682 | 01:08:41,683 | كلب                                      | Jerk   |
| 1289 | 01:08:41,684 | 01:08:43,785 | قلت أيه يا معلم صباحي؟                   | What do you say, Mo'alem Sabahy?                                 |
| 1290 | 01:08:43,786 | 01:08:46,688 | اللي تشوفه يا معلم حنتير                 | As you wish, Mo'alem Hantil                                      |
| 1291 | 01:08:46,689 | 01:08:48,289 | جاب ورا                                  | He retreated   |
| 1292 | 01:08:48,290 | 01:08:51,290 | خد ياد                                   | Take that, Boy   |
| 1293 | 01:08:51,727 | 01:08:54,562 | كلب                                      | Jerk   |
| 1294 | 01:08:54,563 | 01:08:56,264 | كلب                                      | Jerk   |
| 1295 | 01:08:56,265 | 01:08:59,067 | - إهدى يا ابن المجنونة<br>- ها تتمدك     | - Calm down, Nutcase<br>- I'll get hold of you                   |
| 1296 | 01:08:59,068 | 01:09:01,302 | - يا بن المجنونة<br>- مش ها سيك          | - You Nutcase<br>- I won't let you go                            |
| 1297 | 01:09:01,303 | 01:09:04,272 | ها جيبك؟ ها تروح فين؟                    | You can run but you can't hide                                   |
| 1298 | 01:09:04,273 | 01:09:06,641 | أنا يلا؟ أنا تصربني بالقلم،ليه؟          | You slap me, Boy? Why?   |
| 1299 | 01:09:06,642 | 01:09:08,276 | أنت فاكرك نفسك أمين شرطة؟                | Do you think you're a constable?                                 |
| 1300 | 01:09:08,277 | 01:09:10,979 | كان لازم نقضي المصلحة<br>- المصلحة؟!!    | - We had to finish the deal<br>- Deal?                           |
| 1301 | 01:09:10,980 | 01:09:13,114 | بأقول لك إيه، أنت فلققت شومة على دماغي   | Tell you what, you broke a cane on my head                       |
| 1302 | 01:09:13,115 | 01:09:14,749 | وقلنا ماشي بنقضي المصلحة                 | I said fine, we're finishing the deal                            |
| 1303 | 01:09:14,750 | 01:09:16,050 | ضربتيني أول قلمين                        | You hit me the first two times                                   |
| 1304 | 01:09:16,051 | 01:09:18,219 | وقلنا بنقضي الزفت المصلحة                | and I said we're finishing the stupid deal                       |
| 1305 | 01:09:18,220 | 01:09:21,220 | لكن القلم الثالث ده افتري يا دبور، افتري | But that third slap was overboard, Dabbour, totally uncalled for |
| 1306 | 01:09:21,390 | 01:09:24,390 | كفاية، كفاية فتح مطاوي كفاية             | Enough, enough with the knife opening                            |
| 1307 | 01:09:24,527 | 01:09:27,262 | - أنت مش قضيت مصلحتك؟<br>- آه            | - Didn't you finish the deal?<br>- Yes                           |
| 1308 | 01:09:27,263 | 01:09:29,597 | وجيبتك شاش وقطن على حسابي؟               | And I brought you  |

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|      |              |              |   | dressing and cotton on me?  |
| 1309 | 01:09:29,598 | 01:09:31,466 | كثر خيرك  | Thank you   |
| 1310 | 01:09:31,467 | 01:09:33,434 | وسقيتك سباتس؟   | And I bought you a soft drink?  |
| 1311 | 01:09:33,435 | 01:09:35,203 | - عايز إيه تاني؟<br>- مانجة                                   | - What else do you want?<br>- Mango                                       |
| 1312 | 01:09:35,204 | 01:09:38,173 | أسفيك مانجة, أسفيك يا حبيبي مانجة وماله                       | I'll buy you mango, I'll buy you a mango drink, so what                   |
| 1313 | 01:09:38,174 | 01:09:41,075 | - وأجيبك بسكوت وتقعده تفتفت<br>- "مع سيدة الأعمال لطيفة هانم" | - I'll bring you cookies to crumble<br>- "With business woman, Ms Latifa" |
| 1314 | 01:09:41,076 | 01:09:42,577 | - والله شكك كده أحسن<br>- بجد؟                                | - You look better that way<br>- Really                                    |
| 1315 | 01:09:42,578 | 01:09:45,578 | آه والله, أمير كده وزى البطة الطيبة                           | Yes, you're sweet, like a kind duckling                                   |
| 1316 | 01:09:46,015 | 01:09:48,216 | ربنا يحفظك  | Thank you   |
| 1317 | 01:09:48,217 | 01:09:51,019 | دبور, دبور, تعال تعال   | Dabbour, come   |
| 1318 | 01:09:51,020 | 01:09:53,521 | متهايا لي بيتكلموا عنك  | I guess they're talking about you   |
| 1319 | 01:09:53,522 | 01:09:55,723 | "سيدة الأعمال المعروفة لطيفة هانم"                            | "Famous businesswoman, Ms Latifa"   |
| 1320 | 01:09:55,724 | 01:09:57,325 | "نحب نعرف تعليق حضرتك   | "We would like you to comment...  |
| 1321 | 01:09:57,326 | 01:10:00,161 | عن اللي حصل لشركة المنافسين في الفترة الأخيرة"                | On what happened to your competitor's company lately"                     |
| 1322 | 01:10:00,162 | 01:10:03,162 | "والله أنا لا تعليق عندي على اللي حصل لشركة المنافسين"        | I have no comment on what happened to the competitor's company            |
| 1323 | 01:10:03,499 | 01:10:05,333 | بس كل اللي بقدر أقوله   | But all I can say   |
| 1324 | 01:10:05,334 | 01:10:08,334 | إني بعذر لجميع مستخدمي الشامبو في مصر                         | Is that I apologize for all shampoo users in Egypt                        |
| 1325 | 01:10:08,771 | 01:10:11,771 | وبأقولهم خلاص, كل واحد أخذ مكانه الطبيعي                      | I'm telling them it's over, everyone is in there right place              |
| 1326 | 01:10:12,575 | 01:10:13,775 | وعلى فكرة يا جماعة  | By the way, Guys  |
| 1327 | 01:10:13,776 | 01:10:16,776 | أنا قررت أشتري 65% من أسهم شركة دبور                          | I have decided to buy 65% of Dabbour company shares                       |
| 1328 | 01:10:19,548 | 01:10:22,548 | علشان يا حرام أنتشلهم من الضياع اللي هما فيه                  | So I can save them from that situation they are in, poor                  |

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|      |              |              |  | things   |
| 1329 | 01:10:23,652 | 01:10:25,186 | وعلى رأي الحكماء                           | As the wise people say   |
| 1330 | 01:10:25,187 | 01:10:28,187 | من جد وجد ومن زرع بلح"                     | That who works gains,<br>and you reap what you<br>saw on TV"       |
| 1331 | 01:10:28,290 | 01:10:29,457 | "وعلى سعيد آخر...                          | "On another note..".   |
| 1332 | 01:10:29,458 | 01:10:31,492 | فقد انتقل دبور دبور                        | Dabbour Dabbour was<br>transferred                                 |
| 1333 | 01:10:31,493 | 01:10:34,128 | من قسم الشرطة إلى أحد المستشفيات           | From the police<br>station to a hospital                           |
| 1334 | 01:10:34,129 | 01:10:37,129 | إثر أزمة قلبية حادة, وسط حراسة<br>مشددة"   | "After a full blown<br>heart attack under<br>strict guarding"      |
| 1335 | 01:10:43,839 | 01:10:44,239 | قال كان عايز يمد يده عليا                  | He wanted to hit me  |
| 1336 | 01:10:44,240 | 01:10:45,807 | قال كان عايز يمد يده عليا                  | He wanted to hit me  |
| 1337 | 01:10:45,808 | 01:10:47,408 | ولقيته واقف كده زي الباب                   | I saw him standing<br>like a door                                  |
| 1338 | 01:10:47,409 | 01:10:49,110 | وأنت عارف أختك قصيرة                       | You know that I'm<br>short   |
| 1339 | 01:10:49,111 | 01:10:50,311 | روحت طالعاه على الكنبه                     | So I got up on the<br>couch  |
| 1340 | 01:10:50,312 | 01:10:53,312 | ما هو طول بعرض على الفاضي بلا<br>خيبة      | He's all tall with no<br>use                                       |
| 1341 | 01:10:54,516 | 01:10:56,517 | - بعد إذتك<br>- ها أكلمك بعدين             | - Excuse me<br>- I'll talk to you later                            |
| 1342 | 01:10:56,518 | 01:10:58,386 | بعد اذتك, دكتور عبد ربه موجود؟             | Excuse me, is Dr<br>Abdrabbo in?                                   |
| 1343 | 01:10:58,387 | 01:11:01,189 | - جوه في أوضة العمليات<br>- طب قدامه كتير؟ | - He's in the O.R.<br>- Will he be long?                           |
| 1344 | 01:11:01,190 | 01:11:03,057 | لو مستعجل يا اخويا خشله                    | Get in if you're in a<br>hurry                                     |
| 1345 | 01:11:03,058 | 01:11:06,058 | - وش كده؟<br>- هو أنت غريب                 | - Just like that?<br>- You're not a stranger                       |
|      |              |              | - سو كيوت<br>- ويلكوم                      |  |
| 1346 | 01:11:07,997 | 01:11:09,697 | ده إيه السبهلة دي؟                         | What's this mess?  |
| 1347 | 01:11:09,698 | 01:11:12,567 | - إستنى, أنا ها أدخل معاك<br>- بنت؟        | - Wait, I'm coming<br>with you<br>- Girl!                          |
| 1348 | 01:11:12,568 | 01:11:14,802 | ما عندناش بنات يخشوا على عيانيين<br>غرب    | No girls are going to<br>get in when there are<br>strange patients |
| 1349 | 01:11:14,803 | 01:11:17,803 | افرضي بيعمل عملية البواسير                 | What if he's having a<br>hemorrhoids<br>operation?                 |
| 1350 | 01:11:23,012 | 01:11:26,012 | دكتور عبد ربه؟                             | Dr Abdrabbo  |
| 1351 | 01:11:32,288 | 01:11:34,088 | دكتور عبد ربه؟                             | Dr Abdrabbo  |
| 1352 | 01:11:34,089 | 01:11:37,089 | أستاذ دكتور عبد ربه, إتفضل                 | Professor Dr<br>Abdrabbo, come in                                  |

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| 1353 | 01:11:37,226 | 01:11:38,526 | آه، كده كويس قوي                                   | Yes, that's great  |
| 1354 | 01:11:38,527 | 01:11:40,461 | افتحلي بقى تحت الكلية وجرب                         | Open under the kidney and see                                      |
| 1355 | 01:11:40,462 | 01:11:42,597 | أنا بأقترح يا دكتور إنه إحنا نطلع كل اللي في البطن | I suggest we take out all that's in the stomach                    |
| 1356 | 01:11:42,598 | 01:11:44,632 | وبعدين نقلبه على ظهره مره واحده                    | Then we can turn it around all at once                             |
| 1357 | 01:11:44,633 | 01:11:47,568 | ما تعمل العملية بدالي أحسن يعني؟!، أستاذ ويعلمك    | Why don't you do the operation instead of me? I'm your mentor      |
| 1358 | 01:11:47,569 | 01:11:50,038 | الله، 17 مؤتمر ها يضيعهم هدر                       | Will I waste 17 conferences?                                       |
| 1359 | 01:11:50,039 | 01:11:52,540 | أنا مش فاهم الدكاترة دي بجيبوها منين؟!!            | I don't know where these doctors come from                         |
| 1360 | 01:11:52,541 | 01:11:55,410 | ما تغير ريق سيادتك، يا راجل                        | Have a bite, Man   |
| 1361 | 01:11:55,411 | 01:11:58,411 | طب أما تكح بس، إبقى حط إيدك على بقبك، عشان التلوث  | When you cough cover your mouth with your hand, to avoid infection |
| 1362 | 01:11:59,048 | 01:12:01,215 | ما تقوم تساعده، تاخذ بإيده ينوبك ثواب              | Go help him, assist him, God will reward you                       |
| 1363 | 01:12:01,216 | 01:12:02,383 | ثواب؟!!  | Reward me?   |
| 1364 | 01:12:02,384 | 01:12:05,186 | هو دبور باشا صحته عاملة إيه دلوقت؟                 | How is Mr Dabbour's health now?                                    |
| 1365 | 01:12:05,187 | 01:12:08,187 | يعني ها تكون صحته عاملة إيه، ما هو متلقح جوة 607   | How would it be? He's lying in 607                                 |
| 1366 | 01:12:08,657 | 01:12:11,225 | الله، مش هو ده الطحال يا دكتور؟                    | Isn't that the spleen, Doctor?                                     |
| 1367 | 01:12:11,226 | 01:12:13,995 | لا لا، رجع تاني، ده البنكرياس يا ابني              | No, put that back, that's the pancreas, Kid                        |
| 1368 | 01:12:13,996 | 01:12:16,431 | سيب المنطقة دي خالص، واطلع على الرقبة              | Leave this whole area and ascend to the neck                       |
| 1369 | 01:12:16,432 | 01:12:19,000 | إفتحها وبص   | Open it and look   |
| 1370 | 01:12:19,001 | 01:12:20,668 | هي جابت رقبة؟                                      | It has reached the neck  |
| 1371 | 01:12:20,669 | 01:12:22,670 | أبويا عدى عليكوا؟! صحته كويسة؟                     | Did my father pass by you? Is his health okay?                     |
| 1372 | 01:12:22,671 | 01:12:25,506 | يعني هو لو صحته كويسة ها يجيي يهيب إيه عندنا؟!!    | If his health was okay why would he be doing here?                 |
| 1373 | 01:12:25,507 | 01:12:27,809 | بأقولك إيه، قفل يا ابني بقى قفل بقى                | Tell you what, close, Kid, close up                                |
| 1374 | 01:12:27,810 | 01:12:30,011 | أنا إتعدت وخلص إتشاءمت                             | I feel it's jinxed   |
| 1375 | 01:12:30,012 | 01:12:32,714 | كدة تبقى الفتحة 45 غرزة                            | Now the opening is 45 stitches                                     |

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| 1376 | 01:12:32,715 | 01:12:35,383 | 45 غرزة؟ ما تمشوها سست أحسن؟                       | 45 stitches? Why don't you go with zippers?                     |
| 1377 | 01:12:35,384 | 01:12:37,285 | حتى تقفلوا وتفتحوا في أي وقت                       | That way you can open and close anytime                         |
| 1378 | 01:12:37,286 | 01:12:39,220 | تصدق أنها فكرة ظريفة جدا                           | Really, that's a great idea                                     |
| 1379 | 01:12:39,221 | 01:12:42,221 | بابا بابا  | Dad, Dad  |
| 1380 | 01:12:42,491 | 01:12:44,125 | - قفل كويس<br>- أيوه                               | - Close up well<br>- Yes  |
| 1381 | 01:12:44,126 | 01:12:45,526 | - أوعى<br>- حاضر                                   | - Move off<br>- Okay  |
| 1382 | 01:12:45,527 | 01:12:47,362 | ده صوت موبايلي أنا ده                              | That's the ring of my mobile                                    |
| 1383 | 01:12:47,363 | 01:12:50,198 | بص عليه كده ها تلاقية جنب الرئة                    | Look for it, you'll find it by the lung                         |
| 1384 | 01:12:50,199 | 01:12:53,199 | شوفت الولية الكلبة السعراثة عملت في أبوك ايه؟      | See what that conniving dog of a woman has done to your father? |
| 1385 | 01:12:53,335 | 01:12:55,570 | بس أنا مش ها أسكت, أنا هأوريها                     | But I will not let it go, I'll show her                         |
| 1386 | 01:12:55,571 | 01:12:58,571 | ها توريها إزاي يا بابا؟ ها توريها إزاي في حالتك دي | How will you show her in that state of yours, Dad               |
| 1387 | 01:12:58,607 | 01:13:01,175 | أني وي, أنا ها أروح للولية دي                      | Anyway, I'll go to that woman                                   |
| 1388 | 01:13:01,176 | 01:13:04,112 | وأعرفها مين هي عيلة دبور                           | And show her who Dabbour family is                              |
| 1389 | 01:13:04,113 | 01:13:06,781 | وأن اللي بيهزر معاهم بيلبس خابور                   | That who jokes with them gets in trouble                        |
| 1390 | 01:13:06,782 | 01:13:08,049 | يا حبيبي يا بني                                    | My dear son   |
| 1391 | 01:13:08,050 | 01:13:11,050 | ياه على قد ما أنا فرحان بيك ويخوابيرك              | As much as I'm happy with you and your troubles                 |
| 1392 | 01:13:11,787 | 01:13:14,787 | لكن أنا أنا...                                     | But I, I...   |
| 1393 | 01:13:16,024 | 01:13:16,991 | حا أمنعك   | Will forbid you   |
| 1394 | 01:13:16,992 | 01:13:19,992 | - عمو عمو<br>- ايه, فيه ايه؟                       | - Uncle, uncle!<br>- What? What is it?                          |
| 1395 | 01:13:20,229 | 01:13:22,563 | مالها هي دي قلبها خفيف كده ليه؟                    | Why is she so easily startled                                   |
| 1396 | 01:13:22,564 | 01:13:25,400 | - بابا شخصية أوفر<br>- أنا أوفر                    | - A lot... Dad, an over character<br>- You call me over?        |
| 1397 | 01:13:25,401 | 01:13:28,002 | أوي اللي فات ده كان أوفر يا بابا, نرجع لمرجوعنا    | A lot, that past scene was so over, back to our issue           |
| 1398 | 01:13:28,003 | 01:13:30,271 | - إتفضل<br>- قبل الأوفرة اللي حصلت دي كلها         | - Go ahead<br>- Before this                                     |

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|      |              |              |  | overacting...   |
| 1399 | 01:13:30,272 | 01:13:33,174 | أنت قلت لي حـا أمنعك<br>ليه؟                                   | I said I was going to<br>forbid you, Why?                                 |
| 1400 | 01:13:33,175 | 01:13:36,175 | - علشان أنت أحمق<br>- أحمق!                                    | - Because you're silly!<br>- Silly!                                       |
| 1401 | 01:13:36,645 | 01:13:38,413 | ولابس أحمق   | And dressed like silly  |
| 1402 | 01:13:38,414 | 01:13:39,647 | ومتهور   | And irrational  |
| 1403 | 01:13:39,648 | 01:13:42,648 | وأي تصرف ها تتصرفه ها يأذيك أنت                                | Any action you'll take<br>will harm you                                   |
| 1404 | 01:13:42,785 | 01:13:45,785 | مش هتأذي الولية  | It won't harm that<br>woman   |
| 1405 | 01:13:46,555 | 01:13:49,123 | أنسة لطيفة, إزاي حضرتك؟ وحشتيني<br>أوي أوي                     | How are you, Ms<br>Latifa, I miss you a lot                               |
| 1406 | 01:13:49,124 | 01:13:52,124 | نلم بعضنا شوية   | Let's behave ourselves<br>a bit   |
| 1407 | 01:13:52,561 | 01:13:54,028 | أهلا بيكي في معلمي   | Welcome to my lab   |
| 1408 | 01:13:54,029 | 01:13:56,030 | أه دي, شهادة الموافقة بتاعت الهيري هير                         | Yes, this is the<br>approval certificate for<br>Hairy Hair                |
| 1409 | 01:13:56,031 | 01:13:58,266 | طول ما الورقة دي معانا دبور رايح في<br>داهية, رايح في داهية    | As long as we have<br>this document<br>Dabbour is on to hell              |
| 1410 | 01:13:58,267 | 01:14:00,568 | حلو أوي الورقة دي لازم تستخبا في<br>مكان أمين                  | This certificate is so<br>good, it has to be<br>hidden in a safe place    |
| 1411 | 01:14:00,569 | 01:14:03,337 | - ها إيه الأخبار؟<br>- تمام, انا شغال على منتج جديد            | - What's new<br>- I'm working on the<br>new product                       |
| 1412 | 01:14:03,338 | 01:14:06,007 | أحسن من الهيري هير بكثير, ها يكسر<br>الدنيا                    | Much better than<br>Hairy Hair, it will be a<br>huge success              |
| 1413 | 01:14:06,008 | 01:14:09,008 | وزي ما اتفقنا ها يبقى اسمه شعراوي,<br>طبعا                     | It will be called<br>Sharawy of course as<br>we have agreed               |
| 1414 | 01:14:09,478 | 01:14:11,479 | ده اسم مش تجاري خالص   | Not a commercial<br>name at all   |
| 1415 | 01:14:11,480 | 01:14:14,480 | ليه حضرتك؟ ما إحنا زي ما اتفقنا<br>شعراوي الشعر الشعراوي الشعر | Why? Didn't we agree,<br>Sharawy, means hair<br>and hair mean<br>Sharawy? |
| 1416 | 01:14:15,484 | 01:14:18,484 | هزر هزر! لازم تنجز وبسرعة جدا                                  | Joke some more! You<br>have to get it done<br>quickly                     |
| 1417 | 01:14:18,787 | 01:14:21,022 | وطالما دبور غار من وشنا  | As long as Dabbour is<br>out of the way                                   |
| 1418 | 01:14:21,023 | 01:14:23,324 | يبقى الطريق دلوقتي والسكة كلها فاضية                           | Then our road is all<br>clear   |
| 1419 | 01:14:23,325 | 01:14:26,325 | وعلى رأي المثل إن غاب القط العب يا<br>حمار                     | As the saying goes,<br>when cats are gone,                                |

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|      |              |              |   | donkeys are out  |
| 1420 | 01:14:26,361 | 01:14:29,361 | - أعتقد فأر بقي اللي بيلعب المرة دي<br>- إخرس             | - I guess it's mice<br>- Shut up                                       |
| 1421 | 01:14:33,335 | 01:14:36,037 | ديور أنت فعلا ها تشيل إيدك من<br>الموضوع زي ما أبوك قالك؟ | Will you really forget<br>about it as your father<br>said, Dabbour...  |
| 1422 | 01:14:36,038 | 01:14:38,539 | - ولا ها تعمل حاجة؟<br>- لأ طبعاً، لازم أعمل حاجة         | - Or will you do<br>something?<br>- No, of course I'll do<br>something |
| 1423 | 01:14:38,540 | 01:14:40,174 | مش ممكن أسيب الموضوع كده أبدا                             | I can't let that go ever   |
| 1424 | 01:14:40,175 | 01:14:42,176 | بجد هو ده اللي كان نفسي أسمعه منك يا<br>ديور              | That's what I wanted<br>to hear from you,<br>Dabbour                   |
| 1425 | 01:14:42,177 | 01:14:44,645 | أنا بجد براود   | I'm really broud   |
| 1426 | 01:14:44,646 | 01:14:47,281 | - براود!<br>- براود براود يعني                            | - Broud!<br>- Really broud, broud                                      |
| 1427 | 01:14:47,282 | 01:14:50,282 | طيب ما تقولي فخورة أسهل حتى جاية<br>من مفخرة              | Why don't you say it<br>in Arabic, it comes<br>from bride              |
| 1428 | 01:14:51,487 | 01:14:53,821 | أرواح, سوري أنا أسف، أسف لو كنت<br>أتعصبت عليك            | I'm sorry if I have<br>been nervous with<br>you, Arwah                 |
| 1429 | 01:14:53,822 | 01:14:55,456 | أنا الدنيا داخله في بعض                                   | Everything is messed<br>up   |
| 1430 | 01:14:55,457 | 01:14:57,692 | ومتعصب ومش عارف أعمل أيه ولا<br>أتصرف إزاي                | I'm irritable and I don't<br>know what to do or<br>how to manage       |
| 1431 | 01:14:57,693 | 01:15:00,693 | أنا رأيي أنت لازم تفصل شوية وبعدين<br>نرجع نفكر على رواقه | I think you must rest<br>for a while then we'll<br>think again calmly  |
| 1432 | 01:15:02,130 | 01:15:05,130 | تعال  | Come   |
| 1433 | 01:15:07,135 | 01:15:10,135 | - بموت أنا في براد بيت ده<br>- براد بيت!                  | - I just love Brad Bitt<br>- Brad Bitt!                                |
| 1434 | 01:15:11,273 | 01:15:13,307 | أرواح بصي يا حبيبتي                                       | Listen, Arwah,<br>Darling  |
| 1435 | 01:15:13,308 | 01:15:16,308 | أنا مؤخرا اكتشفت بعض التفاصيل<br>الجميلة في شخصيتك        | I have discovered<br>lately some beautiful<br>bits in your character   |
| 1436 | 01:15:16,445 | 01:15:19,445 | ده غير أني ملطوط معاكم شويه حلوين<br>علشان خلاص افتقرت    | Besides, I'm stuck for<br>you for a while,<br>because I've gone poor   |
| 1437 | 01:15:20,516 | 01:15:23,484 | بجد موضوع الـ (بي) ده ممكن يقفلني<br>منك نهائي            | Really, that "P" thing<br>can turn me off about<br>you completely      |
| 1438 | 01:15:23,485 | 01:15:26,485 | بصي قدامك, بصي قدامك, ركزي                                | Look ahead, focus  |
| 1439 | 01:15:37,032 | 01:15:40,032 | عاجبك أوي الفيلم كده؟!                                    | You like that movie<br>that much?                                      |
| 1440 | 01:15:40,469 | 01:15:43,469 | أنا لازم أقابل عم صفوت حالا                               | I must meet Am   |

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|      |              |              |  | Safwat right away  |
| 1441 | 01:15:44,039 | 01:15:46,207 | أوشنر الفن   | Ocean's Eleven   |
| 1442 | 01:15:46,208 | 01:15:49,208 | الفيلم ده أنا كتبتة في منتصف ليلة صيف سنة 1991     | I wrote that movie at the middle of a summer night in 1991     |
| 1443 | 01:15:52,180 | 01:15:55,049 | - الفيلم ده بتاعي<br>- يا دي النيله                | - That movie is mine<br>- Holy shit                            |
| 1444 | 01:15:55,050 | 01:15:57,718 | أبويا ها يضيع مني وده عمال يستظرف                  | I'm losing my dad and he's joking                              |
| 1445 | 01:15:57,719 | 01:16:00,719 | عارف. أنت كمان ممكن تجمع فريق من الناس اللي حواليك | You know what, you too can gather a team from those around you |
| 1446 | 01:16:03,625 | 01:16:06,625 | وتستخدمه كويس عشان تثبت براءة بابا                 | And use it well to prove your father's innocence               |
| 1447 | 01:16:07,462 | 01:16:09,997 | لا يا راجل! جبت البعيده                            | Really, Man? I couldn't think of that                          |
| 1448 | 01:16:09,998 | 01:16:12,733 | ما أنا من الصبح بتنيل بأقولك كده                   | What have I been saying all that time?                         |
| 1449 | 01:16:12,734 | 01:16:14,969 | أنا في فيلم كتبتة                                  | I wrote a movie  |
| 1450 | 01:16:14,970 | 01:16:17,970 | اسمه الأحمق والوغد والسافل                         | Called the idiot, the rascal and the mean                      |
| 1451 | 01:16:18,373 | 01:16:20,107 | الثلاثة ولاد كلب زباله؟                            | The three of them are bastards?                                |
| 1452 | 01:16:20,108 | 01:16:22,143 | ما فيش ولا واحد عدل؟                               | Not a single good one?   |
| 1453 | 01:16:22,144 | 01:16:24,412 | البطل في الفيلم ده                                 | The hero in that movie...                                      |
| 1454 | 01:16:24,413 | 01:16:27,413 | كانت ظروفه تكاد تكون أو بالظبط زي ظروفك            | Was almost in the same circumstances as you                    |
| 1455 | 01:16:29,084 | 01:16:32,084 | - السافل ولا الوغد ولا الملتوت؟<br>- السافل        | - The mean or the rascal?<br>- The rascal                      |
| 1456 | 01:16:33,255 | 01:16:36,255 | الفرق، اللي هو كان بيتقذ أبوه                      | The difference is that he was saving his father                |
| 1457 | 01:16:36,425 | 01:16:39,093 | أنت، هنا ها تنقذ والدك                             | While you are saving your dad                                  |
| 1458 | 01:16:39,094 | 01:16:40,361 | قومي بينا نمشي                                     | Let' s go  |
| 1459 | 01:16:40,362 | 01:16:43,362 | ها نمشي على النفس الخط اللي مشي عليه البطل         | We'll follow the footsteps of the hero                         |
| 1460 | 01:16:44,166 | 01:16:47,166 | انه يراقب من بعيد                                  | He watches from a distance...                                  |
| 1461 | 01:16:48,136 | 01:16:51,136 | هو وأصحابه... الشرير                               | The evil guy... he and his friends                             |
| 1462 | 01:16:52,641 | 01:16:55,641 | عشان يعرف نقطة ضعفه                                | To know his weak point   |
| 1463 | 01:16:56,378 | 01:16:58,713 | بغض النظر عن ضحكك المرية                           | Your fishy laugh aside...                                      |

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| 1464 | 01:16:58,714 | 01:17:00,615 | والخس اللي بين سنائك                              | Together with the lettuce stuck between your teeth                |
| 1465 | 01:17:00,616 | 01:17:03,616 | إلا أننا ها نمشي على نفس الخط                     | We'll walk along the same line                                    |
| 1466 | 01:17:54,269 | 01:17:57,269 | حي حي   | Allah, Allah  |
| 1467 | 01:17:58,640 | 01:18:01,640 | حي الطوفان جاي                                    | Allah, the flood is close   |
| 1468 | 01:18:04,646 | 01:18:07,646 | حي الطوفان جاي                                    | The flood is close  |
| 1469 | 01:18:08,383 | 01:18:09,717 | خلاص يا دبور يخرب بيتك                            | Enough, Dabbour, damn you   |
| 1470 | 01:18:09,718 | 01:18:11,385 | خلاص بقي، الناس مشيت                              | Enough, people are gone   |
| 1471 | 01:18:11,386 | 01:18:12,586 | يا راجل دا أنا عملت دماغ                          | I'm drunk, Man  |
| 1472 | 01:18:12,587 | 01:18:15,356 | مش ممكن من أول الطريق كل ما حد يعدي ألف ألف، إيه؟ | Whenever someone passes since the beginning of the road I swirl   |
| 1473 | 01:18:15,357 | 01:18:18,357 | يا ابني مش تمويه عشان ما ننكشفش                   | It's camouflage, for disguise                                     |
| 1474 | 01:18:24,566 | 01:18:27,566 | إيه ده؟ الراجل ده أنا عارفه كويس                  | What's that? I know that guy very well                            |
| 1475 | 01:18:30,272 | 01:18:31,772 | الدكتور شعراوي                                    | Dr Sharawy  |
| 1476 | 01:18:31,773 | 01:18:34,773 | إيه اللي جابه عند لطيفة!                          | What's he doing at Latifa's                                       |
| 1477 | 01:18:36,344 | 01:18:39,344 | ما فيش ميكروباصات هنا ولا إيه؟                    | Aren't there any microbuses here                                  |
| 1478 | 01:18:41,550 | 01:18:44,550 | يا أنسة، أديكى حاجة تفرفشك الصبح؟                 | Don't you need an injection to cheer you up in the morning, Miss? |
| 1479 | 01:18:45,454 | 01:18:46,787 | شايقة البلطو؟                                     | See the coat?   |
| 1480 | 01:18:46,788 | 01:18:49,390 | المبيضة با أسطى؟                                  | Mabyada, Driver?  |
| 1481 | 01:18:49,391 | 01:18:52,391 | إيه ده أنتوا أخواتها ولا إيه؟                     | Are you her brothers or what?                                     |
| 1482 | 01:19:01,470 | 01:19:03,571 | يا رب الكهرباء تقطع                               | I hope we have a blackout   |
| 1483 | 01:19:03,572 | 01:19:05,740 | يا جماعة، حد يكتمله بقه بدل ما يفضحنا             | Someone gag him before he causes a scandal                        |
| 1484 | 01:19:05,741 | 01:19:07,074 | يا أخوانا ما تقلقوش                               | Don't worry, Guys   |
| 1485 | 01:19:07,075 | 01:19:10,075 | المكان ده أنا اتخطفت فيه أربع مرات قبل كده        | I have been kidnapped in this place four times before             |
| 1486 | 01:19:10,112 | 01:19:12,613 | يعني لو عمل اللالي ما حدش ها يسمعه                | Whatever he does, no one will hear him                            |
| 1487 | 01:19:12,614 | 01:19:15,216 | إيه علاقتك بلطيفة البغدادي؟                       | What's your relation with Latifa Al Boughdady?                    |

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| 1488 | 01:19:15,217 | 01:19:16,450 | أنت مالك؟                                     | None of your business  |
| 1489 | 01:19:16,451 | 01:19:19,386 | طب والله يا جدعان لو قتلناه ها يقر ويعترف     | I swear, Guys, if we kill him he'll confess                  |
| 1490 | 01:19:19,387 | 01:19:21,288 | أذكى أخواتك                                   | You're so smart  |
| 1491 | 01:19:21,289 | 01:19:23,624 | عم صفوت، واضح إن مهمة في تل أبيب              | Am SafwatK It's obvious the movie "A mission in Tel Aviv"... |
| 1492 | 01:19:23,625 | 01:19:25,159 | مش واكل معاه                                  | is not working with him                                      |
| 1493 | 01:19:25,160 | 01:19:27,495 | شوفلنا فيلم أشرس                              | Find us a more violent movie                                 |
| 1494 | 01:19:27,496 | 01:19:30,496 | للأسف الشديد أنا ها أضطر أستخدم اخر كرت معايا | Unfortunately I'll have to use my last card                  |
| 1495 | 01:19:33,668 | 01:19:36,668 | دكتور شعر اوي, سامحيني                        | Forgive me, Dr Sharawy                                       |
| 1496 | 01:19:45,147 | 01:19:47,481 | "اندهلي فرج"                                  | "Call Farag"   |
| 1497 | 01:19:47,482 | 01:19:50,482 | "أنا ها علمك إزاي تكلمي خالد صفوان"           | "I'll teach you how to talk to Khaled Safwan"                |
| 1498 | 01:20:00,362 | 01:20:03,362 | فرج... كالوشة                                 | Farag... I mean Kalusha                                      |
| 1499 | 01:20:04,266 | 01:20:07,234 | لا, إلا كده, أنا دكتور محترم أبوس أيديك       | No, anything but that, I'm a respectable doctor, I beg you   |
| 1500 | 01:20:07,235 | 01:20:08,602 | أنا ها أحكي لوحدي على كل حاجة                 | I'll tell you everything on my own                           |
| 1501 | 01:20:08,603 | 01:20:09,603 | لطيفة اللي كلمتني                             | Latifa called me   |
| 1502 | 01:20:09,604 | 01:20:11,105 | وقالتلي أغير تركيبة الهيري هير                | and told me to change the composition of Hairy Hair          |
| 1503 | 01:20:11,106 | 01:20:13,374 | عشان تؤذي الباشا أبوك يا باشا                 | To harm your father, Sir                                     |
| 1504 | 01:20:13,375 | 01:20:15,109 | إيه اللي يثبتنا الكلام ده؟                    | How can you prove that?                                      |
| 1505 | 01:20:15,110 | 01:20:16,710 | في شهادة من الوزارة أنا ادبتهالها             | I gave her the ministry's approval                           |
| 1506 | 01:20:16,711 | 01:20:18,612 | الشهادة دي بتثبت موافقة الوزارة على التركيبة  | which proves the approval of the ministry for the compound   |
| 1507 | 01:20:18,613 | 01:20:19,780 | وهي فين الشهادة دي؟                           | Where is that certificate?                                   |
| 1508 | 01:20:19,781 | 01:20:22,016 | الشهادة دي اللي ها ينطقها دلوقتي              | I'll kill him now  |
| 1509 | 01:20:22,017 | 01:20:23,317 | ما تهدى يا عم بقى هي ناقصاك                   | Calm down Man, we don't need you now                         |
| 1510 | 01:20:23,318 | 01:20:24,552 | الشهادة موجودة في الشركة                      | The certificate is in the company                            |
| 1511 | 01:20:24,553 | 01:20:26,387 | وأنا أنتيل أخش الشركة دي إزاي؟                | How can I get in the company?                                |

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| 1512 | 01:20:26,388 | 01:20:27,688 | بكرة الجمعة والشركة إجازة                 | Tomorrow is Friday and it's a weekend                      |
| 1513 | 01:20:27,689 | 01:20:30,391 | خلاص, نروح لهم السبت يكونوا فاتحين        | Fine, we can go on Saturday when they're open for business |
| 1514 | 01:20:30,392 | 01:20:33,392 | غبي                                       | Idiot  |
| 1515 | 01:20:36,264 | 01:20:38,232 | عم سيريانوسي، اشغل الراجل بتاع الأمن      | Am Seryanoussy, occupy the security guy                    |
| 1516 | 01:20:38,233 | 01:20:39,700 | ولو حصل أي حاجة، اتصل بيا على الموبايل    | If anything happens call me on my cell phone               |
| 1517 | 01:20:39,701 | 01:20:42,102 | - ما معايش رصيد<br>- إديله الموبايل بتاعك | - I have no charged minutes<br>- Give him your mobile      |
| 1518 | 01:20:42,103 | 01:20:43,437 | - معايش رصيد<br>- أنتوا بيتهزروا          | - I have no charged minutes<br>- You got to be kidding     |
| 1519 | 01:20:43,438 | 01:20:45,039 | رايحين نقتحم مكان ومش شاحنين!؟            | We're going to break in without charge?                    |
| 1520 | 01:20:45,040 | 01:20:47,141 | طب ما تجيب أنت الموبايل بتاعك؟            | Why don't you give us your mobile?                         |
| 1521 | 01:20:47,142 | 01:20:48,609 | معايش رصيد                                | I have no charge   |
| 1522 | 01:20:48,610 | 01:20:51,245 | بص لو حصل أي حاجة ابعتلي "كلمني شكرا"     | If anything happens send me the call me, thanks "message"  |
| 1523 | 01:20:51,246 | 01:20:54,246 | يلا بينا                                  | Let's go   |
| 1524 | 01:21:05,360 | 01:21:06,994 | إيه يا عم رايح فين؟                       | Where are you going, Man?                                  |
| 1525 | 01:21:06,995 | 01:21:09,263 | إيه اللي مدخلك كده؟                       | What brings you in here?                                   |
| 1526 | 01:21:09,264 | 01:21:12,199 | معلش يا ابني أنا ها أفهمك كل حاجة         | Sorry, Son, I'll explain everything                        |
| 1527 | 01:21:12,200 | 01:21:15,200 | تفهمني إيه بس؟                            | What will you explain?                                     |
| 1528 | 01:21:17,239 | 01:21:19,306 | أصل ما انتش فاهم                          | You don't understand                                       |
| 1529 | 01:21:19,307 | 01:21:21,342 | الحتة يا ابني مقطوعة                      | This is a deserted place, Son                              |
| 1530 | 01:21:21,343 | 01:21:24,343 | والعجلة الورانية رفت مني، بص              | And the back wheel swung a bit, look                       |
| 1531 | 01:22:06,554 | 01:22:09,423 | وطي صوتك بتاع الأمن ها يسمعنا             | Put your voice down, the security guy will hear us         |
| 1532 | 01:22:09,424 | 01:22:11,759 | إيه؟                                      | What?  |
| 1533 | 01:22:11,760 | 01:22:13,227 | نمرة واحد                                 | Number one   |
| 1534 | 01:22:13,228 | 01:22:15,296 | ما تمسكش أي حاجة عشان البصمات             | Don't touch anything so you don't leave                    |

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|      |              |              |   | fingerprints  |
| 1535 | 01:22:15,297 | 01:22:17,498 | - ماشي<br>- نمرة اتنين                              | - Okay<br>- Number two...                                     |
| 1536 | 01:22:17,499 | 01:22:20,267 | - ما تطلعش صوت عالي<br>- علشان البصمات, صح؟         | - Don't raise your voice<br>- Because of fingerprints, right? |
| 1537 | 01:22:20,268 | 01:22:21,335 | لا، ده أنت غبي                                      | Oh, no, you're stupid   |
| 1538 | 01:22:21,336 | 01:22:24,336 | - لا لا، بلاش قرص يا دبور بقى<br>- إيه؟             | - No, no pinching, Dabbour<br>- What?                         |
| 1539 | 01:22:24,606 | 01:22:27,107 | نمرة ثلاثة؟   | Number there...   |
| 1540 | 01:22:27,108 | 01:22:29,576 | إيه؟ إيه؟   | What? What?   |
| 1541 | 01:22:29,577 | 01:22:32,079 | مش فاكر دلوقتي بس المهم                             | I can't recall now, never mind                                |
| 1542 | 01:22:32,080 | 01:22:33,480 | عايزين نسيب المكان زي ما خدناه                      | We want to leave the place as we received it                  |
| 1543 | 01:22:33,481 | 01:22:35,482 | ودي ترجع لنمرة ثلاثة برضه                           | That's back to number 3, too                                  |
| 1544 | 01:22:35,483 | 01:22:37,518 | - فاهم ولا لا؟<br>- فاهم                            | - Understood?<br>- Understood                                 |
| 1545 | 01:22:37,519 | 01:22:39,553 | أنا ها أروح أفتش هناك وأنت تفتش هنا                 | I'll go search there and you search here                      |
| 1546 | 01:22:39,554 | 01:22:41,622 | ماشي, أفتش على إيه؟                                 | Okay, what am I searching for?                                |
| 1547 | 01:22:41,623 | 01:22:44,623 | على الشهادة, فاكرها ولا لا يا حبيبي؟                | For the certificate, recall it or not, Honey?                 |
| 1548 | 01:22:47,629 | 01:22:50,629 | بص, أنت أعمل أي حاجة, العب ضغط<br>العب ضغط          | Listen, do whatever you want, do pushups                      |
| 1549 | 01:22:50,799 | 01:22:53,799 | ماشي  | Okay  |
| 1550 | 01:23:11,386 | 01:23:14,386 | مين دول؟  | Who are these?  |
| 1551 | 01:23:27,002 | 01:23:30,002 | الرفة دي عيب مقصات                                  | That swing is an axe problem                                  |
| 1552 | 01:23:38,013 | 01:23:40,147 | الله  | How nice!   |
| 1553 | 01:23:40,148 | 01:23:42,616 | حلو قوي قوي الكلب ده, يلا يا دبور                   | That dog is really beautiful, Dabbour                         |
| 1554 | 01:23:42,617 | 01:23:43,650 | ده متحنط؟   | Is it stuffed?  |
| 1555 | 01:23:43,651 | 01:23:46,220 | تعالى, تعال يا بابا تعال يا حبيبي, اقعد<br>جنبي هنا | Come, Sweetie, sit here by me                                 |
| 1556 | 01:23:46,221 | 01:23:49,221 | أنا غلطان إني جيبتك, تعالى تعالى                    | It's my fault to have brought you, come                       |
| 1557 | 01:23:52,627 | 01:23:55,627 | إيه ده؟ ولا يا دبور, الكرسي ده بعجل                 | What's that? This chair has wheels, Dabbour                   |
| 1558 | 01:24:02,270 | 01:24:05,270 | يا بن العبيطة                                       | You, Idiot  |
| 1559 | 01:24:05,740 | 01:24:07,341 | سليمه, أهيه ما فيهاش حاجة                           | It's okay, nothing is wrong with it                           |
| 1560 | 01:24:07,342 | 01:24:10,144 | يبقى تلاقها الطنبورة                                | Then it must be the drum                                      |

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| 1561 | 01:24:10,145 | 01:24:13,145 | بص   | Look  |
| 1562 | 01:24:24,325 | 01:24:27,325 | ما تاخذنيش يا ابني للضرورة أحكام                   | I'm sorry, Son, I had to                                    |
| 1563 | 01:24:28,263 | 01:24:31,263 | دبور, كالوشة                                       | Dabbour, Kalusha  |
| 1564 | 01:24:31,366 | 01:24:34,366 | دبور, كالوشة                                       | Dabbour, Kalusha  |
| 1565 | 01:24:34,669 | 01:24:36,503 | شعراوي ضحك علينا, ما لقيتس حاجة جوة                | Sharawy lied to us, I found nothing inside                  |
| 1566 | 01:24:36,504 | 01:24:39,039 | مش ده المهم, البوليس وصل                           | It doesn't matter now, the police is here                   |
| 1567 | 01:24:39,040 | 01:24:41,809 | بوليس؟ وإيه العمل دلوقتي؟                          | Police? What will we do now?                                |
| 1568 | 01:24:41,810 | 01:24:44,810 | أنا هأستنى هنا وأقولهم إني لوحدي وانتوا أهربوا     | I'll wait here and tell them that I'm alone and you run     |
| 1569 | 01:24:45,613 | 01:24:47,414 | لازم تكمل يا دبور                                  | You must go on, Dabbour                                     |
| 1570 | 01:24:47,415 | 01:24:49,349 | سيريانوسي, أنا مش ممكن أسيبك هنا                   | I can't leave you here, Seryanoussy                         |
| 1571 | 01:24:49,350 | 01:24:52,350 | - خده, خده يا كالوشة<br>- يلا يلا                  | - Take him, Kalusha<br>- Let's go                           |
| 1572 | 01:25:06,134 | 01:25:08,168 | إيه يا جماعة؟ أنتوا لسه قاعدين تولولوا؟            | What is it, Guys? You're still here wailing?                |
| 1573 | 01:25:08,169 | 01:25:10,337 | يا جماعة يلا نمشي من هنا في عرض النبي دين          | Let's get away from here, Guys, please                      |
| 1574 | 01:25:10,338 | 01:25:13,006 | زمان لطيفة زفت دي بلغت علينا كلنا                  | Latifa must have called the police on us all by now         |
| 1575 | 01:25:13,007 | 01:25:15,642 | وخمسة دقائق بس وها نسمع احلى سرينة أتاري           | We'll hear one hell of a police patrol horn in five minutes |
| 1576 | 01:25:15,643 | 01:25:17,678 | ومكروفون بقول "المكان كله محاصر"                   | And a microphone saying "the area is surrounded"            |
| 1577 | 01:25:17,679 | 01:25:19,446 | "سلم نفسك ياد يا كالوشة"                           | "Turn yourself in, Kalusha"                                 |
| 1578 | 01:25:19,447 | 01:25:21,982 | إهدى يا كالوشة, إهدى                               | Calm down, Kalusha  |
| 1579 | 01:25:21,983 | 01:25:23,584 | عاوزين نعرف نفكر                                   | We want to think  |
| 1580 | 01:25:23,585 | 01:25:25,152 | نفكر مين يا قمر الدين؟                             | What thinking, Jerk?  |
| 1581 | 01:25:25,153 | 01:25:27,688 | بصوا بقي يا جماعة, أنتوا شكلكوا كده عايزين تتمسكوا | Listen, Guys, it seems you want to be caught                |
| 1582 | 01:25:27,689 | 01:25:29,156 | والله فكرة ظريفة قوي                               | That's a really nice idea                                   |
| 1583 | 01:25:29,157 | 01:25:31,258 | نتمسك كلنا سواء, كدة بربطة المعلم                  | We can all get caught as a group                            |
| 1584 | 01:25:31,259 | 01:25:33,327 | وأهو بالمره نشوف أبوكي وأبوه                       | We can also see your father and his                         |
| 1585 | 01:25:33,328 | 01:25:35,429 | ونقضي اليوم من أول النهار في جنينة السجن           | We can spend the whole day in the prison garden             |

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| 1586 | 01:25:35,430 | 01:25:38,365 | وكالوشة عليه الفسيخ والبيض الملون<br>والملانة             | Kalusha can bring the<br>salted fish and the<br>colored eggs and<br>onions    |
| 1587 | 01:25:38,366 | 01:25:40,067 | أنا كان مالي أنا؟   | Why did I get<br>involved?  |
| 1588 | 01:25:40,068 | 01:25:42,703 | بصوا بقي، أنا مش طالب معايا خالص<br>حبس                   | Listen, I don't want at<br>all to go to jail                                  |
| 1589 | 01:25:42,704 | 01:25:45,704 | سلامو عليكموا   | Goodbye   |
| 1590 | 01:25:47,809 | 01:25:50,377 | أنا أسف يا جماعة  | I'm sorry, Guys   |
| 1591 | 01:25:50,378 | 01:25:53,378 | أنا السبب في كل المشاكل اللي أنتوا فيها<br>دي             | I'm the cause of all the<br>trouble you're in                                 |
| 1592 | 01:25:53,381 | 01:25:56,381 | أنا إنسان فاشل  | I'm a failure...  |
| 1593 | 01:25:57,619 | 01:26:00,619 | وما أقدرش أتحمّل أي مسؤولية                               | I can't handle any<br>responsibility  |
| 1594 | 01:26:03,324 | 01:26:05,459 | أنا ماشي  | I'm leaving   |
| 1595 | 01:26:05,460 | 01:26:07,194 | ماشي رايح فين؟  | Leaving?  |
| 1596 | 01:26:07,195 | 01:26:09,062 |   | Where to?   |
| 1597 | 01:26:09,063 | 01:26:12,063 | بعد كل البهدلة اللي تبهدلناها عشاتك                       | After all the trouble<br>we've been in for your<br>sake?                      |
| 1598 | 01:26:12,267 | 01:26:15,267 | ماشي دلوقتي وأبويا بايت في الحجز<br>بسببك                 | You're going now<br>when my father is in<br>custody because of<br>you?        |
| 1599 | 01:26:16,004 | 01:26:19,004 | صحيح، هو أنت تفرق معاك، ما هو حايله<br>حتة سواق عندك      | Right, what does it<br>matter to you, he's just<br>your driver                |
| 1600 | 01:26:20,575 | 01:26:23,575 | إمشي يا دبور، إمشي  | Go, Dabbour, go   |
| 1601 | 01:26:28,049 | 01:26:31,049 | دبور، دبور  | Dabbour, Dabbour  |
| 1602 | 01:26:31,619 | 01:26:33,720 | إستنى، إستنى بأقولك                                       | Wait, I want to tell<br>you something   |
| 1603 | 01:26:33,721 | 01:26:35,689 | إستنى إيه تاني يا عم صفوت، ما خلاص<br>خربت؟               | Wait for what, Am<br>Safwat, everything is<br>ruined                          |
| 1604 | 01:26:35,690 | 01:26:38,225 | وديت نفسي في داهية وخذت معايا ناس<br>ما لهومش أي ذنب      | I got myself in trouble<br>and took innocent<br>people with me                |
| 1605 | 01:26:38,226 | 01:26:40,727 | إستنى إيه تاني عشان أفهم إني مش ها<br>ينفع أتغير          | What else will I wait<br>for, I'm unable to<br>change                         |
| 1606 | 01:26:40,728 | 01:26:43,728 | الكلام اللي بتقوله ده يا دبور أكبر دليل<br>على انك إتغيرت | What you're saying,<br>Dabbour is the biggest<br>proof that you've<br>changed |
| 1607 | 01:26:45,667 | 01:26:47,634 | أنت لازم تقع وتوقف  | You must fall and get<br>up again   |
| 1608 | 01:26:47,635 | 01:26:50,635 | لحد ما توصل للي أنت عايزه ورجليك<br>ثابتة                 | Till you reach where<br>you want to go with                                   |

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|      |              |              |  | steady feet   |
| 1609 | 01:26:51,239 | 01:26:52,673 | بص, أنا ماليش في الكلام الكبير ده                  | Listen, I don't dig such big words                            |
| 1610 | 01:26:52,674 | 01:26:54,374 | من الآخر كده أنا ها أروح أسلم نفسي                 | To make a long story short, I'll turn myself in               |
| 1611 | 01:26:54,375 | 01:26:56,109 | وأقولهم أنا السبب في كل اللي حصل                   | I'll tell them I was the cause of everything that happened    |
| 1612 | 01:26:56,110 | 01:26:57,377 | عشان كل الناس دي تستريح                            | So all these people are relieved                              |
| 1613 | 01:26:57,378 | 01:26:59,346 | وتفتكر أن إحنا ها نبقى مستريحين                    | Do you think we'll be relieved                                |
| 1614 | 01:26:59,347 | 01:27:01,615 | لما تروح تعمل اللي في دماغك ده                     | When you do what you intended?                                |
| 1615 | 01:27:01,616 | 01:27:04,117 | أو حتى نسبيك تعمله                                 | Or even let you do it?  |
| 1616 | 01:27:04,118 | 01:27:06,253 | أنا عايز أفهم حاجة                                 | I want to understand one thing...                             |
| 1617 | 01:27:06,254 | 01:27:08,555 | أنتوا بتعملوا معايا كده ليه؟                       | Why are you doing that for me?                                |
| 1618 | 01:27:08,556 | 01:27:11,391 | عشان ما ينفعش نعمل غير كده                         | Because we can't do anything else                             |
| 1619 | 01:27:11,392 | 01:27:13,160 | هي دي الجدعة                                       | That's goodness   |
| 1620 | 01:27:13,161 | 01:27:16,161 | مش ها نشوف واحد بيغرق قدامنا ونقف نتفرج عليه       | We can't see someone drowning ahead of us and stand and watch |
| 1621 | 01:27:17,098 | 01:27:20,098 | حتى لو دخلنا في مشاكل                              | Even if we get in trouble                                     |
| 1622 | 01:27:21,035 | 01:27:22,603 | عارف يا عم صفوت                                    | You know what, Am Safwat                                      |
| 1623 | 01:27:22,604 | 01:27:25,604 | أنا طول عمري بسمع كلمة (جدعة) في الأفلام ومن أبويا | I've heard the word "goodness" in movies and from my father   |
| 1624 | 01:27:27,141 | 01:27:29,243 | عمري ما عرفت معناها                                | I never knew what it meant                                    |
| 1625 | 01:27:29,244 | 01:27:31,578 | بس لما جيت عشت وسطكوا هنا                          | Except when I came to live among you                          |
| 1626 | 01:27:31,579 | 01:27:34,579 | ولقيت ناس واقفة جنبي وبتساعدني                     | And found people standing by me and helping me                |
| 1627 | 01:27:36,284 | 01:27:37,584 | وبحبوني من قلبهم                                   | Loving me from their hearts                                   |
| 1628 | 01:27:37,585 | 01:27:40,585 | وهما ولا عارفيني ولا عايزين مني أي حاجة            | Without knowing me or wanting anything from me                |
| 1629 | 01:27:41,089 | 01:27:44,089 | حسيت معنى الجدعة وفهمته                            | I felt what goodness is and understood it                     |
| 1630 | 01:27:45,727 | 01:27:47,794 | كويس أنك فهمتها                                    | It's great you got it   |
| 1631 | 01:27:47,795 | 01:27:50,795 | أنا دلوقتي بأقولك خليك جدع وتعال نكمل              | I'm now telling you to  |

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|      |              |              |   | be good and come with me to continue                          |
| 1632 | 01:28:03,011 | 01:28:06,011 | أنا فكرت كويس قوي                                 | I have thought hard and well                                  |
| 1633 | 01:28:07,282 | 01:28:10,282 | لقيت إنه فعلا مش ها ينفع أمشي                     | I found that I really cannot leave                            |
| 1634 | 01:28:11,052 | 01:28:14,052 | من غير السواق بتاعي                               | Without my driver   |
| 1635 | 01:28:20,995 | 01:28:22,629 | ما فيش أي حاجة ناقصة يا فندم؟                     | Nothing is missing, Ma'am?                                    |
| 1636 | 01:28:22,630 | 01:28:25,132 | إطلاقا يا فندم، ما فيش أي حاجة كله تمام           | Nothing at all, Sir, it's all okay                            |
| 1637 | 01:28:25,133 | 01:28:27,734 | طب أنت مش شاكة في أي حد يكون ورا الموضوع ده؟      | Don't you suspect anyone to be behind that?                   |
| 1638 | 01:28:27,735 | 01:28:29,303 | - أيوه أنا متهيايالي<br>- إخرس                    | - Yes, I think...<br>- Shut up                                |
| 1639 | 01:28:29,304 | 01:28:32,304 | لا يا فندم طبعا مش شاكة في أي حد، ها أشك في مين؟  | No, Sir, I suspect no one, who would I suspect?               |
| 1640 | 01:28:32,440 | 01:28:33,373 | طب أستأذن أنا                                     | Excuse me, then   |
| 1641 | 01:28:33,374 | 01:28:36,374 | إتفضل يا فندم                                     | Go ahead, Sir   |
| 1642 | 01:28:39,047 | 01:28:40,781 | ما قولتيلوش ليه على الواد اللي هو شبه المشروم ده؟ | Why didn't you tell him about the mushroom boy...             |
| 1643 | 01:28:40,782 | 01:28:42,516 | ده طلع عين أمي، حرام عليكي                        | He showed me hell, that's unfair                              |
| 1644 | 01:28:42,517 | 01:28:44,384 | طالما مش عينك ببقى مش مهم                         | As long as you're not there, it doesn't matter                |
| 1645 | 01:28:44,385 | 01:28:45,552 | أنا مش عاوزة شوشرة                                | I don't want any commotion                                    |
| 1646 | 01:28:45,553 | 01:28:48,288 | ده اللي فكرت فيه أول ما أنت كلمتني بالتيلفون      | That's what I thought about as soon as you called me          |
| 1647 | 01:28:48,289 | 01:28:50,057 | وبعدين طالما الواد جه لحد هنا                     | Besides, since the boy came here himself...                   |
| 1648 | 01:28:50,058 | 01:28:52,359 | وما لقاش حاجة ها يخاف يهوب هنا تاني               | And found nothing he'll be scared to come near here again     |
| 1649 | 01:28:52,360 | 01:28:55,062 | - فهمت؟<br>- النبي عسل                            | - Understood<br>- You're such a honey bun                     |
| 1650 | 01:28:55,063 | 01:28:56,163 | برضه  | OK  |
| 1651 | 01:28:56,164 | 01:28:58,365 | مش معنى إني رجعت تاني وعضنا بعض                   | Me coming back and us hugging                                 |
| 1652 | 01:28:58,366 | 01:29:01,335 | وعيطنا ونفينا وجو ليالي الحلمية ده                | And crying and sniffing and this whole theatricals atmosphere |
| 1653 | 01:29:01,336 | 01:29:03,337 | إنه موقفنا زي الفل، لأ                            | Doesn't mean that we're in a good                             |

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|      |              |              |   | situation   |
| 1654 | 01:29:03,338 | 01:29:05,339 | إحنا ستيل موقفنا زي الزفت                               | Our situation is still terrible                       |
| 1655 | 01:29:05,340 | 01:29:06,473 | إهدى بس يا دبور   | Calm down, Dabbour                                    |
| 1656 | 01:29:06,474 | 01:29:09,142 | إحنا دلوقتي لازم نفكر في طريقة إزاي ندخل بيها على لطيفة | We have to think of a way to trick Latifa             |
| 1657 | 01:29:09,143 | 01:29:10,744 | أنا معاكي, بس هي إيه الطريقة؟                           | I agree, but what is that way?                        |
| 1658 | 01:29:10,745 | 01:29:13,745 | طيب أطلع أنا بقى يا جماعة يعني                          | I'll run now, Guys                                    |
| 1659 | 01:29:13,948 | 01:29:16,948 | جرى إيه يلا, هي كل ما تتعك تلخ                          | What is it? You'll go away whenever trouble knocks?   |
| 1660 | 01:29:17,251 | 01:29:19,353 | ماشى, بس إنجزوا بقى يا جماعة                            | Fine, but hurry up, Guys                              |
| 1661 | 01:29:19,354 | 01:29:21,755 | علشان رايح أمن على مصلحة مرتبها من أسبوع                | I'm going to a thing I have been arranging for a week |
| 1662 | 01:29:21,756 | 01:29:23,090 | - مصلحة؟! - آه  | - A thing?<br>- Yes                                   |
| 1663 | 01:29:23,091 | 01:29:24,391 | مصلحة إيه يا سي كازوزة                                  | What thing, Mr Kazouza?                               |
| 1664 | 01:29:24,392 | 01:29:25,692 | واد صاحبي طباح يا عم صفوت                               | A friend of mine is a cook, Am Safwat                 |
| 1665 | 01:29:25,693 | 01:29:27,494 | بروح معاه يعني الحفلات الكبيرة كده                      | I go with him to big parties and such                 |
| 1666 | 01:29:27,495 | 01:29:29,296 | علشان ناكل ونشرب ونهيف                                  | So we can eat drink and have fun                      |
| 1667 | 01:29:29,297 | 01:29:31,732 | عنده بقى حفله تنكريه ليلة رأس السنة                     | He has a costume party for New Year's Eve             |
| 1668 | 01:29:31,733 | 01:29:34,334 | الحفله دي عاملاها واحدة ست مقتدرة وغنية                 | That party is held by a very wealthy woman            |
| 1669 | 01:29:34,335 | 01:29:36,670 | وعندها شركات وهيصه يعني                                 | She has companies and a whole bunch of things         |
| 1670 | 01:29:36,671 | 01:29:39,139 | هي اسمها مش غريب عليا ياد يا دبور                       | Her name is not strange to me by the way, Dabbour     |
| 1671 | 01:29:39,140 | 01:29:41,541 | اسمها ... خفيفة هانم                                    | Her name is Ms khafifa                                |
| 1672 | 01:29:41,542 | 01:29:43,176 | لذيذة هانم  | Ms Laziza   |
| 1673 | 01:29:43,177 | 01:29:45,379 | هو يعني اسم فيه انبساط كده يعني                         | It's a name that shows joy                            |
| 1674 | 01:29:45,380 | 01:29:48,348 | ثانية واحدة, ثانية واحدة                                | Just a second   |
| 1675 | 01:29:48,349 | 01:29:50,784 | عشان أنا شامم ريحة بلوة زرقاء                           | Because I sense a huge bucket of shit ...             |
| 1676 | 01:29:50,785 | 01:29:53,785 | على دماغه ودماغ اللي خلفه                               | Down on his head                                      |
| 1677 | 01:29:55,556 | 01:29:58,556 | اسمها لطيفة متلا  | Could her name be Latifa?                             |

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| 1678 | 01:30:02,663 | 01:30:05,663 | إيه ده أنت تعرفها؟                         | What's that, you know her?  |
| 1679 | 01:30:11,439 | 01:30:14,274 | يلا ياد يا بن الـ...                       | You son of a... son of a...   |
| 1680 | 01:30:14,275 | 01:30:16,376 | - يا حمار<br>- أنا حمار؟                   | - Idiot<br>- You're calling me an idiot?                            |
| 1681 | 01:30:16,377 | 01:30:18,345 | يعني الشيتيمة الأولانية مش فارقه معاك؟     | So the first curse doesn't matter to you                            |
| 1682 | 01:30:18,346 | 01:30:19,446 | وحمار اللي حرقتك                           | And idiot is the one that hurt?                                     |
| 1683 | 01:30:19,447 | 01:30:20,647 | أنت حمار وغبي                              | You're and idiot and a jerk   |
| 1684 | 01:30:20,648 | 01:30:23,648 | ولا ها نقل أدبك ها أسمعك الآه              | If you don't watch out your words I'll show you                     |
| 1685 | 01:30:24,419 | 01:30:27,220 | - تاني<br>- بس                             | - Again<br>- Enough   |
| 1686 | 01:30:27,221 | 01:30:28,522 | تاني, أنت ياض بجح قوي؟                     | Again? You're really rude   |
| 1687 | 01:30:28,523 | 01:30:30,257 | أنت عايز إيه؟                              | What do you want?   |
| 1688 | 01:30:30,258 | 01:30:32,726 | 7 أيام بتحضر للحفلة يا كلب السكك           | 7 days preparing for the party stray dog                            |
| 1689 | 01:30:32,727 | 01:30:33,727 | هو أنا فاضي بقي                            | I'm not free  |
| 1690 | 01:30:33,728 | 01:30:35,529 | فاضي لقضية أبوك وأبوها                     | For your father's case and her father's case                        |
| 1691 | 01:30:35,530 | 01:30:37,164 | ناس رد سجون                                | Ex-cons   |
| 1692 | 01:30:37,165 | 01:30:38,432 | خد دي                                      | Listen to this  |
| 1693 | 01:30:38,433 | 01:30:40,333 | فاكر اللي سخنك على أمك يوم دخلتها          | Do you recall the guy who got you mad at your mother on her wedding |
| 1694 | 01:30:40,334 | 01:30:42,702 | - وخلاك تغزها وتغز العريس<br>- أموت وأشوفه | - Made you stab her and the groom?<br>- I'm dying to see him        |
| 1695 | 01:30:42,703 | 01:30:45,205 | أنا, أنا يا كلب السكك, أنا                 | It was me, Stray Dog, me  |
| 1696 | 01:30:45,206 | 01:30:48,074 | أنت؟! وربنا ما أنا سايبك                   | You? I swear I won't let you go                                     |
| 1697 | 01:30:48,075 | 01:30:50,444 | - وربنا ما أنا سايبك<br>- كالوشة           | - I swear I won't let you go<br>- Kalusha                           |
| 1698 | 01:30:50,445 | 01:30:52,179 | - وربنا ما أنا سايبك<br>- كالوشة           | - I swear I won't leave you<br>- Kalusha                            |
| 1699 | 01:30:52,180 | 01:30:55,180 | إهدى بقي إهدى                              | Calm down   |
| 1700 | 01:30:58,619 | 01:31:01,619 | ادخل                                       | Get in  |
| 1701 | 01:31:05,526 | 01:31:08,526 | دبور بيه!                                  | Mr Dabbour...   |
| 1702 | 01:31:10,598 | 01:31:13,598 | سريانوسي إيه إلي جابك هنا؟                 | What are you doing  |

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|      |              |              |  | here, Seryanoussy?                                    |
| 1703 | 01:31:14,602 | 01:31:16,236 | النصيب   | It's destiny  |
| 1704 | 01:31:16,237 | 01:31:17,103 | ها يا جماعة                                    | Guys...   |
| 1705 | 01:31:17,104 | 01:31:18,238 | عملتوا إيه في اللي اتفقنا عليه؟                | What have you done about what we agreed on?           |
| 1706 | 01:31:18,239 | 01:31:20,173 | كله تمام                                       | All done  |
| 1707 | 01:31:20,174 | 01:31:21,641 | الحمد لله                                      | Thank God...  |
| 1708 | 01:31:21,642 | 01:31:24,642 | اللهم أتمها بالحاجات، الكويسة يعني يا رب يا رب | Please, God, let it all end well                      |
| 1709 | 01:31:26,080 | 01:31:27,080 | - دبور<br>- إيه؟                               | - Dabbour...<br>- What?                               |
| 1710 | 01:31:27,081 | 01:31:28,548 | - في حاجة فاتت علينا؟<br>- يا ترى إيه؟         | - We've missed something<br>- What is it?             |
| 1711 | 01:31:28,549 | 01:31:29,749 | أنت أول ما تدخل الحفلة                         | As soon as you set foot at the party                  |
| 1712 | 01:31:29,750 | 01:31:31,251 | كل الناس ها تعرفك في ثواني                     | Everyone will recognize you in seconds                |
| 1713 | 01:31:31,252 | 01:31:32,352 | أنت لازم تحلق                                  | You must shave  |
| 1714 | 01:31:32,353 | 01:31:34,221 | أحلق لأبويا يا واطية؟                          | Shave my Dad off, Mean?                               |
| 1715 | 01:31:34,222 | 01:31:35,455 | انتوا اتجنيتوا يا جماعة؟                       | Are you nuts, Guys?                                   |
| 1716 | 01:31:35,456 | 01:31:37,491 | أنا لا يمكن أحلق لأبويا في موقف زي ده أبدا     | I can't shave my dad off in such a situation, ever    |
| 1717 | 01:31:37,492 | 01:31:40,060 | لأ، إحنا قصدنا تحلق شعرك                       | No, we mean shave your head                           |
| 1718 | 01:31:40,061 | 01:31:42,062 | لأ ده أنا أحلق لأبويا وأحلق لأمي               | No, then I'd shave off my father and my mother        |
| 1719 | 01:31:42,063 | 01:31:43,597 | وأحلقك وأحلقكم كلكم                            | And shave you off and all of you guys                 |
| 1720 | 01:31:43,598 | 01:31:45,031 | لازم تحلق                                      | You have to shave your head                           |
| 1721 | 01:31:45,032 | 01:31:48,032 | لازم تشيل الشمسية السودا اللي على دماغك ده     | You have to remove that black umbrella over your head |
| 1722 | 01:31:49,270 | 01:31:51,638 | أنا كتبت فيلم كان اسمه                         | I wrote a movie called...                             |
| 1723 | 01:31:51,639 | 01:31:54,639 | ماذا حدث للدبة بعد سندوتش الكبدة               | What happened to the bear after the liver sandwich    |
| 1724 | 01:31:54,842 | 01:31:57,377 | البطل في الفيلم ده اللي هي الدبة               | The hero of that movie, which was the bear            |
| 1725 | 01:31:57,378 | 01:32:00,313 | كان لازم علشان تتخفى من الأعداء بتوعها         | Had to disguise herself to hide from her              |

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| 1726 | 01:32:00,314 | 01:32:03,314 | لازم تتحول تتغير كان لازم تتخفى            | She had to change, to disguise                            |
| 1727 | 01:32:03,985 | 01:32:06,985 | منعول أبو الدبة، على على على الكبدية       | Damn the bear and the liver all at once                   |
| 1728 | 01:32:09,290 | 01:32:10,524 | على أفلامك                                 | And your movies   |
| 1729 | 01:32:10,525 | 01:32:12,425 | - يا مجنون<br>- الفيلم ده بتاعي            | - Nutcase<br>- That's my movie                            |
| 1730 | 01:32:12,426 | 01:32:14,628 | إهدى إهدى يا دبور                          | Calm down, Dabbour  |
| 1731 | 01:32:14,629 | 01:32:17,629 | يا دبور، لازم تحلق علشان أبويا وأبوك       | You have to shave, Dabbour, for my father and yours       |
| 1732 | 01:32:17,798 | 01:32:20,333 | لازم تحلق علشان عم صفوت وكالوشة            | You have to shave for Am Safwat and Kalusha               |
| 1733 | 01:32:20,334 | 01:32:22,068 | لازم تحلق علشان بينج                       | You have to shave for Ping                                |
| 1734 | 01:32:22,069 | 01:32:23,803 | لازم تحلق علشان بونج                       | And for Pong  |
| 1735 | 01:32:23,804 | 01:32:26,473 | صح لازم تحلق يا دبور                       | Right, you have to shave, Dabbour                         |
| 1736 | 01:32:26,474 | 01:32:29,474 | لازم تحلق علشان شعرك طول                   | You have to shave because your hair is long               |
| 1737 | 01:32:29,744 | 01:32:32,744 | يلعن أبوك ابن...                           | Damn you...   |
| 1738 | 01:32:33,447 | 01:32:35,148 | لازم تحلق علشان بينج                       | You have to shave for Ping                                |
| 1739 | 01:32:35,149 | 01:32:36,016 | لازم تحلق علشان بونج                       | You have to shave for Pong                                |
| 1740 | 01:32:36,017 | 01:32:39,017 | لازم تشيل الشمسية السودا اللي على دماغك ده | You have to remove that black umbrella on your head       |
| 1741 | 01:32:43,824 | 01:32:46,359 | دبور، لازم تحلق علشان أبويا وأبوك          | You have to shave for my father and yours, Dabbour        |
| 1742 | 01:32:46,360 | 01:32:49,360 | لازم تشيل الشمسية السودا اللي على دماغك ده | You have to remove that black umbrella on your head       |
| 1743 | 01:32:49,497 | 01:32:52,497 | لازم تشيل الشمسية السودا اللي على دماغك ده | You have to remove that black umbrella on your head       |
|      |              |              | أحمق أحمق                                  |   |
| 1744 | 01:33:36,310 | 01:33:39,310 | أسيبك مع المحامي بناعك شوية                | I'll leave you for a while with your attorney for a while |
| 1745 | 01:33:43,150 | 01:33:44,150 | - دبور<br>- بابا                           | - Dabbour<br>- Dad  |
| 1746 | 01:33:44,151 | 01:33:47,151 | ابني حبيبي                                 | Dear, Son   |
| 1747 | 01:33:47,355 | 01:33:48,755 | وحشتني وحشتني أوي                          | I missed you a lot  |
| 1748 | 01:33:48,756 | 01:33:49,723 | وانت كمان وحشتني                           | I missed you, too   |

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| 1749 | 01:33:49,724 | 01:33:51,658 | وحشتك إيه! ده أنا ما كنتش ها أعرفك     | What do you mean missed me? I didn't recognize you       |
| 1750 | 01:33:51,659 | 01:33:53,326 | اقعد                                   | Sit down   |
| 1751 | 01:33:53,327 | 01:33:55,528 | دبور، يا ابني اللي أنت بتعمله ده خطر   | What you're doing is dangerous, Dabbour                  |
| 1752 | 01:33:55,529 | 01:33:57,530 | لو حد شك أنك محامي                     | If someone doubted you're not a lawyer...                |
| 1753 | 01:33:57,531 | 01:33:59,799 | ممكن يتعملك قضية انتحال شخصية          | You can get into an identity theft case                  |
| 1754 | 01:33:59,800 | 01:34:01,334 | ما بقتش فارقة كثير                     | It doesn't matter anymore                                |
| 1755 | 01:34:01,335 | 01:34:02,469 | المهم أنت عامل إيه هنا؟                | What matters is how you're doing?                        |
| 1756 | 01:34:02,470 | 01:34:05,205 | تعبان... تعبان قوي يا دبور             | I'm tired, so tired, Dabbour                             |
| 1757 | 01:34:05,206 | 01:34:08,206 | أنا مش ها اقدر اقعد هنا دقيقة زيادة    | I can't stay here for one more minute                    |
| 1758 | 01:34:08,275 | 01:34:10,577 | أنت ما تعرفش إيه إلي بيتعمل في جوه     | You don't know what happened to me inside                |
| 1759 | 01:34:10,578 | 01:34:11,778 | عارف عارف                              | I know   |
| 1760 | 01:34:11,779 | 01:34:14,748 | عم صفوت فرجني على فيلم (الكرنك)        | Am Safwat showed me "Al Karnak" movie                    |
| 1761 | 01:34:14,749 | 01:34:17,517 | اطمنن يا بابا لو اللي في دماغي حصل     | Rest assured, Dad, if things go as planned               |
| 1762 | 01:34:17,518 | 01:34:19,219 | مش ها طول هنا كثير إن شاء الله         | You won't be here for long, God willing                  |
| 1763 | 01:34:19,220 | 01:34:22,220 | سيريانوسي قالي على اللي بتعمله علشانني | Seryanoussy, told me about what you've been doing for me |
| 1764 | 01:34:22,990 | 01:34:24,758 | ياه                                    | Oh   |
| 1765 | 01:34:24,759 | 01:34:27,427 | أنت تغيرت قوي يا دبور                  | You've changed a lot, Dabbour                            |
| 1766 | 01:34:27,428 | 01:34:30,428 | عارف يا ابني حتى لو مخرجتش من هنا      | Even if don't get out of here, Son                       |
| 1767 | 01:34:30,698 | 01:34:33,633 | ها أبقى مبسوط منك قوي                  | I'll be so happy with you                                |
| 1768 | 01:34:33,634 | 01:34:36,634 | وقلبي ها يفضل راضي عنك العمر كله       | My heart will be happy with you all my life              |
| 1769 | 01:34:40,541 | 01:34:43,541 | يا حبيبي يا حبيبي                      | My Dear  |
| 1770 | 01:34:46,647 | 01:34:49,582 | بس اعمل حسابك إذا لو طلعتك من هنا      | But you have to know, if I get you out of here...        |
| 1771 | 01:34:49,583 | 01:34:50,750 | ها بقی أنا أصيغ                        | I'll be the street smarter                               |
| 1772 | 01:34:50,751 | 01:34:52,719 | لا معلش أنا اللي أصيغ                  | No, I'm the street smarter                               |

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| 1773 | 01:34:52,720 | 01:34:54,020 | خلاص مش ها أطلعك                                     | Fine, I won't get you out   |
| 1774 | 01:34:54,021 | 01:34:57,021 | أنت الأصبغ   | You're street smarter   |
| 1775 | 01:35:26,787 | 01:35:28,021 | في سفينة على أول الشارع                              | There is a ship at the head of the street                           |
| 1776 | 01:35:28,022 | 01:35:29,689 | نقعد فيها شوية                                       | we can spend some time there  |
| 1777 | 01:35:29,690 | 01:35:32,690 | ها أخطفك على فكرة                                    | I'll kidnap you by the way  |
| 1778 | 01:35:37,298 | 01:35:39,132 | الحمد لله ما شفناش يا عم صفوت                        | Thank God, he hasn't seen us, Am Safwat                             |
| 1779 | 01:35:39,133 | 01:35:42,133 | الحمد لله كنا ها نروح بستين داهية                    | Thank God, we were going to get caught                              |
| 1780 | 01:35:42,169 | 01:35:45,169 | بس حلو قوي لبس شافيل شافلون يا عم صفوت               | This Shafly Shaflen costume is very good, Am Safwat                 |
| 1781 | 01:35:46,340 | 01:35:49,340 | سيبني أنا مندمج                                      | Leave me, I'm in character  |
| 1782 | 01:35:49,577 | 01:35:51,411 | أنت بقى يعني اللي متنكرها                            | So you're in costume  |
| 1783 | 01:35:51,412 | 01:35:52,278 | عامل إيه؟  | What are you supposed to be?  |
| 1784 | 01:35:52,279 | 01:35:55,279 | عامل ابن ناس   | I'm dressed as a high standard man                                  |
| 1785 | 01:35:56,517 | 01:35:59,185 | باقولك يا عم صفوت الواد دبور إتأخر قوي أنا قلقت عليه | I was saying Dabbour is very late, Am Safwat, I'm worried about him |
| 1786 | 01:35:59,186 | 01:36:01,287 | كان لسه معايا دلوقتي                                 | He was just with me   |
| 1787 | 01:36:01,288 | 01:36:04,288 | أهوه جاي هناك أهوه                                   | Here he comes   |
| 1788 | 01:36:52,439 | 01:36:55,439 | برافو  | Well done   |
| 1789 | 01:36:59,346 | 01:37:01,948 | إيه اللي أنت هيببتوا ده يا دبور ها تكشفنا            | What's that you've done, Dabbour? you are going to blow our cover   |
| 1790 | 01:37:01,949 | 01:37:04,150 | ده كان تار قديم المهم إيه الأخبار؟                   | It was an old revenge, how are things?                              |
| 1791 | 01:37:04,151 | 01:37:05,185 | كله تمام   | All is great  |
| 1792 | 01:37:05,186 | 01:37:06,119 | أمال أرواح فين؟                                      | Where is, Arawah?   |
| 1793 | 01:37:06,120 | 01:37:07,654 | راحت تأمن على بينج بيونج في المطبخ                   | She went to check on Ping and Pong in the kitchen                   |
| 1794 | 01:37:07,655 | 01:37:10,655 | - وزمانها جاية<br>- ربنا يستر ربنا يستر              | - She must be on her way<br>- May God help us                       |
| 1795 | 01:37:42,256 | 01:37:45,058 | كانت فين المهلبية دي من زمان                         | Where was this beauty long ago?                                     |
| 1796 | 01:37:45,059 | 01:37:46,125 | بس بقى باتكسف  | Enough, I'm shy   |
| 1797 | 01:37:46,126 | 01:37:47,627 | حد يكتسف من هوجان                                    | No one should be shy of Hogan                                       |

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| 1798 | 01:37:47,628 | 01:37:50,628 | لا بجد شكلي حلو؟                          | You really mean I'm pretty?                                 |
| 1799 | 01:37:53,167 | 01:37:54,133 | ما تجيبي بوسة                             | Give me a kiss  |
| 1800 | 01:37:54,134 | 01:37:57,134 | بس...                                     | Enough...   |
|      |              |              | إي ليك ايت, سوري سوري                     |   |
| 1801 | 01:38:14,255 | 01:38:16,256 | أنا سعيدة إنكم لبيتوا الدعوات             | I'm thrilled that you accepted the invitations              |
| 1802 | 01:38:16,257 | 01:38:19,225 | وجيتولي زي حفل العام اللي فات             | And attended my party like last year                        |
| 1803 | 01:38:19,226 | 01:38:22,226 | الحفل ده مليء بالمفاجآت                   | This party is full of surprises                             |
| 1804 | 01:38:25,432 | 01:38:27,600 | أنا أصبحت أتحكم في نسبة                   | I now control...  |
| 1805 | 01:38:27,601 | 01:38:30,601 | 64 من شركة دبور اللعين                    | 65 percent of that damned Dabbour company                   |
| 1806 | 01:38:31,238 | 01:38:34,238 | وكل سنة وانتم طيبين                       | And happy new year  |
| 1807 | 01:38:34,475 | 01:38:37,475 | ودلوقتي ها نبدأ العد للعام الجديد         | We'll now start the countdown for the New Year              |
| 1808 | 01:38:37,611 | 01:38:40,611 | اللي شكله ها يبقى سعيد                    | Which seems will be a good one                              |
| 1809 | 01:38:41,649 | 01:38:42,615 | 10  | 1 0   |
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| 1810 | 01:38:58,732 | 01:39:00,667 | إيه ده؟ إيه ده أنتم مين؟                  | What's that? Who are you?                                   |
| 1811 | 01:39:00,668 | 01:39:02,969 | إتش دبور                                  | H. Dabbour  |
| 1812 | 01:39:02,970 | 01:39:04,404 | هو اللي بعثك                              | It's he who one who sent you?                               |
| 1813 | 01:39:04,405 | 01:39:05,605 | علشان تعرفوا أي تنكرت حلو                 | So you see I have disguised myself nicely                   |
| 1814 | 01:39:05,606 | 01:39:07,941 | أنا إتش دبور                              | I'm H.Dabbour   |
| 1815 | 01:39:07,942 | 01:39:10,643 | يا فاطمة يا عوض يا دكر الليل              | Fatma, Awad, Dakar El Leil                                  |
| 1816 | 01:39:10,644 | 01:39:12,178 | اندهي زي ما تندهي                         | Call as much as you like                                    |
| 1817 | 01:39:12,179 | 01:39:14,681 | أنا قافل ببيان المطبخ والفيل على كل الناس | I locked the doors of the kitchen and the villa on everyone |
| 1818 | 01:39:14,682 | 01:39:15,748 | أنت مجنون                                 | You're nuts   |

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| 1819 | 01:39:15,749 | 01:39:18,551 | أنا ممكن أوديكوا كلكم في ستين ألف داهية  | I can send you all to hell                                     |
| 1820 | 01:39:18,552 | 01:39:20,620 | أنت عارف الحفلة دي معزوم فيها كام مسؤول؟ | Do you know how many officials are invited to this party       |
| 1821 | 01:39:20,621 | 01:39:22,188 | يحدفوك وراء الشمس                        | That can send you where the sun does not shine?                |
| 1822 | 01:39:22,189 | 01:39:23,256 | يا ترى اللي لابسين نحل؟                  | Are they the ones in bee costumes                              |
| 1823 | 01:39:23,257 | 01:39:24,357 | ولا اللي لابسين ضفادع؟                   | Or the ones wearing frog costumes?                             |
| 1824 | 01:39:24,358 | 01:39:25,591 | الأتين                                   | Both   |
| 1825 | 01:39:25,592 | 01:39:27,527 | يا ريت يا ريت تعزميهم                    | I really hope you invite them                                  |
| 1826 | 01:39:27,528 | 01:39:28,728 | ده حتى يدوقو العشا                       | So they can at least taste dinner                              |
| 1827 | 01:39:28,729 | 01:39:31,729 | أنا عاوز أقولك إن العشا النهاردة         | I want to tell you that dinner tonight                         |
| 1828 | 01:39:32,433 | 01:39:34,133 | ملطوط حشيش                               | Is filled with hash  |
| 1829 | 01:39:34,134 | 01:39:35,768 | طرب من اللي قلبك يحبها                   | Packs as much as you like                                      |
| 1830 | 01:39:35,769 | 01:39:38,204 | يعني لو واحد بس من الناس اللي برة جاع    | Which means that if just one of those outside feels hungry     |
| 1831 | 01:39:38,205 | 01:39:40,373 | فضيحتك ها تبقى بجلال                     | You'll be hung out to dry                                      |
| 1832 | 01:39:40,374 | 01:39:43,076 | بقلك إيه لم الألايش بتوعك                | Tell you what, collect your boys                               |
| 1833 | 01:39:43,077 | 01:39:44,711 | وبالتحديد الألدوش ده                     | Especially that boy  |
| 1834 | 01:39:44,712 | 01:39:47,380 | وإمشو من هنا بدل ما أعملكم مشاكل         | And get out of here before I get you into trouble              |
| 1835 | 01:39:47,381 | 01:39:49,749 | أمشي!!                                   | Get out...   |
| 1836 | 01:39:49,750 | 01:39:51,250 | أمشي أروح فين؟!                          | Where to?  |
| 1837 | 01:39:51,251 | 01:39:53,486 | أنا النهاردة يا لاطيط يا ملطوط           | I'm here today to kill or be killed                            |
| 1838 | 01:39:53,487 | 01:39:55,488 | زي ما دخلت أبويا السجن تطلعيه            | You have to get my father out of prison just as you got him in |
| 1839 | 01:39:55,489 | 01:39:56,356 | إيه ده إيه ده إيه ده                     | Oh, my God   |
| 1840 | 01:39:56,357 | 01:39:58,424 | خفت أنا من الشويتين اللي أنت بتعملهم     | You scared me by your act                                      |
| 1841 | 01:39:58,425 | 01:40:00,660 | لا يا حبيبي أعلى ما بخيلك إشربو          | No, Dear, suit your deal                                       |
| 1842 | 01:40:00,661 | 01:40:01,527 | اسمها الهطو                              | You're saying it wrong   |
| 1843 | 01:40:01,528 | 01:40:02,395 | اخرس                                     | Shut up  |
| 1844 | 01:40:02,396 | 01:40:04,263 | وبعدين أنا ممكن أوديك في ستين داهية      | Besides, I can send you to hell                                |

|      |              |              |   |   |
|------|--------------|--------------|---|---|
| 1845 | 01:40:04,264 | 01:40:06,432 | زي ما وديت أبوك في 70 داهية               | They way I send your father                                 |
| 1846 | 01:40:06,433 | 01:40:08,234 | بس حتى يا حبيبي، أم فري سوري              | But I'm very sorry, My Dear                                 |
| 1847 | 01:40:08,235 | 01:40:10,003 | لو حبيت أخرجه مش ها اقدر                  | If I want to get him out I won't be able to                 |
| 1848 | 01:40:10,004 | 01:40:12,105 | لأن الشهادة المختومة من وزارة الصحة       | Because the certificate stamped from the ministry of health |
| 1849 | 01:40:12,106 | 01:40:14,774 | هي الدليل الوحيد على براءة أبوك           | Which is the only proof of your father's innocence          |
| 1850 | 01:40:14,775 | 01:40:17,775 | أنا حرقتها<br>اووو شيت                    | I burnt it  |
| 1851 | 01:40:19,179 | 01:40:21,180 | غبي دي الشريرة                            | You, Idiot, she's the evil guy                              |
| 1852 | 01:40:21,181 | 01:40:22,615 | لعلمك بقي                                 | FYI   |
| 1853 | 01:40:22,616 | 01:40:25,118 | الشهادة ده مش هي الدليل الوحيد على براءته | That certificate is not the only evidence of his innocence  |
| 1854 | 01:40:25,119 | 01:40:27,387 | في دليل ثاني يا ماما                      | There is another proof, Woman                               |
| 1855 | 01:40:27,388 | 01:40:28,254 | خدي دي                                    | Take that   |
| 1856 | 01:40:28,255 | 01:40:29,122 | هات                                       | Give it to me   |
| 1857 | 01:40:29,123 | 01:40:32,123 | حضرة الطابط                               | Mr Officer  |
| 1858 | 01:40:33,360 | 01:40:36,360 | يا ماما                                   | Oh, my God!   |
| 1859 | 01:40:37,031 | 01:40:38,698 | لطيفة هانم                                | Ms Latifa   |
| 1860 | 01:40:38,699 | 01:40:41,234 | احنا جاتلنا 3 دعاوي من الأستاذ دبور       | We received 3 invitations from Mr Dabbour                   |
| 1861 | 01:40:41,235 | 01:40:44,037 | مشروح فيهم كل حاجة بالتفصيل               | With explanation to everything in details                   |
| 1862 | 01:40:44,038 | 01:40:46,305 | وسمعنا كل الكلام اللي أنت قولتية دلوقت    | We heard all what you've said right now                     |
| 1863 | 01:40:46,306 | 01:40:48,541 | واتسجل كمان                               | It's recorded too   |
| 1864 | 01:40:48,542 | 01:40:50,276 | يا حضرة الطابط أنا قلت الكلام ده          | I said that, Officer  |
| 1865 | 01:40:50,277 | 01:40:51,411 | علشان كنت تحت التهديد                     | Because I was under threat                                  |
| 1866 | 01:40:51,412 | 01:40:54,280 | كانوا عاوزين يحطولي المخدرات دي جوه الأكل | They wanted to put these drugs for me in the food           |
| 1867 | 01:40:54,281 | 01:40:56,115 | مخدرات إيه يا سعادة الياشا؟               | What drugs, Sir?  |
| 1868 | 01:40:56,116 | 01:40:57,617 | مخدرات إيه؟                               | What drugs?   |
| 1869 | 01:40:57,618 | 01:41:00,618 | إحنا مش بتوع كلام فاضي من ده              | We're not that kind of people                               |
| 1870 | 01:41:03,090 | 01:41:04,323 | ده من عند تويكي                           | It's from Tweegy  |
| 1871 | 01:41:04,324 | 01:41:05,425 | دي عجوة يا باشا                           | It's minced dates, Sir                                      |
| 1872 | 01:41:05,426 | 01:41:07,193 | بس لو حضرتك عايز حشيش                     | But if you want hash  |
| 1873 | 01:41:07,194 | 01:41:09,095 | ربع ساعة أروح أقضيلك المصلحة              | I can arrange it in   |

|      |              |              |   |  |
|------|--------------|--------------|---|--|
|      |              |              |   | quarter of an hour   |
| 1874 | 01:41:09,096 | 01:41:09,796 | وأرجع هو  | And be back instantly  |
| 1875 | 01:41:09,797 | 01:41:11,597 | غبي، ده الظابط                                    | That's the officer, Idiot  |
| 1876 | 01:41:11,598 | 01:41:13,366 | إتفضلي معانا يا لطيفة هانم                        | Come with us, Ms Latifa  |
| 1877 | 01:41:13,367 | 01:41:16,269 | على رأي المثل يا ما في الحبس مشاهير               | As the saying goes, wrongly famous                                   |
| 1878 | 01:41:16,270 | 01:41:17,303 | اسمها مظالم                                       | It's wrongly accused   |
| 1879 | 01:41:17,304 | 01:41:20,304 | اسكت احبسني وأنت ساكت لو سمحت                     | Shut up, lock me up quietly please                                   |
| 1880 | 01:41:21,175 | 01:41:22,141 | إتفضلي  | Go ahead   |
| 1881 | 01:41:22,142 | 01:41:23,242 | ياه بيبي ياه                                      | Yes, Baby, yes   |
| 1882 | 01:41:23,243 | 01:41:26,243 | يا دبور   | Dabbour  |
| 1883 | 01:41:29,550 | 01:41:32,550 | بعديها بشوية                                      | "A little while later"   |
| 1884 | 01:41:32,786 | 01:41:35,786 | بابا حمد الله على السلامة                         | Thank God you're out, Dad  |
| 1885 | 01:41:37,324 | 01:41:39,225 | بابا أعرّفك بالناس اللي وقفوا جنبي                | I want to introduce you to the people of stood by me, Dad            |
| 1886 | 01:41:39,226 | 01:41:40,193 | عم صفوت   | Am Safwat  |
| 1887 | 01:41:40,194 | 01:41:41,627 | معجب بانجاز اتك                                   | I'm impressed with your achievements                                 |
| 1888 | 01:41:41,628 | 01:41:43,429 | قصتك اللي كلها... أكشن                            | Your suspense and action filled story                                |
| 1889 | 01:41:43,430 | 01:41:46,232 | فكرتيني بفيلم كتبتة في ايطاليا سنة...             | Reminds me of a movie I wrote in Italy in the year...                |
| 1890 | 01:41:46,233 | 01:41:47,633 | أديلو فلوس ولا أعمل إيه؟                          | Shall I give him money or what?                                      |
| 1891 | 01:41:47,634 | 01:41:50,069 | لا هو كده تركيبته عامله كده                       | No, it's just the way he's built                                     |
| 1892 | 01:41:50,070 | 01:41:52,839 | كفارة يا عمهم كفارة                               | It's great you're out of prison                                      |
| 1893 | 01:41:52,840 | 01:41:55,208 | عقبال يا رب كده ما نشوفك بالبدلة الحمراء          | May we see you in the red suit                                       |
| 1894 | 01:41:55,209 | 01:41:57,543 | أنا ما بحبش الأحمر خليها فوشيا                    | I don't like red color, make it fuchsia                              |
| 1895 | 01:41:57,544 | 01:41:59,545 | ده عاوز يشنقني، مين ده؟                           | He wants me hanged, who's that?                                      |
| 1896 | 01:41:59,546 | 01:42:00,346 | كالوشة  | Kalusha  |
| 1897 | 01:42:00,347 | 01:42:01,280 | يعني إيه؟   | Meaning?   |
| 1898 | 01:42:01,281 | 01:42:03,249 | أنتيمي الجديد                                     | My new best friend   |
| 1899 | 01:42:03,250 | 01:42:05,084 | - طيب خلاص<br>- يا جماعة                          | - Fine<br>- Guys   |
| 1900 | 01:42:05,085 | 01:42:08,085 | أنا عاوز أستغل التجمع ده علشان أقول حاجة مهمة أوي | I want to take advantage of this gathering to say an important thing |
| 1901 | 01:42:08,222 | 01:42:11,222 | أرواح   | Arwah  |

|      |              |              |  |  |
|------|--------------|--------------|--|--|
| 1902 | 01:42:11,725 | 01:42:13,559 | أنت كنت سألتيني في يوم                       | One day you asked me   |
| 1903 | 01:42:13,560 | 01:42:15,361 | إيه صفات فتات أحلامك؟                        | What is the girl of your dreams like?                            |
| 1904 | 01:42:15,362 | 01:42:18,264 | وقلتلك كنت عاوزها سيكسي وستايليش             | I told you I wanted her to be sexy and stylish                   |
| 1905 | 01:42:18,265 | 01:42:21,067 | وعندها تاتوس في بعض المناطق                  | With tattoos in certain areas                                    |
| 1906 | 01:42:21,068 | 01:42:22,535 | الكلام ده كان زمان                           | That was before  |
| 1907 | 01:42:22,536 | 01:42:25,471 | أنا دلوقتي عاوزها جدعة                       | Now I want her to be dependable                                  |
| 1908 | 01:42:25,472 | 01:42:26,706 | تقدر تفتح معايا عش الدبابير                  | Who can make with me a nest of Dabbours                          |
| 1909 | 01:42:26,707 | 01:42:29,041 | ويطلعوا جدعان زيها                           | Who grow up to be dependable like her                            |
| 1910 | 01:42:29,142 | 01:42:31,043 | تتجوزيني؟                                    | Will you marry me?   |
| 1911 | 01:42:31,044 | 01:42:32,578 | دبور أنت فاجأتني                             | That was sudden, Dabbour   |
| 1912 | 01:42:32,579 | 01:42:33,613 | أنا محتاجة وقت أفكر                          | I need time to think   |
| 1913 | 01:42:33,614 | 01:42:36,149 | وحياة أمك!                                   | Oh, really?  |
|      |              |              | سوري سوري سير                                |  |
| 1914 | 01:42:36,150 | 01:42:37,583 | سيريانوسي                                    | Seryanoussy  |
| 1915 | 01:42:37,584 | 01:42:40,584 | أنا يا ابني أبعد بقى خنفتيني مين ده          | Move away, you're smothering me, who's that?                     |
| 1916 | 01:42:40,621 | 01:42:43,356 | أنا بشرفني أطلب إيد بنتك فنضام               | I'm honored to ask for the hand of your daughter Fondant         |
| 1917 | 01:42:43,357 | 01:42:44,490 | قصدي أرواح                                   | I mean, Arwah  |
| 1918 | 01:42:44,491 | 01:42:45,625 | لابني دبور                                   | For my son Dabbour   |
| 1919 | 01:42:45,626 | 01:42:47,660 | الصايغ ابن الصايغ                            | the street smart who's the son of a street smart                 |
| 1920 | 01:42:47,661 | 01:42:49,562 | وأنا يا سعادة البيه بشرفني                   | And I'd be honored, Sir  |
| 1921 | 01:42:49,563 | 01:42:51,597 | إني أجوز بنتي لواحد                          | To marry my daughter to a guy                                    |
| 1922 | 01:42:51,598 | 01:42:54,066 | أبوه بسم الله ما شاء الله                    | Who's father is a big time                                       |
| 1923 | 01:42:54,067 | 01:42:55,701 | رد سجون                                      | Ex-con   |
| 1924 | 01:42:55,702 | 01:42:58,702 | أرواح, أنا لو لفيت الدنيا كلها مش هلاقي دفرك | If I search the world I won't find that who remotely matches you |
| 1925 | 01:42:59,806 | 01:43:01,707 | أنا نفسي تبقي أم عيالي                       | I wish you'd be the mother of my children                        |
| 1926 | 01:43:01,708 | 01:43:03,142 | نفسى تبقي...                                 | I wish that you be....   |
| 1927 | 01:43:03,143 | 01:43:06,143 | أنت إيه اللي جايبك هنا                       | What are you doing here?   |
|      |              |              | كووول  |  |
|      |              |              | بيوتيفول                                     |  |

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|------|--------------|--------------|---|---|
| 1928 | 01:43:15,689 | 01:43:18,291 | جدعان طيبين وبقلب ابيض كبير   | “Kind people with big pure hearts”                        |
| 1929 | 01:43:18,292 | 01:43:20,693 | كلمات غريبة عني مابسمعهاش كثير                                      | “Words that sound strange to me, I don't hear them often” |
| 1930 | 01:43:20,694 | 01:43:23,296 | يمكن صادفتني مرة في فلمك الجديد ( فيلم قديم كثير)                   | “Maybe I came across them in a movie”                     |
| 1931 | 01:43:23,297 | 01:43:25,765 | أو حتى في يوم قربتها في ميكي أو سمير                                | “Or maybe I once read it in kids comic books”             |
| 1932 | 01:43:25,766 | 01:43:28,334 | كلمة طلعت مهمة خلنتي شخص غير  | “It turned out to be an important word that changed me”   |
| 1933 | 01:43:28,335 | 01:43:30,736 | كانت حياتي فاضية دولقتي جوينت في جوينت (جوينت في جوينت فجوينت بطير) | “My life was empty from joint to joint”                   |
| 1934 | 01:43:30,737 | 01:43:33,406 | مبروك على الفيس بوك و اللوج(نيولوك) تفاهة<br>أي دونت كير            | “Well done facebook”                                      |
| 1935 | 01:43:33,407 | 01:43:35,741 | لا عمري كان لي هدف بس جبت أهداف كثير                                | “I never had a goal but I scored a big goal”              |
| 1936 | 01:43:35,742 | 01:43:38,377 | فيفا ووينج الفن و الجيمز أيفري وير                                  | “Fifa, winning 1 1 and games everywhere”                  |
| 1937 | 01:43:38,378 | 01:43:40,746 | فين الرباية فين، (لأ) ربيت شعري الكبير                              | “Was I well-bread? Now I just bread my hair”              |
| 1938 | 01:43:40,747 | 01:43:42,114 | حددت إيه في حياتك؟  | “What have accentuated in my life?”                       |
| 1939 | 01:43:42,115 | 01:43:43,316 | دقني فقط لا غير   | “Just my beard, nothing more”                             |
| 1940 | 01:43:43,317 | 01:43:46,018 | فجأة حلقتني دنيا تقولش (أشطر) أصلا حلاق                             | “Suddenly life ignored me, like a bad barber”             |
| 1941 | 01:43:46,019 | 01:43:47,153 | وأنا اللي ما بكيتش عمري   | “When I'm the man who never cried”                        |
| 1942 | 01:43:47,154 | 01:43:48,187 | من يوم (وقت) ما قلت واء   | “Since I let our my first baby cry”                       |
| 1943 | 01:43:48,188 | 01:43:50,590 | عشت أيام مش في بالك زي الجحش في السباق                              | “I lived unbelievable days like a mule in a race”         |
| 1944 | 01:43:50,591 | 01:43:51,824 | عشت عيشة صعبة ناشفة   | “I lived a hard life”                                     |
| 1945 | 01:43:51,825 | 01:43:53,159 | عيشة خلنت خلقي ضاق  | “The kind of life that really annoyed me”                 |
| 1946 | 01:43:53,160 | 01:43:54,360 | إتبهذلت إتعبذت  | “I experienced hardship and agony”                        |
| 1947 | 01:43:54,361 | 01:43:55,595 | قالوا عني خلاص هموت   | “They said I will die”                                    |
| 1948 | 01:43:55,596 | 01:43:56,829 | إتهزقت واستحملت   | “I was insulted but I persevered”                         |
| 1949 | 01:43:56,830 | 01:43:58,297 | بردو قالوا أنا شاب توت  | “Still, they said I were                                  |

|      |              |              |  |   |
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|      |              |              |  | a sissy”  |
| 1950 | 01:43:58,298 | 01:43:59,398 | لحد ما عشت وسط شلة                         | “Till I lived among a gang”                                     |
| 1951 | 01:43:59,399 | 01:44:00,600 | وقفوا جمبي بدون شروط                       | “That stood by me unconditionally”                              |
| 1952 | 01:44:00,601 | 01:44:01,767 | طلعوا ناس كده من اللي هي                   | “They turned out to be the real deal”                           |
| 1953 | 01:44:01,768 | 01:44:03,336 | دغري دى في قلبك تفوت                       | “They dive right into your heart”                               |
| 1954 | 01:44:03,337 | 01:44:05,771 | وقلوبهم بيضا صافية حقيقي جامدة موت         | “Their hearts are pure, really somethin”                        |
| 1955 | 01:44:05,772 | 01:44:08,374 | ونفوسهم برودو أعلى من الذهب و م الياقوت    | “Their souls are more precious than gold and sapphire”          |
| 1956 | 01:44:08,375 | 01:44:10,776 | مليانة حسن نية وكرامة بدون حدود            | “Filled with good intentions and endless dignity”               |
| 1957 | 01:44:10,777 | 01:44:13,777 | ومحبة من اللي هي بتعمر البيوت              | “And the kind of love that nourishes homes”                     |
| 1958 | 01:44:14,615 | 01:44:15,982 | بتعمر البيوت                               | “Nourishes homes”   |
| 1959 | 01:44:15,983 | 01:44:18,983 | جدعان طيبين وقلب ابيض كبير                 | “Kind people with big pure hearts”                              |
| 1960 | 01:44:20,988 | 01:44:23,988 | جدعان ميه ميه (قوى قوى) وقلوبهم عمرانة خير | “Totally dependable with hearts filled with goodness”           |
| 1961 | 01:44:25,993 | 01:44:28,993 | جدعان طيبين وقلب ابيض كبير                 | “Kind people with big pure hearts”                              |
| 1962 | 01:44:30,797 | 01:44:33,797 | جدعان ميه ميه (قوى قوى) وقلوبهم عمرانة خير | “Totally dependable with hearts filled with goodness”           |
| 1963 | 01:44:35,802 | 01:44:38,471 | معاهم شوفت طيبة و شوفت كل خير              | “With them I witnessed kindness and goodness”                   |
| 1964 | 01:44:38,472 | 01:44:40,740 | وبقيت شخص تاني بشوف الدنيا غير             | “I became a different person, with a different look at life”    |
| 1965 | 01:44:40,741 | 01:44:42,241 | ما يهمش أنت مين                            | “It doesn't matter who you are..”.                              |
| 1966 | 01:44:42,242 | 01:44:43,476 | هو إفر أي دون كبير                         | “Whoever, I don't care”   |
| 1967 | 01:44:43,477 | 01:44:46,012 | مولود في قلب حارة أو كنت ابن وزير          | “Born in an alley or the son of a minister”                     |
| 1968 | 01:44:46,013 | 01:44:48,447 | لو لابس دبلة فالصو أو خاتم سوليتير         | “Wearing a custom jewelry ring or a diamond ring”               |
| 1969 | 01:44:48,448 | 01:44:51,050 | لو تشرب معدنية أو جنب بيتكوا زير           | “Drinking bottled water or with a china barrel near your house” |

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|------|--------------|--------------|---|---|
| 1970 | 01:44:51,051 | 01:44:53,386 | أو بتسقع بقلّة أو جوه فرجيدير                   | “Cooling your water in a pottery or in a fridge”                    |
| 1971 | 01:44:53,387 | 01:44:54,720 | نايم على مخدة ريش                               | “Sleeping on a feather pillow”                                      |
| 1972 | 01:44:54,721 | 01:44:56,055 | أو نايم على الحصير                              | “Or on a carpet”  |
| 1973 | 01:44:56,056 | 01:44:58,524 | تمشي في نادي الجزيرة ببلادورك<br>الخطير (هو هو) | “Walking down Jazira club with your amazing Labrador”               |
| 1974 | 01:44:58,525 | 01:45:00,993 | أو هي بركك (بغدادية) هي بأنواع حمام<br>كثير     | “Or around your pigeon raising nest”                                |
| 1975 | 01:45:00,994 | 01:45:03,396 | زاجل أو كان مراسله شقلابا يقلب يطير             | “Race pigeons or those that flip and fly”                           |
| 1976 | 01:45:03,397 | 01:45:06,065 | كركان وطراير (كركندي عبسي<br>مصري وكشاك وطراير) | “Karakandi, Absi, Mosli, Koshks and Tarateer”                       |
| 1977 | 01:45:06,066 | 01:45:08,467 | بتقسط كل حاجة أو من كاشك وفير                   | “Buying everything on installments or with loads of cash”           |
| 1978 | 01:45:08,468 | 01:45:10,703 | بتضرب كرس أو مشطات كثير (بتضرب<br>كورس ديكا)    | “Smoking hookah or sleeping a lot”                                  |
| 1979 | 01:45:10,704 | 01:45:13,439 | أو منفض للرياضة كورسات وصر اصير                 | “Or not playing sports and just smoking roaches”                    |
| 1980 | 01:45:13,440 | 01:45:16,042 | لو تاكل توست ماركة أعلى من دستة<br>فطير         | “Eating toast from a brand that's more expensive than a dozen pies” |
| 1981 | 01:45:16,043 | 01:45:18,444 | أو تاكل المدعم في طابور مالوش نضير              | “Or eating subsidized bread bought at a one of a kind queue”        |
| 1982 | 01:45:18,445 | 01:45:21,080 | لو ابيض شق لفت أو اسود فحم جير                  | “If you're white as snow or or black as the night”                  |
| 1983 | 01:45:21,081 | 01:45:23,482 | لو اقرع ظلابته أو شعر (فوق) غزير                | “Bold or thick haired”  |
| 1984 | 01:45:23,483 | 01:45:26,152 | عندك عربية كارو أو عربية بشوفير                 | “Whether you have a carriage or a car or a car with a chauffeur”    |
| 1985 | 01:45:26,153 | 01:45:27,286 | لو كنت بتحكي عربي                               | “Whether you speak Arabic”  |
| 1986 | 01:45:27,287 | 01:45:28,487 | أو تحكي لغات كثير                               | “Or speak many languages”   |
| 1987 | 01:45:28,488 | 01:45:29,722 | بتسمع باند غربي                                 | “Whether you listen to western bands”                               |
| 1988 | 01:45:29,723 | 01:45:31,123 | - أو طبل وزمامير<br>- من الاخر...               | - “Or drums and horns” - To cut a long story short...               |
| 1989 | 01:45:31,124 | 01:45:33,492 | لو كنت ده أو ده وفي لحظة أنا فيها فير           | “Whether you're this or that and in a fair                          |

|      |              |              |   |   |
|------|--------------|--------------|---|---|
|      |              |              |   | moment”   |
| 1990 | 01:45:33,493 | 01:45:36,062 | دي أهم حاجة فيك وبقولها إفري وير              | “That's the most important thing about you, I'll say it everywhere” |
| 1991 | 01:45:36,063 | 01:45:39,063 | جدعان طيبين وقلب ابيض كبير                    | “Totally dependable with hearts filled with goodness”               |
| 1992 | 01:45:41,101 | 01:45:44,101 | جدعان ميه ميه (قوى قوى) وقلوبهم<br>عمرانة خير | “Totally dependable with hearts filled with goodness”               |
| 1993 | 01:45:46,106 | 01:45:49,106 | جدعان طيبين وقلب ابيض كبير                    | “Kind people with big pure hearts”                                  |
| 1994 |              | 01:45:54,078 | جدعان ميه ميه (قوى قوى) وقلوبهم<br>عمرانة خير | “Totally dependable with hearts filled with goodness”               |
|      |              |              | ياه بيبى ياه                                  |   |
|      |              |              | خد ياد  |   |

## **Vita**

Hayyan Hamed A. Al-rosan was born and raised in Jordan. After obtaining a BA in translation from Al-Mustansiriya University, Baghdad, in 2000, he took up the post of English-Arabic-English translator at Akram AL-Roussan & Sons Company for Import & Export, a position he held for two years. Since 2002, he has been engaged as an English translator & interpreter with the UAE Land Forces Military Engineering School.

Mr. Al-rosan is a certified English/Arabic translator with the Australian National Accreditation Authority for Translators & Interpreters (NAATI).