JERRY SEINFELD: I'M TELLING YOU FOR THE LAST TIME,

TRANSLATION AND COMMENTARY

by

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Approval Signatures

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Dedication

To my father for inspiring me

To my mother for believing in me

To my wife for bearing with me

To my children for looking up to me

Abstract

Translation of humor is a field that may not have a fair share of research, especially in the English to Arabic field where the cultural aspect may differ more vividly compared to translating into other languages. This thesis looks into the issue of subtitling a movie of a stand-up comedy act titled '*Jerry Seinfeld: I'm Telling You for the Last Time*'. It introduces the genre of comedy and sheds light on some of the challenges that accompany the translation such genre. These challenges include translating humor, translating cultural specific terms, and dealing with technical issues of the subtitling. The thesis includes a translation of the script in the form of subtitle alongside the original text. The translation is followed by a commentary discussing the challenges and justifying the choices made while addressing these challenges. The thesis concludes with findings and recommendations for future similar translation attempts. It has been found that translating comedy needs to be addressed with special care of the purpose and the audience of the translation given the genre. A recommendation of the project is that looking at the translation process as a reproduction process, for a translator to be able to translate comedy, they need to be able to able to write comedy. For the purpose of this thesis, a disc of the movie with the Arabic subtitles is produced alongside the thesis to provide an actual audiovisual final product of the translation. The said disc can be obtained upon request by contacting the author and/or the supervisor of this thesis at:
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Search terms: AVT translation, Arabic subtitling, humor, stand-up comedy, Jerry Seinfeld.

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Chapter One: Introduction

Translation can be defined as 'the process of changing something that is written or spoken into another language' (Hornby, Crowther, & Kathryn, 1997). A closer look into translation may find that while words and meanings are transferred from one language into another, they are accompanied by cultural denotations and references from the original culture of the original text and language. While words may seem easy to translate, culture can provide an added challenge to the equation. One vivid reflection of any culture is its humor where humor and jokes play an immense role in most of the folk tales as well as the contemporary representations of a culture. For although laughter is a universal human characteristic that some say is unique to humans only, the way we laugh and the reason we laugh may differ from one culture to another.

Translation as a craft has an old history, it goes back to the time when civilizations started to evolve, grew bigger and began interacting with one another resulting in the birth of the craft that we know nowadays by the term *translation*. As the civilizations grew more complex, so did the need for translation. The most important need was to win or avoid battles since, as the old Arabic proverb goes, '*he who knows a language of a people is safe from their deception*'. Another urging need was the trade among people from different languages. Trade and financial intelligence was one of the biggest motivators of the translation growth as a needed skill where trading agreements were written in more than one language to ensure everyone had their fair share of the deal.

As human needs became more diverse, so did the needs for translation. One of the most used forms of translation nowadays is subtitles that accompany the video productions we all watch through that magical box we call TV. People watch movies on a daily basis. Movies are one of the windows that we look through to realize how the world around us is going.

While only few have the linguistic ability to understand movies that are written and acted in a foreign language, many others relay heavily on subtitles to achieve that goal. As a translator, I cannot help but to notice the subtitle translations that accompany such acts, appreciating how some are done and wishing others are translated differently. Knowing that translating humor is nearly an impossible task, I

suspend judgment of such translations. This M.A. thesis is my personal attempt/challenge at translating humor from one linguistic and cultural sphere to another.

This thesis focuses on the subtitling of the film *Jerry Seinfeld: I'm Telling You for the Last Time* (HBO, 1998). It includes the translation of the whole script as well as having actual subtitles to appear with the film itself producing a complete ready-to-view subtitled film. The thesis also provides an account of the challenges I faced while translating the script. This will be highlighted and discussed in Chapter 3 which will provide a commentary on the process of the translation. As Chapter One concludes the introduction, Chapter 2 discusses the theoretical aspects of translating comedy. Chapter 3 presents the author of the original text, the screen production, the original text and its translation. Chapter 4 includes a commentary on the challenges accompanied the translation. This thesis concludes with Chapter 5 by warping up the thesis and providing the findings of this project. I also produced a digital copy of the film along with my accompanying Arabic subtitles as part of this thesis.

Finally, I would like to acknowledge that all copyrights that are included in this work are properties of their respective owners, including the original movie and its script. The copyrights of the translation of the script belong to the author of this thesis. Any usage of the translation included in this thesis is prohibited without a written consent from the author.

Chapter Two: Translating the Genre

2.1 Introduction

This chapter aims at describing the process of translating the comedy where it starts with an aerial view of comedy as a genre, then zooming in at the approach of translation equivalence that could be used in such translations. Next is combining the two concepts and shedding some light at the challenges accompanying the translation of comedy. This would lead to the next point that focuses on the added challenges of the subtitling. The chapter then concludes by revisiting these challenges and laying the foundation of the following chapter.

2.2 The Standup Comedy as a Genre

Most, if not all, civilizations had some sort of an entertainer whether it was the poet of the Caliph, the joker of the King, the storyteller of the Emperor or the grandmother of the tribe. People like to be amused by someone with verbal abilities that attract their attention, telling stories of all kinds. And while some of these stories are meant to be for nurturing wisdom and values, others are mainly for the purpose of laughter.

As per the Encyclopedia Britannica, the modern form of Stand-Up Comedy started in the 19th century when the likes of Mark Twain were touring the United States, giving comic lectures to entertain their audiences. This type of monologue evolved throughout the 20th with various waves and fashions to entertain the audience depending on the evolution of taste, culture and technology (“Stand-up comedy”, 2014).

While comedy performers used to perform in teams talking to each other in small routines, some performers started to act off script addressing the audience that was humorously received by the audience. This led to the to the emergence of comedians such as Frank Fay who crafted their career around this new genre of comedy monologues that dealt with smart and witty remarks relating to the society and the personal experiences of that society. With time, methods of performing stand-up comedy evolved and diversified; while some comedians used ventriloquism to engage the audience in a dialogue-like monologue, others nowadays use photo slideshows to emphasize their theme of talk.

In the 1970's, the US was witnessing a new era in the show business in general with the development of instruments and the raise of the nation wide networks that made stars out of show business people. Stand-up comedy was no different. The 1970's saw the raise of comedians that became icons of that era such as George Carlin and Richard Pryor who were known for their confrontational and anti-establishment routines that fitted well in the rebellious spirit of that era.

Another reason was the evolution of what is called "Comedy Club"; venues around the US were opening their doors to both novice and veteran comedians where novice ones usually open the act and warm up the audience for the bigger act performed by the veteran one. This also led to the interaction amongst comedians themselves where each of these comedy nights provided what could be looked at as a comedians workshop (Bromley, 2014, para 3).

After the 1970's comedians like Steve Martin and Jerry Seinfeld introduced a new twist to the business of stand-up comedy by deviation from the rebellious comedy of the 70's and substituting it with the social and observational humor with the latter being labeled by Richard Zoglin (2014) as the inspiration of the comedian generations that followed him.

2.3 Translating Comedy

A common thought is that jokes cannot be translated effectively and that certain features of laughter are simply non-transferable to another culture, as Douglas Hofstadter (1997) states:

> When something is said to be 'untranslatable', be skeptical. What this claim often means is that it would be impossible for a dullard to translate the work in question: that it takes some thought and intelligence to recreate it in another language. In short, to translate something witty requires a witty translator. This is hardly profound, and yet witty translators don't seem to be in the mind of people who prematurely pronounce so many works 'untranslatable' (p. 394).

In his article "Translating jokes and puns", Peter Alan Low (2009) further diminishes this misconception. He argues that certain translators may not be able to translate jokes because they did not examine them in the right manner. He concludes, "It is more practical to focus on the variety of ways in which verbal humor functions."

He suggests a set of diagnostic questions that should help the translators to better understand and approach the joke in question:

1. What is the work's genre/context/tone/situation/purpose?
2. Is the humour obscure/clumsy/complex/hilarious/offensive?
3. Is the humour language-specific or not?
4. Is the humour culture-specific or not?

Answering these questions would not make translating a joke an easy task; it only sheds some light onto the path the translator should follow in translating that particular joke. This falls in line with the Skopos theory of the German translator/scholar Vermeer. His theory suggests that the process of translation is determined by the function of the product. Munday (2001) explains this theory:

> Skopos theory focuses above all on the purpose of the translation, which determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result. This result is the TT, which Vermeer calls the *translatum*. Therefore, in skopos theory, knowing why an ST is to be translated and what the function of the TT will be are crucial for the I translator (p.79).

The subject of this thesis, for example, belongs to the genre of standup comedy whose purpose is mostly to draw the laughter of the audience. The author of the original script is known to produce somehow ‘clean’ comedy and not as offensive as others could be; that is he tends not play on taboo cards such as race, sex, religion, etc. Given the nature of the genre and the style of the author, the humor is heavily seeded with language and culture-specific aspects.

2.4 Translation Equivalence

Translation is about finding the most fitting equivalence for the ST in the TT, but the bigger task lies in deciding what kind of equivalence is required for that ST. Hatim (2013: 33) refers to five translation equivalence frameworks:

1. SL and TL words having similar orthographic or phonological features (*formal equivalence*);
2. SL and TL words referring to the same thing in the real world (*referential or denotative equivalence*);

3. SL and TL words triggering the same or similar association in the minds of speakers of the two languages (*connotative equivalence*);
4. SL and TL words being used in the same or similar contexts in their respective languages (*text-normative equivalence*);
5. SL and TL words having the same effect on their respective readers (*pragmatic and dynamic equivalence*).

Choosing the appropriate equivalence does not mean that the translator should use that framework solely throughout the entire translation but one cannot help to have in mind a focus on one or two of these frameworks rather than the others while translating a certain text depending on several factors, such as:

- The audience
- The media
- The purpose

Determining these factors can be vital to the choice of the translation approach and framework; translating a children story in a comic book for leisure is entirely different than translating the same story for high school students in a text book for the purpose of discussing the cultural differences.

A joke that is translated for the purpose of learning the culture and/or the language, for example, should not be translated in the same manner used in translating the same joke for an audience seeking a simple laughter. The translation accompanying this thesis was made assuming that the audience is watching the film for entertainment purposes only.

This approach can be listed under the term ‘Domestication’ which is coined by the American linguist Lawrence Venuti (1995) who refers to domestication as simplifying the foreign text and reintroducing it in a manner that is fluent to the target recipient or as Venuti says, “bringing the author back home” (p. 20).

2.5 The Added Challenges in Subtitling

All jokes aside, the task of subtitling brings with it new challenges since it is one product of the marriage between translation and media. In spite of being relatively young to other translation forms, it comes with deeply rooted problems and challenges. Chiaro (n.d., para. 3) argues that “no matter how complex issues concerning the translation of written and spoken instances of VEH [verbally

expressed humor] may be, they are relatively simple when compared to the intricacy of having to translate them when they occur within a text created to be performed on screen."

Linguistic expressions are communicated differently in subtitling. They are shorter, less dependent on textual context and more dependent on visual context. This fact changes the entire rules of the game, linguistic rules can be mended to suffice the technical ones in Audiovisual Translation (AVT).

Another added factor is the culture transfer. As in any translation, subtitling translators could face culture-specific terms that are sometimes thought to be 'untranslatable'. Tomaszkiewicz (as cited in Liu, 2012) suggests eight different translation strategies that could be used for subtitling the culture specific terms:

1. Omission - the cultural reference is omitted altogether.
2. Literal Translation - the solution in the target text matches the original as closely as possible.
3. Borrowing - original terms from the source text are used in the target text.
4. Equivalence - translation has a similar meaning and function in the target culture.
5. Adaptation - the translation is adjusted to the target language and culture in an attempt to evoke similar connotations to the original. Strictly speaking this can be considered a form of equivalence.
6. Replacement of the cultural term with deictics - particularly when supported by an on-screen gesture or a visual clue.
7. Generalisation - neutralisation of the original.
8. Explication – involving a paraphrase to explain the cultural term (p. 42).

Examples of the use of the above strategies in the translation of the movie can be found below:

1. Omission:
   pain-in-the-ass Alcatraz-style faucet.
   كأننافيسجن الكاتراز

2. Literal Translation
   I know it's not easy for an audience to give standing ovation.
   اعلم صعوبة تأدية تحية الوقوف

3. Borrowing
   So the first time you hear the concept of Halloween when you're a kid
   لذا، عندما سمعت بعيد الهالوين **أول مرة**

4. Equivalence
   I brought this guy a suede jacket
   أعطيتهم سترة من **الشاموه ذات مرة**

5. Adaptation
   "Have you been in a fun-house mirror at any time?"
   هل تشعر انك امام **مرآة مموجة**؟

6. Replacement
   Bing-bong! "Come on lady, let's go."
   هيا ايتها السيدة، نحن مستعجلون .. **قرع الجرس**

7. Generalisation
   Oh, he did the "Tonight Show" many, many times.
   لقد كان ضيفاً في **برنامجي أكثر من مرة**

8. Explication
   I was best man at a wedding one time and that was pretty good.
   كنت الأشبين مرة في أحد الأعراس أو ما يعرف **بالرجل الأفضل**

Adding the humor factor, subtitling comedy should be approached with added care and awareness. A joke can be translated but can also lose the fun part of it. Puns could lose their entire reason of existence. That being said, each language has its own puns and every culture has relatively similar jokes. This pragmatic approach is followed in other kinds of translation and is referred to as *Skopos theory*.

This chapter illustrates various challenges that could collectively face the subtitling efforts of comedy productions. The next chapter presents the work chosen as well as the author of the work to give an idea of the reasons behind the choice from an analytic point of view in the light of the points raised and discussed in this chapter.

Chapter Three: The Translation

3.1 Introduction

This chapter presents the original text and its author followed by the translation. The source text is presented in the form of numbered table lines to facilitate the referencing in the Commentary and Discussion Chapter. The translation is formulated to reflect the way the subtitles are produced and inserted in the end product of this project, namely a disc with the Arabic subtitles.

The translation is based on the assumption that the audience of the work are watching it for the purpose of having a laughter as opposed to the purpose of learning English or learning about the American culture through humor. For this purpose, Skopos approach was adopted in numerous occasions along with other strategies of localization and adaptation. The author of the original text as well as the genre of standup comedy were researched to have better understanding of the humor within the original text. This proved to be of great importance when the translator attempts to be a reproducer of the humor effect through rewriting some of the jokes rather than translating the meaning of the jokes themselves.

In order to accomplish a complete translation project with a finalized translation product, the chosen work is translated fully and the translation is produced as subtitles imposed on the original film and is recorded on a disc attached to this thesis.

3.2 The Source Text Author

Jerome Allen Seinfeld (known as Jerry Seinfeld) was born in 1954 in Brooklyn, New York. He was influenced by his father who was a sign maker in the morning and a funny person all day long. The influence of his father was not just in him being a funny person but also his faith. Both of Jerry's parents are Jewish migrants who instilled their strict values in their children. This led to Jerry being one of the very few of his fellow comedians who refrained from using swear words and taboos in his 'clean' comedy. Instead, Seinfeld's comedy is based on observational humor, hyperbole and wordplay.

He is considered to be one of the most prominent stand-up comedians of the 20th century. Like other landmarks of any profession, Seinfeld has his own approach

that distinguished him amongst others. His observational style became a sub-genre of the stand-up comedy genre and many comedians followed in his wake. In 2013, Forbes magazine (Le, 2013) declared that Jerry Seinfeld is the highest-earning comedian for the third year on a row.

Jerry Corley, Founder of the Stand Up Comedy Clinic website rates Seinfeld as one of the top ten comedians of all time: “Some people would say, “*What’s the deal* with putting Jerry Seinfeld on the top 10 list?” That’s pure and simple, Jerry Seinfeld took observational material to a whole new level” (Corley, 2014, para. 7).

Seinfeld made his mark by refraining from using swear words and racial insults, tools that are popular among other comedians. Thus, his jokes are merely observational and linguistic. He believes that this adds a challenge to the equation by avoiding the easy laughs, as he stated in an interview in *The Guardian*: “A person who can defend themselves with a gun is just not very interesting. But a person who defends themselves through aikido or tai chi Very interesting” (Burkeman, 2014, para. 9).

His ‘clean’ observational humor can be sensed in his book *Seinlanguage* as well as his nine-year long show ‘Seinfeld’ where his jokes whether written or spoken are about ‘nothing’. That being said, he also admits that it is not easy at all. In an interview, he states, “no one is more judged in civilized society than a stand-up comedian, every 12 seconds you are rated” (HBO, 2012), which summons up the concept of the stand-up comedy. The comedian has to make people laugh, otherwise he has to leave the stage.

Seinfeld also lent his voice to the main character in the *Bee Movie*, which he wrote as well. Despite his producing, writing and acting careers, Seinfeld insists that he is a pure comedian. In an interview with the guardian, he replied to a question relating to his acting potentials:

> It's hilarious to me that anyone would think I would have the slightest interest in it. Baseball players don't think: 'I gotta get into soccer!' They think: 'I gotta do what I gotta do, to try and hit that ball today. That's my life.' As a comedian, I found this thing, this profession, that suits my mind and life force. To drop it to do something else? I just don't get that (Burkeman, 2014, para. 8).

3.3 The Screen Production

In 1998, Seinfeld preformed what could be one of his best stand-up shows on Broadway, New York. The show is titled *Jerry Seinfeld: I'm Telling You for the Last Time* and was aired live as a TV special. The show was released on VHS and DVD later that year and was nominated for four awards including two Emmys in 1999. The movie is 75 minutes long and the script is little over nine thousands words.

The show is an actual stand-up show (performed in a theater) but it runs within a film scenario, preceded by a cinematic introduction based on a script and includes dialogues. The introduction scene takes place in a cemetery where Seinfeld, surrounded by his fellow comedians and friends, is seen burying all of his old jokes in a reference that he will not use his old jokes (mainly from his show '*Seinfeld*') anymore. After this scene, the show starts on a stage and, apart from the closing credits and the few interventions of the audience; Seinfeld becomes the sole contributor to the show. The production was aired as an actual stand-up show (in a theater) but within a film scenario, preceded by a cinematic introduction based on a script and includes dialogues.

3.4 The Source Text and its Translation

The original text is provided here as list of numbered lines in a table with the corresponding translated text to facilitate the comparison and referencing during the Commentary and Discussion Chapter.

The Arabic text lines include the code [\N] that is a technical code for having a new line within the same frame. They were kept in the table below to give special context for the reader.

Please note that all rights are reserved to the copyright owners of the film. The production company was contacted to request a permission for the subtitle effort for academic purposes.

	Original script	Subtitle
1		This translation is for academic purposes only
2		As part of the MATI degree in translation
3		By Abu Bakr AL Ani
4		American university of Sharjah \N 2014 – 2015
5	I guess I knew this day would come.	لطالما علمت أن هذا اليوم قادم لا محالة
6	The day I have to bury a friend...	اليوم الذي أدفن فيه صديقاً لي
7	maybe my best friend.	ربما كان أعز صديقٍ لي
8	We've been through a lot together,	لي معه الكثير من الذكريات
9	some ugly moments.	بعضها لم يكن جميلاً
10	I remember when prompts came in,	أتذكر عندما بدأ استخدام الملقن
11	the ventriloquism scare of '84.	وصرعة اللعب بالدمى وتغيير الصوت سنة 1984
12	Sure there were times when people would make fun of you.	أحيانا تجد البعض يحاول الاستخفاف بك
13	Imitating you...	وتقليدك
14	"Hey did you ever notice?"	هل لاحظت ذلك؟
15	"What's the deal with this?"	ماذا تعني بهذا؟
16	Who are these people?	من هم هؤلاء؟
17	They say the hardest thing for a person to do is bury a loved one.	يقولون أن أصعب ما قد يمر به المرء \N هو دفنه لمن هو غالٍ عليه
18	But those people never had material like this	فما بالك بدفن نكاتٍ غالية كهذه
19	The Tide commercial: "if you've got a T-shirt with blood stains all over it	إعلان مسحوق الغسيل تايد: \N لو كان قميصك ملطخاً بالدماء
20	maybe laundry isn't your biggest problem right now."	فلا أظن أن غسل البقع \N هو أكبر مشاكلك الحالية
21	I don't understand it.	لا أفهم الأمر
22	He walks away from the show, he walks away from his act...	يترك مسلسله الناجح .. وعروضه الهزلية

23	Are you sure this kid is Jewish.	هل انت متأكدٌ انه يهودي؟
24	Oh, he's Jewish. And don't ask me how I know.	نعم هو كذلك .. ولا تسألني كيف أعرف ذلك
25	It's just such a waste.	يا لها من خسارة
26	I mean, it all works.	فكلها نكات جيدة
27	Is there any cake?	هل يوجد أي كعك؟
28	Gary, what are you doing?	غاري، ماذا تفعل؟
29	Listen, I got nothing on the post office.	اسمع، ليس لدي أي نكات عن مكتب البريد
30	- All right, take it. -Thanks.	- لا بأس، خذها \N –شكراً
31	Get outta here.	ارحل من هنا
32	Did you ever see his act?	هل شاهدت أي من عروضه؟
33	No, not really, man.	في الواقع، لا
34	Did you?	وانت؟
35	Yeah, yeah. He was good.	نعم، نعم .. كان جيداً
36	But I was full of drugs.	لكنني كنت منتشياً بالمخدرات حينها
37	Ed, did you ever see his act?	أد، هل شاهدت أي من عروضه؟
38	Oh, he did the “Tonight Show” many, many times.	لقد كان ضيفاً في برنامجي أكثر من مرة
39	But, no.	لكن، لا
40	Jay, thanks a lot for being here. This really means a lot.	جاي، شكراً على قدومك اليوم .. \N فهذا يعني الكثير لي
41	Yeah, hey, listen... when... when can you do the show again?	لا مشكلة، اسمع .. \N متى سنقدم معاً عرضاً جديداً؟
42	Oh, but I... I just retired all my material.	ولكنني ... دفنت جميع نكاتي للتو
43	Is Carlos around?	هل رأيت كارلوس؟
44	Why is it the best landscape in the neighborhood is always in the cemetery?	لم تتمتع المدافن بأفضل الحدائق في المنطقة؟
45	Everybody's dead.	فكل من فيها ميت، اليس كذلك؟
46	That's funny. Can I do that?	هذه نكتة جيدة، هل ستستخدمها؟
47	- Do what? - The bit. Can I do that?	- أي نكتة؟ \N - نكتة المدافن والحدائق
48	Well, that's not a bit. I'm just saying'.	لم تكن نكتة، كنت لتسائل فقط
49	I'm gonna do that. Ok?	ساستخدمها أنا. موافق؟

50	You can't do it. It's my bit.	لا يمكنك ذلك، فهي نكتتي
51	If it's a bit, it's anybody's bit who does it.	إذا كانت نكتة، يمكن لأي كان استخدامها
52	No, but I said it first.	ولكنني قلتها أولاً
53	Come to think of it, I’v been doing it for a while anyway.	بعد التفكير، فانا أصلاً استخدمها منذ زمن
54	Jerry, Alan King would like to meet you on his territory.	جيري، ألان كينج يريد أن يلتقيك على أرضه
55	He'll guarantee security.	سيوفر الحماية اللازمة
56	Ok.	**حسناً**
57	Hey!	هيه
58	Hey!	هيه!
59	Mister, I know this is yours.	يا سيد، أعلم انها لك
60	Don't you want it?	الا تريدها؟
61	Sorry, kid. I don't do this joke anymore.	أسف يا صغيري، توقفت عن إطلاق هذه النكتة
62	Oh, come on!	بالله عليك!
63	Look, I'm sorry. It's over.	**أنا أسف**. قراري نهائي
64	But this is a solid bit! Please!	لكنها نكتة ممتازة! **ارجوك**!
65	Alright. But I'm telling you for the last time.	**حسناً** .. ولكنها آخر مرة أطلق فيها النكات
66		[أخر مرة أطلق فيها النكات]
67	Ladies and gentlemen, Jerry Seinfeld.	الحضور الكريم، جيري ساينفيلد
68	Thank you. Thank you.	**شكراً ...شكراً**
69	That was very, very nice.	كان هذا رائعاً فعلاً
70	Thank you very much. Thank you.	**لشكركم** جزيل الشكر **...شكراً**
71	Standing ovation. Now I know there's always a...	تحية الوقوف. أعلم أنه دائماً ..
72	Scuse me?	**عفواً؟**
73	Perfect start of the show. Thank you	بداية رائعة.**شكراً**
74	I know it's not easy for an audience to give standing ovation.	اعلم صعوبة تأدية تحية الوقوف
75	There's always a few people that don't really wanna do it.	دائماً ما تجد من لا يرغب بذلك حقاً

76	I've seen those people. They're always like...	لقد رأيتهم من قبل .. تراهم يفكرون ...
77	“Are we doing' this now?”	هل سنفعل ذلك حقاً؟
78	So, anyway, I'm thrilled to be back here in New York.	على أية حال ... يسعدني أني عدت لنيويورك
79	I love how certain things about New York never change.	حيث بعض الثوابت التي لا تتغير
80	They're always constant, they're always there for you.	دائماً كما هي .. كل مرة
81	The cabbies and the BO.	مثل سائقي مركبات الأجرة ورائحة اجسامهم
82	What is with the BO and these guys?	ما مشكلتهم مع رائحة الجسم؟
83	How long are these shifts?	كم تطول فترات عملهم؟
84	Can't we get this man a ten minute break for a shower?	ألا يمكنهم أخذ عشر دقائق للاغتسال؟
85	You're in the back and it's coming through the glass.	انت جالسٌ في الخلف \N !وتأتيك الرائحة عبر الزجاج العازل
86	You're just going: “What in the...”	فتقول لنفسك .. ما هذا
87	Not only they put that cherry puppet stuff on the dashboard	والآن يضعون معطر الجو برائحة الكرز
88	so you get a cherry BO.	لتنعم برائحة الجسد بعطر الكرز
89	I don't know what that's supposed to be... Even the fruit showers more often than this.	كيف يمكن هذا \N حتى الفواكه تغتسل أكثر من هذا
90	The funny thing about being in these cabs is that when you're in Manhattan	المضحك أنك عندما تكون في مانهاتن المزدحمة
91	for some reason you don't get scared, no matter how fast the guy goes.	لسبب ما .. لا تشعر بالخوف \N مهما كانت سرعة السائق
92	Well, you know, he's driving fast and recklessly...	صحيحٌ انه يقود المركبة بتهور وبسرعة
93	but he's a professional.	ولكنه سائقٌ محترف
94	He's got a cab driver's license, I can see it right there.	لدية رخصة قيادة \N أستطيع أن أراها أمامي

95	I don't even know what it takes to get a cab driver's license.	أنا لا أعرف حقاً ما هي متطلبات الرخصة
96	I think all you need is a face.	أعتقد أن كل ما تحتاجه هو الوجه
97	This seems to be their big qualification.	يبدو أن هذا هو أهم شيء
98	No blank heads are allowed driving cabs in this town.	لا يمكن لمن لا يملك وجهاً \N أن يقود مركبات الأجرة في هذه المدينة
99	Also helps to have a name with like 8 consonants in a row.	ويفضل أن يكون اسمك طويلاً \N وبأحرف غريبة يصعب لفظها
100	Did you ever see some of the letters in these names?	هل رأيتم هذه الحروف؟
101	What is the “O” with a line through it, by the way?	ماذا تعني الدائرة التي يمر بها خط مستقيم؟
102	What planet is that from?	من أي كوكب يأتي هذا الحرف؟
103	You need a chart of the elements if you wanna report the guy.	ستحتاج إلى الجدول الدوري إذا اردت الابلاغ عن السائق
104	“Yes, officer, his name was Amal and then the symbol for Boron.”	نعم، حضرة الضابط، كان اسمه آمال \N ثم رمز عنصر البورون
105	“No, it's not Manganese. I had the periodic chart with me at the time.”	لا، لم يكن المنغنيز \N كنت احمل الجدول الدوري معي حينها
106	But I love to travel. I love it whether it's a car or whether it's a plane.	لكنني أحب السفر \N سواء كان ذلك بالسيارة أو الطائرة
107	I like to get out there, I like to keep it moving.	أحب التنقل والحركة
108	I love airports. Feel safe in the airports thanks to the high caliber individuals	أحب المطارات! \N وأحس بالأمان فيها بفضل امكانيات
109	we have working at X-ray security.	أفراد الأمن في قسم الأشعة السينية
110	How 'bout this crack squad of savvy motivated personnel?	ما رأيكم بهؤلاء الموظفين المتحمسين؟
111	The way you wanna setup your airport's security, is you want the short,	ما عليهم فعله هو أن يضعوا في المقدمة
112	heavy set women at the front with the skin tight uniform.	تلك الموظفة السمينة القصيرة بزيها الضيق

113	That's your first line of defense.	لتكون أول الخطوط الدفاعية
114	You want those pants so tight the flap in front of the zipper	يجب أن تكون ملابسها ضيقة إلى درجة
115	has pulled itself open, you can see the metal tangs hanging on for dear life.	تجد الأزرار تصارع من أجل البقاء
116	Then you put the bag on the conveyor belt. It goes through the little luggage car wash.	ثم تذهب حقائبك على الحزام الناقل \N إلى مغسلة السيارات الصغيرة
117	Then you have the other genius, down at the other end, looking at the little X-ray TV screen.	عند العبقري الآخر الذي يحدق في شاشات الفحص
118	This Eistein was chosen to stand in front of X-rays 14 hours a day.	اينشتاين هذا يعمل مع الأشعة السينية 14 ساعة باليوم
119	It's his profession.	هذه مهنته
120	Looking in that thing...	ليحدق في تلك الشاشة الصغيرة
121	I have looked in that TV screen. I cannot make out one object.	لقد نظرت فيها مرة \N ولم استطع أن أميز أي شيء
122	He's standing there... “What is that? A hairdryer with a scope on it?”	وهو واقف هناك .. ما هذا؟
123	“That looks ok. Keep it moving.”	مجفف شعر بمنظار تقريب لا بأس بذلك
124	“Some sort of bowling ball candle? Yeah, I got no problem with that, just...”	شمعة على شكل كرة بولينغ؟ لا مشكلة في ذلك
125	“You know, we don't wanna hold up the line.”	لا نريد تأخير المسافرين
126	So, I go to the bathroom in the airport.	ثم أذهب إلى حمامات المطار
127	What is the story on the sinks in airport bathrooms	ما هي مشكلتهم مع المغاسل في حمامات المطار؟
128	That they will not give us a twist-it-on twist-it-off, human-style faucet?	لم لا يستخدمون الحنفيات العادية \N التي تفتحها وتغلقها مثل كل البشر؟
129	Is that too risky for the general population?	هل في ذلك خطورة على المواطن؟

130	Too dangerous? We gotta install the one-handed, spring-loaded,	كلا، يجب عليهم تركيب حنفية الضغط المزعجة
131	pain-in-the-ass Alcatraz-style faucet.	كأننا في سجن الكاتراز
132	You know, those ones you gotta go: “Hey I got a little water there”	تلك التي تضغطها وتقول لنفسك .. \N !لقد حصلت على بعض الماء
133	“Hey I got a couple of drops.”	ها هي قطرتان إضافيتان
134	What is it they think we would do with a faucet?	ما الذي يظنون أننا سنفعله بالحنفيات العادية؟
135	Turn them all on full, run out into the parking lot,	نفتحها إلى النهاية ونهرب إلى موقف السيارات؟
136	laughing, pushing each other into the bushes?	نضحك ونتدافع بين الشجيرات؟
137	“Come on, the water's on, let's go!”	هيا! لقد فتحت الماء، لنهرب!
138	“I turned it on full blast.”	لقد فتحته على الآخر
139	“You idiot! We're businessmen, we're gonna miss our plane.”	يا أبله! نحن رجل أعمال ..ستفوتنا رحلتنا
140	“Who cares! Water!”	من يهتم، الماء!
141	That's how they think we're gonna act.	هكذا يظنون أننا سنتصرف
142	Do the people that work in these shops in the airport have any idea	وهل لدى العاملين في المحلات في المطار
143	what the prices are every place else in the world?	أدنى فكرة عن الأسعار في العالم خارج المطار؟
144	“Yeah, $14 a tuna sandwich. We think that's fair.”	نعم، 14 دولاراً لشطيرة تونا \N هذا سعرٌ منصف
145	“That's what we charge in our country.”	هذا هو ما ندفعه في بلداننا
146	Then you get on the plane. The pilot of course always has to come on the PA system.	ثم تصعد إلى الطائرة ليحييك الطيار على المذياع
147	This guy is so excited about being a pilot, he can't even stand himself.	هذا الرجل متحمس ولا يصدق أنه طيار
148	“Well, I'm gonna take it up to about 20,000.”	سأطير بها على ارتفاع 20 ألف قدم

149	“Then I'm gonna make a left by Pittsburg.”	وسأنعطف يساراً عند بيتسبرغ
150	“Then I'm gonna make a right by Chicago.”	ثم يميناً عند شيكاغو
151	“And then I'm gonna bring it down to 15,000.”	ثم سأهبط بها إلى ارتفاع 15 **ألف قدم**
152	He's giving the whole route, all his moves.	يشرح لك المسار والمنعطفات
153	We're in the back going: “Yeah, fine.”	**ونحن في الخلف نفكر** .. طيب، لا مشكلة
154	“You know, just do whatever the hell you gotta do. I don't know.”	افعل ما تريد، لا يهمني ذلك
155	“Just end-up where it says on the ticket, really.”	ما دمت ستهبط حيث تشير التذكرة
156	Do I bother him with what I'm doing?	هل ازعجه بما أفعله أنا أثناء الرحلة
157	Knocking on the cockpit door: “I'm having the peanuts now.”	أطرق باب قمرة القيادة \N **أنا اتناول الفول السوداني** حالياً
158	“Yeah, that's what we're doing back here.”	نعم، هذا ما نفعله **في الخلف**
159	“I thought I'd keep you posted.”	أردت أن أبقيك على اطلاع
160	“I'm not gonna have them all now, I'm just gonna have a few.”	لن أكمل الكيس كله، سأتناول القليل فقط
161	“I don't wanna finish it because it's such a big bag.”	فانا لا أريد أن انهي الكيس \N !لأنه كيس كبير حقاً
162	Then the stewardesses have to come out.	ولا بد للمضيفات من المشاركة
163	They have to do their little emergency equipment show.	بمسرحيتهم الصغيرة عن معدات السلامة
164	You know, that thing they do. One of them reads it, the other one acts it out.	عندما تقرأ إحداهن التعليمات \N فيما تمثل الأخرى ما تقوله الأولى
165	“Hey, we have seatbelts and oxygen masks.”	لدينا أحزمة أمان وأقنعة أوكسجين
166	“Things for you to use.”	لتستخدموها عند الحاجة

167	They show you how to use the seatbelt, in case you haven't been in a car since 1965.	يعلمونك كيف تستخدم حزام الامان \N إن لم تركب سيارة منذ سنة 1965
168	“Oh, you lift up on the buckle! Oh!”	أها! يجب أن ترفع الابزيم لتفتح الحزام
169	“I was trying to break the metal apart.”	كنت أحاول أن أفكك القطعة الحديدية
170	“I thought that's how it works.”	لم أعلم أنها تعمل هكذا
171	“I was gonna try and tear the fabric part of the belt.”	كنت أحاول أن أمزق قماش الحزام
172	“I thought if I could just get it started...”	بعد أن أعضه بأسناني
173	Then they're always pointing out the emergency exits,	دائما ما يؤشرن إلى مخارج الطوارئ
174	always with that very vague point though, isn't it?	ودائما ما تكون حركاتهن غامضة، أليس كذلك؟
175	“Where the hell would these places be?”, would you say.	أين يقع هذا بالضبط؟
176	The plane's at a 90 degrees angle, your hair is on fire,	الطائرة تهوي نحو الأرض، وشعرك يشتعل
177	you're looking for this.	وانت تبحث عن هذا
178	How you think you're gonna do there?	ما هي احتمالات نجاتك؟
179	She's thinking: “I'm getting out before you're getting out.”	في الواقع هي تفكر: أنا سأغادر الطائرة قبلكم
180	“You're dead, you're dead, I'm gone.”	انت ميت، انت ميت، أنا مغادرة
181	Then they always have to close that first class curtain, too.	ثم يغلقن ستارة الدرجة الأولى
182	They always give you that little look.	ويرمقونك بتلك النظرة
183	“Maybe if you would have worked a little harder...”	ربما لو عملت بجهد أكبر
184	I wouldn't have to do this.	لما اضطررت لأن أفعل هذا
185	It's all a tiny world on the airplane, isn't it?	كل شيء صغير في عالم الطائرات، اليس كذلك؟
186	There's always that little tiny table there, tiny computer,	فالطاولة صغيرة .. الحاسوب صغير

187	little cramped seats, tiny food, tiny utensils,	المقاعد صغيرة الوجبات صغيرة الملاعق صغيرة
188	tiny liquor bottles, tiny bathroom, tiny sink, tiny mirror, tiny faucet.	قناني الشراب صغيرة .. الحمام صغير \N **المغسلة** صغيرة .. المرآة صغيرة
189	So, there's a small problem, there's gonna be a slight delay,	ودائما، لديهم مشكلة صغيرة
190	we're gonna be a little late.	ينتج عنها تأخير صغير
191	I always go in the airplane's bathroom, even if I don't have to go,	**دائما ما أدخل حمام الطائرة، حتى لو لم احتج ذلك**
192	I gotta go in there.	يجب أن أدخل الحمام
193	It's nice. It's like your own little apartment on the plane, isn't it?	مكان لطيف، كأنه شقتك الصغيرة، اليس كذلك؟
194	You go in there, lock the door, the light comes on after second.	تدخل وتغلق الباب فينفتح النور بعد ثانية
195	It's like a little surprise party.	كأنها حفلة صغيرة غير متوقعة
196	But I'm always impressed of the amount of equipment that they have in that place.	تذهلني كمية ما موجود في ذلك الحمام
197	I mean it's little, but they got tissues, towels, closets, compartments,	صغيرٌ، نعم، لكنه يحتوي على المناديل \N **والمنشفة** والخزائن والصناديق
198	tiny slot for used razor blades. They always have that.	وفتحة صغيرة لأمواس الحلاقة المستخدمة
199	Who is shaving on the plane?	من يحلق ذقنه **على متن الطائرة؟**
200	And shaving so much they're using up razor blades?	ويحلق حتى أنه يستهلك أمواس الحلاقة؟
201	Is this what's happening?	هل هذا هو ما يحصل؟
202	What? Is the wolf man flying in there, for Christ's sakes?	من يحلق هناك؟ أهو الرجل الذئب؟
203	Who could shave that much?	من يحلق ذقنه بهذه الكثرة؟
204	So, I'm supposed to go to Florida next week after we're done here.	**أنا** ذاهب إلى فلوريدا الأسبوع القادم \N **بعد جولتنا** هذه

205	That's where my older relatives live. I don't really wanna go.	حيث يعيش كبار السن من أقربائي \N لست متحمساً للذهاب هناك
206	Florida...	فلوريدا ...
207	A lot of old people down there.	كثير من كبار السن يعيشون هناك
208	You know, they live in those minimum security prisons.	في سجون العقوبات المخففة تلك
209	That's where they put all the old people.	حيث يحبسون جميع كبار السن
210	What's with all the security there? With the guard gate, with that arm coming down,	ما هي الدواعي الأمنية للبوابات؟
211	the guy's got a uniform, guns...	ورجال الأمن ببدلاتهم وأسلحتهم
212	Are the old people trying to escape? Or, are people stealing old people?	هل يحاول كبار السن الهرب من منازلهم؟ \N أم هل هم يتعرضون للخطف؟
213	What is the security problem?	ما المشكلة الأمنية هناك؟
214	I just can't drive around there. You know how these old people drive...	لا أستطيع القيادة في فلوريدا \N .. تعلمون كيف يقود كبار السن سياراتهم
215	They drive slow, they sit low. That is their motto.	ببطءٍ حنين ورأسٍ دفين \N هذا هو شعارهم
216	The state flag of Florida should be just a steering wheel with a hat and two knuckles on it.	ينبغي أن يكون علم ولاية فلوريدا مجرد \N عجلة قيادة وقبعة وأصابع ممسكة بالعجلة
217	And they left that turn signal on since they left the house that morning.	وإشارة الاستدارة المفتوحة منذ الصباح
218	That's a legal turn in Florida. It's known as an eventual left.	وهي إشارة قانونية في فلوريدا \N تدعى بالإشارة الحتمية
219	You can signal this week, turn any following year of your life.	يمكنك فتح الإشارة هذا الأسبوع \N ثم الاستدارة في أي يوم قبل الممات
220	What is that age that old people reach when they decide	في أي عمر يقرر كبار السن أنهم
221	when they back out of their driveway, they're not looking anymore.	لن يلتفتوا إلى الوراء عند الرجوع بالسيارة؟

222	You know how they do that? They just go:	أتعلمون ما أقصد؟
223	“Well, I'm old and I'm coming back.”	حسناً، أنا عجوز وأنا راجع إلى الوراء!
224	“I survived. Let's see if you can.”	أنا تمكنت من النجاة، ماذا عنك
225	One thing I like about being with my older relatives is it makes me feel like a kid again.	ما يعجبني عند زيارة أقاربي كبار السن \N أنهم يشعرونني بأني طفلٌ صغير
226	You know, they're feeding you. You're trying to steal candy.	يطعمونك الطعام وأنت تحاول سرقة الحلوى
227	Candy was my whole life when I was a kid. That was...	كانت الحلوى محورطفولتي
228	First ten years of my life, I think the only clear thought I had	في أول عشر سنين من حياتي .. \N كانت الفكرة الوحيدة الواضحة لدي هي ..
229	was: “GET CANDY!”	أعطني .. الحلوى!
230	That was it. Family, friends, school, they were just obstacles in they way of the candy.	كانت العائلة والأصدقاء والمدرسة \N مجرد عوائق بيني وبين الحلوى
231	I'm out for the candy here. I'm just thinking: “Get candy! Get candy!”	كل ما كنت افكر فيه هو .. اعطني الحلوى!
232	That's why you have to teach kids not to take candy from a stranger	لهذا نعلم أطفالنا رفض الحلوى من الغرباء
233	if they're playing in the playground, because they're such candy idiot moron brains...	لأن عقلهم مهووس بالحلوى \N ولن يفكروا سوى بأن
234	They're just: “This man has candy, I'm going with him.”	هذا الرجل لديه حلوى \N أنا ذاهب معه!
235	“Goodbye. Whatever happens to me. Get candy, get candy...”	وداعاً لا يهمني ما قد يحصل \N أعطني الحلوى
236	“Don't go! They'll torture you, they'll kidnap you.”	لا تذهب! سيختطفك ويعذبك!
237	“It doesn't matter, he has an 'Old Henry'. I have to take that chance.”	لا يهم، لديه حلواي المفضلة \N سأخاطر لأجلها

238	“Get candy, get candy...”	أعطني الحلوى، أعطني الحلوى
239	So the first time you hear the concept of Halloween when you're a kid	لذا، عندما سمعت بعيد الهالوين أول مرة
240	your brain can't even process the information.	لم يتمكن عقلي من استيعاب الموضوع
241	You're like: “What is this? What did you say?”	ماذا؟ ماذا قلت؟
242	“What did you say about giving out candy? Who's giving out candy?”	هل ذكرت توزيع الحلوى؟ \N من يوزع الحلوى؟
243	“Everyone that we know is just giving out candy?”	كل من نعرفهم يوزعون الحلوى هكذا؟
244	“Are you kidding me? When is this happening? Where? Why? Take me with you!”	هل تمازحني؟ متى هذا العيد؟ \N !أين؟ خذني معك
245	“I gotta be a part of this. I'll do anything that they want.”	يجب أن أشارك .. سأفعل كل ما يريدون!
246	“I can wear that.”	سأرتدي هذا الزي
247	“I'll wear anything I have to wear.”	سأرتدي كل ما يجب ارتدائه
248	“I'll do anything I'll have to do to get the candy from those fools”	سأفعل كل ما يجب فعله \N لانتزاع الحلوى من هؤلاء المغفلين
249	“that are so stupid they're giving it away.”	الذين يوزعون الحلوى بكل غباء
250	So, the first couple of years I made my own costumes which of course sucked:	في السنين الأولى، كانت أزيائي من صنع يدي \N لذا كانت جميعها سخيفة
251	the ghost, the hobo...	الشبح .. المتشرد ..
252	Then, finally, the third year, begging the parents	ثم في السنة الثالثة .. \N وبعد تملق منقطع النظير
253	I've got the Superman Halloween costume, not surprisingly.	حصلت على زي سوبرمان الكامل!
254	Cardboard box, self-made top, mask included.	العلبة والبدلة والقناع

255	Remember the rubber band on the back of that mask?	هل تذكرون الشريط المطاطي لذلك القناع؟
256	That was a quality item there, wasn't it?	كان عالي الجودة، اليس كذلك؟
257	That was good about 10 seconds before it snapped out of that cheap little staple they put it in there with.	كان يدوم عشر ثوان \N قبل أن يفلت من ذلك القناع الرخيص
258	You go to your first house: “Trick or...” Snap! “It broke. I don't believe it!”	تطرق أول الأبواب .. حلوى أم .. \N وينفلت الشريط
259	“Wait up, you guys! I gotta fix it!”	تعال يا صديقي، يجب أن أصلح الشريط
260	“Hey, wait up! Wait up!”	تعال بسرعة ..
261	That's what kids say. They don't say: “Wait!”	هذا ما يقوله الأطفال \N فهم لا يقولون: تعال
262	They say: “Wait up! Hey, wait up!”	بل يقولون: تعال بسرعة
263	'Cause when you're little, your life is up, the future is up,	لأنك عندما تكون طفلاً، تريد كل شيء بسرعة \N حياتك بسرعة، مستقبلك بسرعة
264	everything you want is up.	كل ما تريده .. تريده بسرعة!
265	“Wait up, hold up, shut up.”	اذهب بسرعة، تعال بسرعة
266	“Mamma, clean up”, “Let me stay up.”	أمي سآتي بسرعة ....سأنظف غرفتي ... بسرعة
267	For parents, of course, everything is just the opposite.	أما مع الأهل، فالحالة معكوسة بالطبع
268	Everything is down. “Just calm down”, “Slow down”, “Come down here”	يريدون كل شيء بهدوء \N تصرف بهدوء .. العب بهدوء
269	“Sit down”, “Put that down”	اجلس بهدوء، انزل هذا من يدك... بهدوء
270	So I had my little costume, I was physically ready,	على كل حال .. \N حصلت على الزي وكنت مستعداً
271	I was preparing myself, I did not try on the costume prior to Halloween.	لكنني لم أجربه قبل عيد الهالوين
272	Do you remember... This is an obscure one but...	هل تذكرون ...؟ \N هذه معلومة غريبة
273	On the side of the box, I remember from my Superman costume, it actually said:	على جانب العلبة، كان مكتوباً
274	“Do not attempt to fly!”	لا تحاول الطيران

275	They printed that as a warning	كتبوا هذه العبارة تحذيراً للأطفال
276	'cause kids would put it on and... going off the roofs.	لأن الأطفال كانوا يرتدون الزي و .. \N يطيرون كما الحجارة
277	I love the idea of the kid who's stupid enough to think he actually is Superman	تعجبني فكرة الطفل الذي لديه \N من الغباء ليصدق أنهسوبرمان
278	but smart enough to check that box before he goes off the roof.	ومن الذكاء ليقرأ التحذير على العلبة \N قبل أن يقفز من على للسطح
279	“Let me see if it says anything about me being Superman...”	دعني أقرأ هذا التحذير عن كوني سوبرمان ..
280	“Oh, wait a second here, I...”	انتظر لحظة .. لا يمكنني أن ..
281	So, anyway, but if my hopes were up I was thinking that this is probably	على أية حال، كانت لدي آمال عريضة بأن
282	the same exact costume that Superman wears himself.	هذه هي نفس البدلة التي يرتديها سوبرمان
283	When you put these things on, it's not exactly the super-fit	ولكن بعد ارتدائها، وجدت انها لا تبرز عضلاتك
284	that you are hoping for.	كما تخيلت
285	It looks more like Superman's pyjamas, that's what it looks like.	بل كانت أقرب إلى بيجاما سوبرمان
286	It's all kinda loose and flowing.	كانت فضفاضة وواسعة
287	The neck line kinda comes down about there...	وفتحة الرأس تصل إلى هنا
288	flimsy little ribbon string in the back.	وشريط مهلهل في الخلف
289	Plus my mother makes me wear my winter coat over the costume anyway.	أضف إلى ذلك أن أمي كانت تجبرني \N على ارتداء معطفي الشتوي فوق البدلة
290	I don't recall Superman wearing a jacket.	لا أتذكر رؤية سوبرمان يرتدي معطف
291	Not like I had: cheap __quarteroid__, phony fur.	ليس مثل معطفي على أية حال \N قطيفة رخيصة وفروة صناعية
292	“Boy, I'm Superman but it's a little chilly out	أنا سوبرمان، لكن الجو بارد الليلة
293	and I'm glad I have this cheap little 10 year old kids jacket.”	من حسن حظي أن لدي هذا المعطف الدافئ

294	So I'm going out trick-or-treating but the mask's rubber band keeps breaking	وها أنا ذا أواصل طرق الابواب \N ويواصل الشريط الافلات
295	and keeps getting shorter. I'm fixing it, it's getting tighter and tighter on my face.	فأصلحه وأشده \N حتى يصبح أقصر فأقصر
296	You know, when it starts slicing into your eyeballs there and you...	حتى يبدأ فيها القناع باقتلاع عينيك
297	you're trying to breathe through that little hole...	وانت تحاول التنفس من خلال الثقب الصغير
298	getting all sweaty.	وتبدأ بالتعرق
299	“I can't see, I can't breathe but we gotta keep going, we gotta get the candy.”	لا أستطيع الرؤية أو التنفس \N علينا الاستمرار، للحصول على الحلوى
300	And a half an hour into it you just take the mask: “Oh, the hell with it.”	بعد نصف ساعة تمسك بالقناع وترميه \N ليذهب إلى الجحيم
301	Bing-bong! “Yeah, it's me, give me the candy.”	تقرع الجرس، نعم هذا أنا \N أعطني الحلوى
302	“Yeah, I'm Superman, look at the pants legs, what do you care?”	نعم، أنا سوبر مان \N الا ترى سيقان البدلة تحت المعطف؟
303	Looking at those last years of trick-or-treating you're getting a little too old for it.	وهناك آخر سنين المشاركة \Nعندما تكبر قليلاً على الهالوين
304	Still out there, going through the motions.	ولكنك تشارك على أية حال
305	Bing-bong! “Come on lady, let's go.”	تقرع الجرس .. \N هيا ايتها السيدة، نحن مستعجلون
306	“Halloween, doorbells, candy, let's pick it up and...”	هالوين .. جرس الباب .. الحلوى \N دعينا لا نعقد الموضوع
307	They come at the door... they always ask you the same stupid questions:	وعندما يفتحون الباب .. \N دائما نفس السؤال السخيف
308	“What are you supposed to be?”	ما أنت اليوم؟
309	“I'm supposed to be done by now.”	أنا اليوم متأخر، استعجلي لو سمحت
310	“You wanna move it along the three musketeers.”	يجب علينا الذهاب \N أنا والفرسان الثلاثة

311	“I got 18 houses on this block, sweetheart.”	لدينا 18 باباً بعد في هذا الحي يا حلوتي
312	“Just hit the bag, we hit the road. That's the way it works.”	أعطينا الحلوى وسنعطيك ظهورنا \N هكذا هو الحال
313	Sometimes they have that little white bag twisted on the top...	أحياناً يعطوك كيس حلوى أبيض معقود
314	You know that's gonna be some crap candy.	فتعلم أنها ستكون حلوى رخيصة
315	Doesn't have the official Halloween markings on it.	لا تتفق مع معايير الهالوين العالية
316	“Hold it, lady. Wait a second. What is this? The orange marshmallow shaped like a peanut?”	**لحظة لو سمحت** .. ماذا في هذا الكيس \N **تلك** الحلوى البرتقالية على شكل الفول السوداني؟
317	“Do me a favor, you keep that one.”	**لاشكراً** .. احتفظي بها
318	“We have all the doorstops we need already. Thank you.”	لدينا أبواب أخرى لنطرقها
319	“We're going for name candy only this year.”	ونحن نقبل حلوى الهالوين المعتمدة فقط هذا العام
320	Food is so complicated as an adult...	الغذاء أمرٌ معقد لدى البالغين
321	You see people in the supermarket. They're just sweating out.	ترى الناس في السوبرماركت حيارى
322	Nobody knows... “what do I eat... the proteins, the carbs, the fat content...”	**أي شيء أشتري** .. البروتينات .. \N **الكربوهيدرات** .. الدهون
323	“Oh, my God, the fat content!”	يا الهي .. الدهون!
324	We're just walking up to each other: “You look good. What do you eat? Maybe I'll eat that.”	تجد الناس يكلمون بعضهم البعض \N **انت بحال** جيدة، ماذا تأكل؟ سأجرب ذلك
325	The whole supermarket itself is designed to break down your sense of having any life	قد تم تصميم السوبرماركت خصيصاً \N **لانتزاع أي** معنى لحياتك خارج أبوابه
326	It's like a casino. There's no clocks, no windows, no easily accessible exits...	**مثل نوادي القمار، لاساعة على الحائط** \N **لا نوافذ** أو مخارج سهلة الاستخدام

327	Did you ever not buy anything in a supermarket and try to get out of there?	هل جربت المغادرة دون أن تشتري أي شيء؟
328	It's impossible.	مستحيل!
329	There's no way out.	لا يمكن ذلك
330	You can see what happens to people.	عندما يدخل أحدنا إلى السوبرماركت
331	When they walk up to the supermarket, they really have a whole sense of purpose.	تراه مصمماً وذا إرادة
332	“I'm gonna get this, I'm gonna get that, I'm gonna pay for it,	سأشترى هذا وأشتري ذاك \Nسأدفع الحساب
333	I'm gonna get out of here and get back to my normal life.”	وأخرج من هنا لأعود إلى حياتي الطبيعية
334	You see that same person 10 minutes later just...	بعد عشر دقائق تراه ..
335	“What aisle is this?”	أي ممر هذا؟
336	“Why did I come up here?”	ما الذي أتى بي إلى هنا
337	Always noticing something new.	دائما ما تلاحظ شيئاً جديداً
338	“Oh, they got them in muskeet flavor now...”	همم .. أصبح متوفراً بنكهة المستكة
339	“What is 'muskeet'?”	من يبيع المستكة؟
340	“I wonder if it's made from mosquitoes.”	هل اسمه مستكاوي؟
341	Produce section I always find challenging.	قسم الفواكه والخضر هو أصعب الأقسام
342	There's always some special thing you're supposed to know.	عليك أن تؤدي دور الخبير
343	You know, about each fruit...	أن تعرف كل ما يتعلق بالفواكه
344	“Summer time make sure your peaches are...”	في الصيف .. احرص أن يكون ملمس الخوخ ..
345	I don't know, whatever it is.	لا أدري ... خوخياً
346	You gotta fake it... you know, I'm shaking stuff holding it up to the light.	تتصنع المعرفة .. وتتفحص الفواكه \N تهزها وتفحصها في النور

347	“Yeah, that's a good one. I'm sure glad I found that one.”	نعم! .. هذه جيدة! \N يالسعادتي لأني وجدتها
348	Cantalopes rolling down the aisle.	ترمي الشمام مثل كرات البولينغ
349	“See the way that's fading left, that one's not ready.”	رأيت كيف تحيد إلى اليسار؟ \N لم تنضج بعد
350	“I don't want that one.”	لا أريدها
351	I'm very impressed with this seedless watermelon product that they have for us.	ما يبهرني حقاً هو منتجهم الجديد \N البطيخ الذي لا يحتوى على بذور
352	They've done it. We now have seedless watermelon.	قد فعلوها! \N لدينا الآن بطيخ بلا بذور
353	Pretty amazing.	مدهش!
354	What are they planting to grow the seedless watermelon, I wonder?	ما الذي يزرعونه .. ليحصدون بطيخاً بلا بذور
355	The melons aren't humping', are they? They must be planting something.	فالبطيخ لا يتزاوج .. أليس كذلك؟ \N يجب عليهم زراعةشيء ما
356	How does this work?	كيف يتم ذلك؟
357	And what kind of scientists do this type of work?	وأي نوع من العلماء يفعل هذا؟
358	I read this thing was 15 years in development.	قرأت أنهم استغرقوا 15سنة من الأبحاث
359	In the laboratories with gene splicing or, you know, whatever they do there...	في مختبرات تجزئة المورثات \N وغيرها من الأمور التي لا أعلمها
360	I mean, other scientists are working on AIDS, cancer, heart disease.	فغيرهم يعمل على ايجاد علاج \N للأيدز والسرطان وأمراض القلب
361	These guys are going: “No, I'm going to devote myself to melon.”	أما هؤلاء .. فلسان حالهم: لا! \N أنا سأكرس حياتي للبطيخ
362	“I think that's much more important.”	أعتقد أن البطيخ أهم
363	“Sure thousands are dying needlessly but this... that's gotta stop.”	صحيحٌ أن ألاف الناس يموتون بلا مبرر ... \N لكن هذا ... يجب وضع حدٍ له
364	“Have you ever tried to pick a wet one off the floor, it's almost impossible.”	هل جربت التقاط بذرة مبللة .. مستحيل

365	“I really think we should devote the money to these studies.”	أعتقد أننا يجب أن نخصص الأموال لأبحاث كهذه
366	Milk is a big problem for people in the supermarket.	أما الحليب .. فحكاية أخرى تماماً
367	They're never quite sure if they have it, if they need it.	فالناس لا يعلمون إن كانوا يحتاجونه أم لا
368	They bury it way in the back in the supermarket.	يضعونه في آخر السوبرماركت
369	You gotta find it, you gotta hack your way through all the displays.	يجب عليك أن تبحث عنه \N أن تشق طريقك عبر الرفوف
370	“Yeah, there it is. There's the milk.”	أخيراً .. وصلنا \N ها هو الحليب
371	“Do we have any milk?”	هل عندنا حليب؟
372	People are never really sure if they have milk.	لا يعلم الناس إن كان عندهم حليب
373	You think you have milk, you might have.	تظن أن عندك حليب في المنزل \N قد يكون ذلك صحيحاً
374	“I know there's a carton in there, I don't know how much is in it.”	اعلم أن عندنا علبة .. لكني لا أعلم كم تبقى فيها
375	“Well, what shall we do?”	ماذاسنفعل؟
376	'Cause you wanna be sure.	يجب أن تكون متأكداً
377	There's nothing worse than thinking you have milk and not having it.	أتعس حالة هي أن تظن أن \N عندك حليب ... ويتبين العكس
378	You know, you got the bowl setup, the cereal, the spoon,	تجهز الصحن ورقائق الذرة والملعقة
379	the napkin, the TV, the newspaper, everything's ready to go.	والمنديل والتلفاز والجريدة \N كل شيء جاهز
380	You lift up the carton and it's too light.	ثم تحمل العلبة لتجدها ..فارغة!
381	“Oh, no!”	لا!
382	“Too light!”	فارغة!
383	Sometimes you think you need milk: “Hey we'd better pick up some milk.”	احياناً تفكر أنك ليس عندك حليب \N ! لتشتري علبة حليب

384	Like many of you are thinking right now.	كما يفكر العديد منكم الآن
385	“You know, he's right. Maybe we should pick up some milk.”	أتعلم؟ هذا صحيح \N ربما احتاج لشراء علبة حليب
386	So you pick up some milk on your way home.	فتشتري الحليب في طريق العودة
387	And then you discover you already have milk.	ثم تجد أنك عندك حليب في المنزل
388	And now you got way too much milk.	أصبح لديك الآن فائض من الحليب
389	That's no good either. Now it's a race against the clock with the expiration date.	وهو أمر سيءٌ كذلك \N **فأنت الآن في سباق مع** تاريخ الانتهاء
390	That freaky thing.	ذلك التاريخ المخيف
391	Now your eating punchbowls of cereal, three meals a day.	تبدأ بتناول صحون كبيرة من الرقائق \N **ثلاث مرات** باليوم
392	You're washing your face with milk.	تغسل وجهك بالحليب كل صباح
393	Bringing cats in from all over the neighborhood.	**تأوي قطط الشارع السائبة من كل المحلة**
394	“Hurry up and drink it! Come on, it's almost time!”	**تعالوا واشربوا** ... قد قارب موعد الانتهاء
395	“Get back over here...”	ارجعي إلى هنا
396	How do they know that that is the definite exact day?	كيف يعلمون أنه سينتهي في ذلك اليوم المحدد
397	You know, they don't say like it's in the vicinity, give or take, roughly...	فهم لا يقولون حوالي ... تقريبا .. بين بين
398	They brand it right into the side of the carton.	بل يختمون التاريخ على جانب العلبة
399	“That's your goddamn day right there.”	ها هو يومك المحتوم
400	“Oh, don't screw with us.”	**لا تتحدانا**
401	“We know what day is the final day.”	فنحن نعلم متى يكون ذاك اليوم
402	“And then it is so over.”	يوم ينتهي كل شيء

403	Have you ever had milk the day after the date?	هل تناولت الحليب بعد تاريخ الانتهاء؟
404	Scares the hell out of you, doesn't it?	**أمرٌ مرعبٌ** .. أليس كذلك؟
405	The spoon is trembling as it comes out of the bowl.	ترتجف الملعقة في يدك
406	“It's after the day! I'm taking a big chance!”	قد فات تاريخ الانتهاء \N أنا اخاطر بحياتي!
407	“I smelled it, you smelled it, what is it supposed to smell like?”	قد شممته أنا وشممته أنت \N كيف يجب أن تكون رائحته؟
408	“It smelled like milk to me.”	تبدو رائحته كالحليب لي
409	I don't know how they're so definite, though.	لا أعرف كيف يعلمون التاريخ المحدد
410	Maybe the cows tip them off when they're milking them.	ربما تخبرهم البقرة أثناء حلبها
411	“July 3rd”	الثالث من يوليو
412	To me the only thing tougher than the supermarket is the drugstore.	الصيدلية هي المكان الوحيد \N الذي يخيفني أكثر من **السوبرماركت**
413	The drugstore's really challenging because you have no idea what they're talking about.	لأنك لا تمتلك أدنى فكرة عما يبيعون
414	You're just looking at the ingredients...	تتفحص المحتويات دون جدوى
415	I had a cold a couple of weeks ago.	كنت أعاني الزكام قبل اسبوعين
416	So I go in there and I'm looking...	فذهبت إلى الصيدلية
417	The entire wall is cold medication.	لديهم قسم كامل لأدوية الزكام
418	And you can't understand anything so you're just reading ingredients.	تقرأ المحتويات كأنك تعرفها
419	Did you ever catch yourself reading ingredients in the drugstore?	هل مررت بهذه الحالة من قبل؟
420	“Oh, this has .03 tetrahydroziline! It's a good amount of that.”	يحتوي على 0.3 من التتروهيدروزولين \N **أعتقد** انها كمية مناسبة
421	But it's so hard to figure out. Sometimes they have:	يصعب علينا الاختيار .. **فمثلا تجد**:

422	this one's quick acting, this one's long lasting.	سريع المفعول ... وطويل المفعول
423	“Hmm, when do I need to feel good?”	همم .. متى أريد أن أشعر بخير؟
424	“Now or later?”	الآن .. أم لاحقا
425	“I don't know.”	لا أعلم
426	They always tell you how the medicine works on TV in the commercials.	في الاعلانات يخبرونك كيف يعمل الدواء
427	That's my favorite part, with the guy that says:	هذا هو جزئي المفضل، حين يقول المذيع
428	“Here's the human body” and there's always this guy...	ها هو جسم الانسان \N دائما ما يكون هكذا
429	No face, mouth open, this is how drug companies see the public.	بلا وجه، وفمه مفتوح \N هكذا ترانا شركات الادوية
430	He's always got the tube coming down here	لديه الانبوب النازل من الفم
431	and then the circle area.	ليصل إلى المنطقة الدائرية
432	These are the complex inner workings of the human body, I assume.	التي تمثل الأعضاء المعقدة في جسم الانسان
433	I'm sure, when you go to the medical school,	أنا متأكد أنك عندما تدخل كلية الطب
434	they put that up on the board the first day	يعرضون عليك هذا الرسم في اليوم الأول
435	“Ok, everyone, now remember, you got your tube coming down from the mouth”	تذكروا .. ينزل الأنبوب من الفم
436	“and that goes into your circle area.”	ويذهب إلى المنطقة الدائرية
437	“That's pretty much all we know.”	هذا هو كل ما نعرفه عن جسم الانسان
438	“That's it for today.”	انتهت محاضرة اليوم
439	“Don't miss tomorrow,”	غداً سندرس كيف
440	“we're gonna practice making people waiting in the little room in their underwear”	نجعل المراجعين ينتظرون \N في غرفة الفحص بلا سراويل
441	“and then you'll all be doctors.”	ثم تتخرجون لتصبحوا أطباء

442	“That's all there is to it.”	هذا هو كل ما في الأمر
443	Then they have to show you the pain... the part where they say:	ثم يقول المذيع ليريك موقع الألم
444	“Here's where you hurt.”	هنا موقع الألم
445	Pain is usually represented by some sort of lightning attacking the guy,	يتمثل الالم عادةً ببرق يضرب الشخص
446	glowing redness is popular,	أو احمرار متوهج في موضع الألم
447	sometimes parts of the guys body will just burst into flames...	احياناً تشتعل أجزاء من الجسم بألسنة اللهب
448	Sometimes the whole guy is out of focus.	أو يكون الجسم كله غير واضح
449	I never had a doctor saying to me:	لا أذكر طبيباً سألني يوماً
450	“-Are you having any pain?” “-Yes, I am.”	- هل تعاني من الألم؟ \N - **نعم**
451	“Are you having any lightning with the pain?”	هل تعاني من البرق مع الألم؟
452	“Have you been in a fun-house mirror at any time?”	هل تشعر انك امام مرآة مموجة؟
453	Then they tell you about the pain relieving ingredient.	ثم يخبرك المذيع عن العنصر الفعال للدواء
454	There's always gotta be a lotta that.	يجب أن يحتوي الدواء على الكثير منه
455	Nobody wants anything less than 'extra-strength'.	لا أحد يريد أي شيء أقل من القوة الإضافية
456	'Extra-strength' is the absolute minimum.	القوة الإضافية هي الحد الأدنى
457	You can even get 'strength'. 'Strength' is out now.	لن تجد دواءاً مفعوله قوي فقط \N أصبح القوي قديماً
458	It's all 'extra-strength'.	كل الموجود الآن هو قوة إضافية
459	Some people are not satisfied with 'extra', they want 'maximum'.	أحياناً لا تكفينا القوة الإضافية \N **فنطالب بالقوة القصوى**
460	“Give me the 'maximum-strength'.”	**أعطني القوة القصوى**
461	“Give me the maximum allowable human dosis.”	أعطني أقصى ما يتحمله الجسم البشري

462	“Figure out what will kill me and then back it off a little bit.”	حدد الكمية التي ستقتلني .. \N ثم قلل الكمية قليلاً
463	Why does that pharmacist have to be two and a half feet higher than everybody else?	ولماذا يقف الصيدلي أعلى من الجميع حوله؟
464	Who the hell is this guy?	من يظن نفسه؟
465	“Clear out, everybody. I'm working with pills up here.”	انتبهوا جميعاً \N فأنا هنا فوق أتعامل مع الحبوب
466	“I'm taking them from this big bottle and then I'm gonna put them in the little bottle.”	أفرغها من هذه القنينة الكبيرة \N في هذه القنينة الصغيرة
467	“That's my whole job.”	هذه هي وظيفتي
468	“I can't be down on the floor with you people.”	لا يمكنني أن أنزل إلى مستواكم
469	“Yes, I'd like to get this prescription pills, please.”	لو سمحت، أريد هذا الدواء
470	“All right, but you wait down there.”	حسناً، لكن انتظر في الأسفل
471	“No one come up here but me.”	لا أحد يصعد إلى هنا غيري
472	There's a little bit of arrogance in the medical community,	تتسم المهن الطبية ببعض الغرور
473	I think we can all live with that.	يمكننا جميعاً التعايش مع ذلك
474	Like, when you go to see the doctor, you don't see the actual doctor first.	فعندما تراجع الطبيب \N لا يراك الطبيب بمجرد وصولك
475	You must wait in the waiting room.	عليك الانتظار في غرفة الانتظار
476	There's no chance of not waiting.	لا مفر من ذلك
477	That's the name of the room.	فهذا هو اسم الغرفة
478	The doctors are all back there...	تجد الطبيب يفكر مع نفسه ..
479	“We can't take them now, we've already got this room.”	يمكنني فحصه الآن .. \N ولكن لدينا هذه الغرفة
480	You sit there, you pretend you're reading the little magazine,	فتجلس وتتظاهر بقراءة المجلة

481	you're actually looking at the other people.	ولكنك في الواقع تتفحص من هم حولك
482	“I wonder what he's got.”	يا ترى مم يعاني هذا؟
483	“That guy is a goner.”	ذلك الرجل حالته ميؤوس منها
484	Then they call you... You get very excited when they call you	ثم ينادونك فتفرح
485	'cause you think now you're gonna see the doctor.	وتظن أنك سترى الطبيب
486	But you're not.	لكن لا!
487	Now you're going into the next, smaller, waiting room.	فأنت ذاهب إلى غرفة الانتظار الأصغر
488	Now you don't even have your magazine.	بلا مجلة
489	Now you got your pants around your ankles,	وبلاسروال!
490	you're sitting on that butcher paper they pulled out over the table...	تجلس على طاولة مغطاة بورق القصابين \N يسحبونه من الجانب
491	Sometimes I bring a pickle with me and I put it next to me right there on the table...	احياناً أضع بجانبي قطعة مخلل على الورقة
492	...in case the doctor wants to fold the whole thing up for a to-go order.	في حال أراد الطبيب أن يلف الطلب للتوصيل
493	“Get your pants off and get in there and I will tell you what I think.”	اخلع سروالك وأدخل هذه الغرفة .. \N وسأعطيك رأيي بعد قليل
494	Doctors always want your pants off.	دائماً ما يريدونك بلا سروال
495	“Take your pants off. The doctor would like to see you with no pants.”	اخلعسروالك .. \N يريد الطبيب أن يراك بلا سروال
496	“Just get them off.”	اخلعه الآن
497	“- It's my head.” “- I said, take your pants off.”	- الوجع في رأسي \N - قلت اخلعه!
498	But I hate the extra wait, so I start screwing around with some of his stuff.	لكنني أكره الانتظار \N لذا أبدأ باللعب ببعض الأدوات

499	“Maybe I'll turn that thing up a little bit.”	ربما لو زدت هذا قليلاً
500	“Whatever the hell that does.”	كأنني أعرف ما يفعل هذا الجهاز
501	Take all the tongue depressors out, lick'em all, put'em all back in.	ألعق خوافض اللسان وأعيدها إلى مكانها
502	I, too, can play at this waiting game.	فأنا أيضا يمكنني لعب لعبة الانتظار هذه
503	Just once I would like to say to the doctor:	أود يوماً أن أقول للطبيب
504	“You know what? I'm not ready for you yet.”	لا يمكنني رؤيتك الآن
505	“Why don't you go back in your little office and I'll be in in a minute.”	لم لا تذهب إلى مكتبك .. \N وسألحق بك بعد قليل
506	“And get YOUR pants off.”	واخلع سروالك انت أيضاً
507	“Then we'll see what's what.”	وسأعطيك رأيي الشخصي
508	Why is it doctors need that little office for, anyway?	وما حاجة الطبيب لذلك المكتب الصغير؟
509	Little books, little stupid aquarium.	بكتبه الصغيرة وحوض الاسماك السخيف
510	I guess he doesn't want people to see him looking stuff up:	أعتقد انه لا يريد للمراجعين أن يروه \N وهو يبحث عن الأمراض
511	“What the hell was that?”	ما كان ذلك؟
512	“Jesus Christ!”	يا إلهي
513	“That was kinda gross.”	كان شكله مقززاً
514	“That wasn't the tube or the circle.”	لم يكن الأنبوب ولا الدائرة
515	A friend of mine is going in for a nose job next week. Guy.	أحد أصدقائي سيخضع لعملية تجميل الأنف .. مع أنه رجل!
516	You know what the technical term for a nose job is?	أتعلمون ما المصطلح الطبي لهذه العملية؟
517	Of course you do... It's New York. Everybody...	طبعاً تعرفون .. هذه نيويورك
518	Rhinoplasty!	راينو بلاستي!
519	Rhino!	راينو! [وحيد القرن]
520	This guy is aware he has a bit of a problem...	نحن نعلم أن هذا الرجل لا يتقبل أنفه

521	he's obviously sensitive about it, that's why he made the appointment.	وهو حساس تجاه الموضوع \N ولهذا سيخضع للعملية
522	Do we need to compare him to a rhinoceros?	فهل علينا تشبيهه بحيوان وحيد القرن؟
523	When you go for a hair transplant you don't say:	عندما تخضع لعملية زرع **الشعر** \N لا يخبرك الطبيب
524	“We're going to perform a cue-ball-ectomy on you, mister Johnson.”	سنجري لك عملية الكرة الملسائية
525	“We feel the chrome-dome-ia has advanced...”	**فنحن نعتقد أنك تعاني** \N من مرض القبة اللماعية
526	“to a level we term skin-head-ia.”	للتخلص من أعراض الحمى الأقرعية
527	“These are all medical terms, if you don't understand.”	هذه كلها مصطلحات علمية، للعلم
528	Of course, everybody wants to look their best,	من حق الجميع أن يطمحوا للأفضل
529	they're all out there, everybody wants to look good, guys, gals, sexuality.	كلنا نريد أن نكون أفضل .. \N **الرجل .. النساء** .. العلاقات الجنسية
530	I'm a single guy, by the way, there are no other guys attached to me.	**بالمناسبة .. أنا رجل أعزب** \N **أعزف “أعزب” الالحان المفردة**
531	Thank you very much.	شكراً جزيلاً
532	Thank you.	- أحبك يا جيري! \N -**شكراً**
533	I love you, too.	وأنا أحبك أيضاً
534	But I do feel the need to see other people.	لكنني أشعر بالحاجة لأن أتعرف على أناس آخرين
535	I was kinda engaged about 10 or so years ago.	كنت خاطباً تقريباً قبل عشر سنين
536	Didn't wanna get married, that was the closest I got.	**لم أرغب بالزواج** \N كان هذا أقصى ما وصلت اليه
537	I can tell you this: if you're engaged and you don't wanna get married	**عندما تكون خطيباً** .. \N ولا تريد الزواج
538	it's a little tense.	قد يكون الشعور غريباً

539	It's like you're on that first hill of the roller-coaster	مثل من يجلس في العربة الأولى لسكة الموت
540	but you don't really wanna go on the ride...	لكنه لا يريد أن يلعب هذه اللعبة
541	going click-click, click-click...	تصعد به العربة
542	I was best man at a wedding one time and that was pretty good.	كنت الأشبين مرة في أحد الأعراس \N أو ما يعرف بالرجل الأفضل
543	Pretty good title, I thought... 'Best man'	لقبٌ جميل .. الرجل الأفضل
544	I thought it was a bit much.	اعتقد أن هذا الأمر مبالغ فيه
545	I thought we had the groom and the 'pretty good man'.	يجب أن يتضمن العرس عريساً .. \N ثم رجلاً جيداً فقط
546	That's more than enough.	هذا أكثر من كافٍ
547	If I am the best man, why is she marrying him?	لأنني إن كنت الرجل الأفضل \N فلم لا تتزوجني العروس؟
548	I had to wear the tuxedo which, I am convinced, was invented by a woman.	كان علي أن أرتدي بدلة التوكسيدو .. \N أنا متأكد أنها اختراع نسوي آخر
549	“Well, they're all the same, we might as well dress them all the same.”	كل الرجال سواء .. فلم لا نلبسهم الملابس نفسها
550	The tuxedo also functions as a wedding safety device for the bride...	وهي ضمان لنجاح الزفاف
551	...in case the groom chickens out, everybody could just take one step over	في حال هروب العريس \N يتقدم كل الرجال خطوة واحدة
552	and the ceremony continues.	وتستمر المراسيم
553	That's why they don't say: “Do you take David Williams to be your faithfully wedded husband?”	لهذا، لا نسمعهم يقولون: \N هل تقبلين بفلان الفلاني زوجاً لك
554	They say: “Do you take THIS MAN?”	بل: هل تقبلين بهذا الرجل!
555	But, men and women will never understand each other, we all know that.	لن يفهم الرجال والنساء بعضهم البعض \N كلنا نعلم ذلك
556	It's just not gonna happen, just forget it.	لن يحصل هذا أبداً .. مستحيل
557	I know I will not understand women.	أنا أعلم أنني لن أفهم النساء يوماً

558	I know I will never be able to understand how a woman can take boiling hot wax	لن أفهم أبداً كيف يمكن للمرأة أن \N تسخن الشمع على النار
559	pour it on her upper thigh and rip the hair out by the root	وتصبه على رجليها! \N لتنتزع الشعر من جذوره
560	and still be afraid of a spider.	ثم تخاف من عنكبوت صغير
561	I'm not spending anymore time working on that.	لن أكرس أي من وقتي لبحث ذلك
562	And I know women don't understand men.	والنساء لا يفهمن الرجال كذلك
563	I know there are women looking at me right now	بعض منكن ينظرن إلي ويفكرن ..
564	wondering: “what goes on in that little brain of his?”	يا ترى ماذا في رأس هذا الرجل
565	“I bethca I could manipulate that brain.”	أراهن أنني أستطيع التلاعب بهذا الرأس
566	I betcha you could.	أراهن انك تستطيعين
567	I betcha women would like to know what men really think...	أراهن أن النساء يردن معرفة ما يفكر به الرجال
568	the truth, the honest truth.	الحقيقة .. الحقيقة الكاملة
569	You wanna know what men are really thinking?	ما يفكر به الرجال
570	'Cause I could tell you.	يمكنني إخباركن
571	Would you like to know?	هل تردن ذلك
572	Alright, I'll tell you.	حسنا،سأخبركن
573	Nothing.	لاشيء!
574	We're not thinking anything.	نحن لا نفكر بأيشيء
575	We're just walking around, looking around.	نحن فقط نتجول ونستكشف
576	This is the only natural inclination of men.	هذه هي الفكرة الوحيدة لدى الرجال
577	To just kinda check stuff out.	أن نستطلع الأمور من حولنا
578	We work because they force us to, but other than that,	نحن نعمل لأننا مجبورون على العمل

579	this is really the only thing we wanna do.	ولكن الاستطلاع هي رغبتنا الوحيدة
580	We like women, we want women.	**نحن نحب النساء** .. نحن نريد النساء
581	But that's pretty much as far as we've thought.	لكننا لم نفكر أبعد من هذا بعد
582	That's why we're honking car horns, yelling from construction sites...	لهذا تجدوننا نطلق بوق السيارة \N **نصرخ من مواقع البناء**
583	These are the best ideas we've had so far.	هذه هي أفضل بنات أفكارنا
584	Honking the car horn amazes me! This is gotta be	إطلاق بوق السيارة أمرٌ عجيب
585	just the last living brain cell in this guys skull	تلك هي آخر خلية حية في دماغ هذا **الرجل**
586	that comes up with this idea.	التي جاءت بهذه الفكرة
587	She's on the street, he's in the car.	هي على الرصيف .. هو في سيارته
588	Beep-beep.	يطلق البوق ويبتعد
589	“I think I made my point.”	اعتقد أني أوضحت وجهة نظري
590	What is she supposed to do? Kick off the heel, start running after the car?	ما الذي تترجاه منها؟ \N تخلع حذائها وتطارد السيارة؟
591	Grab on to the bumper?	تتمسك بمصد السيارة؟
592	The car comes to a stop...	تقف السيارة عند الإشارة
593	“It's a good thing you honked.”	**شكراً لأنك أطلقت البوق**
594	“I had no idea how you felt.”	لم أكن أعلم حقيقة مشاعرك
595	Why do men behave in these ways?	لماذا يتصرف الرجال هكذا؟
596	Why are we rude, obnoxious, getting drunk, falling down, peeling rubber, making kissing	**فظٌ** .. بغيضٌ .. سكير \N يتسابق بالسيارة ويرسل القبلات الهوائية؟
597	Why are we like this?	لم نتصرف بهذه الطريقة؟
598	I know what you ladies are thinking...	أعلم بما تفكرن أيها السيدات
599	“No, no, not my guy. I'm working with him, he's coming along.”	**لا** .. ليس رجلي أنا .. \N فأنا أعلمه كيف يمشي على الطريق القويم
600	No, he's not.	**لا**، لن يتعلم
601	He's not coming anywhere.	لن يمشي على أي طريق

602	We, men, know: no matter how poorly we behave, it seems we will somehow end up with women anyway.	فنحن نعلم بأننا مهما أسأنا التصرف \N سنجد لاحقاً امرأة تقبل بنا كما نحن
603	Look around this room. Look at all the men you see with lovely women.	انظروا حولكم .. \N هؤلاء الرجال الذين بصحبة نساء جميلات
604	Do you think these are special men?	هل هم رجال مميزون؟
605	Gifted men? One of a kind men?	موهوبون؟ فريدون؟
606	They're the same jerks as any of the ones that I'm talking about.	هم مثل أي أحمق ذكرته لكم!
607	They're doing just fine.	يتدبرون أمرهم فحسب
608	Men, as an organization, are getting more women than any other group working anywhere in the world today.	نحن فئة الرجال، نحصل على النساء \N أكثر من أي فئة أخرى في عالمنا هذا
609	Wherever women are, we have men looking into the situation right now.	أو في أي عالم آخر .. لدينا رجال يبحثون هذا الموضوع
610	We explored the Earth looking for women.	لستكشفنا الأرض بحثاً عن المرأة
611	We even went to the Moon just to see if there were any women there.	وذهبنا إلى القمر .. \N للبحث عن أي أثر للنساء هناك
612	That's why we brought that little car.	لهذا أخذنا معنا تلك السيارة الصغيرة
613	Why would you bring a car, unless there's some chance of going on a date?	لماذا تأخذ سيارة إن لم تنو التواعد مع امرأة؟
614	What the hell were they doing with a car on the goddamn Moon?	ماذا تفعل بالسيارة على سطح القمر؟
615	You're on the Moon already!	انت على سطح القمر!
616	Isn't that far enough?	اليس هذا بعيداً بما يكفي؟
617	There is no more male idea in the history of the universe than:	لم أجد فكرة ذكورية في تاريخ الكون أكثر من
618	“why don't we fly up to the Moon and drive around?”	لم لا نطير إلى القمر ونتجول بالسيارة هناك
619	That is the essence of male thinking right there.	هذا هو جوهر التفكير الذكوري

620	All men kinda think of themselves like low-level super-heroes in their own world.	كل رجل يظن أنه بطل خارق إلى حدٍ ما
621	I'm not even supposed to be telling you this.	لا أعتقد أنه يحق لي كشف هذا السر
622	But when men are growing up and are reading about Batman, Spiderman, Superman...	فعندما يقرأ المراهقون قصص .. N\ **باتمان** وسبايدرمان وسوبرمان
623	these aren't fantasies.	هذه ليست خيالات
624	These are options.	هذه خيارات
625	This is the deep inner secret truth of the male mind.	هذا أحد أسرار العقل الذكوري
626	I'll give you a perfect example of what I'm talking about.	سأعطيكم مثالاً واضحاً
627	Did you ever see a guy, out on the highway, moving a mattress tied to the roof of the car?	هل رأيتم رجلاً في الطريق السريع N\ **وقد ربط** فراش نوم بسقف السيارة؟
628	Without fail, he's got the arm out of the window holding the mattress.	ستجدونه قد أخرج يده N\ من النافذة ليمسك بالفراش
629	This is classic male idiot super-hero thinking.	هذا تفكير ذكوري بطولي تقليدي أبله
630	This moron believes that if the wind catches this huge rectangle at 70 mph...	هذا المغفل يظن أنه إذا أفلت هذا الجسم الكبير N\ .. والسيارة تسير بسرعة 100 **كم بالساعة**
631	“I got it! I got it!”	**أنا** مسيطر على الوضع
632	“Don't worry about it.”	**لا قلق أبداً**
633	“I'm using my arm!”	**فأنا أستخدم ذراعي**
634	But I'm sure there're many dates going on in this room right now...	أعلم أن العديد منكم الآن في موعد غرامي
635	Dating is not easy. What is a date really but a job interview that lasts all night?	الموعد الغرامي ليس سهلاً على **الاطلاق** N\ فما هو إلا مقابلة عمل تدوم طوال الليل
636	The only difference between a date and a job interview is	.. الفرق الوحيد بينهما هو

637	in not many job interviews is there a chance you'll end up naked at the end of it.	أن مقابلة العمل لا تنتهي عادةً بخلع الملابس
638	“Well, Bill, the boss thinks you're the man for the position,”	قد وافق المدير على توظيفك
639	“why don't you strip down and meet some of the people you'll be working with.”	لم لا تخلع ملابسك لتتعرف على زملائك الجدد
640	Sex doesn't make anything any easier.	والجنس لا يسهل عملية المواعدة على الاطلاق
641	It only makes it more complicated.	بل يجعلها أكثر تعقيداً
642	Women have two types of orgasms: the actual ones and the ones that they make up on their own.	للمرأة نوعان من النشوة الجنسية \N الحقيقية والمفتعلة
643	And I can give you the male point of view on this.	ومن وجهة نظرنا كرجال
644	Which is: we're fine with it.	نحن لا نهتم على الاطلاق
645	“You do whatever the hell it is you gotta do.”	افعلي ما يجب عليك فعله
646	To a man, sex is like a car accident anyway.	ففي نظر الرجل ..الجنس أشبه بحادث مروري
647	And determining a female orgasm is like being asked:	ومطالبته بتحديد النشوة الجنسية للمرأة \N يشبه سؤاله
648	“What did you see after the car went out of control?”	صف لنا بالضبط ماذا حصل \N بعد فقدانك للسيطرة على السيارة
649	“Well, I remember I heard a lot of screeching noises...”	أتذكرسماع .. الكثير من الصراخ
650	“I was facing the wrong way at one point...”	وكنت أواجه الاتجاه الخاطئ في وقتٍ ما
651	“and in the end, my body was thrown clear.”	وفي النهاية .. \N كان جسدي ممدداً بلا حول ولا قوة
652	I'll tell you what I like about Chinese people...	سأخبركم ما يعجبني في الشعب الصيني

653	They're hanging in there with the chop sticks, aren't they?	أنهم متمسكون بعيدان الأكل .. \N اليس كذلك؟
654	You know they've seen the fork.	لقد سبق لهم مشاهدة **الشوكة**
655	They're staying with the sticks.	لكنهم متمسكون بتلك العيدان
656	I'm impressed by that.	**أنا** منبهرٌ بذلك
657	I don't know how they missed it.	لا أعلم كيف فاتتهم الفكرة
658	A Chinese farmer, gets up, works in the field with the shovel all day...	يستيقظ الفلاح الصيني .. \N ليعمل بالمجرفة طوال اليوم
659	Shovel... Spoon... Come on...	**مجرفة .. ملعقة** ... متشابهان!
660	There it is.	**انظر امامك**!
661	You're not ploughing 40 acres with a couple of pool cues...	**انت لا تحرث الأرض بزوج من العصي الضخمة**
662	And why is McDonald's still counting?	ولم لا يزال ماكدونالدز يحسب مبيعاته؟
663	This is really insecure, isn't it?	هل لديهم مشكلة ثقة بالنفس؟
664	40 gillion, 80 million, zillion, billion, killion, tillion...	**بعنا** 40 مليون .. 80 زليون .. \N بليون .. كليون .. تليون
665	What is this?	ما هذا؟
666	Does it mean anything to anyone?	هل يعني هذا الرقم أي شيء لأي شخص؟
667	89 billion sold.	**قد بعنا** 89 مليار وجبة
668	“Ok. I'll have one.”	**حسناً .. أعطني واحدة**
669	I would love to meet the chairman of the board of McDonald's...	أود أن ألتقي يوماً بمدير ماكدونالنز
670	Just to say to him: “Look, we all get it.”	لأقول له .. **لسمع** \N جميعنا مقتنعون
671	“You have sold a lotta hamburgers.”	لقد بعتم العديد من وجبات البرجر
672	“Whatever the hell the number is.”	ولا يهمنا معرفة العدد
673	“Just put up a sign: 'McDonald's, we're doing very well!'“	ضع إعلاناً يقول .. \N **ماكدونالدز**: مبيعاتنا جيدة
674	“I don't need to hear about every goddamn one of them.”	لا أريد أن أعرف عن كل وجبة تبيعونها
675	What is their ultimate goal? To have cows just surrendering voluntarily?	ما هو هدفهم من هذا؟ \N أن تستسلم الأبقار طواعية؟

676	Showing up at the door: “We'd like to turn ourselves in.”	تأتيهم الأبقار وتقول .. \N نريد أن نسلم أنفسنا
677	“We see the sign... we realize we have very little chance out there.”	رأينا الاعلان وأدركنا أن \N لدينا فرصة ضئيلة للنجاة
678	“We'd like to be a 'Happy Meal' if that's at all possible.”	نود أن نكون "وجبة سعيدة" إن أمكن ذلك
679	I was in London about a month ago, the World Cup was going on.	كنت في لندن قبل شهر .. \N أيام كأس العالم
680	I enjoy any sporting event where nations get involved.	أحب أي رياضة تتنافس فيها الأمم
681	I find that the most exciting.	أجدها ممتعة
682	The Olympics is really my favorite sporting event,	الألعاب الاولمبية على الأخص
683	although I think I have a problem with that silver medal.	لكني لا أحب الميدالية الفضية
684	I think, if I was an Olympic athlete, I would rather come in last then win the silver.	لو كنت متسابقاً لفضلت أن \N أكون الأخير على الفوز بالفضة
685	If you think about it... if you win the gold, you feel good.	فكر معي .. \N إن تفز بالذهب فهذا ممتاز
686	If you win in the bronze, you think: “Well, at least I got something.”	البرونز .. \N على الاقل لم تعد صفر اليدين
687	But if you win that silver, it's like:	اما الفضة ... فحالك هو
688	“Congratulations! You... almost won.”	مبروك .. لقد أوشكت أن تفوز
689	“Of all the losers, you came in first of that group.”	أنت أول الخاسرين
690	“You're the number one... loser.”	أنت الخاسر .. رقم واحد
691	“No one lost... ahead of you.”	لم يخسر أحد قبلك
692	And they don't loose by much. These short races...	ولا يكون الفارق كبيراً عادةً
693	Three hundredths of a second, two hundredths of a second...	أجزاء قليلة من أعشار الثانية

694	I don't know how they live with that	لا أعلم كيف يمكنهم تحمل ذلك
695	the rest of their lives.	طوال حياتهم
696	'Cause they gotta tell the story.	فعليهم سرد القصة لاحقاً
697	Everyone wants to hear the story.	والكل سيسأل عن السبب
698	“Wow! Congratulations! Silver medal!”	مبروك! .. الميدالية الفضية!
699	“Did you trip? Did you not hear the gun go off? Tell us what happened.”	هل تعثرت؟ أم لم تسمع المسدس؟ \N أخبرنا ماذا حدث
700	It's a hundredth of a second.	جزء من أعشار الثانية
701	People say: “What was the difference in the margin there?”	سيسأله الناس \N صف لنا الفارق؟
702	Eh, uh, that was it.	هكذا كان الفارق
703	I trained, I worked out, I exercised my entire life,	تدربت وجاهدت \N تمرنت طيلة حياتي
704	I never had a date, I never had a drink, I never had a beer,	لم أقرب النساء .. لم أشرب الخمور \N حافظت على صحتي
705	I was doing push-ups since I was fetus, I flew halfway around the world,	كنت أمرن جسمي منذ أن كنت جنيناً \Nسافرت عبر القارات
706	everybody I knew in my whole life was there, the gun was shot...	حضر للسباق كل من أعرف
707	Eh, ooh!	ثم ... آه
708	And they always have that photo finish...	ودائماً ما يعرضون صورة خط النهاية
709	That photo finish is always: silver, gold.	فتكون .. \N الميدالية الفضية ... الميدالية الذهبية
710	This is the whole race.	هذا هو السباق بأكمله
711	Gold, silver, bronze.	ذهب ..فضة .. برونز
712	Dead last.	أخر المشاركين
713	Greatest guy in the world... never heard of him.	أعظم رجل في العالم .. \N لم أسمع به في حياتي
714	The guy's gotta be thinking:	قد يفكر هذا الرجل مع نفسه
715	“If I had a pimple, I would have won!”	لو كانت لي بثرة لكنت الأول!
716	Some of the events in the Olympics don't make sense to me.	بعض الألعاب الاولمبية لا أفهمها

717	I don't understand the connection to any reality...	لا أفهم ارتباطها بالواقع
718	Like in the Winter Olympics they have that biathlon.	مثل رياضة البايثلون في الألعاب الشتوية
719	That combines cross-country skiing with shooting a gun.	والتي تجمع بين الرماية والتزلج على **الثلج**
720	How many alpine snipers are into this?	هل يتابع قناصو جبال الألب هذه الرياضة؟
721	Ski, shoot a gun... ski, bang, bang, bang...	**تزلج** .. تصويب .. رماية؟
722	It's like combining swimming and strangle a guy.	تماماً كالجمع بين السباحة وخنق الناس
723	Why don't we have that?	لم لا نخترع لعبة كهذه
724	That makes absolutely as much sense to me.	لا فرق في المنطق بين اللعبتين
725	Just put people in the pool at the end of each lane for the swimmers...	**ضع انلساً على طرفي المسبح**
726	And that other one that I love is the __looge__	واللعبة الأخرى التي أحبها هي المزلجة الشخصية
727	When the guy wears this slick suit...	والتي يرتدي فيها المتسابق بدلة ضيقة
728	This is on the bob-sledge run, but it's not even a sledge.	ويجلس على مزلجة شخصية .. \N لكنها ليست حتى **مزلجة**
729	It's just Bob.	انها الشخصية فحسب!
730	It's just a human being hanging on for their life.	شخصية بائسة تصارع للحياة
731	This is the whole sport.	هذه هي الرياضة بكل تفاصيلها
732	“Oh, he pointed his toes. Oh, this guy's a tremendous athlete.”	لقد مد أصابع رجليه \N يا له من رياضي بارع!
733	The __looge__ is the only sport that I've ever seen	هذه هي الرياضة الوحيدة التي
734	that you could have people competing in it against their will	يمكن للناس التنافس فيها دون رغبة
735	and it would be exactly the same.	**لتكون النتائج** نفسها في كل الأحوال

736	If they were just grabbing people off the street...	فلو جمعوا أشخاصاً من الشارع
737	“Hey, hey, hey... what is this?”	هيه .. هيه .. ما هذا؟
738	“I don't wanna be in the __looge__.”	لا أريد المشاركة بلعبة المزلجة الشخصية
739	You put the helmet on,	تلبسهم الخوذة
740	you wouldn't really hear them screaming...	كي لا تسمعهم يصرخون
741	You'd just... “You're in the __looge__, buddy.”	انت في لعبة المزلجة الشخصية
742	World record.	رقم عالمي جديد
743	Didn't even wanna do it.	لم يرد المشاركة أصلاً
744	I wanna see that event next year: 'the involuntary __looge__.'	أريد أن أرى هذه الرياضة \N المزلجة الشخصية القسرية
745	I consider myself something of a sportsman.	أعتبر نفسي رجلاً رياضياً
746	I like sporty type things.	أحب النشاطات الرياضية
747	Scooba-diving. Did that in Australia... that was a lotta fun.	رياضة الغوص! \N جربتها في أستراليا .. كانت ممتعة
748	A great activity where your main goal is to...	رياضة جميلة .. حين يكون هدفها الرئيسي ..
749	not die.	أن لا تموت
750	It's really all I was thinking about the entire day.	هذا كل ما شغل تفكيري
751	“Don't die, don't die, don't die...”	لا تمت .. لا تمت .. لا تمت
752	“There's a fish. There's a rock. Who cares? Don't die...”	..سمكة .. صخرة \N لا يهم .. لا تمت
753	“Let's swim, and breathe, and live...”	لنسبح .. ونتنفس .. ونعيش
754	“Because living is good”	لأن العيش جميل ..
755	“and dying... not as good.”	والموت .. غير جميل
756	So I go with this guy... Mister Scooba-Guy.	وكنت بصحبة مرشد الغوص .. \N السيد غواص

757	He takes me to the store, makes sure I buy everything I need...	والذي أخذني لمتجره \N لأشتري كل ما أحتاج
758	I had the waterproof wallet... nylon...	مثل محفظة نقود ضد للماء .. \N المصنوعة من النايلون
759	in case we run into a sea turtle that can break a 50.	في حال صادفنا سلحفاة تريد بعض الفكة
760	Waterproof watch...	ساعة يد ضد للماء
761	That's important, gee... “You're completely out of oxygen and look at the time.”	فعندما تفرغ اسطوانة الأوكسجين .. \N تنظر إلى الساعة
762	“Geez, now I'm dead and I'm late.”	يا الهي ...سأموت ... وسأتأخر!
763	I like these somewhat high risk things: the scooba...	أحب النشاطات الرياضية التي تنطوي \N على بعض المخاطرة مثل الغوص
764	I've gone hand gliding, I've gone skydiving, I like a little bit of risk...	كما جربت الطيران الشراعي المنفرد \N والقفز بالمظلات .. أحب المخاطرة
765	I don't know, maybe that's why I do this...	لا أعلم .. ربما لهذا أمتهن هذه المهنة
766	I saw a thing, actually a study that said:	قرأت دراسة مفادها ..
767	speaking in front of a crowd is considered the number one fear of the average person.	أن رهاب التكلم أمام الغرباء \N هو الخوف الأول للفرد العادي
768	I found that amazing.	أجد هذا الأمر مذهلاً
769	Number two, was death.	الخوف الثاني هو الموت
770	Death is number two?	الموت هو الثاني؟
771	This means, to the average person, if you have to be at a funeral,	هذا يعني أنك إذا حضرت جنازة ..
772	you would rather be in the casket than doing the eulogy.	فانك تفضل أن تكون في التابوت \N على أن تتلو التأبين أمام الحضور
773	Skydiving was definitely the scariest thing I've ever done.	القفز بالمظلة كان بلا منازع \N أكثر شيء مخيف جربته في حياتي
774	Let me ask you this question in regards to the skydiving:	دعوني أطرح هذا السؤال .. \N فيما يتعلق بالقفز بالمظلة

775	what is the point of the helmet in the skydiving?	ما الفائدة من ارتداء الخوذة؟
776	Can you kinda make it?	هل يمكنك النجاة نوعاً ما؟
777	You jump out of that plane and that chute doesn't open,	إذا كنت في الهواء ولم تنفتح المظلة
778	the helmet is now wearing you for protection.	فالخوذة هي التي تلبسك للحماية
779	Later on, the helmet's talking with the other helmets:	لاحقاً، ستخبر الخوذة رفيقاتها
780	“It's a good thing he was there or I would have hit the ground directly.”	كنت محظوظة لوجوده تحتي وإلا \N لكنت ارتطمت بالأرض مباشرة
781	“You never jump out of a plane unless you got a human being strapped underneath you.”	لا تقفزي من طائرة دون ربط إنسانٍ بإحكام
782	“That's basic safety.”	هذه أولى قواعد الأمان
783	There are many things we can point to as proof that the human being is not smart.	تشهد العديد من الاختراعات \N على غباء بني البشر
784	The helmet is my personal favorite.	لكن الخوذة هي شاهدي المفضل
785	The fact that we had to invent the helmet...	وحاجتنا لاختراعها
786	Why did we invent the helmet?	لم اخترعنا الخوذة؟
787	Well, because we were participating in many activities that were cracking our heads.	لأننا كنا نشارك بنشاطات تكسر رؤوسنا
788	We looked at the situation...	فدرسنا الموضوع
789	We chose not to avoid these activities	وبدلاً من ترك تلك النشاطات
790	but to just make little plastic hats	قررنا اختراع قبعات بلاستيكية
791	so that we can continue our head cracking lifestyles.	لنستمر في ممارسة تلك \N النشاطات التي تكسر رؤوسنا
792	The only thing dumber than the helmet, is the helmet law,	الأمر الوحيد الأغبى من الخوذة \N هو قانون فرض الخوذة

793	the point of which is to protect a brain that is functioning so poorly	والذي يهدف إلى حماية دماغ غبي لم يفكر
794	it's not even trying to stop the cracking of the head that it's in.	حتى بحماية الجمجمة التي يعيش فيها
795	At least the helmet is functional clothing.	الخوذة على الأقل لباسٌ له فائدة
796	I appreciate that.	**أنا أقدر ذلك**
797	Clothing to me, for the most part, is just such a tremendous pain in the ass.	برأيي الملابس عامةً \N هي مجرد مصدر إزعاج
798	If you think of the amount of time, mental effort, physical energy,	لو تفكر معي بما نبذله من \N جهد ووقت ومال وتفكير
799	that goes into your clothes: picking'em, buying'em, does that go with that	**في شراء الملابس** .. واختيارها \N هل يتوافق هذا **مع ذلك؟**
800	I don't think I can wear that, I'm missing a button, this is dirty,	لا أعتقد أني سألبس هذا .. \N هذا ينقصه زر .. **ذلك متسخ**
801	I gotta get something new, that's up my ass, can't wear this...	أحتاج سروالاً جديداً .. \N هذا ضيق من الخلف .. **لن** أرتديه
802	I think we should all wear the same exact clothes.	ربما يجب علينا جميعاً \N لبس ملابس متشابهة
803	Because it seems to be what happens eventually, anyway.	لأننا سنفعل هذا في المستقبل \N على أية حال .. **أو** هكذا يبدو
804	Anytime you see a movie or a TV-show where there's people from the future	فكلما رأيت أحد أفلام الخيال العلمي \N فيه شخصيات من المستقبل
805	or another planet	**أو من كوكب آخر**
806	they're all wearing the same outfit.	تجدهم يلبسون الملابس نفسها تماماً
807	I think the decision just gets made:	أعتقد أن أحدهم يتخذ القرار
808	“All right, everyone, from now on, it's just gonna be the one piece silver suit”	أيها الناس، من الآن فصاعداً \N **كلنا سنلبس البدلة** الفضية
809	“with the V stripe and the boots.”	بالأشرطة اللماعة والأحذية الطويلة
810	“That's the outfit.”	هذا هو الزي الموحد
811	“We're gonna be visiting other planets, we wanna look like a team here.”	سنزور كواكب أخرى ونريد الظهور كفريق واحد

812	“The individuality thing is over.”	الذوق الفردي أصبح من الماضي
813	The dry cleaner I can't stand.	لا أستطيع تحمل فكرة الغسيل الجاف
814	'Cause I don't think he's doing it.	لأني لا أعتقد أنه حقيقي
815	I don't know what goes on back there but I cannot conceive such a thing as actual dry cleaning.	لا أعلم ما يجري في الخلف لكنه ليس تنظيفاً جافاً
816	We all accept it 'cause we see the stores everywhere.	نحن نتقبل الفكرة لأننا نرى المحلات في كل مكان
817	But, think about it. Dry? What is dry?	لكن، فكر معي ... جاف؟ ما هو الجاف؟
818	You can't clean something dry.	لا يمكنك تنظيف الملابس و هي جافة
819	What do they do? Tap it, shake it, blow on it?	ماذا يفعلون؟ يهزون الملابس؟ \N يضربونها .. ينفخون عليها؟
820	There's gotta be some kind of a liquid back there.	لابد من لستخدام سائل ما
821	Did you ever get something on your clothes and get it off with your fingernail?	هل أزلت بقعة يابسة بأظافرك من قبل؟
822	That's dry cleaning.	هذا هو الغسيل الجاف
823	That is the only dry cleaning.	هذا هو الغسيل الجاف الحقيقي
824	I brought this guy a suede jacket...	أعطيتهم سترة من الشامواه ذات مرة
825	got spots on it 'cause I was in the rain.	عليها بعض البقع بسبب المطر
826	He says: “there's nothing we can do.”	فقالوا لي إن السترة قد تلفت
827	“Water ruins leather.”	الماء يتلف الجلد
828	Aren't cows outdoors a lot of the time?	ألا ترعى الأبقار في العراء؟
829	What? If it rains do the cows go up to the farmhouse	عندما تمطر .. هل تطرق الأبقار باب الراعي
830	“Hey, let us in. We're all wearing leather out here.”	أدخلنا .. فملابسنا من الجلد
831	“Hey, open up, man. I'm suede.”	افتح الباب .. أنا السن للشامواه
832	“I'm living suede.”	شامواه حي

833	'Dry clean only' is definitely the only warning label that human beings actually respect.	غسيل جاف فقط .. \N هو التحذير الوحيد الذي نحترمه
834	They look at cigarettes: “This will give you cancer, kill you an the kids.”	لا تدخن ..ستموت ..ستصاب بسرطان الرئة
835	“It's good, I'll do whatever the hell I want.”	لا يهم .. سأفعل ما يحلو لي
836	“Don't drink this medicine and operate heavy machinery.”	لا تشرب هذا الدواء وتشغل معدات ثقيلة
837	“Who cares. That's for people who don't know what the hell they're doing.”	هذا التحذير لمن لا يتقن عمله
838	“I'm a pro.”	أنا محترف
839	But if you have something that's dry clean only and somebody goes to put it in the washing machine	لكن ضع ملابس الغسيل الجاف في الغسالة
840	“Don't put it in the washing machine! It's dry clean only!”	لا تضعها في الغسالة! \N فهي للغسيل الجاف فقط
841	“Are you crazy, are you out of your mind?”	هل جننت؟ \N هل فقدت عقلك!
842	It is amazing what people will believe.	عجيبٌ ما يصدقه الناس
843	I watch these infomercials late at night...	مثل تلك الدعايات التي تعرض آخر الليل
844	If it gets late enough the products start to look good to me.	إذا كان الوقت متأخراً حقاً \N قد تبدو المنتجات جيدةً بالفعل
845	I have actually found myself sitting there thinking	وجدت نفسي جالساً أفكر مرةً
846	“I don't think I have a knife that can cut through the shoe.”	ليس لدي سكين يمكنها قطع حذاء
847	“I don't think any of my knives are good enough to cut through shoes.”	لا أمتلك سكاكين جيدة يمكنها قطع الأحذية
848	“I'm gonna get this knife and cut my shoes off.”	سأشتري هذه السكين وأقطع أحذيتي
849	“That seems pretty good.”	هذه السكين التي أريد

850	I think the dumbest thing you can do late at night is	أظن أن أغبى فكرة تمر بك آخر الليل هي
851	“I'm gonna get this thing and get in shape.”	سأشتري هذا الجهاز الرياضي وأصبح رشيقاً
852	It's 3 in the morning, you got potato chip crumbs on your shirt,	الساعة الثالثة فجراً .. \N ورقائق البطاطا تغطي ملابسك
853	you got one eye open, one sock hanging of the foot.	عينيك تصارع النوم .. وجواربك نصف منزوعة
854	“I'm gonna start working out with this thing.”	سأبدأ بالتمرين على هذا الجهاز
855	“I'm gonna order this thing.”	سأشتريه الآن
856	“This is all I need to get in shape.”	هذا هو كل ما أحتاجه لأفقد الوزن
857	“This is a fantastic device.”	هذا جهاز رائع!
858	Rip-off.	نصبٌ واحتيال
859	We can't stop getting ripped-off. We're gonna get ripped off.	لا يمكنك تفادي النصب .. \N كلنا نتعرض له
860	We think we're not, we think we're very clever,	نظن أننا نتفادى ... نظن أننا أذكياء
861	we think we're gonna foil the crooks.	نظن أننا أذكى منهم
862	We go to the beach, go in the water, put you wallet in the sneaker,	نذهب إلى البحر .. نضع المحفظة في الحذاء
863	who's gonna know?	من سيكتشف هذا؟
864	What criminal mind could penetrate this fortress of security?	أي عقلٍ إجرامي سيخترق هذا الحصن المنيع
865	“I put it down by the toe. They never look there.”	أضعها مكان الأصابع .. لا أحد يدقق النظر
866	“They check the heels, they move on.”	يختلسون النظر .. ويبتعدون
867	When you have a TV set in the back of your car	أو عندما نضع تلفازاً في المقعد الخلفي
868	and you gotta leave the car in the street for a few minutes	ونترك السيارة بضع دقائق
869	so you put a sweater over the TV.	فتغطي التلفاز بسترتك

870	“It's a couple of sweaters, that's all.”	انها سترة .. ليس إلا
871	“One of them is square with an antenna coming out of it.”	شكلها مربع ويخرج منها هوائي استقبال
872	So feeble the things we come up with to foil the crooks!	أي طرقٍ واهيةٍ نحارب بها النصابين!
873	The 'Wanted' posters at the post office...	مثل صور مطلوبي العدالة في مكاتب البريد
874	You're there, you got your package, you're trying to mail something,	انت واقف تنتظر .. تريد إرسال البريد
875	this guy's wanted in 12 states.	هذا الرجل مطلوب في 12 ولاية
876	Yeah, now what? Ok.	ما المطلوب مني؟
877	I check the guy standing in line behind me...	أتفقد الرجل الواقف خلفي
878	if it's not him, that's pretty much all I can do.	إن لم يكن هو الرجل المطلوب .. N\ فهذا هو كل ما يمكنني فعله
879	Why don't they just hold on to this guy when they're taking his picture.	لم لا يمسكون بالرجل عندما التقطوا صورته؟
880	“The guy's there with you!”	الرجل واقفٌ أمامكم!
881	“Come out from behind the camera and grab him!”	اترك الكاميرا وأمسك به
882	“No, we don't do that. We take their picture, we let them go.”	لا .. نحن نلتقط الصور ثم نطلقهم
883	“That's how we get the front and side shot.”	هكذا نحصل على صورتين
884	“The front is his face, the side is him leaving.”	الأمامية أثناء وقوفه .. والجانبية وهو يغادر
885	Why don't they put the pictures of the criminals on the postage stamps?	لم لا يضعون الصور على طوابع البريد؟
886	Let the postman look for'em.	دع ساعي البريد يبحث عنهم
887	He's out there walking around all day.	فهو يجوب الشوارع طوال اليوم
888	He's got the uniform on.	ويلبس زياً رسمياً
889	Can't he do something?	ألا يمكنه المساعدة؟

890	“We got another letter for you, mister Jon...”	هذه رسالة جديدة لك يا سيدي ..
891	“I think that's him...”---	أعتقد أنه هو!
892	So we really had a good time...	كانت هذه الجولة **رائعة**
893	This is the end of a long tour.	وعرض اليوم هو عرضنا الختامي
894	When you're on the road	من مساوئ السفر الكثير أنك
895	you always have to do whatever anyone suggests that day.	توافق على ما يقترحه أصدقائك
896	Because you have nothing to do	لأنك ليس لديك ما تفعله
897	and you have no ideas	وليس لديك أي أفكار
898	so you do whatever anyone suggests.	لذا توافق على مقترحاتهم
899	So, a couple of weeks we go to the track.	قبل اسبوعين .. ذهبنا إلى سباقات الخيل
900	I did that a couple of times in my life.	جربتها مرة أو مرتين في حياتي
901	Betting on the horses...	تراهن على الخيول
902	you can't possibly win.	**ولا تفوز أبداً**
903	I don't understand what we're betting on...	لا افهم تماماً ما الذي نراهن عليه
904	Do the horses know that it's a race? Are they aware?	هل تعرف الخيول أنها **تتسابق؟**
905	What is going on here?	هل تفهم ما يجري؟
906	After the race are the horses walking back to the stable:	بعد انتهاء السباق، هل تتباهى فيما بينها؟
907	“I was third, I was first, I was ninth.”	**كنت الثالث .. كنت الأول ..**
908	I think they're thinking: “Oat bag, I get my oat bag now!”	أعتقد أن كل ما يفكرون به هو .. N\ كيس الشعير .. هات كيس الشعير
909	“Oat bag time.”	حان وقت كيس الشعير
910	I gotta bet on this idiot?	هل سأراهن على هذا الأبله؟
911	I mean, I'm sure the horses have some idea that the jockey is in a big hurry.	أكيدٌ أن الخيول تدرك أن الفارس مستعجل
912	I mean, he's on him, he's hitting him with this thing.	فهو يركبها ويضربها ويصرخ
913	He's going: “Come on, come on”	هيا .. هيا ..

914	Obviously he's in a hurry, the jockey's in a hurry.	واضحٌ أنه في عجلة من أمره
915	But the horse must get to the end and go:	لكن عند خط النهاية .. يفكر الحصان
916	“We were just here! What was the point of that?”	كنا هنا قبل قليل .. لم كل هذه العجلة؟
917	“This is where we were.”	من هنا بدأنا بالجري
918	“That was the longest possible route you could take.”	كان هذا أطول مسار ممكن
919	“Why didn't we just stay here? We would have been first!”	لو بقينا هنا لفزنا بالمركز الأول!
920	I'll tell you one thing the horses definitely do not know.	سأخبركم أمراً لا يعلمه الحصان
921	They do not know that if you should accidentally trip	لا يعلم أنه إذا تعثر أثناء السباق
922	and break your leg at any point during the race	وكُسرت ساقه
923	we blow your brains out.	سنرديه قتيلاً
924	I think they're missing that little tidbit of information.	أعتقد أنهم لا يعلمون هذه الأخبار السارة
925	I think if they knew that	فلو علموا بهذا
926	you'd see some mighty careful stepping coming down that home stretch.	ستراهم يخطون بحذر في السباق
927	“Take it easy, take it easy.”	تمهل .. تمهل
928	“You win, I'll place... whatever.”	خذ المركز الأول وسأرضى ... بالأخير
929	“The important thing is your health.”	أهم شيء صحتك
930	I've gone horseback riding.	جربت ركوب الخيل مرة
931	I can't do that.	لا أستطيع فعل ذلك
932	They don't give you the really good horses	ولا يعطوك حصاناً جيداً
933	when you're not good at it, I found out.	حين يعلمون أنك مبتدئ
934	The guy says: “What level rider would you say that you are?”	سألني الرجل: ما تصنيفك؟

935	I say: “I don't know... Zero, nothing, whatever the system is.”	فأجبت: صفر .. لاشيء \N لا أعرف نظام التصنيف
936	“I can't do it. Is that clear enough for you?”	هذه أول مرة ..هل تعتبرون هذا تصنيفاً؟
937	“I'm going where the horse wants to go.”	سأذهب أينما يريد الحصان
938	“That's my level.”	هذا هو تصنيفي
939	After they hear that, they start looking around:	فبدأ يتلفت حوله
940	“All right, is Glue Stick back yet?”	هل عاد “الصمغ العربي” من جولته؟
941	“How 'bout Almost Dead? Why don't you saddle him up?”	ماذا عن “النفس الأخير”؟ \N لم لا تجهزه؟
942	So I get on this U-shaped lightning-quick steed...	ثم ركبت هذا الجواد الأصيل .. \N ذا الظهر المقوس
943	I got the only horse you could put your feet flat on the ground while you're riding it.	كنت الفارس الوحيد الذي تلامس قدماه الأرض
944	“I'm riding a hammock here.”	كأنني اركب لعبة أطفال!
945	Looking up at my friends:	أنظر إلى أصدقائي
946	“I don't think that we all got the same kind of horse here.”	لا أعتقد أننا نركب نفس الفصيلة من الخيول
947	It's kind of a secure feeling.	كان شعوراً آمناً
948	I could walk along with him if I wanted.	لأنني أستطيع أن أمشي معه إن أردت
949	And the horse wasn't too thrilled with having me either.	ولم يكن الحصان سعيداً بي كذلك
950	'Cause I don't know what the hell I'm doing.	لأنني لم أعرف كيف أتعامل معه
951	So he takes control.	فأمسك هو بزمام الأمور
952	Going this way, going that way...	يذهب من هنا .. ويعود من هناك
953	Then they just stop.	ثم توقف!
954	“What? What is it?”	ماذا جرى؟ ماذا حصل؟
955	And they look up at you...	فيلتفت الحصان
956	“Chill-out hop-along. I know the trail.”	فارس بني خيبان .. لا تخف \N أنا أعرف الطريق

957	“I'm here every goddamn day, ok?”	فأنا هنا كل يوم
958	“And I really appreciate the kicking while I'm taking a leak, too.”	ولأشكرك على ركلي أثناء تبولي
959	“Thanks a lot. That really improves the already wonderful life that I have.”	فهذا هو العيش الرغيد بمعنى الكلمة
960	“People either sitting on me or kicking me while I'm peeing.”	أن تركبني وأن تركلني أثناء قضائي لحاجتي
961	“I'm living in a paradise here at the ranch.”	أنا اعيش في المزرعة السعيدة
962	I get out of a car that has 300 horsepower	أترك سيارتي بقوة 300 حصان
963	so I can sit on an animal that has one.	لأركب حيواناً بقوة حصانٍ واحد
964	Why do we even use the term 'horsepower'?	ولماذا نستخدم مصطلح القوة الحصانية؟
965	Is that to further humiliate horses?	ألا يكفي الخيول ما تعانيه من مذلة؟
966	The space-shuttle rockets have 20 million horsepower.	مكوك الفضاء تصل قوته إلى 20 مليون حصان
967	Is there any point in still comparing it...	هل هناك جدوى من المقارنة؟
968	to the horses?	بالخيول؟
969	Any chance of going back to using rockets with horses,	هل سنستخدم الخيول في الفضاء يوماً ما؟
970	trying to keep track of how many we're gonna need?	لنحتاج إلى معرفة العدد اللازم؟
971	“Hey, horse. There's a rocket engine that broke down.”	يا حصان! قد تعطل المحرك
972	“Can you get 20 million friends together really fast?”	هل يمكنك أن تجلب 20 مليون من أصدقائك؟
973	“20 million? That's a lot.”	عشرين مليون .. هذا عدد كبير
974	They make glue out of horses.	نحن نصنع الصمغ من الخيول
975	I don't know who started that.	لا أعلم كيف اكتشفوا الأمر
976	Who saw that potential?	من فكر بهذا؟
977	That's pretty amazing to me.	هذا أمر مذهل!

978	Working in a stationery store, a horse walks by:	أثناء عمله في محل القرطاسية .. \N يرى حصاناً يمر قرب النافذة
979	“Hey, wait a minute!”	لحظة!
980	“I think he could be glue.”	يمكنني أن أصنع منه الصمغ!
981	“How do we pick out the really sticky ones?”	كيف ستختار الخيول المناسبة
982	“You leave that to me.”	اترك هذا الأمر لي
983	“What about that one over there?”	ماذا عن ذلك الحصان
984	“He's weaving around. He looks like he's out of his mind.”	يضرب الأرض ويدور حول نفسه \N يبدو لي مجنوناً
985	“He'll be 'crazy glue'.”	سنصنع منه الصمغ المجنون
986	To me the toughest part of that horse life is that trailer.	أعتقد أن أصعب ما يمر به الحصان \N هو مقطورة النقل
987	Why do they make the horse trailer like that?	لم يصممونها بهذا الشكل؟
988	Is that the best way to move a horse out on the highway?	هل هذه هي أفضل طريقة لنقل الخيول؟
989	With their huge fat disgusting rear ends right in my face?	مؤخرتهم الضخمة والبشعة في مواجهة السيارات؟
990	Do the horses like it?	هل توافق الخيول على هذا؟
991	They're probably standing in the back, going:	ستجدهم في المقطورة يتساءلون
992	“Do you feel a draft, Bill?”	هل تحس بتيار هواء في الخلف؟
993	“I can't see anything back there, but it's awfully breezy, isn't it?”	لا أستطيع الرؤية لكن الجو بارد هناك
994	“You don't think our huge fat asses are hanging out the back of this truck, do you.”	لا أعتقد أنهم يكشفون مؤخراتنا الضخمة في الخلف
995	“Why the hell would they do that to us?”	لم يفعلون بنا أمراً كهذا؟
996	“They already ride us around and kick us while we're peeing,	ألا يكفي الركوب والركل أثناء التبول؟

997	why would they stick our ass out of a truck?”	لماذا يكشفون مؤخراتنا أمام الملأ؟
998	But I have fully adjusted to the road.	لكنني تأقلمت مع السفر
999	I like hotels.	أصبحت أحب الفنادق
1000	I enjoy tiny soap.	أحب الصابون الصغير
1001	I pretend that it's normal soap and my muscles are huge.	أتظاهر أن حجمه طبيعي \N وأن عضلاتي هي الضخمة
1002	And you can always tell when you're in a fine quality luxury hotel	ستعرف أنك في فندق فخم عندما ..
1003	when the TV is bolted to a solid steel beam and welded into the wall.	تجد التلفاز مثبتاً بالجدار بهيكلٍ حديدي
1004	Is this a big problem in the hotel business?	هل تعاني الفنادق مشاكل سرقة كهذه؟
1005	People coming up to the desk: “I'd like to check out.”	يأتي النزيل إلى الاستقبال: \N أريد حساب الغرفة كي أغادر
1006	The main thing is the bathroom, the shower,	أهم ما في الفندق هو الحمام وحوض الاستحمام
1007	that's gotta be good.	يجب أن يكون جيداً
1008	That's why I don't like to stay with people on the road.	لهذا لا أسكن عند أصدقائي أثناء السفر
1009	I don't want to be in other people's showers.	لا أحب أن أستحم في غير حمامي
1010	I don't know how to operate them.	لا أعرف كيف أتعامل مع الحمام
1011	You can never get the ratios right on the dials.	لن يمكنك معرفة النسبة الصحيحة للماء الحار
1012	Sometimes a 16th of an inch is a thousand degrees.	قد تكون ثلاثة أرباع الدرجةساخنة جداً
1013	You gotta get out of the way of the water.	يجب عليك تفادي الماء الساخن
1014	There's always that little hair stuck on the wall, too.	ودائماً ما تجدشعرة معلقة على الجدار

1015	And you wanna get rid of it but you don't wanna touch it.	فتريد التخلص منها .. دون أن تلمسها
1016	I don't know how it got up that high in the first place.	لا أعلم كيف صعدت إلى هناك أصلاً
1017	Maybe it's got a life of its own.	ربما دبت فيها الحياة
1018	So you gotta aim the shower head at the hair...	فتحاول توجيه الماء لإسقاطها
1019	That never works.	دون أن تنجح
1020	You gotta get a pool of water from under the shower and over to the hair.	فتجمع الماء بيديك وترميه عليها
1021	Get it down a foot at a time like this.	لتنزل شبراً مع كل محاولة
1022	The hair is hanging on.	تجد الشعرة تصارع للبقاء
1023	But... we have to fight these battles.	يجب علينا خوض هذه المعارك
1024	We're all alone in the bathroom.	ونحن بمفردنا في الحمام
1025	Whatever goes wrong you have to handle it.	يجب عليك التصرف دون طلب المساعدة
1026	Did you ever go to a big party, go into the bathroom,	هل كنت يوماً في حفلة واستخدمت الحمام؟
1027	flush the toilet, the water starts coming up...	تضغط الزر فيبدأ الماء بالصعود ..
1028	This is the most frightening moment in the life of a human being.	هذه هي أكثر لحظة مرعبة في حياة البشر
1029	You'll do anything to stop this.	ستفعل أي شيء للخروج من هذا المأزق
1030	You'll lose your mind, start talking to the toilet:	تفقد عقلك .. تكلم المرحاض
1031	“No, please, don't do this to me!”	لا أرجوك ... لا تفعل هذا بي
1032	“No, come on, you know this is not my responsibility.”	انت تعلم أن هذه ليس مسؤوليتي
1033	“I didn't make this happen.”	لم أتسبب أنا بهذا
1034	“I'll get you the blue thing, the man in the boat,	سأشتري لك القرص المنظف الأزرق
1035	just let me off the hook this one time.”	لو أخرجتني من هذا المأزق

1036	Thank you very much.	شكراً جزيلاً لكم
1037	You've been a wonderful audience.	انتم جمهورٌ رائع
1038	Thank you for coming.	**شكراً على حضوركم**
1039		ترجمة وتنفيذ \N **أبوبكر العاني**
1040		All rights reserved for their original holders. Any reproduction is prohibited

This chapter has discussed the chosen work and its author and has presented the translation. The following chapter will discuss the challenges that faced the translator and choices made to manage these challenges.

Chapter Four: Commentary and Discussion

4.1 Introduction

This chapters aims at shedding light on the challenges faced during this project as well as the approaches used and the choices made to tackle these challenges. Humor is difficult to translate and some jokes could be seen as impossible to translate. The translation of this work aimed to translate the film and convey the humor, culture, and meaning in the best possible manner.

The comments are grouped under main categories based on the type of the challenge. These categories well overlap and intersect but were categorized in the following order for the purposes of highlighting the size of the challenge as follows:

1. Puns and wordplay
2. Register
3. Cultural specific terms
4. The audiovisual aspect

Where the puns and wordplay ranking the highest in the order since they were the most problematic aspects to translate, followed (closely) by the Register and Culture specific terms. Not to take anything away from the audiovisual aspect, but it came last in the list because such challenges are almost vivid in any AVT project.

4.2 Puns and Wordplay

As stated in previous chapters, Seinfeld is well known for his linguistic humor that includes many puns and wordplays. Such techniques could be found challenging for translators. According to Delabastita (cited in Dimitris Asimakoulas, n.d.), puns and wordplays could be translated using one or more of the following approaches:

1. Replacing the ST wordplay with wordplay in the TT, which may be more or less different;
2. Translating the wordplay as a meaningful unit, losing the wordplay aspect in it;
3. Using another TT linguistic device (e.g. irony, hyperbole) to imitate the same effect;
4. The wordplay is being borrowed as is from the ST;
5. Omitting the reference all together; or

6. Compensating the text as a whole by inserting a pun where there was none in the ST. this could be used to compensate any puns omitted within the text.

These approaches were used in this project, and while some wordplays can be low key puns, others could be labeled as ‘puntastic’. An example of low key wordplay that did not require much attention could be found in lines 185 to 190, especially in the last two lines where the smallness is linked with the small problem and small delay:

185	It's all a tiny world on the airplane, isn't it?	كل شيء صغير في عالم الطائرات، اليس كذلك؟
186	There's always that little tiny table there, tiny computer,	فالطاولة صغيرة .. الحاسوب صغير
187	little cramped seats, tiny food, tiny utensils,	المقاعد صغيرة الوجبات صغيرة الملاعق صغيرة
188	tiny liquor bottles, tiny bathroom, tiny sink, tiny mirror, tiny faucet.	قناني الشراب صغيرة .. الحمام صغير المغسلة صغيرة .. المرآة صغيرة
189	So, there's a small problem, there's gonna be a slight delay,	ودائما، لديهم مشكلة صغيرة
190	we're gonna be a little late.	ينتج عنها تأخير صغير

A different level of wordplay that used rhythm to give a ‘motto’ feel can be found in line 215:

214	I just can't drive around there. You know how these old people drive...	لا أستطيع القيادة في فلوريدا \N .. تعلمون كيف يقود كبار السن سياراتهم
215	They drive slow, they sit low. That is their motto.	ببطءٍ حنين ورأسٍ دفين \N هذا هو شعارهم
216	The state flag of Florida should be just a steering wheel with a hat and two knuckles on it.	ينبغي أن يكون علم ولاية فلوريدا **مجرد** \N **عجلة** قيادة وقبعة وأصابع ممسكة بالعجلة

Here the translation aimed to use a similar rhyming effect to maintain the ‘motto-feel’ of the statement in the source text. The translation used the word حنين as an adjective to **بطء** which is not a common usage to say the least. This usage served a double purpose of maintaining the rhythm as well as using the awkward structure for markedness to highlight the fluctuation in the register; a strategy that is explained in the following point.

A more complex pun can be cited in lines 260 to 269. The author here focuses on the usage of the dichotomy of the added “up” and “down” to many of our everyday expressions. This was translated to another pair or expressions that may not qualify linguistically as a dichotomy *per se*:

258	You go to your first house: “Trick or...” Snap! “It broke. I don't believe it!”	**تطرق أول الأبواب .. حلوى أم ..** N\ وينفلت الشريط
259	“Wait up, you guys! I gotta fix it!”	تعال يا صديقي، يجب أن أصلح الشريط
260	“Hey, wait up! Wait up!”	**تعل بسرعة ..**
261	That's what kids say. They don't say: “Wait!”	هذا ما يقوله الأطفال N\ فهم لا يقولون: **تعل**
262	They say: “Wait up! Hey, wait up!”	بل يقولون: **تعل بسرعة**
263	'Cause when you're little, your life is up, the future is up,	لأنك عندما تكون طفلاً، تريد كل شيء بسرعة N\ حياتك بسرعة، مستقبلك بسرعة
264	everything you want is up.	كل ما تريده .. تريده بسرعة!
265	“Wait up, hold up, shut up.”	اذهب بسرعة، تعال بسرعة
266	“Mamma, clean up”, “Let me stay up.”	**أمي سآتي بسرعة ....سأنظف غرفتي ... بسرعة**
267	For parents, of course, everything is just the opposite.	أما مع الأهل، فالحالة معكوسة بالطبع
268	Everything is down. “Just calm down”, “Slow down”, “Come down here”	يريدون كل شيء بهدوء N\ تصرف بهدوء .. **العب** بهدوء
269	“Sit down”, “Put that down”	اجلس بهدوء، انزل هذا من يدك... بهدوء

In this instance, the translation used a different set of dichotomy in similar Arabic expressions. The level of the dichotomy also changed from being between the ‘up’ and ‘down’ particles in the ST to between the adverbs **بسرعة** and بهدوء. Although **سرعة**is not the actual opposite of هدوء (the first being ‘quickly’ and the second being

‘easily’); they are used as a dichotomy in some informal levels. As discussed earlier, this approach does not aim at translating the meaning of the English text but at rendering the effect the text has on the audience; another example of applying *Skopos*.

A similar pun providing a greater challenge to the translator can be found in lines 338 – 340. Here the author is playing on the pronunciation similarity of two words; *muskeet* and *mosquito*.

335	“What aisle is this?”	أي ممر هذا؟
336	“Why did I come up here?”	**ما** الذي أتى بي إلى هنا
337	Always noticing something new.	دائما ما تلاحظ شيئاً جديداً
338	“Oh, they got them in muskeet flavor now...”	همم .. أصبح متوفراً بنكهة المستكة
339	“What is 'muskeet'?”	من يبيع المستكة؟
340	“I wonder if it's made from mosquitoes.”	هل اسمه **مستكاوي؟**

If the pun is to be simply translated into Arabic, the text would be discussing شجر الغاف and البعوض. Two terms with no pronunciation similarity whatsoever. Such pun can be easily omitted, but the problem with this kind of movies is that the audience can clearly hear the English speaking counterparts present at the theater laughing at this wordplay but with no translation provided. Therefore, I chose to come up with an entirely different pun with similar consonants to the original one to keep the laughter as closely as possible. The translation utilizes the simile of the word **مستكة** which is a colloquial word for the formal **المصطكى** that refers to the ‘Mastic’ and an Egyptian name that is not common **مستكاوي**. Clearly, such change in meaning needs the entire structure to be changed so the resulting translation was about who sells the ‘Mastic’ and wondering if the salesman name would be ‘Mastikawi’. This approach is in line with what Chiaro (2010) calls as ‘functional translation’. She explains, “Functional translation, in this case [of humor], would involve replacing the jokes with quite different ones to the TL even though doing so may entail disregarding formal equivalence to a lesser or a greater extent” (p. 2).

This solution of course is not flawless for it raises another issue of culture where the Arabic speaking audience might wonder why this American comedian is

using an Arab name such as ‘Mistikawi’ in his puns. Therefore, such translation would better suit those who are watching the show to enjoy their time rather than bilinguals who watch with keen interest to trace differences.

Another pun (line 530) plays on the double meaning of the word ‘single’ where the author says that he is a single guy and that there are no other guys attached to him. Although he used the word ‘single’ to refer to himself as an unmarried person, he also used the funny side of the word that could mean that he is a multiple guy. Such pun cannot simply be translated into Arabic since the words used for each of the above two meanings are different. Instead, the translation opted for having a similar wordplay with the word ‘single’ (i.e. not married) translated into أعزب and using the same word as part of a wordplay with a similar word أعذب meaning the ‘finest’ that is pronounced in some Arabic dialects the same way as أعزب where a /z/ is used instead of /th/. The resulting meaning was that the author referred to himself as a single man who plays the finest solo tunes. Again, this translation also uses a fluctuation of register between formality and informality to serve the purpose explained in 4.3:

530	I'm a single guy, by the way, there are no other guys attached to me.	بالمناسبة .. أنا رجل أعزب \N أعزف "أعزب" الالحان المفردة

Another pun that may seem like having a lower complexity level in English was the wordplay of the term ‘bob-sledge’ (lines 728 – 730).

728	This is on the bob-sledge run, but it's not even a sledge.	ويجلس على مزلجة شخصية .. \N لكنها ليست حتى مزلجة
729	It's just Bob.	انها الشخصية فحسب!
730	It's just a human being hanging on for their life.	شخصية بائسة تصارع للحياة

The problem with this pun is that the meaning was relevant to the context so it was impractical to go for another pun like other examples. This pun was made when explaining the Looge game that includes someone sitting on a ‘bob-sledge’. To refer to the smallness in size of the bob-sledg, the author says “but it is not even a sledge. It is just bob!” referring to ‘bob’ as a man’s name. This was rendered in Arabic by

twisting the Arabic words a bit; one of the translations of the game name ‘the Looge’ is الفردية **المزلجة** which means the singular sledge. The term فردية was replaced by the term شخصية which means ‘personal’ when used as an adjective and ‘a person or a character’ when used as a noun. So the resulting pun was referring that the sport is all about a personal sledge, but it is not even a sledge. It is just the person. This was more supported by the following line where the English continues stating that it is “just a human being hanging on for their life” which fits perfectly with the choice of ‘person’ in Arabic so the supporting line in Arabic comes stating that it is a person.

Another challenge related to wordplay could be found in lines 646 to 651 where the speaker discusses the similarities between having sex and having a traffic accident. Although they might seem easy in meanings, the wording of these lines are chosen with extra care so that each line can refer to either of the sexual intercourse or the traffic accident. The Arabic translation attempts to use words with similar duality in meaning.

646	To a man, sex is like a car accident anyway.	**ففي نظر الرجل** ..الجنس أشبه بحادث مروري
647	And determining a female orgasm is like being asked:	ومطالبته بتحديد النشوة الجنسية للمرأة \N يشبه سؤاله
648	“What did you see after the car went out of control?”	**صف لنا بالضبط ماذا حصل** \N بعد فقدانك للسيطرة
649	“Well, I remember I heard a lot of screeching noises...”	**أتذكرسماع** .. الكثير من الصراخ
650	“I was facing the wrong way at one point...”	وكنت أواجه الاتجاه الخاطئ في وقتٍ ما
651	“and in the end, my body was thrown clear.”	وفي النهاية .. \N **كان جسدي ممدداً بلا حول ولا قوة**

4.3 Register

4.3.1 Formal versus informal

Register as a term is usually used to refer to the variety or level of the language used for a particular social setting. Such aspect is crucial for translation in order to express the formality of the setting. In the opening scene of the film where the setting is a funeral, the speaker uses a formal language that was carefully translated into a similar register. An example of this can be found in the very first line of translation using the word لطالما and other high register words and structure which fits the setting of the funeral.

5	I guess I knew this day would come.	لطالما علمت أن هذا اليوم قادم لا محالة
6	The day I have to bury a friend...	اليوم الذي أدفن فيه صديقاً لي
7	maybe my best friend.	ربما كان أعز صديقٍ لي
8	We've been through a lot together,	لي معه الكثير من الذكريات
9	some ugly moments.	بعضها لم يكن جميلاً

Other than the formal opening scene, the author of the ST can be found using the register in a fluctuating manner to give some sort of discomfort which creates humor in the mind of the recipient. Attardo (2001) concludes that “an opposition between a register’s associations and the subject matter of the text may trigger a humorous incongruity, as well as the coprensence of incongruous registers in the same stretch of text.”

This can be marked by the usage of certain vocabularies that are usually accompanied with a deeper voice or body language that reflects the formality of the situation. The translation usually aims to imitate such fluctuation as well when the TL permits.

779	Later on, the helmet's talking with the other helmets:	لاحقاً، ستخبر الخوذة رفيقاتها
780	“It's a good thing he was there or I would have hit the ground directly.”	كنت محظوظة لوجوده تحتي وإلا \N لكنت ارتطمت بالأرض مباشرة
781	“You never jump out of a plane unless you got a human being strapped	لا تقفزي من طائرة دون ربط إنسانٍ بإحكام

	underneath you.”	
782	“That's basic safety.”	هذه أولى **قواعد الأمان**

836	“Don't drink this medicine and operate heavy machinery.”	لا تشرب هذا الدواء وتشغل معدات ثقيلة
837	“Who cares. That's for people who don't know what the hell they're doing.”	هذا التحذير لمن لا يتقن عمله
838	“I'm a pro.”	**أنا محترف**

Sometimes this fluctuating in register is missed or not apparent in the subtitle due to the fact that it is written. Written text is usually higher in register compared to the spoken language. Arabic subtitles are more than often written in modern standerd Arabic (MSA) which allows minimal space for fluctuating the register or the tone or spoken utterances. Therefore, to compensate such loss, the translation included several Arabic register fluctuations when the situation permits even if the original text does not have a clear one. The main aim of adding this fluctuation in register is to alert the recipient to the markedness of the text as a whole as opposed to a monotonic language with no fluctuation in register. Examples of the above can be found in line 853 below where the expression عينيك تصارع النوم is higher in register than a simple translation of عين واحدة مفتوحة for example.

852	It's 3 in the morning, you got potato chip crumbs on your shirt,	**الساعة الثالثة فجراً .. \N ورقائق البطاطا تغطي ملابسك**
853	you got one eye open, one sock hanging of the foot.	عينيك تصارع النوم .. **وجواربك نصف منزوعة**

Another example is in the translation of line 923 where the expression ‘blow your brains out’ was translated into سنرديه قتيلاً which is a high register expression as well.

921	They do not know that if you should accidentally trip	لا يعلم أنه إذا تعثر أثناء السباق
922	and break your leg at any point during the race	**وكُسرت** ساقه
923	we blow your brains out.	سنرديه قتيلاً

Or the use of the word حيارى in the below example of line 321:

320	Food is so complicated as an adult...	الغذاء أمرٌ معقد لدى البالغين
321	You see people in the supermarket. They're just sweating out.	ترى الناس في السوبرماركت حيارى

The same can be found in line 252 where the register in the Arabic text is high compared to the original text. Such elevation of the register is thought to be of humorous purpose.

252	Then, finally, the third year, begging the parents	**ثم في السنة الثالثة** .. \N وبعد تملق منقطع النظير

4.3.2 Toning down strong language

Jerry Seinfeld is known for his ‘clean’ comedy. Nevertheless, there are expressions that are not considered as clean when they travel to another culture. Most of these insults are considered acceptable when spoken but may have stronger effect if written. Another aspect is that the English spoken language used in the act is rather colloquial and closer to slang while the Arabic subtitles are written mainly in standard Arabic.

A good example is the word ‘ass’ which is mentioned five times throughout the source text. The expression ‘pain in the ass’ was mentioned twice in the text in lines 131 and 797; the expression is defined as “a person or thing that is a nuisance”

("Pain in the ass", 2014). Since the Arabic language, especially in its written form, does not well accept such words, the expressions in both cases were substituted with the mention of annoyance.

130	Too dangerous? We gotta install the one-handed, spring-loaded,	كلا، يجب عليهم تركيب حنفية الضغط المزعجة
131	pain-in-the-ass Alcatraz-style faucet.	**كأننا في سجن الكاتراز**

797	Clothing to me, for the most part, is just such a tremendous pain in the ass.	برأيي الملابس عامة \N هي مجرد مصدر إزعاج

While in line 801, the word 'ass' was mentioned in a direct reference to the backside of the person (supported by a visual gesture) while addressing trousers that is so tight that it is 'up my ass'. A direct translation could be **داخل\محشور في مؤخرتي** but it would still be rude and would have different connotation (mainly sexual), therefore it was rendered as **ضيق من الخلف** adding the 'from the back' to the utterance to match the visual gesture.

801	I gotta get something new, that's up my ass, can't wear this...	أحتاج سروالاً جديداً .. \N هذا ضيق من الخلف .. لن أرتديه

In lines 994 and 997, both references of 'ass' are regarding the backside of a horse. Here the translation was rather direct since it is not that rude to discuss the backside of animals and there would be no other connotations linked to the utterance. The Arabic word **مؤخرة** was used in both cases.

994	"You don't think our huge fat asses are hanging out the back of this truck, do you."	لا أعتقد أنهم يكشفون مؤخراتنا الضخمة في الخلف

997	why would they stick our ass out of a truck?"	**لماذا** يكشفون مؤخراتنا أمام الملأ؟

The same discussion of toning down the offensive language could be raised in the usage of the word ‘hell’ which is mentioned 14 times in the source text. None of these occurrences was actually referring to the concept of hell as opposed to heaven. They were all used in common expressions like ‘what the hell’, ‘whatever the hell’, ‘where the hell’ or similar usages that are usually used to show discomfort or carelessness. All but one were translated with the omission of the reference to ‘hell’, using the context to convey the meaning. The only reference that was actually rendered as جحيم was in line 300 where a similar Arabic expression was found.

300	And a half an hour into it you just take the mask: “Oh, the hell with it.”	بعد نصف ساعة تمسك بالقناع وترميه \N ليذهب إلى الجحيم

Using of the word جحيم in any of the other lines with translations like بحق الجحيم would be high in register, unnatural Arabic and would not serve the comical purpose of the source text.

154	“You know, just do whatever the hell you gotta do. I don't know.”	افعل ما تريد، لا يهمني ذلك
175	“Where the hell would these places be?”, would you say.	أين يقع هذا بالضبط؟
404	Scares the hell out of you, doesn't it?	أمرٌ مرعبٌ .. أليس كذلك؟
464	Who the hell is this guy?	من يظن نفسه؟
500	“Whatever the hell that does.”	كأنني أعرف ما يفعل هذا الجهاز
511	“What the hell was that?”	ما كان ذلك؟
614	What the hell were they doing with a car on the goddamn Moon?	ماذا تفعل بالسيارة على سطح القمر؟

645	“You do whatever the hell it is you gotta do.”	افعلي ما يجب عليك فعله

672	“Whatever the hell the number is.”	ولا يهمنا معرفة العدد

835	“It's good, I'll do whatever the hell I want.”	لا يهم .. سأفعل ما يحلو لي

837	“Who cares. That's for people who don't know what the hell they're doing.”	هذا التحذير لمن لا يتقن عمله

950	'Cause I don't know what the hell I'm doing.	لأنني لم أعرف كيف أتعامل معه

995	“Why the hell would they do that to us?”	لم يفعلون بنا أمراً كهذا؟

Another expression that is similar in usage is ‘goddamn’ which is found 4 times throughout the ST. None of them was related to any divine wrath that requires a translation like ملعون من الرب. I chose not to convey the damning aspect and leaving space to the tone and body language to convey the disliking of the utterances. In one instance though, the word محتوم was added to the translation of line 399 to help conveying the message.

396	How do they know that that is the definite exact day?	كيف يعلمون أنه سينتهي في ذلك اليوم المحدد
397	You know, they don't say like it's in the vicinity, give or take, roughly...	فهم لا يقولون حوالي ... تقريبا .. بين بين
398	They brand it right into the side of the carton.	بل يختمون التاريخ على جانب العلبة
399	“That's your goddamn day right there.”	ها هو يومك المحتوم

614	What the hell were they doing with a car on the goddamn Moon?	ماذا تفعل بالسيارة على سطح القمر؟

674	“I don't need to hear about every goddamn one of them.”	لا أريد أن أعرف عن كل وجبة تبيعونها

957	“I'm here every goddamn day, ok?”	فأنا هنا كل يوم

In line 355, another example of toning down potentially offensive language can be found. The speaker talks about seedless watermelon and how he was wondering about the planting process. He mentions the term ‘humping’ in reference to the sexual intercourse. The translation of this term used the Arabic word يتزاوج focusing on the ‘mating’ aspect without the vulgar sexual reference.

355	The melons aren't humping', are they? They must be planting something.	فالبطيخ لا يتزاوج .. أليس كذلك؟ \N يجب عليهم زراعةشيء ما

In line 559, a challenging aspect can be found, when the speaker discusses the ability of women to wax their body hair. This is already an uncomfortable subject to discuss, regardless of the body parts involved. The speaker uses the expression ‘upper thigh’ with his hands suggesting that he is talking about waxing the groin area. This could be translated as شعر العانةor أعلى الفخذ with the latter being the less provocative. The wording is toned down even more by generalizing the expression and using the leg instead using the visual aspect to complement where exactly within the leg.

559	pour it on her upper thigh and rip the hair out by the root	وتصبه على رجليها! \N لتنتزع الشعر من جذوره

4.4 Culture-specific Terms

Translation could be considered as a cultural reflective image, for language and culture are never apart. That being said, each culture (and its language) has a set of cultural specific terms (CST) that could be untranslatable or misunderstood if translated on a surface level. A simple example, yet extreme, could be found in the term 'Owl' in both English and Arabic cultures; an English speaker might like being called an owl for it is known for its wisdom and subtlety. An Arabic speaker, on the other hand, will see it as an insult because owls are considered to be dull ugly creatures in some Arabic contexts. In less problematic situations, translation of CST could lead to confusion for the recipient in the target language if the concept is just not there in the target culture. Below is a discussion of a number of CST cases found during the translation.

4.4.1 Brand names and well-known concepts. The chosen work includes numerous CST examples which I chose to elaborate, delete or generalize when the concept is not found or could be confusing in Arabic. An example of elaboration could be found in line 19.

19	The Tide commercial: "if you've got a T-shirt with blood stains all over it	إعلان مسحوق الغسيل تايد: \N لو كان قميصك ملطخاً بالدماء

Here the term 'Tide' refers to a detergent brand that is well known in the source context. Although it is fairly known as well in the Arab world, I opted to add the explanation مسحوق غسيل to make sure that the recipient is aware that the brand is a detergent product.

Another example could be found in the reference to Halloween in line 239 where the translation explained that it is a holiday or a festival by adding عيد to the term in spite the fact that Halloween is being more and more introduced to the Arabic culture through movies as well as the more globalised world we live in.

239	So the first time you hear the concept of Halloween when you're a kid	لذا، عندما سمعت بعيد الهالوين أول مرة

Other known brand names mentioned in the original script were mostly deleted and/or generalized. Examples can be found in line 38 where the character refers to the famous show ‘The Tonight Show’ which is one of the most known comic shows in the US and is still running on TV since 1954. Such reference could not be fully transferred into the Arabic culture; therefore the translation was a generalization through replacing it with the reference ‘to my show’ instead.

38	Oh, he did the “Tonight Show” many, many times.	لقد كان ضيفاً في برنامجي أكثر من مرة

A similar approach is adopted when translating line 237 with the reference of ‘Old Henry’, which is a brand of chocolate that is not commonly found in the Arab countries. The chocolate name was mentioned as a well-known and delicious candy bar to the extent that the child would not mind risking his own safety in order to have it. The term was replaced with a translation that can convey the same meaning through choosing حلواي المفضلة to refer to the fact that this child is after his ‘favorite candy’ instead.

237	“It doesn't matter, he has an 'Old Henry'. I have to take that chance.”	لا يهم، لديه حلواي المفضلة. سأخاطر لأجلها

In line 1034, the speaker mentions ‘the man in the boat’ which is a character in the advertisement of the ‘Ty-D-Bol’ Brand toilet cleaner that was famous in the late 1970s. The speaker mentions the ‘blue thing’ in reference to that brand. The whole reference to the brand is deleted and the ‘blue thing’ is translated as ‘the blue cleaning tablet’ to convey the meaning of the whole line.

1034	“I'll get you the blue thing, the man in the boat,	سأشتري لك القرص المنظف الأزرق

Other brand- related examples can be found in the reference to the brand ‘Crazy Glue’ in line 985. This brand is known for products of strong glues and a locally known counterpart would be ‘Super Glue’. The speaker plays on the word

‘crazy’ which introduces two main options for the translator; either to translate the meaning and going for صمغ قوي or صمغ عجيب losing the pun side of the word and any reasonable link to the lines before, or preserving the pun and translate it as الصمغ المجنون hoping that the recipient would understand the reference and appreciate the pun even if the brand name is unknown to them. I chose the latter.

984	“He's weaving around. He looks like he's out of his mind.”	يضرب الأرض ويدور حول نفسه \N يبدو لي مجنوناً
985	“He'll be 'crazy glue'.”	سنصنع منه الصمغ المجنون

4.4.2 Common phrases and expressions. This section may well overlap with the previous one. Nevertheless, this section discusses the challenges that accompanied translating phrases and expressions that are common in the SL and are not in the TL.

A good example could be found in the expression ‘chicken-out’ in line 551. Oxford dictionary defines this expression as “to decide not to do something because you are afraid”. Such link to the animal ‘chicken’ is not found in Arabic, therefore the the expression was deleted and replaced with the concept of running away هروب.

551	...in case the groom chickens out, everybody could just take one step over	في حال هروب العريس \N يتقدم كل الرجال خطوة واحدة

A more challenging expression was ‘the best man’ which is used to refer to the groomsman or the usher in the wedding, usually the best friend or relative of the groom. The challenge of this phrase is overlapping with the ones in the wordplay section since the speaker uses it to play on the ‘best’ part of it. The expression is already established in Arabic Christian community الاشبين but such reference does need more elaboration since not all Arabs are familiar with the church terminology. I chose to elaborate using ‘which means the best man’ little and to use this elaboration to pave the way for the wordplay that follows the usage of the expression. The second part of the sentence where the speaker says that ‘it was pretty good’ is deleted and the time for that utterance is used to insert the elaboration mentioned above.

542	I was best man at a wedding one time and that was pretty good.	كنت الأشبين مرة في أحد الأعراس \N أو ما يعرف **بالرجل الأفضل**
543	Pretty good title, I thought... 'Best man'	لقبٌ جميل .. **الرجل الأفضل**
544	I thought it was a bit much.	اعتقد أن هذا الأمر مبالغ فيه
545	I thought we had the groom and the 'pretty good man'.	يجب أن يتضمن العرس عريساً .. \N ثم رجلاً جيداً **فقط**
546	That's more than enough.	هذا أكثر من كافٍ
547	If I am the best man, why is she marrying him?	**لأنني إن كنت الرجل الأفضل \N فلم لا تتزوجني العروس؟**

One challenging CST example can be found in lines 524 to 526. The speaker uses three common expressions that refer to bald men in a derogatory manner. The three expressions are:

1. Cue ball: in reference to the white shiny ball used in billiards
2. Chrome dome: using the similarity between a shiny metal dome and a bald head
3. Skin head: a direct reference of the hairless head that shows the skin.

The speaker then adds Latin-like suffixes to theses expressions to make them sounds like medical terminology. I chose to translate the terms and formulate them in adjectival construct that is common in Arabic medical terms such as الحمى القلاعية or الزائدة الدودية. Since the resulting expressions are not proper Arabic wordings, these endings also serve as a marker to the recipient that these expressions are made-up and are not actual terms.

523	When you go for a hair transplant you don't say:	عندما تخضع لعملية زرع الشعر \N لا يخبرك الطبيب
524	“We're going to perform a cue-ball-ectomy on you, mister Johnson.”	سنجري لك عملية الكرة الملسائية
525	“We feel the chrome-dome-ia has advanced...”	فنحن نعتقد أنك تعاني \N من مرض القبة اللماعية
526	“to a level we term skin-head-ia.”	للتخلص من أعراض الحمى الأقرعية
527	“These are all medical terms, if you don't understand.”	هذه كلها مصطلحات علمية، للعلم

Similar challenges can be found in line 704 where the speaker uses three expressions ‘a date’, ‘a drink’ and ‘a beer’. Each of these expressions provides a challenge in translation especially when considering the time and length limitations that are a nature of subtitle translation. A ‘date’ would lose the meaning if translated as موعد and could be long if translated as موعد غرامي. Even the latter does not always imply the physical aspect of the dating that is probably meant in the original text while referring to the healthy life style aspects of an athlete.

704	I never had a date, I never had a drink, I never had a beer,	لم أقرب النساء .. لم أشرب الخمور \N حافظت على صحتي

The same discussion can apply to the expression ‘had a drink’ which is usually translated into the longer expression of مشروب كحولي. The third expression was actually an emphasis of the second, since the ‘beer’ is a form of ‘drink’. The speaker mentioned that because some regard having a beer is not an actual drink that could affect your health and physical strength. I chose to translate the first term as ‘women’, the second as ‘liquor’ and the replacing the third beer expression with ‘maintaining health’. The Arabic line could be found of a high register and may evoke some religious intertextualities compared to the English one. This was somehow intended and shall be further discussed in the section of ‘register’.

A similar challenge is found in line 294 when the speaker talks about the concept of ‘trick or treating’ which is linked to the concept of Halloween where the

children go from door to door and say “trick or treat” at each door to receive the Halloween candy treats. Another challenge proposed by this example is that the allowance of English language to coin a phrase into a term that could be used as a verb. In this case, adding the ‘ing’ to the last word of the phrase. Even of the meaning of the phrase is translatable to حلوى أم خدعة the verbal aspect require to add a verb to the phrase to maintain the meaning. This could lead to confusing the recipient as well as lengthening the subtitles. The whole aspect was replaced by the aspect of ‘knocking doors’ with the remaining meaning being understood by the context of the situation.

294	So I'm going out trick-or-treating but the mask's rubber band keeps breaking	وها أنا ذا أواصل طرق الابواب \N ويواصل الشريط الانفلات

Another CST example could be found is line 452. Here the speaker mentions the term ‘fun-house’ which is a well-known concept in the American amusement industry. It refers to a building usually found in amusement parks and it includes sets of different mirrors that reflect different skewed shapes of the person. A straight translation would be مرآة بيت المرح which has no specific reference in Arabic. I chose to replace it with مرآة مموجة to concentrate on the aspect of the skewed reflection that goes in line with the bigger textual and visual context.

452	“Have you been in a fun-house mirror at any time?”	هل تشعر انك امام مرآة مموجة؟

Other replacements of expressions can be found in replacing ‘oat’ with ‘barley’ in line 908 and ‘suede’ with ‘chamois’ in line 824. In both cases, the concept travelled to the closest meaning in the target culture.

908	I think they're thinking: “Oat bag, I get my oat bag now!”	أعتقد أن كل ما يفكرون به هو .. \N كيس الشعير .. هات كيس الشعير

824	I brought this guy a suede jacket...	أعطيتهم سترة من الشامواه ذات مرة

4.4.3 Naming and proper names. Although names are generally used as a reference to people, objects and concepts, the text includes many names that are mentioned as an example with no specific required reference. In such instances, the translation did not include a reflection of these names in order not to confuse the recipient. The name ‘john’ for example is one of the most common names in the English speaking world and its variations could be used as a general reference. A simple example is found in the common expression “the average Joe”. This is preferably translated into Arabic by removing the ‘Jo’ and rendering it to be something like **الشخص العادي**.

Similar references are used throughout the text. An example can be found in line 553 where the name David Williams is translated to **فلان الفلاني** instead of the transliteration into ديفيد ويليامز as these do not have the same reference in the SL culture. Such approach aims to domesticate through generalization and using an expression familiar to the recipients.

553	That's why they don't say: “Do you take David Williams to be your faithfully wedded husband?”	لهذا، لا نسمعهم يقولون: \N هل تقبلين بفلان الفلاني **زوجاً لك**

An example of deleting the name reference all together can be found in line 638 where the name ‘Bill’ has no reference to any specific person. This is shorter in the subtitle and less confusing to the recipient.

638	“Well, Bill, the boss thinks you're the man for the position,”	قد وافق المدير على توظيفك

Some names may have a reference within the context. In line 756 for example, the name of *Mr. Scuba Guy* was a mock of the character of the scuba diver. This was translated into السيد غواص to give a similar mocking aspect of the name.

756	So I go with this guy... Mister Scuba-Guy.	**وكنت بصحبة مرشد الغوص** .. \N السيد غواص

A bigger challenge was presented with names found in lines 940 and 941. The speaker mentions names of two horses; *Glue Stick* and *Almost Dead*. These are two funny names of horses that are referring to the lack of both speed and energy in these horses. The ‘Glue Stick’ was translated into **الصمغ العربي** and the ‘almost dead’ was translated into النفس الأخير with the former being a parody by analogy to the gracious Arabian horses. I chose horse names that are similar in meaning but are also fitting to be names of Arabic horses.

Another example of naming could be found in line 90 where the speaker mentions Manhattan as part of his Taxi experience. Unlike an Arab audience, when American audience hear the name Manhattan, they would immediately link it to the fact that it is the most densely populated area of New York city given the context of the story told. Therefore, the word **المزدحمة** is added to compensate this possible lack of knowledge of the Arab audience.

90	The funny thing about being in these cabs is that when you're in Manhattan	المضحك أنك عندما تكون في مانهاتن المزدحمة

4.4.4 Measurements and numbers. Members of each culture use different set of systems in their daily life and translating these systems could be problematic in some cases. A simple example could be found in any news where the Arabic speaking news source says **عشرات الجرحى**, which could be translated into ‘tens of injuries’. Although the translation is correct, a more fluent English translation should be rendered as ‘dozens injured ’. This provides more familiarity and less challenge to the recipient of the language. This off course is not recommended when the text is dealing with specific facts and numbers.

A similar domestication approach was used in this translation project and examples could be found throughout the script.

One example that could overlap with the expressions discussed in 4.4.2 is found in line 759 where the speakers mentions the expressing of ‘breaking a 50’, with reference to the 50 dollar bill. I chose to focus on the humor in the possibility of the transaction rather than the direction of the transaction by generalizing the concept into ‘change’ rather than ‘50’ and to change the action from giving change to wanting the change and the line is rendered into تريد بعض الفكة.

759	in case we run into a sea turtle that can break a 50.	في حال صادفنا سلحفاة تريد بعض الفكة

In the previous example, the technical part of the translation had its affects as I chose to translate the transaction as if the turtle "wants to change" تريد بعض الفكة because it is shorter than "able to break the change" تستطيع أن تعطينا بعض الفكة which is longer in the target language.

A similar aspect of generalization can be found in line 661 where the mention of 40 acres serves a hyperbolical purpose. This reference was also deleted and generalized by translating it into 'the ground'.

661	You're not ploughing 40 acres with a couple of pool cues...	انت لا تحرث الأرض بزوج من العصي الضخمة

Sometimes the systems are coinciding in both cultures. Although Arabic speakers use metric system in general, feet are still used in aviation. In lines 148 to 151, the translation was rather direct in keeping the feet system in Arabic.

148	"Well, I'm gonna take it up to about 20,000."	سأطير بها على ارتفاع 20 ألف قدم
149	"Then I'm gonna make a left by Pittsburg."	وسأنعطف يساراً عند بيتسبرغ
150	"Then I'm gonna make a right by Chicago."	ثم يميناً عند شيكاغو
151	"And then I'm gonna bring it down to 15,000."	ثم سأهبط بها إلى ارتفاع 15 ألف قدم

In other cases, the reference of the system was rather deleted and generalized. An example can be found in line 463. The concept of two and a half feet could be translated using the metric system but in this instance the whole reference is ignored and the focus is more on the 'higher than others' part of the line. This choice is made on the basis of the lesser importance of the exact height in feet or meters.

463	Why does that pharmacist have to be two and a half feet higher than everybody else?	**ولماذا** يقف الصيدلي أعلى من الجميع حوله؟

A similar approach was used in translating line 176. The speaker uses the reference of ’90 degrees’ to refer to the verticality of a crashing airplane. Although the same degree system is used in Arabic, the reference itself is not that common in the language. Therefore, I chose to translate it as تهوي نحو الأرض focusing on the ‘falling’ aspect as opposed to the direct translation that could be بزاوية تسعين.

176	The plane's at a 90 degrees angle, your hair is on fire,	الطائرة تهوي نحو الأرض، وشعرك يشتعل

Most of other incidents were converted into systems that are commonly used by Arabic speakers. In line 630, the speaker uses 70 mph to refer to the speed of the car. Converting it into metric system would result in 112.76 kph. I chose to round this number to 100 kph to focus more on the fact that the car is ravening at a high speed.

630	This moron believes that if the wind catches this huge rectangle at 70 mph...	هذا المغفل يظن أنه إذا أفلت هذا الجسم الكبير \N .. والسيارة تسير بسرعة 100 **كم بالساعة**

In line 1021, the reference to ‘foot’ was made as a small measurement of displacement. Although a translation of 30 cm would have been correct, the speaker used the feet reference as an understatement. Therefore, the word **شبر** that means a hand span was chosen. Although the span is little over half a foot, the span is thought to be more of a natural choice for the TL than giving the number of centimeters.

1020	You gotta get a pool of water from under the shower and over to the hair.	فتجمع الماء بيديك وترميه عليها
1021	Get it down a foot at a time like this.	**لتنزل شبراً مع كل محاولة**

Another example can be found in lines 664 to 667 where the word ‘billion’ is mentioned twice. Each of which was translated differently. While the first ‘billion’ was translated into بليون to maintain the rhyming aspect, the second ‘billion’ was translated into مليار to convey the better meaning to the recipient.

664	40 gillion, 80 million, zillion, billion, killion, tillion...	**بعنا** 40 مليون .. 80 زليون .. \N بليون .. كليون .. تليون
665	What is this?	ما هذا؟
666	Does it mean anything to anyone?	هل يعني هذا الرقم أي شيء لأي شخص؟
667	89 billion sold.	**قد بعنا** 89 مليار وجبة

4.5 The Audiovisual Aspect

The title of this aspect is wide-ranging since any translation challenges relating a screen production could fall under this category but the audiovisual aspects focused upon here are the ones that are related to the actual audio and/or visual aspects of the performance of the lead actor. As a comedian, the lead actor uses his body language and vocal sounds to convey messages that are less funny only spoken.

This raises a translation challenge where the translator is faced with onomatopoetic verbal expressions like ‘beep beep’ or ‘bang’ amongst others. Examples can be found in line 305 where the actor refers to the action of ringing the doorbells by ‘bingbong’. This was translated into **تقرع الجرس** since a similar onomatopoeic expression is not available in Arabic.

303	Looking at those last years of trick-or-treating you're getting a little too old for it.	وهناك آخر سنين المشاركة \Nعندما تكبر قليلاً على الهالوين
304	Still out there, going through the motions.	ولكنك تشارك على أية حال
305	Bing-bong! “Come on lady, let's go.”	**تقرع الجرس** .. \N هيا ايتها السيدة، نحن مستعجلون
306	“Halloween, doorbells, candy, let's pick it up and...”	هالوين .. **جرس البلب** .. **الحلوى** \N دعينا لا نعقد **الموضوع**

Another example can be found when the actor is using body language as well as his vocal expression of a clicking sound to refer to the action of riding a rollercoaster in line 541. This is translated into تصعد به العربة to articulate the actual action.

539	It's like you're on that first hill of the roller-coaster	مثل من يجلس في العربة الأولى لسكة الموت
540	but you don't really wanna go on the ride...	لكنه لا يريد أن يلعب هذه اللعبة
541	going click-click, click-click...	تصعد به العربة

Other visual aspects that has less audio impact can be found in line 172 where the actor imitates the action of biting into a seatbelt while the spoken words do not refer to the biting action at all. The translation of this line is also articulating the whole action specifying the fact that he is trying to bite into the seatbelt.

171	“I was gonna try and tear the fabric part of the belt.”	كنت أحاول أن أمزق قماش الحزام
172	“I thought if I could just get it started...”	بعد أن أعضه بأسناني

In line 588, the actor also uses the body language and vocal expression combination to refer to the action of men honking horns. He utters ‘beepbeep’ and shapes his hands around an imaginary steering wheel as if he is driving. Again, the translation articulates the whole action.

587	She's on the street, he's in the car.	هي على الرصيف .. هو في سيارته
588	Beep-beep.	يطلق البوق ويبتعد
589	“I think I made my point.”	اعتقد أني أوضحت وجهة نظري

This chapter has provided a discussion and analysis of examples of the translation challenges faced during the work on this thesis and how the translator went about translating them to provide Arabic subtitles. The examples are categorized according to the area of challenge including register, cultural specific terms, puns, AVT issues, and offensive language.

The following chapter will conclude the thesis providing a summary of the whole project.

Chapter Five: Conclusion

This thesis presented the translation and analysis of "*Jerry Seinfeld: A'm telling you for the last time*". The thesis examined the challenges of translating a type of humour; Stand-up comedy along with the challenges arising from the technical part of presenting the translation as subtitles of an audiovisual product.

The challenges were sorted according to their frequency and keyness in the project and each of them was discussed and analysed with examples from the project itself. These challenges fell in three main, though overlapping, categories of being linguistic, cultural and technical; such as: wordplay, cultural specific terms and audiovisual aspect respectively. The latter being the least discussed due to the fact that it is expected to feature in almost any audiovisual translation project. Translation theories were presented and used especially those related to translating humour and culture.

The strategies adopted in the translation varied from literal translation to the need of finding the cultural equivalent or even creating a new humour all together in some instances. These strategies included domestication, generalization, adaptation and rewriting among others. Skopos theory application could be found vivid in many attempts where the goal of drawing a laughter transcended the aim of translating the meaning of the original joke.

This project also provides an end product in the form of compact disc with the original movie and the subtitles to provide the recipient with the comprehensive experience of the translation. Hopefully, this work would pave the way for others to discuss and further research the comedy translation in the media to shed more light on similar or further challenges accompanying such translation.

Recommendation for future work would be further researching the aspect of translating comedy into Arabic language. The author of the original script was known for his, somehow, clean comedy where he refrains from using too many slur and vulgar language. It would be interesting to research the translation of other comedians who may rely heavily on such language, such as Louis CK. The same could also be done to comedians, like Ricky Gervais for example, who is known to use the atheism in his stand-up routines that mock biblical and religious teachings. Other comedians, like Chris Rock, use the race card in many of their routines. Studying the translation

of comedy into Arabic of any of these types would be an addition to the research field especially in the intercultural aspect of how foreign (and possibly offensive) concepts could travel across cultures with the challenge of maintaining the humour part of it without insulting the culture of the recipient audience. Other aspects that could be examined in future works include lexical shifts, syntactic structures and even the chronological effects of old humor on new generation.

It is recommended that translators willing to dip into this field of humour translation they have to look at the task of translation as a reproduction process. So in order to be able to translate comedy, one has to be able to write comedy.

Finally, I would like to sum up by the statement of Douglas Hofstadter that was cited in the first chapter of this thesis: *"In short, to translate something witty requires a witty translator"* (Hofstadter, 1997, p. 394).

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