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DUBBING *TIMON & PUMBAA* CARTOON

INTO EGYPTIAN ARABIC

A THESIS IN TRANSLATION AND INTERPRETING

(ENGLISH/ARABIC/ENGLISH)

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MASTER OF ARTS

by

BUDOR NAZIF A. AL ALAMI

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INTO EGYPTIAN ARABIC

Budor Nazif A. Al alami, Candidate for the Master of Arts Degree

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ABSTRACT

As boundaries among cultures diminish the need for really comprehending them is arising simultaneously. Although children's cartoons are considered a form of entertainment for people of different ages, they also contain a cultural message that translation cannot ignore.

The purpose of this thesis is to examine the Egyptian-specific cultural and linguistic references in the Arabic version of the *Timon & Pumbaa* cartoon film, and the strategies adopted in the dubbing into Egyptian dialect. Since the Egyptian dialect is widely understood in the Arab world for reasons discussed in this thesis, many cartoons are dubbed into Egyptian in an attempt to win a large audience in the Arab world.

In the case of *Timon & Pumbaa*, the Arabic dubbed version seems to have broken customary translation boundaries and aims at audience not intended by the source version resulting in an experience that is greatly different in many aspects in terms of the language used, and target reception.

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## 1. INTRODUCTION

Long ago, stars were considered as a guide or as a travel leader for people to travel from one part of the world into another. Similarly, translation has helped translators in their endeavors to bridge the gap between east and west by introducing one culture to another. Through books, plays, songs, series or movies, a culture can travel easily with no boundaries. If it can be introduced in an accurate and clear way as originally intended, it can really help people understand the different cultures around the world. Translation appears to play a crucial role in inter-human communication between one nation and another.

There have always been concerns in anything related to the children's literature, because such texts are considered to be sensitive. Arab and Islamic societies tend to be conservative, and accordingly, will be very cautious in dealing with children's texts. Whether it be a story or a cartoon movie, a text imported for children should be adjusted as it may contain many cultural and religious references that are not acceptable in Arab and Islamic societies.

Entertainment can take different shapes. It normally changes from time to time. For example, what entertained our grandparents as children, may not entertain the children of today. Entertainment tools used to be very basic and not related to technology at all. It was only a matter of a series of interesting stories or football/basketball games played in the yard with neighbors and relatives. Nowadays, entertainment has developed and technology has infiltrated almost everything. Children have a wide range of options that can definitely entertain them, such as Play Stations, Computer Games, Wiis, and Cartoon Channels, etc.

Cartoons and animation have been developed into high-quality productions.

A cartoon (from the Italian "cartone" and Dutch word "karton", meaning strong, heavy paper or pasteboard) is a full-size drawing made on sturdy paper as a study or modello for a painting, stained glass or tapestry. Cartoons were typically used in the production of frescoes, to accurately link the component parts of the composition when painted on damp plaster over a series of days (giornate). (From Wikipedia, Cartoon)



"Animation" is derived from the Latin *anima*, the "animating principle," the vital force inside every living creature. It is often used as a translation for the Greek word *psyche*, and is related to the Christian concept of soul. "Animation" would be the technique of giving "soul" to inanimate objects, drawings, etc. (From Wikipedia, Animation).

Furthermore, the three-dimension technique (3D) has helped in adding more elements of excitement to the movies. This is because the aforementioned technique can allow the viewer to see more details and interact tumultuously with the story as if the viewer is really inside the scene, or in other words, a part of the movie.

In this era, the progress of technology has made anything possible. Therefore, there has been a magnificent exchange of information in all fields. A conspicuous example would be Internet access, which is considered one of the most prominent characteristics of this century. It plays a crucial role in broadening one's knowledge. But, worries and concerns are always there regarding the appropriateness of any content imported for children.

We should admit that the local production of cartoons is not paid much attention in the Arab world. That is why almost every cartoon is imported from a foreign country. Only recently, some countries like the UAE have started producing cartoons, such as the very well-known one called *Al Fireej* (الفريج). Also, Abu Mahjoob Creative Production in Jordan has produced *Min Wahl L- waaqi* (من وحل الواقع). Furthermore, *Diary of Menahy* (يوميات مناحي) is the first cartoon production in Saudi Arabia. This means that there have been some steps to produce a cartoon in the Arab world which resulted in a good rise in cartoon production in the Arab world. However, when Arabic production is compared with Western production, there is no doubt that the latter is possessed of superior production values.

Imported cartoons in the Arab world are either subtitled or dubbed. The dubbing process seems to be the preferred option for many reasons, which will be explained later in this thesis. In the case of dubbing, cartoons are being dubbed into Standard Arabic, which is considered formal, or into an informal level of language, mainly the Egyptian dialect. The widespread nature of Egyptian culture in the Arab world has played a crucial role in giving the priority in dubbing to the Egyptian dialect. The exposure to Egyptian productions through movies, songs,

and radio helped in educating more about Egypt and its culture. The most popular singers such as *Abdel Halim Hafez* and *Om Kalthoum*, etc. are regarded as perhaps some of the most famous singers not only in Egypt but also in the Arab world.

Also, the Egyptian dialect has long held a dominant position in the arts across the Arab world. Actors and singers seeking stardom know that success is guaranteed if they perform well in the Egyptian market. When they sing or act in Egypt they always do so in the dialect of Cairo. Throughout the history of Egyptian cinema, Iraqis, Syrians, Palestinians, Lebanese, Sudanese, Tunisian and Algerian singers and actors perfected the Egyptian dialect and helped in “localizing” it back in their respective homes. The high output of Egyptian cinema and the special attention to comedy also helped popularize the dialect (Gamal, 2008:7, 6).

Children's cartoons are considered one of the most sensitive and controversial genres. Therefore, translators should be acquainted with various theories and approaches in the translation field in order to choose what best suits the text in question. They should produce a clear and understandable translation, and should not distort the source language message.

The Egyptian dialect is widely used in the dubbing process in the Arab world, so many questions may surface in one's mind such as: why is the Egyptian dialect more commonly used in dubbing? What procedures are being used while translating into a well-perceived dialect such as Egyptian one? And why is dubbing used in general whether in cartoons or movies?

This thesis seeks to study the use of the Egyptian dialect in the dubbing of the *Around the World with Timon & Pumbaa* cartoon in terms of idioms, different expressions, and slang words, and if the translation does justice to the source text. Furthermore, it investigates the product in terms of a dynamic translation, naturalization/localization, addition, or word-for-word translation, and cultural representation.

In Chapter One, the introduction, this thesis sheds light on how entertainment changes gradually over time and why the Egyptian dialect is well-perceived in the Arab world. Furthermore, the issue of how translators should not underestimate the children's cartoon genre,

as it considered sensitive, is considered. It should be scrutinized in order not to violate children's Arab and Islamic background.

In Chapter Two, this thesis introduces translation theories relevant to this work. Nida's dynamic equivalence and formal equivalence are introduced, along with Venuti's coinages of domesticating and foreignizing and which one to use in the case of cartoon dubbing. It also discusses the theory of Skopos by Vermeer, and Cultural Transplantation is introduced. Furthermore, the dubbing process is explained in detail, and a comparison between subtitling and dubbing is also introduced and discussed. It also sheds some light on how dubbing started in the Arab world, and why it is the preferred option in cartoons.

In Chapter Three, the thesis introduces some aspects of Egyptian culture. It sheds light on how each language is linked with its culture through idiom, proverbs and different expressions. Vinay and Darbelnet translation strategies are introduced, including how a translator's choice affects the translation process tremendously. Also, some examples from the Egyptian dialect are taken from a study done by Sherin Rizk. This study introduces the language used by a certain generation in Egypt, mainly in universities, and this language is being used in the *Timon & Pumbaa* cartoon.

Chapter Four analyses the series *Around the world with Timon and Pumbaa* as dubbed into the Egyptian dialect (six episodes). Many examples of Egyptian idioms, proverbs, and slang words are presented along with their English sources. The examples are investigated from a cultural perspective to determine if the rendering is accurate or not. Also, Chapter Four will shed light on the dubbed version, which seems to be more humorous than the original version.

In Chapter Five, the thesis concludes that translation in the *Timon & Pumbaa* cartoon is not a matter of linguistic transfer, but rather a matter of finding the appropriate cultural substitute. Little analysis has been done on dubbing cartoons into the Egyptian dialect; therefore, this thesis recommends the conducting of other works. It is hoped that this work helps depict a clearer picture of importance of the culture in the translation of children's cartoons. Although the Egyptian dialect used in *Timon & Pumbaa* may seem difficult for children, as it

reaches a level of sophistication along with a historical load of some slang words, it seems that the dubber aimed to entertain people of different ages.

## 2. THE DUBBING PROCESS AND RELATED TRANSLATION THEORIES

When an artist attempts to sculpt a certain image, whether it is abstract or concrete, s/he tries to produce a shape as close as possible to the original. Similarly, the translator's job is to produce a translation from one language into another as closely as intended in the original text.

Translation is a tool to deliver meaning from a source language (SL) into a target language (TL). Many translation theories have emerged to help translators in the texts they are dealing with. They will try to apply the most appropriate theory to maintain the intended meaning of the source text in the target text as much as possible. Whether it be a book, play, poetry or a movie, the translator will always go back to the theories of translation and choose one to apply. Since a word may have various meanings, the translation should take into account the issue of context. Therefore, translation theories appear to be the pillars of the translation process. However, these theories will unfold while explaining so-called "screen translation" in general, and the dubbing process in particular.

### 2.1 Equivalence Theory

The term *equivalence* has many definitions, but all fall into one of two categories: descriptive or prescriptive. Descriptive equivalence refers to the relationship between ST features and TT features that are seen as straightforward corresponding to one another, without taking care for the quality of the TT. The following examples are considered descriptive equivalents:

ممنوع الدخول forbidden is the entrance

مع السلامة with the well-being

On the other hand, prescriptive equivalence refers to the relationship between a SL expression and the canonic TL rendering of it as required. The following examples are considered prescriptive equivalents:

ممنوع الدخول no entry

مع السلامة goodbye (Dickins, Hervey & Higgins, 2002:19).

"An influential variant of prescriptive equivalence is the 'dynamic equivalence' of the eminent Bible translator Eugene Nida" (Dickins, Hervey & Higgins, 2002: 19). However, there is a risk, particularly for student translators, that dynamic equivalence might be considered as giving a green light to unlimited freedom – that is, the freedom to use approximately anything that may sound good and includes something of the source text content (ibid:19). Most people who work in the translation field know that the real danger lies in not being aware of both formal equivalence and dynamic equivalence, and when to choose one of them. Sometimes what might work in one text might not work in another and vice-versa. Translators should not apply different approaches of equivalence within a text. Therefore, translators must be aware of all kinds of equivalence to choose what best suits a certain text.

#### 2.1.1 Nida's Formal and Dynamic Equivalence

According to Nida, the types of equivalence are two: formal equivalence and dynamic equivalence. Formal equivalence is concerned with the form of the message as well as its content. "One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (Nida, 1964:159). Dynamic equivalence, however, is concerned with the effect on the target language audience. The impact on the audience of the source language text should be same as the impact on the audience of the target language text. In other words, Nida focuses on the effect of the message or essence of the text in dynamic equivalence rather than the form of the text:

One is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and message. (Nida, 1964: 159)

It is the translator's decision to choose a formal equivalence or dynamic equivalence. This depends on many factors such as the text type (field) and context. It would be presumptuous of the translator to ignore these factors, because ignoring them would affect the translated text negatively. A conspicuous example here would be Nida and Taber suggesting that formal equivalence should be used if it is obtainable when the translation goal is to

accomplish formal equivalence more than dynamic. They claim that the formal equivalents between language pairs are not always there. Moreover, the use of formal equivalence might sometimes have serious implications in the Target Text (TT) as the translation will be inconspicuous and cannot be understood, and accordingly this will cause misunderstanding by the target audience (Fawcett, 1997). Since translation deals with many different cultures, fields, and situations, the translator should really take care of the message and try not to distort it accordingly.

When translating for children, especially in the case of cartoon dubbing or even subtitling in the Arab world, sometimes translators are obliged to change or omit some words in the text in order to mitigate the effects of these words as they may violate norms observed in the Arab and Islamic culture. It has been noticed that translators may adopt Nida's dynamic equivalence concept, particularly when it comes to cartoons, to suit the children's culture and to present a clear meaning that can be easily understood. On the contrary, sticking to the ultimate formal equivalence in this case may totally distort the message of the receptor language, and thus cause an unnecessary misunderstanding.

### 2.1.2 Skopos Theory

This theory was introduced by Hans J. Vermeer, and the word Skopos is derived from Greek, which means 'aim' or 'purpose.' This theory is based on the purpose of the translation, which specifies the translation strategies that are to be applied to produce a functionally adequate translation, which Vermeer calls the *translatum* (Munday, 2008:79).

It is a theory which depends on reforming the source text in order to produce a target text that in function is the same as the source text. So "knowing why a ST is to be translated and what the function of the TT will be are crucial for the translators" (Munday, 2008:79). The core of this theory is that it urges the translators to use the most appropriate strategies in accordance with the purpose of the target text.

Skopos theory has the advantage of translating one text in various ways in accordance with the aim of the target text. Vermeer explains this as: "What the skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target

text. The theory does not state what the principle is: this must be decided separately in each specific place" (Vermeer 1989/2004: 234, cited in Munday, 2008: 80).

In cartoon dubbing, it seems the Skopos theory sometimes is applied, especially in case of translating into a dialect. For instance, in the *Timon & Pumbaa* cartoon series, it is noticeable that the English version's story is not like the Egyptian version. It seems the dubber has changed the story in order to please the target-receptor.

### 2.1.3 Domesticating and Foreignizing Concept

Translators tend to implement one of two types of translation strategies, which are: foreignization and domestication. These two strategies were introduced by Lawrence Venuti. Domestication is a process of cultural adaptation in which a certain cultural reference is replaced by another reference that is understood by the target audience. As for the term 'foreignizing,' it can be defined as the opposite of domestication. "Foreignizing entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti 1998b:242, cited in Munday, 2008: 145). Venuti believed in 'foreignizing ' strategy. He finds that writing in a completely smooth target-language will lead the reader to wonder whether the text s/he is reading a piece of translation or an original text that was written in target language. When the foreignness of a text is reduced (in case of domestication), this makes the translator invisible, but when the foreignness of a text is retained, the translator is rather more visible. This is highly desirable, he says, in an effort to restrain the ethnocentric violence of translation. In other words, the foreignizing method can restrain 'violently' domesticating cultural values of the English-language world (Munday, 2008: 145). Venuti's main concern is to make the reader know that the text s/he is reading is a piece of translation from a foreign culture. Yet, there are many scholars who might reject Venuti's choice.

In dealing with cartoon dubbing, the most important thing to remember is that cartoons do most of the time contain moral lessons for children. Therefore, it is the translator's mission to keep these moral lessons and educational themes as much as possible. This calls for a simple, clear, smooth, and understandable use of the target language. To achieve this, many translators



tend to domesticate the cartoon scripts in order to make them easy to understand for children. Translators in this case, try to accommodate the text for the listener or the viewer. It is not a matter of finding mere linguistic equivalents, or substituting the source text with a target text by using equivalents that have the same form and content only. As most of the cartoons are done for entertainment purposes, the focus should be on the effect as well, and how to maintain it while translating.

#### 2.1.4 Cultural Transplantation

Cultural transplantation is considered the Target-Cultural bias extreme of cultural transposition to various degrees. When cultural transplantation is applied to a text, you can barely realize that it is a piece of translation, and you may think this is a text that was originally written in target language, acquiring its cultural background. But in fact, it is "more like adaptation - the whole transplanting of the entire setting of the ST, resulting in the entire text being rewritten in an indigenous target culture setting" (Dickins, Hervey & Higgins, 2002:32).

The remaking of the Japanese film *The Seven Samurai* as the Hollywood film *The Magnificent Seven* is an example of cultural transplantation. Also, the retelling of a Juha joke in Arabic by replacing Juha with other characters according to the target culture is another example. In a British context the translation of the joke might be "A man walked into a pub." Another example of applying this cultural transposition is the very well known love story between the poet قيس بن الملوح (also known as مجنون) and a woman called ليلى, was translated as "Just like Romeo and Juliet." (Dickins, Hervey & Higgins, 2002).

This norm has been largely applied in *Timon and Pumbaa*, as you will see later in this thesis.

## 2.2 Background of Different Screen Translation Methods

To enhance our understanding of screen translation, it is important to mention the two types of screen translation, which are: dubbing and subtitling.

Dubbing is the process where the source text is substituted totally by the target text using voice. In dubbing, the viewer or the audience can only hear the target text without being

exposed to the source text. In other words, the viewer is introduced to one text only, unlike subtitling (with its different types), where the viewer is introduced to both texts simultaneously.

In a special issue of *The Translator*, Gambier's article discusses the terms of 'audiovisual translation,' 'screen translation' and 'multimedia translation.' Each represents a certain bias in part due to the rapid development of technology. For example, the development has witnessed subtitling move from film to documentary to news to entertainment, from video to DVD to video games, from cinema to opera to computer screen and so on. The following are other types of translation-based categories:

- Interlingual subtitling, in various forms for cinema and video. Whether subtitles are 'open,' i.e. considered an integral part of the version of the film, or 'closed,' i.e. the viewer can select whether to see them or not and in which language.
- Bilingual subtitling where subtitles are provided simultaneously in two languages.
- Interlingual subtitling, for the hard of hearing.
- Dubbing which is a 'lip-synchronization,' where the SL voice-track is replaced by the TL voice-track.
- Voice-over, used mostly for documentaries or interviews.
- Surtitling, subtitles are projected above the stage in theater.
- Audio description, a basically intralingual audio commentary on the action on the stage or movies for the visually impaired (Gambier, 2003, cited in Munday, 2008: 184:185).

Dubbing simply means hearing the dialogue in the target language. Scholars of translation define the dubbing process in various ways. Catford, for example, described it as "SL phonology is replaced by equivalent TL phonology" (1965: 23). Whereas Laine (1989: 81) describes dubbing as "lip synchronization." The technical term for the dubbing process was introduced by Kilborn as "post-synchronization" (1989: 423). Whether a movie is dubbed or subtitled, there should be an approach chosen and accordingly followed.

Translating for children may be considered a sensitive area and a real challenge for a translator. As most cartoon series or movies are imported from the west, it is expected that we'll find many cultural and religious references that differ from the Arab world's. Many words

might be deleted, or changed in order to serve as an appropriate translation for the Arab world especially for children of different ages. This applies to the process of dubbing and subtitling, too.

As most of the foreign programs were imported from the United States, attention turned to three major issues: language, sex and violence. Thus swear words had to be sanitized, sexual references deleted and blasphemous references expunged. The way subtitlers dealt with this triad of taboos, relied on certain lexical items and syntax that was odd and stilted. Not only is the spoken foreign language translated into written Arabic but also the spoken dialogue was read in a form of language that was not only formal but also refined. This process led to the dilution of cultural concepts as in the case of the “bar” being translated into the archaic word hana, “slut” into ahira and the four letter words into ‘alayka al-la‘na. All these Arabic expressions belong to a refined albeit archaic register not used in contemporary literature. This led to the perception that it is a language of its own and soon became the source of anecdotes on the street and newspapers alike (Gamal, 2008: 4).

The foregoing explanation shows the complexity inherent in translating for children. And it is not as easy as it may seem. Translators and students working in the field of translation should be acquainted with the various translation approaches.

The increase of shows and movies urged translators to find appropriate ways to deliver the meaning for audience whether through subtitling or dubbing.

Early in the twentieth century the new film medium transcended all national and cultural borders, but with the arrival of the talkies, the film industry faced a translation problem since only a small percentage of the world's population understood English. As a result, there was a growing need to find appropriate screen translation approaches (Cintas, & Anderman, 2009: 85).

There has always been a heated argument over subtitling vs. dubbing. Some people prefer the movie to be subtitled, and others prefer it to be dubbed. No one can claim that one is superior to the other as each one has its idiosyncrasies. But both approaches have their

disadvantages. Some scholars suggested a third approach to be applied. "It was even claimed that translating a film ruined it. To solve the problem a third approach was tried out in the form of multiple versions, which meant that films were shot in several languages instead of one" (Cintas, & Anderman, 2009: 85). An example of this would be the very well-known movie *The Message* or *Al Resalah* in its Arabic version. However, this third approach is unconvincing. Programs, movies, plays or series are rarely shot in two or three versions, because it is time- and money-consuming.

The numerous increases of satellite channels has brought many programs and shows, and therefore, urged many countries to translate, whether through subtitling process or dubbing process. But subtitling was the preferable option for many reasons at the beginning of the audiovisual translation (AVT) industry in Egypt. "Although dubbing American films was an option, particularly with voice and acting talent available in Egypt at the time, the thought was not entertained" (Gamal, 2008:3). From an economic point of view, subtitling costs less than dubbing, but this is not only the reason. Actually, subtitling was not superior to dubbing because of its cheapness only, but also for using it as a process of protecting the local film industry from competition. Dubbing was considered dangerous to the film industry in Egypt (Gamal, 2008). It is possible to agree with that, because nowadays we are witnessing the non-stop spreading of Turkish television series dubbed into Arabic. These dubbed Turkish series are competing with Syrian series, because Turkish series are basically being dubbed into Syrian dialect by famous Syrian actors.

The first production house to dub media programs in the Arab world was the Beirut-based independent Al Ittihad al Fanni, originally developed as radio by the late Ghanem Dajjani, Sobhi Abou Loghd and Abed El Majid Abou Laban in 1963. The first experiment they did was a voiceover adaptation of a BBC radio episode of *Jane Eyre*. The success accomplished was modest. The first one to be involved in video dubbing into Arabic was by Nicolas Abou Samah. His company Filmali dubbed the *Sinbad* cartoon into Arabic in 1974. The success of this production was great, and consequently, *Zina Wa Nakhoul* was dubbed later in 1975. More cartoons were dubbed after that. But due to the civil war in Lebanon, the company was moved to Cyprus. Then, a series of Mexican soaps were dubbed into standard Arabic, and was

broadcasted by the Lebanese Broadcast Corporation (LBC). The success of the Mexican series with the translated title *Anta Aw La Ahad*, which literally means “You or No One,” was followed by 11 Mexican and Brazilian soaps translated into Standard Arabic within a period of eight years. Later, this practice gradually dwindled (Maluf, 2005).

As mentioned previously, dubbing in the Arab world is higher in cost compared to subtitling.

In Lebanon, where the dubbing industry is relatively significant, unknown or inexperienced actors charge around \$100 for a day’s work, while experienced actors may charge more than \$500. Acting crews can on occasions number in the tens. Dubbing, according to Walid Hashem of Arabian Media Production, a subsidiary of MBC, also is technically complicated when compared to subtitling, and on average requires 24 hours of studio work for one hour of programming (Maluf, 2005: 6).

The process of dubbing involves many techniques and procedures such as casting, reproducing a script that appeals to the target audience, matching the lip movement of the source text scene with the target text, and choosing actors or sometimes inexperienced actors to pay them less to do the job...etc. In other words, dubbing in short is a double-effort work, if not a triple.

To dub a film adequately involves casting, rewriting the script in language that can be roughly timed to the lip movements of the screen actors, directing and long editing hours — ‘everything,’ in the language of dubbing companies, ‘but the visuals.’ (Maluf, 2005:6)

Some claim that dubbing might be more useful and helpful in some cases. For example, in the case of translating cartoons for children of different ages, it is better to dub the cartoon so that it will be easier for children to understand. Moreover, the children will not suffer when the cartoon is dubbed, as they are not forced to split their focus between the story itself and the translation at the bottom of the screen. Even though some children may be able to read, reading the subtitling might be considered difficult for not only children but also for adults. It is very hard for them to split their attention between reading the subtitling and focusing on the story.

### 2.3 Types of Re-Voicing Techniques

The dubbing process is not only a mere acoustic substitute. It is far beyond that. It goes through many steps, stages or procedures to reach the final version that the audience hears in the target language. Nida (1964: 178) introduces some of these procedures and stresses how they should be taken seriously. Some of them are:

1. Timing management and how producing syllables should coincide with breathing.
2. Lip movements by the dubbing actors should be in harmony with the original actors.
3. Facial expressions and gestures should be matched with the words being said.
4. The characteristic variations of dialect in the speech for actors of both genders.
5. The timing of unique expressions or the humorous situations done by actors of both genders.

All the previous are important factors for the dubbing process in general. Some of them are considered a *sine qua non* of dubbing, but not necessarily all of them are equally important in case of cartoon dubbing. In the case of cartoons, the lip movements are not that obvious. The viewer of the original version cannot really tell from the lip movement of the character when s/he is producing consonants or vowels. As the difference cannot be recognized or might basically not be found in cartoon's scene, the lip movement issue may be noticed in movies other than cartoons and animations.

As dubbing is considered one type of revoicing, other types should be introduced briefly to be able to differentiate between them. Different types of revoicing are:

1. Voice over
2. Narration
3. Free commentary
4. Lip-sync dubbing (Luyken,199: 71, cited in O'Connell, 2003: 66)

O'Connell (2003) explains each technique as follows:

Voice-over is generally used to translate monologues or interviews, yet it is not used with programs for children. It is an option for low-budget productions, as it is cheap. In this

technique priority is given to the source language text. This is because voice over is not subject to the same constraints in lip-sync dubbing such as the issue of the exact duration allowed. The original voice may be replaced, but it is more usual to retain it, in order to allow the viewer at the beginning to register the original voice. Then the sound level is reduced so that the original voice provides a backdrop to the translation version introduced by an actor or interpreter. For authenticity purposes, sometimes the actor is a native speaker of the source language and speaks the pronounced accent in the target language.

Narration is described by Luyken (1991: 80, cited in O'Connell, 2003:67) as 'basically an extended voice-over.' In this technique the priority is to match the sequence in which information is delivered with the visual information presented. The off-screen narrator is like an adult reading a book aloud to young children: s/he sets the scene at the beginning of each story and comments again in the concluding moments. An interesting observation by Luyken (*ibid*) is that the only difference between a voice-over and narration is likely to be linguistic, since the original narrative will have been prepared in advance and will accordingly be more formal in tone and grammatical structure than the typical conversational language of voice-over. De Linde and Kay (1999: 2, cited in O'Connell, 2003:67) point out that although narration and voice over are similar, the narrated message may be condensed while the voice over is of very similar duration to the original.

Free commentary is different from any revoicing techniques. It does not require a faithful reproduction of the original spoken text (Luyken, 1991: 82, cited in O'Connell, 2003:68) . Free commentary's purpose is to adapt the original program so that it is deemed more suitable for the new target language audience. It is often prepared by a journalist, who delivers the script, as the recording of the free commentary is much quicker and cheaper. De Linde and Kay (1999:2, cited in O'Connell, 2003:68) states that commentary and narration are most commonly used for children's programs, documentaries, and promotional videos.

Lip-sync dubbing is not like any previous technique, as it must be pre-recorded. It is the preparation and recording of the target language soundtrack. This technique includes staff working in a dubbing studio, technology and the dubbing script done through the process of

translation. Whiteman-Linsen (1992: 57, cited in O'Connell, 2003:69) distinguishes between three types of dubbing, which are:

- 1- Pre-synchronization, e.g. using prerecorded music on the soundtrack of filmed version of the same musicals,
- 2- Direct synchronization, which happens when voice and picture are recorded simultaneously.
- 3- Post-synchronization, or in other words what is called 'dubbing,' which involves an initial recording of picture and a later addition of voice. The dubbing process is associated with dubbing into a foreign language, but sometimes it is used when making the original, for example, in scenes shot outdoors where background noise may affect voice sound quality (ibid).

Although there are different techniques of dubbing, and few people know how to differentiate between its various techniques, the shortcomings are always there. La Trecchia (2010:117) asserts that everyone would like to listen to the original sounds of the dubbers or actors, and to the various tones and intonation, but it is impossible for an audience that lacks knowledge of the language spoken in the movie. Even the subtitles cannot produce an exact correspondence between speech and image. As the translation process itself cannot be perfect and has its shortcomings, Florentsen (1994: 241, cited in La Trecchia, 2010:118) says "translation necessarily involves misreading of a text." Caille' admits that dubbing seeks to create "the illusion of an illusion" (Caille', 1960: 108, cited in Zatlin, 2005: 126).

Cintas, & Anderman, (2009) discuss some dubbing constraints. One of these constraints is the loss of authenticity. An important part of a character's personality is their voice, which is directly associated with facial expressions, gestures and body language. Authenticity is given an "at-stake" status in dubbing, because the audience hears somebody else's voice. At the Cannes Film Festival in 2003, 25 people working in the film industry were interviewed about their screen translation preferences. Most of them said they favored subtitling. When asked about the reason, most of them replied that they regarded subtitling as the most intelligent and authentic option. "For Caille', dubbing places special emphasis on phonetics; subtitling, on semantics" (Caille', 1960: 109, cited in Zatlin, P., 2005: 128).



## 2.4 Translation Techniques

Any language is interrelated with its culture, and they cannot be separated from one another, particularly when it comes to metaphors, idioms, proverbs, etc. Some countries do share the meaning of certain metaphors, idioms, proverbs, etc., but they might be expressed differently. Therefore, translators should not underestimate the issue of culture, because in one way or another it may creep in.

Translation techniques should be observed by translators in order to avoid producing an awkward piece of translation.

These techniques indicate how to translate a text, and they are divided into two main types:

1- Literal translation: a rendering which preserves surface aspects of the message both semantically and syntactically, adhering closely to ST mode of expression (Hatim & Munday , 2004).

2- Free translation: a translation that modifies surface expression and keeps intact only deeper levels of meaning (Hatim & Munday, 2004).

The majority of people believe that to translate, a person only needs a reasonable knowledge of a foreign language and a few good dictionaries. For others, translating is an intuitive process that is based on the translator's creative capability. On the contrary, there are those who believe that only specialists like lawyers or scientists can translate. Those who make these assertions fail to make a distinction between factual knowledge (special terminology) and procedural knowledge (methods to help the translator in capturing the meaning of the Source Language and re-expressing that meaning in the Target Language). It is crystal clear that factual knowledge is essential but not enough. Translators also need procedural knowledge and a good exposure to the TT culture.

## 2.5 Dubbing Process

Lukyen (1991: 73-79, cited in O'Connell, 2003: 70-73) introduced dubbing process procedures and stressed that these procedures vary not only from one country to another but

also from studio to studio and from script to script within the same studio. Therefore the following steps are not considered definitive:

1. Registration

For administrative purposes refers to the logging of key data.

2. Verification of master and dialogue list

The video of the program or movie to be dubbed and the original dialogue list are viewed. The producer should provide the dubbing team with a post-production script to save time.

3. Production of time-coded working copy

A time coded copy must be made if not found.

4. Spotting

Timecodes on the video cassette help to use points to identify with a high level of accuracy the start and the end of each utterance. A list of the in and out- points is what is called a spotting list, which serves as a list of cue points for the dubbing actors.

5. Rough translation

Preparation of the translated version of the script is done. The translation is based on the original script and is intended to give the dubbing script writer/editor a fairly literal rendering of the original text.

6. Adaptation

The focus here is on lip synchrony for close-up shots in the dubbing script. It is not necessary that the writer/editor of the dubbing script should have knowledge of the source language.

7. Casting

Actors or inexperienced people of the public with a good voice. Factors like age group, voice quality, and acting ability are considered. Actors ask for very high fees. People may associate a dubbing voice with particular actor and this may cause a problem when the dubbing actor is not available.

8. Recording

The new technology made the dubbing process easier as the dubber/actor may record all the takes in one go and edit on the soundtrack later. This can greatly reduce the cost. Actors can follow their lines to be dubbed in a monitor. The benefit that can be gained from the visual and audio is that actors can also know when to start speaking and when to finish.

#### 9. Preliminary Mix and Edit

When the stage of recording is finished, it is then mixed with the soundtrack. The digital dubbing equipment made things easier to edit the recording or the takes without losing the quality in order to improve synchrony after the actors have gone home. Some sound effects might be added such as glass breaking.

#### 10. Final mix

The dubbed track is mixed with the music and effects track.

#### 11. Approval

Sometimes a representative of the client and/ or broadcaster casts a glance on the finished version and checks it before transmitting it.

These steps show the complexity of the dubbing process. "Depending on the type of product — whether a film, a series or documentary — there may be some variations, but the process is basically the same" (Martinez, cited in Orero, 2004: 19).

The core of the dubbing process is to produce a target text which highly resembles the source text in shape, form, content and effect.

The ideal end-product would be the perfect illusion. The best possible response from the audience would be for them never to be aware that we had done anything at all.

Dubbing, after all, is the art of being totally inconspicuous. (Bakewell 1987: 16, cited in La Trecchia, 2010:116)

No matter how many disadvantages dubbing or subtitling may have, at the end it is not a question of whether to dub or to subtitle and which is better. Translators are always facing the vexing question of which is better, subtitling or dubbing? However, the real question is whether the dubbing or the subtitling is serving the intended meaning of the source text accurately, if it is up to par, and how the translation is perceived.

In the Arab world many cartoons are dubbed whether into standard Arabic or into colloquial Egyptian. The option of dubbing is preferred in children's cartoons. "Viewers are creatures of habit," (Ivarsson, 1992: 66, cited in Cintas, J., & Anderman, G., 2009:97) and preferences depend on "what the audience is used to rather than rational arguments" (ibid.: 20, cited in Cintas, J., & Anderman, G., 2009:97).

### 3. ASPECTS OF EGYPTIAN CULTURE & DIALECT

The massive number of channels all over the world broadcast different kinds of shows, documentaries, series, movies, etc. in order to entertain their audiences. Arab channels buy some shows, documentaries, series, movies, etc. from non-Arab channels, so they subtitle or dub them to entertain the Arab audience too.

#### 3.1 Standard Arabic and colloquial Egyptian

Translation through the dubbing process appears to be the most frequently used option in the Arab world regarding children's cartoons. In the Arab world, cartoons are dubbed, whether into standard Arabic (Al-Fus-ha), or into colloquial Egyptian (Ammyah). Some may claim that dubbing should be done through standard Arabic, as the children should be introduced to a high level of their language. In other words, using standard Arabic in cartoon dubbing is sometimes done for educational purposes. Still others may claim that cartoons are for entertainment purposes and thus should be translated into formal language. Many people may believe that translating into standard Arabic may mitigate the fun element in the cartoon, and add more seriousness to the text.

Standard Arabic is different from Standard English, as standard Arabic is not used in daily language. Generally speaking, a limited number of people speak Standard Arabic in his/her daily life. Everyone starts picking up the dialect (عامية) of the place in which they live. Whereas Standard Arabic (فصحى) is learned in an educational environment to accomplish literacy. Diglossia is a term used to refer to a language situation such as that of Arabic. It can be defined as a situation where two different varieties of a language co-occur in a community of speakers, with an intelligible number of social functions. These varieties are sensed to be substitutes by native speakers and usually have specific names. Differences in formality can be seen in what is called high variety and low variety. The difference between these two terms is in formality level. The high variety is learned in educational institutes like school, where religious contexts, radio programs, and serious literature are used. In contrast, the low variety is used in family chats and other informal settings (Dickins, Hervey & Higgins, 2002). It goes without

saying that the unified informal option in the Arab world is definitely the Egyptian dialect, however this was not said haphazardly.

The Egyptian dialect is considered an option which is not as good as the standard Arabic language, because it is informal, and spoken by its people in the streets. In the Arab world, each country has its own informal language, or in other words, its own vernacular. These vernaculars are not all familiar to the Arab audiences. For example, many people won't be able to understand the Moroccan dialect, or the Algerian dialect. However, Moroccan people or Algerian people tend to understand the Egyptian dialect very well. There are many reasons that helped catapult the Egyptian dialect to such status.

### 3.1.1 Specific Examples of Egyptian Culture

Culture is not an easy term to understand. "Culture can be defined as consisting of explicit and implicit patterns of behavior" (Kluckhohn, 1962: 73, cited in Gutknecht, & Rölle, 1996: 165). Nida defines culture as "the total beliefs and practices of a society."

"Words only have meaning in terms of the culture in which they are used, and although languages do not determine culture, they certainly tend to reflect a society's beliefs and practice" (1994: 157, cited in Homeidi, 2004: 14).

The concept of culture is "one of the two or three most complicated words in the English language," as Raymond Williams observed (1983, cited in Barker, and Galasinski, 2001: 3).

Language has been always linked with culture. Each country has its own history and culture that can affect its language. The differences between source text and target text can be noticed during the process of translating from one language into another. Furthermore, if the translation is done into a certain dialect, such as translating into the Egyptian dialect, the process may have many different techniques.

Actually, we are exposed to the Egyptian culture a lot. For example, many people who are not Egyptian are able to differentiate between two Egyptian people from different parts of Egypt from the way they talk. Furthermore, many people know Egypt's various occasions, holidays and events, which are not found elsewhere. For instance, many people who are non-

Egyptians know *Sham Ennisim* (literally meaning ‘sniffing the breeze’), which is an occasion that many Egyptians celebrate. Moreover, we tend to know how this day is celebrated and what kind of food is eaten as well. Mainly Christians and some Muslims enjoy *Sham ennisim*, although it is a Christian occasion that coincides with Easter. They go in groups into open areas like parks or gardens and start eating a special kind salted fish, which is *Feseekh*. Also, many famous songs are played in *Sham ennisim* such as *Al Donya Rabie* by Soad Hosny, who is considered one of the most famous actresses in the Arab world, and is known as the ‘Cinderella of Egyptian cinema.’. The previous example shows to what extent we are exposed to the Egyptian culture. We don't only know what kind of celebration they have, but also what Egyptians eat on certain occasions, and what they listen to as well.

Another example of how much we know about Egypt's culture is the occasion of *El Sobo'o* (literally means one week). This is a newborn celebration done one week after a baby's birth. Although it is basically considered an Islamic occasion, both Egyptian Muslims and Christians celebrate it. Also, special songs are played on this occasion. Family, relatives and friends are gathered, and start to sing together while they are walking around the baby. Candies and chocolates are distributed to everyone there, especially the children.

In the Arab world not many people have the detailed background of the occasions that are held in, for instance, Sudan, Bahrain, Algeria, Jordan ...etc., unless they are citizens of one of the aforementioned countries.

Therefore, the widespread nature of Egyptian culture through the Arab world has helped Arab viewers to understand many culture-specific issues related to Egypt. It has also helped the translator to choose an understandable dialect when they are not specifically asked to translate into standard Arabic.

### 3.1.2 Background of Egypt's Broadcasting & Cinema

Gamal unfolds the history of Egyptian cinema thusly:

Cinema took hold early in Egypt. The country built its first purpose-built cinema house as early as 1907. Cinematic production began with experimental films and the Treasures of

Tutankhamen, discovered in 1922, were among the early themes. The first Egyptian silent film was produced in 1927 (2008:2).

Accordingly, the spread of the Egyptian dialect is associated with cinema and movie production there. Egypt has always been the cinema pioneer in the Arab world.

Maluf (2005) asserts that the Egyptian dialect is understood by the majority of Arab countries, even though the language that Arabs share is standard Arabic. However, it is being used only for literature and formal texts such as TV news.

Over the past nine decades the Egyptian dialect has been developing and spreading in a way not matched by any other dialect of Arabic. Pop songs, music in the second decade of the twentieth century, theatre activities in Alexandria and Cairo in the twenties, talking films (1932), the introduction of Radio Cairo (1934) and the emergence of Egyptian singers such as Muhammad Abdel Wahab and Om Kalthoum in the thirties and forties who capitalized on the advances of radio, cinema, and vinyl records ensured the prominence of Egyptian dialect in the Arab cultural scene which continues till today (Gamal, 2008: 7).

Accordingly, the spread of the Egyptian dialect, whether through theater, movies, or songs, made it easier for the majority of Arab countries to absorb the Egyptian culture during the time. No one can claim that the Egyptian dialect is the simplest, or the clearest vernacular in the Arab world, but it seems that many factors have played a crucial role in spreading the Egyptian dialect into many Arab countries. This simply means that exposure in and of itself to this dialect, whether through music, plays or radio, is the main factor that helped to put the Egyptian dialect in this position. Not to mention the crucial role of the very well known Egyptian plays such as *al-mutazwejon* (1978), *el eiyal kbret* (1979), *madraset el mushaghbeen* (1973), etc. These plays have really helped in spreading the Egyptian dialect and culture throughout the Arab world, and gradually it has become a familiar dialect to the Arab world.

### 3.2 Vinay and Darbelnet's Approach

Vinay and Darbelnet found suitable solutions. They set out two translation strategies:

1) Direct translation, and

2) Oblique translation (Munday, 2008)

1) Direct translation is divided into: 1- Borrowing (loan word): e.g. Mobile, موبايل 2- Calque: e.g. على جثتي (over my dead body). 3- Literal translation (Word-for-word): e.g. L'encre est sur la table (F) > The ink is on the table (E).

2) Oblique translation occurs when a word-for-word translation is impossible. It is divided as follows:

1-Transposition: A shift of word class, e.g. 'I give him a kiss' is semantically no difference from 'I kiss him' though the word 'kiss' is changed from a noun into a verb. According to Vinay and Darbelnet, the first expression can be called the base expression, while the converted form of 'kiss' as a verb is called the transposed expression.

2- Modulation: A variation of the form of the message, obtained by a change in the point of view (Positive For Double Negative, Double Negative For Positive [Anatomy]), e.g. God knows. – Meirenzhidao [lit. 'No one knows.'], and e.g. you are going to have a child: Arabic: ستصير أبا

3. Equivalence: Used to render expressions using different stylistic and structural methods, e.g. Before you can say Jack Robinson,<sup>1</sup> قيل أن يرتد إليك طرفك \*

4. Adaptation: Used when the intended meaning in translation has not been reached, i.e. when a simple translation would not work or it would produce a result that is shocking in the target language and culture, e.g. Tour de France, into Game of Cricket (Munday, 2008).

Vinay & Darbelnet, however, look at modulation as the “king” of all translation techniques. It is “the touchstone of a good translator whereas transposition simply shows a very good command of the target language” (1995:246 , cited in Munday, 2008: 58). As mentioned previously, modulation is obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically

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<sup>1</sup> The example has been obtained through personal communication with Dr.Ahmed Ali



correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL (Hatim & Munday 2004, cited in Munday, 2008:57).

If we look at transposition, equivalence and adaptation strategies, they are all different types of modulation; in other words, all the above-mentioned translation techniques are embraced under the umbrella of modulation strategy.

However, while talking about dubbing into the Egyptian dialect, it seems that the adaptation strategy might be used more than any other strategy. *Timon and Pumbaa* is full of cultural references, and this suggests that cultural adaptation is the strategy that the translator of this series used.

### 3.2.1 Domestication and Foreignization

This aspect of cultural adaptation involves the need to change certain cultural references in the source text, which are not found in the target culture, whenever applicable, to conform to the expectations and experience of the target audience. The translators sometimes are urged to adapt, change or explain some cultural references that seem alien in the target country, and cannot be understood. Here comes the adaptation process which changes certain cultural references and substitutes them with other references that are familiar to the target audience. (Venuti, 2000). The foregoing norm is denoted by the term 'domestication.' Doubtless, domestication plays a vital role in achieving the same response in the target audience, although some may claim that this is considered manipulation.

Venuti proposed domestication and foreignization for cultural-based translation. Domestication involves making the TT read as fluently as possible, and this involves careful text selection. For example, translating from Arabic into English <sup>2</sup> قلت بدهشة: بسم الله الرحمن into "I said astonishingly: 'Oh my, how come this happened so quickly.'" Whereas foreignization involves choosing a text that is obviously not of the target culture and rendering the linguistic and cultural differences in the translation. For example, translating قلت بدهشة: بسم الله الرحمن الرحيم، إنت لحقت يا راجل؟ into "In the name of God, most Compassionate, most Merciful! How come you came back so quickly?" I said, bemused." And adding a footnote to

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<sup>2</sup> The example has been obtained through personal communication with Dr.Ahmed Ali

explain it more clearly, e.g. (In the name of God, most Compassionate, most Merciful: Religious expression used to emphasize how surprised the person is. It is almost similar to the English expression "How in God's name?")

Venuti (1998) states that domestication was applied since ancient Rome, when translation was considered at that time as a kind of invasion. Translators into Latin at that time tended to delete culture-specific elements, add allusion to Roman culture, and also substitute Greek poet's names with those related to them. The translated text may seem written originally in Latin, and not any other language. "Fluency is assimilations, presenting to domestic readers a realistic representation inflected with their own codes and ideologies as if it were an immediate encounter with a foreign text and culture" (12).

Although domestication and foreignization are Venuti's coinages, he refers to domestication method as "an ethnocentric reduction of foreign text to target language cultural values" (ibid.:20). One reason that made Venuti oppose domestication translation in the Anglo-American culture is that it leads to the invisibility of translators, as domestication results in a fluent piece of translation. Whereas foreignizing, according to Venuti, can be seen as an opposite of "ethnocentrism and racism, cultural narcissism and imperialism" (Venuti, 1995: 20). Venuti advocates foreignization because "it locates the alien in a cultural other, pursues cultural diversity, foregrounds the linguistic and cultural differences of the source language text and transforms the hierarchy of cultural values in the target language" (Venuti, 1995: 309). He considers himself, Newman, and Pound as translators that follow the foreignizing strategy.

Whether to domesticate or foreignize, there are many aspects that determine the translator's choice and Venuti explains this:

However, applying these critical categories in the study of translation is anachronistic: they are fundamentally determined by a cultural political agenda in the present, an opposition to the contemporary dominance of transparent discourse, to the privileging of a fluent domesticating practice that makes both the translator's work and the asymmetrical relation-cultural, economic, political, - between English-language nations and their others worldwide (Venuti, 1995: 32).

In my opinion, choosing a certain dialect to translate a certain text is considered domestication by itself. For instance, the Egyptian dialect has its own idioms, proverbs, expressions and slang words that are in one way or another related to Egyptian culture. Both dialect and culture are considered a mirror image of the other.

In the Egyptian dialect, many new words continue to appear from time to time. Many Egyptian movies have helped in spreading new colloquial words. Some of these words might be heard in dubbed cartoons (into Egyptian dialect), while others may not. The reason might simply be that some words are unsuitable for children to hear or are irrelevant. Furthermore, cartoons sometimes have a moral theme, and this theme should be introduced in an appropriate manner, and with appropriate language. This does not mean that translating into a certain dialect can ruin the message, but the translator should be careful when translating into Standard Arabic or into the Egyptian dialect.

### 3.3 Rizk's study about the language of Cairo's young university students

Sherin Rizk (2007) discusses the language of Cairo's young university students. Most of the colloquial words that they are using were actually heard in a movie or in a song. For example, *Kamannanna* كامننا is a made-up word in a song performed by the two young actors (Muhammad Foad and Muhammad Hneidy) in the movie *Ismaileya rayeh gay* إسماعيلية رايح جاي (Ismaileya Back and Forth 1997). Students of the universities referred to 'youth language' as *loghat elkammannanna* لغة الكامننا (language of Kammannanna). The meaning of the word remains unclear by itself, but in the movie it is understood as everything a young man may wish for: money, girl, car, etc. Another movie called *Seidi f-el-gama elamrekeya* صعيدي في الجامعة الامريكية (An upper Egyptian at AUC, 1998) followed. A new word appeared in this movie, which is *Kahrata* كهراثة - a neologism meaning "transgression of the moral and social taboo." It is used a lot: young people lose interest in these words, and try to create new ones. Also the word *Ishta* قشطة (literally means 'cream') had become commonplace and stereotyped as a result of the movies as well. It is used to express agreement or consent; if someone's answer is *Ishta*, it means "okay" or "good idea." The development of young people language in Egypt is also associated with the evolution of the Egyptian musical production by MTM (Egyptian rappers) in 2003 with the hit song *ommi msafra* أمي مسافرة (literally means "my mother is going on a

trip”). In many countries, rap appeared much earlier than in Egypt. But the link between young language and rap was identified in Egypt gradually. What makes Egyptian rap entertaining or lighter in tone is that the emphasis is not on serious values e.g. religious, but similar to US values and themes.

Another word in a song is *naffad* نَفَضَ (literally means “sweep”). This word was labeled as a youth term that means "drop it." Another word mentioned in earlier studies about secret language is *far mewalla* مَوْلَع (literally means “burned rat”), an expression used by students of universities to speak of cigarettes, which basically appeared in thieves’ slang with the same meaning. Furthermore, phonological and morphosyntactic characteristics affect the meaning tremendously. For example, the word found in everyday speech, *inshalla* انشاء الله (literally means “God willing”), when said in flat tone may signify “all right, I’ll do it.” It actually means “I will not do it,” as it has an ironic hint when it is pronounced like that. Another example is *kol sana we enta tayeb* كل سنة وإنتا طيب (an expression used to express a wish for new year), when pronounced with a high-pitch melody it changes the meaning completely to mean “drop it, let’s forget it” as in *elmoratab* المُرْتَب (my paycheck)?- *kol sana we enta tayeb* (here means “that’s it I spent it”). Also there are many examples about the grammatical transposition of some words, i.e. their change from one syntactic category to another.

For instance, the popular word *tahn* طحن (literally means grinding) is used as an adjective as in *el-emtehan kan tahn* الامتحان كان طحن (means the examination was difficult). Also the term *tahn* changes from an adjective (difficult or terrible) with a negative connotation to the degree adverb 'very' as in *el-emtehan kan sahl tahn* الامتحان كان سهل طحن (means the examinations was very easy).

Also, the practices of word encryption and truncation or suffixation are widespread among youth language. An example here would be *eh-en-nezam* إيه النظام (literally means what is the system) to signify 'how is it going?' or 'what are we going to do?' The aforementioned expression is a part of the so-called communication rituals such as *eh el-akhbar* إيه الأخبار which means 'what's the news?' This has led to word and rhyme games in question and answer series as in the following (as Sherin Rizk's study explains by setting different examples):

Eh el-nezam?- لين ezam إيه النظام؟- (means a disease affecting bones)

Eh el akhbar?- el akhbar zayy el-ahram إيه الأخبار؟- الأخبار زي الأهرام (el akhbar is like el-ahram).

A word game on two famous daily Egyptian newspaper (al-Akhbar الأخبار and al-Ahram الأهرام).

Metaphors are considered to be the leading semantic mechanism among the young people of Cairo. They use metaphors to emphasize the fun function of language, which holds hints of sarcasm as well. For example, *otobis rage'a be dahru* أتوبيس راجع بضهرو (literally means a bus backing up) describes an unattractive girl, or *madruba be -en-nar* مضروبة بالنار (literally means she has been shot with a firearm), i.e. she is very ugly as though she has been bent out of shape in an accident.

A good example of metonymies is the term *el-lahluh* لحوح (means money or Egyptian pound). This word is derived from the verb *lahlah-yelahlah* يلحُح- يلحُح (literally means to move). It is logical, because money makes people move to help you. The meaning is expressed by the proverbial expression popularized by the famous humorous writer Ahmed Ragab, and then used by young people according to Sherin Rizk's study.

Loan words and neologisms are considered a threat to Arabic language, because young people do use them a lot even though their origin is from Anglo-American languages. Consider the following examples:

-Pis بيس (peace) ya man, a phrase used to salute someone or to concur with what he/she said.

-Kul, كول from the English word "cool."

-besbes بيسيس, a distorted pronunciation of "business."

-shklak on matebeash شكلك مطبش of, means let you be on, don't be off, to "be flexible" or "understand me."

-stayel, ستايل from "style" ستايل, used as an adjective "elegant."

-mesh fe-elmud, مش في المود, "not in the mood" means not feeling well or disappointed.

They can also be adapted to the morphosyntactic Arabic system and form verbs such as:

-tanshen-yetanshen يتنشن – تنشن " be tense" from the English word "tension".e.g ma'lesh ana metnshen shewayā معلش انا متنشن شوية (means: sorry I am a little tense).

Sherin Rizk's study explored the linguistic phenomenon in the Egyptian dialect shared by students of universities in Cairo. It should be noted that novels or movies such as *el-lembi اللّمبي* portray a lower-class character that uses a special language close to the 'youth language'. The study concludes that youth language seems to be used and recognized primarily by the young students of Cairo in Engineering and Medicine schools and that its practice is fashionable and essentially fun. The students from less prestigious schools (such as Faculty of Commerce and Trade or the Faculty of Arts and Letters) seem to have a more normative and conservative attitude even though they also use the language (Rizk, 2002: 305).

In the case of *Timon & Pumbaa*, it seems that the dubber/translator was aiming to entertain people of older ages rather than children. Generally speaking, cartoons are meant mainly for children, but this does not apply to the *Timon & Pumbaa* cartoon, and thus this cartoon appealed to the young generation who is familiar with colloquial language. *Timon & Pumbaa* contains a lot of similar examples to Risk's study. Therefore, the dubbed version has nothing in common with the English version. Both versions contain the same cartoon characters, and the framework, but definitely not the same experience.

#### 4. ANALYSIS AND DISCUSSION

This chapter examines the *Around the World with Timon & Pumbaa* series, and whether the Egyptian dialect in this cartoon is represented effectively through the dubbing, particularly when it comes to idioms, different expressions, slang words, and if the translation does justice to the source language. Furthermore, this chapter will try to investigate the strategies used by the translator and how cultural references are being dealt with.

*Timon & Pumbaa* is the story of a meerkat (a kind of mongoose) and a warthog (a kind of pig), who are very close friends, who decided to go on a trip around the world.

The story begins when Pumbaa get struck by lightning, affecting his memory, and Timon tries to help Pumbaa to recall things by telling him several of their adventures, seen as a series. At the end, Pumbaa gets his memory again, but Timon gets struck by lightning (although the weather is sunny). Pumbaa tries to help Timon this time to remember, but he cannot. Pumbaa then starts telling the viewers to rewind the tape to re-watch it from the beginning, as it might be the only way to help Timon get his memory back. The episodes are:

- Boara Boara (بورا بورا)
- Yukon Con (يكون كون)
- Saskatchewan Catch (الصيد في الساسكاتشوان)
- Song: Stand by Me (was not translated)
- Brazil Nuts (البندق البرازيلي)
- Truth or Zaire (الحقيقة أو زائير)
- Never Everglades (بعيدا عن المستنقعات). (From Wikipedia, *Timon & Pumbaa*).

Their names (Timon & Pumbaa) were transliterated in the Egyptian version as تيمون و بومبا. Surprisingly, the name Pumbaa, which is pronounced in Arabic as Bumba (as the Arabic language does not have the phoneme P, and accordingly replaced it with the nearest Arabic phoneme to P which is B, in Arabic حرف الباء) means in the Egyptian dialect a prank or banger. It is seems that Pumbaa was transliterated purposely in Egyptian version of the cartoon to add a kind of humorous hint. While the Egyptian meaning may refer to kind of a trick that is intended

to be funny, no hint of humor is found in the name Pumbaa in the original English version of this cartoon, as it is a cartoon name only.

Another example that was transliterated in the Egyptian version is *Boara Boara*, into *بوراً بوراً*. If we look at the spelling of *Boara Boara*, we can notice that there are two elements meant to be combined. The first one is *Bora Bora*, which is one of the most famous tropical islands in the world. And the second element is *Boar*, which means a pig. These two elements were combined in the spelling to refer to a place that pigs normally go to. This hint was lost in the transliteration into Arabic.

Another transliteration is *Hakuna Matata* which is a Swahili term. Where "-kuna" means "there is," and "hakuna" is "there is not;" and "matata" is the plural of "problem." The literal translation of "Hakuna Matata" is "there are no problems," but it is usually used as a phrase with the meaning of "No Problem" (Phrase Finder website).

*Hakuna Matata* was rendered in the English version as meaning no worries or problems. In the Egyptian dialect, however, it was not rendered by its meaning, it was transliterated. This can be noticed from the following song:

Timon: Hakuna Matata, what a wonderful phrase

تيمون : هاكونا ماتاتا، حكمة نغمها لزيز

Pumbaa: Hakuna Matata, ain't no passing craze

بومبا : هاكونا ماتاتا، ارمي الماضي اللي يغير (يغيظ)

Timon: It means no worries, for the rest of your days

تيمون : انساه، والمستقبل اديه كل التركيز

Together: It's our problem free, philosophy, Hakuna Matata, Hakuna Matata, Timon and Pumbaa, Hakuna Matata

معاً تيمون وبومبا : هازا (هذا) هوا البهريز، الفلسفي، هاكونا ماتاتا، هاكونا ماتاتا، تيمون وبومبا، هاكونا ماتاتا



The above underlined sentences show that the Egyptian rendering is inaccurate, and it only took care of producing a song with a good rhyme. For example:

Hakuna Matata, Ain't no passing craze was rendered هاكونا ماتاتا، ارمي الماضي اللي يغيز. It is a mistranslation: not only the meaning is not the same, but also the English sentence is in question form whereas in Arabic the sentence is in imperative form.

However, the translator tried to give the meaning of Hakuna Matata through the above song by: ارمي الماضي اللي يغيز (literally means: throw away the annoying past) and انساه، والمستقبل ادبه كل التركيز (meaning: forget it (the past) and concentrate on the future). The viewer may get the meaning of Hakuna Matata from the two underlined sentences, whereas in the English version it is said directly and with two words only: no worries.

Also, the issue of pronunciation is important here. The word يغيز (yeghiz which means to annoy) is taken from standard Arabic which is basically يغيظ. However, the word is pronounced with the sound *z* at the end instead of *ḍ*. This is not only found in Egyptian dialect, but many other counties in the Arab world pronounce words in a different way from the original standard Arabic.

The following examples of this thesis are represented according to their order of appearance in the DVD:

**-Timon: Hey, we're not going to let a little rain spoil our day, are we?**

تيمون: باقول أليه مش شوية مطر هيه اللي هتعلنن مزجنا ولا أيه؟

The word *spoil* was rendered into هتعلنن. This translation might be considered an exaggeration, as هتعلنن is much more than *spoil*. In the Egyptian dialect it means to extremely spoil and ruin. It is related to one's mood rather than physical, external aspects.

Also, *our day* was rendered مزجنا (which means: our mood). This is considered a shift, however the meaning of the whole sentence in the Egyptian dialect is as clear as it is in the English version.

**- Timon: What's a Pumbaa!**

تيمون : يا نهار اسويح!

Here, the sentence *What's a Pumbaa!* shows a hint of amazement and at the same time an element of a shock. The intonation here is very important as it helped in showing that Timon is really shocked. In the Egyptian dialect the rendering يا نهار اسويح is a very well known expression in Egypt, and it is said when there is very bad news or a real ordeal. It is also a saying used by lower classes. The translator did not render the word literally, but used a very well known expression, and very informal expression, too. The Egyptian rendering has a high level of exaggeration.

**- Timon: What's a Pumbaa! Why? You are a Pumbaa, Pumbaa, oh, it was that lightning bolt, it must have scrambled up your remember circuitry bobbleincus something awful.**

تيمون : يا نهار اسويح! انت بومبا، بومبا، أبوا كل دا من تأسير (تأثير) الصعقة، دي لازم لدعت فيوزات مخك، وما بقتش تفنكر حاجة يا حرام.

In this example, the sentence *it must have scrambled up your remember circuitry bobbleincus* is funny as it uses technical words to show that Pumbaa's memory has been badly affected, and he cannot even remember his name. Timon uses made-up words and tries to sound intelligent, but he is unable to remember the correct words. The Egyptian rendering دي لازم لدعت فيوزات مخ means that this must have stung your brain fuses. The Egyptian translation is a slang expression, and it also has a humorous element, while the English expression specifies that the memory is being affected. The Egyptian expression says that the whole brain is being affected.

- Timon: See! But fear not, pal of mine, I'll help you remember your memory. Here's what you need to know. I am the handsome, smart meerkat named Timon.

تيمون : فعلاً! بس أوعى تخاف ،أنا يا ابني هاساعدك وهارجعلك عقلك، اللي لازم تعرفه إنو أنا صاحبك الشيك الأوبهه ،تيمون

In this example, the sentence *I'll help you remember* was rendered into *أنا يا ابني هاساعدك* , which is considered inaccurate as the translator added *يا ابني* (means my son) which is not in the ST. The use of *يا ابني* here is considered sarcasm, as it is used by old people who want to give young people a piece of advice while avoiding being too harsh, tough or unfriendly. But, when we see a small meerkat saying *يا ابني* to a big warthog, this is considered sarcasm as the meerkat is small and there is doubt that such creature can help a big creature like Pumbaa. This adds more humor to the Egyptian version. This is not found in the ST, as the source text says only *I'll help you*.

If we look at *handsome, smart* and its translation *الشيك الأوبهه* , there is a mistranslation too. Handsome means a man who is physically attractive. But *الشيك* means *Chic*, transliterated from French. Also, *smart* means intelligent, or able to think quickly or cleverly. But, the translation as *الأوبهه* describes someone who is elegant in his appearance. It is not logical to translate *handsome smart* into *الشيك الأوبهه* , because in this scene Timon is trying to do his friend Pumbaa a favor by helping him remember everything he forgot. So the issue of appearance and goodlooks is unrelated to the content.

- **Timon: Hey, jingle bells, jingle bells, jingle all the way**

تيمون (يعني) : هيه، دق الأجراس دق الأجراس قلبي يدق معاك

**Pumbaa: Oh what fun it is to ride**

بومبا (يعني) : فرفش وافرح العب وامرح

**Timon: In a one-horse open sleigh, hey**

تيمون (يعني) : وإدي الدنيا قفاك، قشطة

Here, there are also mistranslations in some parts, as the main concern is to produce a rhyming song that appeals to children. Also, *all the way* is rendered as قلبي يدق معاك (meaning my heart beats with you). This meaning is not basically found in the ST. Also, *oh what fun it is to ride* is rendered as فرفش وافرح العب وامرح (meaning lighten up, be happy, play and have fun). The source text only describes that the ride is very nice and it is fun too, whereas, the Egyptian translation has a totally different form and meaning. The form in the Egyptian translation is imperative, while in English it is a mere description of the ride. Here the form of فرفش وافرح العب وامرح resembles a very well-known song for Abd El Halim Hafez which is ضحك ولعب وجد وحب (meaning laughing, playing, being serious, and love).

Also, *hey* was rendered قشطة. *Hey* is used in the scene as a kind of astonishment, because Timon got stuck in a tree while he was riding a sleigh, so he is astonished how he was on the ground and then found himself above the tree. قشطة (meaning cream) is used to express agreement or consent, or it means “okay” or “good idea” as has been explained previously in Chapter Three. But using the word قشطة here has an element of sarcasm agreeing with the context, as Timon is being sarcastic about the way he ended up on a tree instead of being on the ground.

- **Timon: A wiki-wiki weekend, that's what's in store for we, a wiki-wiki weekend**

تيمون (يعني) : هيه، عندنا أسبوع أجازة يلاً نهيص فيه، أسبوع آخر لجازة

Weekend, a holiday normally taken at the end of the week, became أسبوع (meaning week, 7 days) in the Egyptian version.

**Pumbaa: What sarong?**

- **Timon: Nothing, what's a wrong with you! Hahahahah all the classics never die hahahha**

بومبا : مزىكا له؟

تيمون : علشان تبقى أنتيكا، هاهاهاها، النكت السكة زي الرز

Here, *all the classics never die* is rendered into النكت السكة زي الرز . The English expression is formal, while the Arabic is extremely informal. The meaning of the Egyptian expression is that very silly jokes are many (as much as there are grains of rice), and the English expression implies that old jokes are always enduring. Each expression is different than the other. The Arabic talks about the number of silly jokes, while the English talks about how good (classical) jokes always work.

- **Pumbaa: This is the life Timon, ah, fresh ocean air, lush vegetableation, and not a soul to be seen for miles around**

بومبا : هيا دي الحياة يا تيمون، هوا المحيط منعش، والخضرا مزهزه، وما فيش مخلوق يعكنن علينا ويأريفنا

Here, the Egyptian translation of *lush vegetableation* was والخضرا مزهزه. In terms of meaning, lush means green, healthy plants, grass and trees. And مزهزه in Egyptian dialect means bright, shiny, and blooming.

As for *not a soul to be seen for miles around*, the Egyptian translation was وما فيش مخلوق يعكنن علينا ويأريفنا (means not to spoil our mood or annoy us). The translator also added يعكنن علينا. The translation is extremely informal and uses slang as well. The word يأريفنا has an element of humor, and it is derived from يقرف (to cause something loathsome).

**- A new character that kidnapped Pumbaa: Hungala Bungala, you goofs!**

شخصية أخرى اختطفت بومبا يقول : إنتو متخلفين!

Here *goofs* is translated into متخلفين . This seems inaccurate, as *goofs* in English are silly or stupid people (informal); the Egyptian translation متخلفين is considered offensive, as it means retarded. This may be considered strong for children assuming that sometimes morals maybe introduced to children through entertainment. The translator could have come up with a word that mitigates the element of offensiveness.

**- Timon: Take courage, Pumbaa old pal, I, Timon, your fearless friend will find and rescue you, you've got to be brave, you've got to be strong, you've got to be kidding! Hello Pumbaa!**

تيمون : تشجع يا بومبا يا رفيق الصبا ، أنا تيمون صديقك اللي ما بيخفش هينقذك ( سينقذك ) ، إديني القوة ، إديني الشجاعة ، إديني عقلك َََ! أهلا يا بومبا!

The expression *you've got to be kidding* means that you do not believe something, as if what you are seeing or hearing cannot be true. The Egyptian translation إديني عقلك (literally meaning give me your mind) gives the same message of the ST, although differently expressed. The English is not as the same as the Arabic, as there is a shift of person; إديني (literally meaning give me) is in English *you've got to be*. Also, the translator wanted to keep the repetition of إديني and *you've got to be*, which are not the same. The dynamic equivalence here was used successfully. Also, the meaning here can be understood from the scene itself, as Timon saw his friend Pumbaa sitting on a throne as if he were a king, so he did not believe that Pumbaa became a king. Therefore the situation or the scene itself can help to understand the expressions even if the viewer did not ever hear such expression before.

**- Pumbaa: Timon, thank goodness you're here**

-بومبا : تيمون الحمد لله انك هنا

Here, it is very obvious that the translator has added الله (*Allah*) purposely because this is used a lot in the Arab world, because in the Arab and Islamic worlds Allah is considered the one who deserves to be thanked and praised. But, *thank goodness* is not like الحمد لله. *Thank goodness* is "said to express happiness that something bad has been avoided or has finished" (Cambridge Advanced Learner's Dictionary Online). So, *thank goodness* is an expression said to express happiness when something bad is over, without thanking or praising anyone or any power. While (in Arabic) الحمد لله is used to express happiness that something bad has been finished by praising and thanking Allah. Domestication here seems to have done justice to the ST through dynamic equivalence.

**- Pumbaa: I tried to get them to let go, they won't stop waiting on me hand and foot**

-بومبا : كنت باحاول أخلي الجماعة دول يسيبوني أمشي ، عمالين يخدموني بإيديهم وسنانهم

Here, the phrase *won't stop waiting on me hand and foot*, which means to do everything for someone so that they do not have to do anything for themselves, was translated into عمالين يخدموني which literally means they are serving me with their hands and teeth (that is, they are ardently and devotedly serving me). Although the words of the English and Arabic expressions may differ they both have the same meaning. The dynamic equivalence here served the meaning.

**-Timon: Eh, will this nightmare never end? Pure torture, I can see, why, look! You're almost out of tartar sauce. Seems I got here just in the nick of time.**

تيمون : اوه، هوّا الكابوس دا مالوش نهاية، متعوس يا ولدي متعوس! يا عيني عليا، مممم، قليل البخت يلاقى العضم في الكرشة، وزميله قاعد كل الأكل في كرشه.

Here, *pure torture, I can see* was rendered into يا عيني عليا which indicates (I feel pity for myself and I am always unlucky). Timon arrived when Pumbaa had already finished all the food, so he said: *Pure torture*. This expression is meant as an

exaggeration as Timon was also being sarcastic. The TT used an Egyptian expression that is allusive to the poem قارئة الفنجان لنزار قباني sang by Abdel Halim Hafiz. The expression is alluding to a line in the song, which is مفقود يا ولدي مفقود. It has the element of sarcasm, as Timon said it when he found no food left for him.

The Egyptian expression was a little bit lighter than the English one. The humorous element in Egyptian expression is there from the intonation as well. Also the addition of يا عيني عليا made it more humorous, as if he feels real pity for himself.

As for *Seems I got here just in the nick of time*, it is rendered into قليل البخت يلاقي العضم في الكرشة which is a very funny proverb in Egypt. The literal words mean that the person who is not lucky may find a bone even in intestinal tissues where bones are not found. It does not seem plausible that children may understand this idiom, but from the context and the scene they may understand that Timon is unlucky while he is looking at the empty plate.

**- Timon: Now as your royal person and leader and CEO and basic good old-fashioned emperor.**

-تيمون: دلوقتي بحكم إني الشخص الحاكم بتاعكم وقاندكم والبسيس مان ولأني إمبراطور دقة قديمة.

CEO is abbreviation for chief executive officer: the person with the most important position in a company, in other words the person who is in charge of all the business in a company. The Egyptian rendering was والبسيس مان which is a distorted pronunciation of "business" (besbes instead of business). The translator added a humorous load here (and it has no meaning at all).

Also, it reflects the ignorance of Timon who pretends to be what he is not.

Also *old-fashioned* was rendered دقة قديمة. This is not a literal translation of the ST, but the translator succeeded in translating it as something that belongs to the old days and not modern times.



**-Timon: Here is your grub, I hope you choke, ouch, I mean I'm Timon and I'll be your waiter, here is your royal nourishment, oh Mighty, All-Powerful Pumbaa, how degrading! I got you some extra mud for your bath.**

-تيمون: أدي الدود بتاعك بالسم الهاري ، قصدي أنا تيمون جرسون سعادتك ودا فضلة خيرك  
أكل جنابك يا بومبا، أنا اتهزأت. تحب أزود الطين لحمام سعادتك؟

*أدي* is a slang word in the Egyptian dialect (meaning here you are), rendered as *here is*, which is very similar to the TT and has the same meaning.

As for, *I hope you choke*, it is rendered as *بالسم الهاري* (an expression used to wish someone to die by poison that eats up one's insides). The ST does not include a poison like the TT.

As for *how degrading!* it is rendered as *أنا اتهزأت* (meaning I am being humiliated); there is a tiny difference. The English expression is an exclamatory statement, while the Egyptian expression is an expression of self-pity.

**- Pumbaa: Wow, you shouldn't have, thanks Timon, you're doing a really great job.**

**Servant boy! (Sorry about this Timon)**

بومبا :يااه ، ما تتعيبش نفسك، شكرا يا تيمون!، دا انت بتشتغل بزمة يا ولد يا خدام انت ( بصوت منخفض : أسف يا تيمون)

Here, *you're doing a really great job* is rendered into *بتشتغل بزمة* (meaning you are working very hard, and very faithfully). This is a common expression in Egypt. It has the same elements of praise and admiration as the source text.

**- Timon: What's up with shorty!**

تيمون :ماله القرعة!

The word *shorty* is informal. It may be considered offensive or meant to reflect the attitude of the speaker towards the addressee. The Egyptian slang *القرعة* (meaning very short person) is also an offensive word. Also, the tone of pronouncing such words has the element of being sarcastic.

**-Timon: You did it, all right**

تيمون : جيت تكحلها عميتها!

In this example, Timon is being sarcastic, as *you did all right* is meant to indicate the opposite. The embedded meaning here is that you have ruined the whole thing. This can be noticed from the scene itself or the situation. The Egyptian translation *جيت تكحلها عميتها!* is an idiom used to say that you tried to fix something but you ruined it instead. The translator did not translate the ST as-is, but s/he depended on the situation itself, and gave an Egyptian idiom that is ironic and sarcastic.

**- Timon: Step on it**

تيمون : فلسع

In this example, the informal English sentence *step on it* is used to tell someone to drive faster or to hurry. The Egyptian slang translation *فلسع* is also very informal, and is used to tell someone to hurry up in order to escape from a bad or dangerous situation.

**- Timon: Looks that way, let's get back to the beach, before the whole day is wasted. Ah, developer, oy**

تيمون : أمال أيه؟ ياللا، إحنا اللي دهنا الهوا دوكو، ياللا على الشط، يا عيني على الصبر

Here, *looks that way* is an affirmative statement. In other words, this is considered as an agreement. The Egyptian translation *أمال أيه؟* is used to say yes or ok in a way that resembles the tag question in the English language. It is very affirmative too. This example does seem to serve the meaning of ST. Also, the form is different, as the ST in the above example is a sentence, while the Egyptian translation is in a kind of question form.

As for the expression *إحنا اللي دهنا الهوا دوكو*, it is an addition which is not found in the ST. This expression is said to indicate that one is highly experienced, and clever. The literal meaning of this expression is that we the ones who painted the air with metal paint for cars. In other words, this expression means "we can do anything, because we are experienced people."

**- Pumbaa: I don't remember going any place with you Ramon!**

بومبا : أنا مش فاكر إني رحت معاك أي حتة يا لمون؟

Here, Pumbaa could not even remember his best friend's name, and said *Ramon* instead of Timon. The English version has chosen a name which has the same rhythm of Timon, while

the Egyptian rendering is لمون. It also has the same rhythm of Timon, but the humor here is amplified to لمون, which is Arabic for lemon. Pumbaa could not remember his friend's name, so he said a citrus fruit instead of Timon's name. This addition of humor is not found in the ST.

**- Timon: You know, Pumbaa, the way I got it figured, once you strike gold , I'll be set for life, this gold mine idea could turn out to be a real gold mine...**

تيمون : تعرف يا بومبا أنا باحسبها ازاي، أول ما تلقى الذهب ،البليّة هتلعّب معايا،أمال، وحلم منجم بالذهب هيكبر ويبقى كبير

Here, the English informal idiom *I'll be set for life* means to have enough money for the rest of your life. The Egyptian translation also used an informal expression, which is البليّة هتلعّب معايا. This is used to indicate that the financial status is going to be really better than before, meaning that money will start rolling in as in a gambling game. But the literal words have nothing to do with the real meaning.

**- Pumbaa: Well, I'm doing all the work and you're just laying around, now that doesn't seem fifty-fifty to me.**

بومبا : أصل أنا باعمل كل حاجة وسيادتك نايم في العسل،وتأخذ فيفتي فيفتي على الجاهز.

In this example, *laying around* is translated into the Egyptian idiom نايم في العسل (literally meaning to sleep in the honey), which refers to someone who is very lazy as if s/he is sound asleep, and doesn't care about anything. Here the meaning is exaggerated a bit. Both the ST and the ST refer to the laziness. But the Egyptian expression is amplified more in using a well-known idiom which is funny as well.

Also, *fifty-fifty* is transliterated in Arabic into فيفتي فيفتي . This expression is used in its transliterated form by many people who also may not know English but use it to refer to profit or a good outcome that is equally divided between two persons.

- **Pumbaa: Hey, Timon, look. A gold nugget, I'm rich, boy, and it's a great big heavy one too, Say, what did you find, Timon? Hakuna Matata bottle can, and it's so shiny and pretty and splendid and round, oh, Timon you sure are lucky.**

بومبا: بص يا تيمون، بص، كبشة ذهب، بقيت غني، الله دي كمان ثقيلة وكبيرة يا ولد، و انت لقيت ايه يا تيمون؟ هاكونا ماتاتا، غطي كازوزة، الله دي بتلمع ومقططة ومنورة يا تيمون، أه طول عمرك محظوظ.

Here, *pretty and splendid* (means pleasant, or beautiful and impressive) and is translated into مقططة ومنورة (meaning cute and shiny). The Egyptian translation uses two slang words to render the meaning while the English sentence is formal.

- **Singing-group: For he's a jolly good wart-hog, for he's a jolly good wart-hog, for he's a jolly good wart-hog, which nobody can deny, hey**

مجموعة تغني : يا حلاوته يا جماله، قمر مافيش مثاله، الحلو كاد عزاله، ياختي ألف اسم الله عليه

The ST uses a typical song sung on special occasions, changing the word *fellow* to *warthog*. The TT alludes to an Egyptian song by Faiza Ahmed, namely *ya halawtak ya gamalak*. Also, the Egyptian translation exaggerates Pumbaa's beauty as قمر مافيش مساله (meaning like the moon, and has no equal), which is not in the ST. Moreover, the song in the Egyptian translation went on exaggerating by saying الحلو كاد عزالو (means everyone feels jealous of Pumbaa's beauty), which is not in the ST either. Furthermore, the last part of the English song *which nobody can deny* was not rendered correctly. The Egyptian translation ياختي ألف اسم الله عليه is a religious reference. This is not in the ST. The translator substituted a real song with a made-up song.

- **Waiter: Another round of hot cocoa, on Pumbaa.**

جرسون : سلام يا جدع، نزل كمان دور كاكاو على حساب بومبا وصلحه.

Here, *on Pumbaa* means that the order will be paid by Pumbaa. It was rendered as على حساب بومبا وصلحه (meaning on Pumbaa's tab). It is used by waiters in coffee shops. This is a cultural reference that can be found only in Egypt. They usually say this expression to mean not only to be the one who pays, but it means the order itself should be very good as it was done specially for the person who ordered. Here a communicative translation is used, with the addition of وصلحه.

- Kusco Quint: **Glorifications, you know what that means? That means all of that gold is rightfully yours, in fact, kusco suggests you march right in there and steal the hog's gold.**

الرجل العملاق: تعرف دا قانوناً معناه أيه؟ معناه إنه الذهب دا كله بتاعك انت، الحقيقة كوكو بينصحك لازم تتدحلب وتسرق ذهب الخنزير دا.

Here, *march* (which means to walk quickly and in a determined way, often because one is angry) is rendered into تتدحلب (a slang word meaning to use deceptive means, especially phony or candid words of praise or go somewhere sneakily to achieve one's ulterior motives). So while the ST indicates the use of direct means to achieve a purpose, the TT urges the use of deceptive ones.

Also, the change from *Kusco* to كوكو is meant to add humor since كوكو is supposed to be the sound made by roosters in Arabic. So the inconsistency is done for a purpose.

- Kusco Quint: **Don't worry about that, I, Kusco Quint, will help you, there's nothing I hate more than seeing a helpless dweeb get taken for a chump.**

الرجل العملاق : لا ما تحملش هم، أنا كوكو كوينت هاساعدكو، مافيش حاجة بتدايق (بتضايق) كوكو غير إنه يشوف مغفل زيك كده بيتاكل أونطا.

Here, *get taken for a chump* (meaning you have been treated as a foolish or stupid person) is rendered as بيتاكل أونطا (a very well-known expression in Egypt used to refer to a person who is easily cheated). The ST and the TT have the nearly the same meaning, but are expressed differently.

- Pumbaa: **Bravo, bravo, yey, Timon, oh, oh, oh, that's a show.**

بومبا : ولّ يا ولّ، هاييل يا تيمون، هوّا دا الاستعراض.

Here, the borrowed word *bravo* is used to show pleasure and admiration when someone has done something well. The Egyptian translation ولّ يا ولّ is also a borrowed expression. It is a transliteration of the English word "well" repeated twice: "well! O, well!" The translator could have transliterated the word *bravo* instead (as it is also used in Arabic), but s/he came up with another transliteration which is not found in the ST.

**- Kusco Quint: Kusco was spotted, we'll have to split up, take this, we'll meet later, wear a red carnation and knock three times and recite babbly babblo, got it?**

الرجل العملاق : كوكو مترقب، لازم نسيب بعض، إلبس أحمر قرنقلي وخبط ثلاث خبطات، وغنى ليلة امبارح ما جانيش نوم، فهمتني؟

Here, the English *babbly babblo* is translated into ليلة مبارح ما جانيش نوم. Arab children may not understand what *bably babloo* is, that's why the translator opted for an Arabic song just to avoid transliterating the English ST. As for ليلة مبارح ما جانيش نوم it means that “yesterday I could not sleep,” which also sounds funny. The humorous aspect is kept in the Arabic by means of the first line of the song. This is also taken from a popular song sung by the Egyptian singer Sayyed Makkawi. It says:

ليلة امبارح ما جانيش نوم \*\* واحنا لسه ف أول يوم  
قبل ما ترميني في بحورك \*\* مش كنت تعلمني العوم

This indeed requires knowledge of local pop culture, and it is unlikely that children would understand the allusion.

**-Timon: Fooled me.**

تيمون : قرطسني.

Here, *Fooled me* means tricked me or cheated me. The Egyptian translation قرطسني means also fooled or tricked me, but it is very informal. There are many Egyptian words similar in meaning to قرطسني like خمني and ضحك عليه. All of the foregoing words have approximately the same meaning. They sound humorous as well. Yet, قرطسني is more humorous in Arabic.

**- Pumbaa: Made you look like a complete buffoon.**

بومبا : بقيت شخشيخة في ايده.

In this example a *complete buffoon* refers to a person who does silly things, usually to make other people laugh. The Egyptian translation بقيت شخشيخة في ايده means to let someone control you as if you were a toy in their hands. This seems to be a mistranslation. While the ST is descriptive, the TT is meant to be sarcastic.

- Timon: **Alright, let's not get bogged down on this point. Pumbaa, the important thing is that we get you your gold back.**

تيمون : كفايه ، بلاش تقعد تلت و تعجن! المهم عندي إننا نرجعك ذهبك.

In this example, *let's not get bogged down on this point* means to become so involved in something that you cannot do anything else. As for the Egyptian translation بلاش تقعد تلت و تعجن (that is, do not repeat things over and over again about an issue) serves the meaning but not directly. Children of certain age may have difficulties in understating such Egyptian idioms or expressions owing to their sophistication, and need them to be explained. The scene itself can sometimes help children to get the message.

- Timon: **Pumbaa, I didn't trek all the way to Saskatchewan to end up with an empty stomach.**

تيمون : أنا ما طلعتش كل الشجرة العالية دي علشان ارجع والتك فاضي.

Here, *an empty stomach* (meaning hungry) is rendered as والتك فاضي (literally means the tank is empty, which means hungry as well). The expression in the Egyptian dialect is funny as they describe the stomach as a tank that is empty and should be filled.

- Timon: **We couldn't help noticing you are quite the accomplished flyer, your landings could use little work , but regardless, would you please fly up to the tippety top of these dangerously high trees**

تيمون : إحنا غُلب حمارنا، ولا حظنا انك أروبة في الطيران، احم احم، صحيح هبوطك مش ولا بد ، بس ممكن من فضلك تطيري فوق الشجرة العالية دي.

Here, *we couldn't help noticing you are quite the accomplished flyer* was rendered into إحنا غلب حمارنا ، ولا حظنا انك أروبة في الطيران. The Egyptian translation has added a sentence which is not in the ST, which is إحنا غلب حمارنا (an Egyptian expression meaning we have exerted all efforts to figure out something, but failed). As for أروبة (meaning someone who is experienced or a very skilled female.) A slang rendering is used for the formal word which is *accomplished*.

- Timon: **I am calm, it's the squirrel here who's being irrational.**

تيمون : أنا هادي، السنجاب هو اللي اتهرش في مخه.

Here, *being irrational* is a straightforward expression which indicates not using reason or clear thinking. The Egyptian idiom *اتهرش في مخه* is used to indicate that someone's brain has been affected negatively, since it literally means one's brain is scratched, indicating irrational behavior. Also, the Egyptian rendering is humorous, whereas the ST has very little to do with humor.

**- Pumbaa: But Timon, together, they'll live happily ever after.**

بومبا : بس يا تيمون دول هيعشيو مع بعض في تبات ونبات.

Here, *live happily ever after* is an expression that appears at the end of a happy story about love and/or marriage. The Egyptian translation uses a dynamic equivalent, which also appears at the end of similar types of stories. *تبات ونبات* indicates to live a happy and stable life with the required means to be constantly happy.

**- Pumbaa: I think I'm just too hungry to remember.**

بومبا: متهيأني الجوع لحس مخي.

Here, *I'm just too hungry to remember* is self-explanatory, whereas the Egyptian *لحس مخي* is an elaborate and metaphorical expression. It is used to indicate that one's brain is wiped clean, indicating the inability to think or execute any brain function. This is a clear case of domestication.

**- Ralph: You muscle-head, you less than worthless thing, hey, Eddie, don't forget who's starving here huh?**

رالف : ما عندكش مخ، انتَ ما تسواش بصلّة، يا إيدي، أوعى تنسى مين اللي جعان هنا آه؟

Here, *you less than worthless thing* means you are not important at all. The Egyptian *انتَ* (literally meaning your value is less than an onion) is a commonly used idiom. Many other Arab countries know it as well. The translator opted for domestication here, too.

**- Timon: Impressive how I figured that out, huh?**

تيمون : أنا واد بُرّم وعرفت كل دا لوحدي ها؟



Here, *impressive* is an adjective that Timon uses to praise himself for being smart. The Egyptian rendering أنا واد برم (meaning I am a very skilled and smart one) is slang that is used only in Egypt. The ST is formal, not slang as the TT.

**- Timon: Now that, Pumbaa, is what I call fast food, hahaha.**

تيمون : عارف يا بومبا من عمل مقلب لأخيه وقع فيه هاهاها.

Here, *is what I call fast food* is rendered to من عمل مقلب لأخيه وقع فيه (meaning a person who plans to hurt others, and will get hurt himself). The Egyptian translation is totally different from the ST. It seems that the translator opted for adding a moral lesson that is not in the ST. There is a clear case of cultural transplantation.

**- Ape: And I like them, Brainstorm. How about I take the babies for a long walk, just me and them? We'll get to know each other better?**

قرد : وأنا بحبهم، إيه رأيك لو أخذت القطاقيط دول أفسحهم شوية عشان ياخذو عليّ؟

Here, *babies* is rendered as قطاقيط (slang word meaning small and cute). This is domestication, as many people in Egypt use قطاقيط when they see lovely babies; it is kind of a flirtatious word.

**- Pumbaa: Timon, I don't like the looks of this**

بومبا : تيمون أنا الفار بيلعب في عبي

Here, *I don't like the looks of this* means that Timon was suspicious about something. In Egypt to express this feeling one says الفار بيلعب في عبي (literally meaning that there is a rat playing about in my chest). This is used to indicate that one is being suspicious about something or there is something fishy). There is a clear case of cultural transplantation.

**- Timon: Uh, finally, some peace and quiet without that chatterbox underfoot, ah.**

تيمون : أه، أخيرا بقي فيه هدوء وراحة هاهاها، من غير ما حد يزن فوق راسي، آخ

Here, *chatterbox* means a person who talks a lot. This is rendered into the Egyptian dialect as يزن فوق راسي (meaning a person who nags me by keeping talking about the same thing

over and over, and not a person who talks a lot). The word *يزن* is not only used in Egypt, but in many Arab countries, too.

**- Alligator: Mommy, how come uncle Timon doesn't say Grace? How come he just starts eating without saying thanks?**

تمساح : ماما ليه عم تيمون ما بيشكرش ربنا قبل الأكل ولا حتى بعد الأكل كمان؟

Here, the word *Grace* is used to mean a prayer said by Christians before a meal to thank God for the food. In the Egyptian translation, the meaning changed to thanking ربنا (meaning our God/Lord) to sound more appealing to the Muslim and Arab audience.

**- Pumbaa: Uh, Timon, I didn't put a fork on the table for no reason, you're setting a bad example.**

بومبا : احم احم، تيمون الشوكة اللي على الطرييزة دي مش عياقة، خليك قدوة حسنة للولد.

Here, *I didn't put a fork on the table for no reason* is rendered into دي مش عياقة (Egyptian slang having a similar implication to that of the ST). The TT has an element of sarcasm. The ST is formal and the element of sarcasm might be found in the tone, not the words.

**-Pumbaa: He's brushing his little teeth and flossing too**

بومبا : لا، أصله بينضف سناناه بالفرشة والمسواك كمان.

Here there is a religious and cultural reference too. *Flossing* is when a type of dental thread is used to clean between the teeth. The Arabic uses مسواك (a twig taken from a tree used as a toothbrush and has very nice fragrance). It is also a way used to clean the teeth, which was recommended by Messenger of Allah, Muhammad PBUH. مسواك is very well-known. It has a religious/Islamic connotation, too. The cultural transplantation is very obvious.

This cartoon may appeal to the young generation that is familiar with Egyptian colloquial more than children, though the cartoon is mainly meant for children of different ages. The dubbed version has nothing in common when it is compared with the English version except the main frame of the story. It is as if *Timon and Pumbaa* is an Egyptian-made cartoon, not a Disney cartoon brought from the west. We have seen many examples that have been

totally changed, and it seems that the translator followed cultural transplantation norm to serve the TT's purposes.

## 5. CONCLUSIONS

Having examined the Egyptian version of the *Timon & Pumbaa* cartoon, the following may be concluded:

Many sentences and phrases are translated into idiomatic expressions specific to the Egyptian dialect, to the extent that sometimes the translator used neologisms whose meanings might not be grasped by children. In addition, there is some manipulation of words in order to add a more humorous sense to the TL. Some idioms, phrases and expressions could only be understood with the help of seeing the scenes of the cartoon.

Songs are being translated in an inaccurate way. The focus is mainly on creating a rhyming song in the TL without much consideration for faithfulness to the ST. Sometimes songs are even left without translation creating a different experience for the viewer and accentuating the foreignness of the cartoon while the rest of it is obviously too Egyptian to warrant leaving the song untranslated.

The dubbed version tends to have much more humor than the original version. Also, Arabic *Timon* is played by a famous Egyptian actor, Muhammad Hinaidy, who is a comedian that assists in the anticipation of humor. The TT is manipulated and deviated from to create the new humorous effect, and in many places, a different story line.

Children may get the meaning from the context or from the picture they are watching, but not necessarily from the translation itself. Added to this is the fact that the Arabic version does not seem to be aimed at entertaining children only owing to the level of the language used in the dubbing.

Names of characters and places are transliterated, resulting in a different impact on the target audience who are probably torn between foreign-sounding names and too much involvement in the Egyptian dialect and culture as manifested in the dubbing.

Cultural and religious references are manipulated to suit the TL audience, such as the use of الحمد لله, and المسواك.

Cultural transplantation seems to be the norm in the dubbing of *Timon & Pumbaa*. Although the dubbed version may be fine for an Egyptian audience, it may alienate other Arab viewers and children, too. The main lines of the adventures of *Timon & Pumbaa*, for the most part, may be the same in both the English and Arabic versions. However, the details are definitely different. The viewers of the English and Arabic versions come out with totally different experiences that even Eugene Nida would find difficult to accommodate.

Little analysis has been done in the Arab world regarding dubbing cartoons into the Egyptian dialect, let alone other dialects. More research in this area, as well as transliteration of names, is required so that better in-depth understanding of dubbed cartoons may be acquired and developed.

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## Appendix: *Timoon & Pumbaa* Episodes Script

Intro song (Hakuna Matata)

المقدمة: أغنية هاكونا ماتاتا

Timon: Hakuna Matata, what a wonderful phrase,

تيمون: هاكونا ماتاتا، حكمة نغمها لزيز

Pumbaa: Hakuna Matata, ain't no passing craze.

بومبا: هاكونا ماتاتا، ارمي الماضي اللي يغيظ (يغيظ)

Timon: It means no worries, for the rest of your days.

تيمون: انساه، والمستقبل اديه كل التركيز

Together: It's our problem free, philosophy, Hakuna Matata, Hakuna Matata, Timon and Pumbaa, Hakuna Matata.

سويا تيمون وبومبا: هذا (هذا) هوا البهريز، الفلسفي، هاكونا ماتاتا، هاكونا ماتاتا، تيمون وبومبا، هاكونا ماتاتا

Timon: It means no worries, for the rest of your days.

تيمون: ارمي الماضي اللي يغيظ (يغيظ) انساه، والمستقبل اديه كل التركيز

Together: It's our problem free, philosophy, Hakuna Matata, Timon and Pumbaa.

سويا تيمون وبومبا: هذا (هذا) هوا البهريز، الفلسفي، هاكونا ماتاتا، تيمون و بومبا

Pumbaa: Hakuna Matata, we sure do have it easy, eh Timon?

بومبا: هاكونا ماتاتا ، احنا عيشينها في بساطة ، صح يا تيمون؟

Timon: That's right, no worries, no responsibilities, and not a cloud in the sky. Hey, we're not going to let a little rain spoil our day, are we?



تيمون: أكبر صح ، مافيش قلق ، مافيش مسؤوليات ، ومافيش غيوم في السماء، باقول أيه مش شوية مطر هيه اللي هتعتكن مزجنا ولا أيه؟

Pumbaa: Nope.

بومبا: طبعا

Timon: Here, hold, oh my Gosh (God) Pumbaa, Pumbaa!

تيمون: خد، إمسك، يا خير ،بومبا،بومبا

Pumbaa: Eh, what's a Pumbaa?

بومبا: يعني أيه بومبا؟

Timon: What's a Pumbaa! Why, you are a Pumbaa, Pumbaa! Oh, it was that lightning bolt, it must have scrambled up your remember circuitry bobbleincus something awful!

تيمون: يا نهار اسويح ! إنت بومبا، بومبا، أيوا كل دا من تأسير (تأثير) الصعقة، دي لازم لدعت فيوزات مخك، وما بقتش تفنكر حاجة يا حرام.

Pumbaa: What lightning bolt?

بومبا: يعني أيه صاعقة؟

Timon: See! But fear not, pal of mine, I'll help you remember your memory. Here's what you need to know: I am the handsome, smart meerkat named "Timon."

تيمون: فعلاً! بس اوعي تخاف، أنا يا ابني هاساعدك وهارجعلك عقلك، اللي لازم تعرفه إنه أنا صاحبك الشيك الأوبهه "تيمون"

Pumbaa: Remon?

بومبا: لمون!

Timon: No, no, Timon, and you're Pumbaa. Together we travel around, getting in all sorts of adventures, like the time we were...

تيمون: لأ ، لأ،تيمون،وإنت بومبا، وإحنا اللتين (الاثنان) بنعمل رحلات فيها كل إنهاع المغامرات،زي ما غامرنا كدا وجينا المكان دا

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(Boara Boara) (بورا بورا)

Timon: Hey, jingle bells, jingle bells, jingle all the way,

تيمون (يغني): هي، دق الأجراس دق الأجراس قلبي يدق معاك

Pumbaa: Oh what fun it is to ride?

بومبا (يغني): فرفش وافرح العب وامرح

Timon: In a one-horse open sleigh, hey!

تيمون (يغني): وإدي الدنيا قفاك، قشطة

Pumbaa: Hey Timon, look at the size of this snow flake!

بومبا: يا تيمون، بص نواية البلح دي أد أيه

Timon: A wiki-waki weekend, that's what's in store for we, a wiki-waki weekend.

تيمون (يغني): هيه، عندنا أسبوع أجازة، ياللا نهيص فيه، أسبوع آخر لراحة

Pumbaa: Cuz (because) we're not gonna ski.

بومبا (يغني): ألأنا يتنعش بيه

Timon: That's right Pumbaa, instead of hitting the slopes; we'll hit this beach. Here, put on this sarong.

تيمون: أقللك على حاجة يا بومبا، إحنا بدل ما نتزحلق، هنلعب على الشط هنا، علّق المزيكة دي

Pumbaa: What sarong?

بومبا: مزيكا ليه؟

Timon: Nothing, what's a wrong with you! [Laughter] all the classics never die! [Laughter]

تيمون: علشان تبقى أنتيكا، (ضحك)، النكت السكّة زي الرز

Pumbaa: This is the life, Timon, ah, fresh ocean air, lush vegetableation, and not a soul to be seen for miles around.

بومبا: هيا دي الحياة يا تيمون، هوا المحيط منعش، والخضرة مزهزهة، وما فيش مخلوق يعكنن علينا ويأريتنا

Timon: Our own unspoiled tropical island paradise, untainted by the outside world, yes sir, when it comes to a day at the beach we do things right Pumbaa, right Pumbaa? Pumbaa? Pumbaa? Pumbaa? Pumbaa?

تيمون: جزيرتنا الاستوائية دي جنة، ما حدش فسدها أو لوسها (لوتها) قبل كدا، أيوا لما نوصل الشط هنا حافظ (هناحافظ) على البيئة، صح يا بومبا؟ صح يا بومبا؟ بومبا بومبا بومبا بومبا بومبا بومبا

A new character that kidnapped Pumbaa: Hungala Bungala, you goofs!

شخصية أخرى قامت بسرقة بومبا يقول: إنتو متخلفين!

Pumbaa: Does this mean I'm no longer the main course?

بومبا: دا معناه انكوا مش هتاكلوني خلاص؟

Timon: Take courage, Pumbaa old pal. I, Timon, your fearless friend will find and rescue you. You've got to be brave, you've got to be strong, you've got to be...kidding, hello Pumbaa!

تيمون: تشجع يا بومبا يا رفيق الصبا، أنا تيمون صديقك اللي ما بيخفش هينقرك (سينقذك)، إديني القوة، إديني الشجاعة، إديني عقلك! أهلا يا بومبا!

Pumbaa: Timon, thank goodness you're here.

بومبا: تيمون الحمد لله إنك هنا

Timon: Aha.

تيمون: أها

Pumbaa: I tried to get them to let go, they won't stop waiting on me hand and foot!

بومبا: كنت باحاول أخلي الجماعة دول يسيبونني أمشي، عمالين يخدموني بإيديهم وسنانهم

Timon: Eh, will this nightmare never end? Pure torture, I can see, why, look! You're almost out of tartar sauce, seems I got here just in the nick of time.

تيمون: أوه، هُوَ الكابوس دا مالوش نهاية، متعوس يا ولدي متعوس! يا عيني عليًا، مم، قليل البخت ياللاقي العضم في الكرشة، وزميله قاعد كل الأكل في كرشه

Pumbaa: Say, you're not sore, are you?

بومبا: الله، إنت زي اللي زعلان مش كدا؟

Timon: Sore? [Laughter] why should I be sore? You only had me worried sick, I thought you were bacon, instead I find you living high on the hog, now, take off that silly chapeau.

تيمون: زعلان (ضحك)، وأزعل ليه، بصراحة إنت مَوْتَنِي من القلق، أنا كنت فاكرك خنزير، فجأة لقيتك قاعد في العلالى على العرش، شيل البرنيطة العبيطة دي

Another character: Capture him!

شخصية أخرى: هونجالا بونجالا، امسكوه

Timon: Now what?

تيمون: في أيه؟

Pumbaa: I think you've displeased them.

بومبا: بيتهيألي زعلتهم!

Timon: [Laughter] displeased them? Pumbaa, Pumbaa, Pumbaa, au contraire (on the contrary). You are way off, can you not see what is happening here? Because of my leadership qualities and vast intellect they decided to make me a king instead of you, and of course I will go along with it, and do you know why?

تيمون: (ضحك)، زعلتهم! بومبا بومبا بومبا بالعكس، إنت مش شايف اللي جبرى ويحصل معايا هنا! بسبب كفاءتي القيادية و(ذكائي) زكائي التلقائي، عملوني حاكم عليهم بدالك، وأنا طبعًا مضطر أوافق، عارف ليه؟

Pumbaa: Why?

بومبا: ليه؟

Timon: Because I will do anything to help my best pal Pumbaa.

تيمون: علشان أنا هعمل أي حاجة تنفخر (تنفذ) صديق عمري بومبا

Pumbaa: You are a true friend, Timon.

بومبا: إنت صديق ما حصلش يا تيمون

Timon: Ah, I try.

تيمون: ها ، بحاول

Another character: Hungla bungala, to the mountain.

شخصية أخرى: هونجالا بونجالا ، الجبل

Pumbaa: Say, where are they taking you?

بومبا: الله همّا واخدينك على فين ؟

Timon: Probably off to some sort of coronation or pancake breakfast. Don't worry, I shall return. Now, as your royal person and leader and CEO and basic good old-fashioned emperor, I have but a few simple demands. First, I would like peace and harmony amongst all the tribes of the island. Yeah that's good! And second, I'd like a million dollars, or pearls or clams or bugalas. Actually, why not give me the million clams first, and we'll do the peace and harmony second?? That works out well. And third, I want a full-body fur brushing every morning with a nice stiff-bristled brush. Oh, you know, now I think of it, give me the clams and the fur brushing first and second because these are easy ones. Third, we'll do the peace harmony amongst the tribes stuff. So let's review, shall we? Get a pencil. First we have the million clams, then the morning fur brushing, the lifetime supply of grubs, the solid gold Kayak, the drum lessons, the bamboo hut with whirlpool bath...and what was that last thing? Oh, I remember now, that peace and harmony malarkey. Ah, okay, forget about the whirlpool bath, what are you doing, stop! I've got lavaphobia, my skin's very sensitive to molten rock. Ah! Please, you can't throw me in there, ah! I'll do anything, anything, anything! Here is your grub, I hope you choke. Oh, I mean I'm Timon

and I'll be your waiter. Here is your royal nourishment oh mighty all-powerful Pumbaa. How degrading. I got you some extra mud for your bath.

تيمون: طبعاً هيو دوني حتاً بعيدة ويفطروني فطار مُلوكي من باب التغيير، ما تقلقش إني راجع، ديلوقتي بحكم إني الشخص الحاكم بتاعكم وقائدكم والبسيس مان، ولإني إمبراطور دقة قديمة ليا شوية مطالب، اولاً أنا عايز السلام والتعاون بين كل قبائل الجزر، اه كويس أوي، سانيا (ثانيا) عايز مليون دولار وممكن تبدلوه ملي لؤلؤ أو سمك مشوي، طب ليه ما تدونيش مليون سمكة الأول عشان أحققكم السلام والتعاون بكل القبائل بعد كدا أيوا، وسالسا (ثالثاً) عايز فروة تغطي جسمي كله، وفرشة ناعمة وكمان فرشة خشنة، هواهاها

على فكرة أنا جواي سؤال محيرني ليه ما تدونيش كل مطالب الأول لأنها مطالب بسيطة وبعدين أحققكم السلام والتعاون بين القبائل، تيجوا نراجع المطالب هاتوا قلم، أولاً عندنا مليون سمكة وبعدين الباطو الفرو وكمية من الدود تكفيني طول حياتي وتجيولي طبلة وصاجات وبانيو ومساج وبنيت حلوة تعملي مساج، في أيه تاني يا تيمون، آه أحقق السلام بين كل القبائل، آه خلاص إنسوا حكاية البانيو، بتعمل أيه، دا بركان، أيه دا، لأ، أنا ضد النار جلدي ببسيح بسرعة، آه آوه، أبوس رجلك يا باشا ما ترمينش، آه آوه، أنا أعمل أي حاجة أي حاجة،

تيمون: آدي الدود بتاعك بالسم الهاري، قصدي أنا تيمون جرسون سعادتك ودا فضلة خيرك أكل جنابك يا بومبا، أنا اتهازأت، تحب أزود الطين لحمام سعادتك؟

Pumbaa: Wow, you shouldn't have, thanks Timon. You're doing a really great job, servant boy (sorry about this, Timon).

بومبا: ياه، ما تتعيب نفسك، شكراً يا تيمون! دا إنت ابتشتغل بزمة يا ولد يا خدام إنت ( بصوت منخفض : آسف يا تيمون)

Timon: You are too kind, oh supreme royal big cheesiness. And I don't know how long I can keep this up. We gotta get outta here!

تيمون: ولا يهكم قول اللي في قلبك، يا جلاتك يا عزمتك (عظمتك) يا فخمتك، (بصوت منخفض: لحد امتي هفضل ماسك دا، لازم نهرب من هنا)

Pumbaa: We can't leave yet.

بومبا: ما نقدرش نهرب مش وقته

Timon: Why not?

تيمون: ليه لأ؟

Pumbaa: You have not done my other hoof!

بومبا: ما وضبتش الحافر الثاني!

Another character: Hongala bongala...big problem.

شخصية أخرى: هونجالا بونجالا، مشكلة كبيرة ، هونجالا بونجالا، مشكلة كبيرة

Timon: What's up with shorty?

تيمون: ماله القزعة

Another character: Hongala bongala, restore fire.

شخصية أخرى: هونجالا بونجالا ، رجّع النار

Pumbaa: Timon, I think he wants me to make fire.

بومبا: تيمون دا عايزني أولع النار

Timon: Don't look at me, you're the one wearing the "I'm the king of the jungle" hat.

تيمون: ما تبوصليش إنتَ الحاكم هنا، أنا ماليش دعوه خالص

Pumbaa: Well, I guess it can't hurt to give it a try. I did it, I did it, I did it!

بومبا: بيتهبالي مافيش ضرر لو حاولت، ولعتها، ولعتها، أنا ولعتها

Timon: You did it, all right.

تيمون: جيت تكحلها عميتها!

Another character: Hongala bongala... imposter.

شخصية أخرى: هونجالا بونجالا، نصّاب

Pumbaa: We're in trouble.

بومبا: يا دي المصيبة

Another character: Hongala bongala, get them!

شخصية أخرى: هونجالا بونجالا، إمسكوهم

Timon: Step on it!

تيمون: فلسع

Pumbaa: It is a dead end. What are we going to do?

بومبا: الطريق مسدود، هنعمل أيه يا تيمون؟

Timon: There's only one thing to do: Smbaaaaaaa!

تيمون: مافيش قدمنا غير حل واحد، سمبا

Another character: Hongala bongala, you goofs, you know, I've had it up to here with getting hit with that thing. Yeah, these "be a native" weekends are not fun anymore. Let's get back to the university.

شخصية أخرى: هونجالا بونجالا يا هبل، أنا از هقت من الضرب بالبتاعة ديًا وفاض بيًا، الجماعة دول مش مُسَلِّين خالص، ياللا بينا نرجع الجامعة

Another character: Hongalaaa bongalaa, come back! Hongalaaa bongalaaaa, we'll lose our deposit!

شخصية أخرى مماثلة: هونجالا بونجالا ارجعوا، هونجالا بونجالا هنخسر المقدم

Pumbaa: Timon, I think we gave them the slip.

بومبا: تيمون أديناهم الضربة القاضية

Timon: Looks that way. Let's get back to the beach before the whole day is wasted. Ah, developers, oy.

تيمون: أمال أيه؟ ياللا، إحنا اللي دهنا الهوا دوكو، ياللا على الشط، يا عيني على الصبر



Pumbaa: I don't remember going any place with you, Ramon!

بومبا: أنا مش فاكّر إني رحّت معاك أي حتّة يا لمون؟

Timon: Timon. And look, we've been everywhere: from blistering deserts to sweltering tropical jungles to the freezing cold Arctic north.

تيمون: تيمون، وبص، إحنا لفينا الدنيا، من الصحرى الهو لحد الغابات الإستوائية للقطب الشمالي المتجمد

Pumbaa: Hey, that one seems familiar.

بومبا: هيه، الكلام دا مش غريب عليًا

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(رحلة يكون كون) (Yukon Con)

Pumbaa: (Singing) Dig, dig, dig the hole, right here in the ground. Looking for gold, looking for gold, looking all around.

بومبا (يغني): أحفر أحفر أحفر، طلع قلب الأرض، بعد التعب، تلقى الذهب وأوعى يا واد تتخض

Timon: Oh, three-masted topsail clipper ship, yeah, I'll take one of those. No, two. Two three-masted topsail clipper ships, one red and one blue, and encrusted with diamonds, rubies and emeralds. Yeah, you know Pumbaa, the way I got it figured, once you strike gold, I'll be set for life. This gold mine idea could turn out to be a real gold mine.

تيمون: يا عيني، ثلاث مراكب شراعية بسواري، هاخودلي واحدة، لأ، اتنين، اتنين، ثلاث مراكب شراعية بسواري واحدة حمرا ووحدة زرقا مترصعة بالجواهر والزّمرد والياقوت وعجبي، تعرف يا بومبا أنا بحسبها ازاي، أول ما تلقى الذهب، البلية هتلعب معايا، أمال، وحلم منجم بالذهب هيكبر ويبقى كبير

Pumbaa: Timon, didn't you say we'd split everything fifty-fifty?

بومبا: تيمون، مش كل حاجة نلقاها نقسمها فيفتي فيفتي؟

Timon: And your point is?

تيمون: هات من الآخر؟

Pumbaa: Well, I'm doing all the work and you're just lying around. Now that doesn't seem fifty-fifty to me.

بومبا: أصل أنا باعمل كل حاجة وسيادتك نايم في العسل، وتاخذ فيفتي فيفتي ع الجاهز؟

Timon: Yeah? And what would seem fifty-fifty? Perhaps if I picked up a shovel and did half of the digging? Would that seem fifty-fifty to you?

تيمون: آه، فيفتي فيفتي ، عاوزني أرهق نفسي وأشتغل بالجاروف دا هورا ، علشان فيفتي فيفتي بتعتك دي؟

Pumbaa: Hmm, yeah, that would.

بومبا: آه ،دا العدل

Timon: Well, if that's how you want it to be, fine. This will be the dividing line. You dig there, and I'll dig here. Anything you find, you keep. Anything I find, I keep. Fair and square, fifty-fifty, right?

تيمون: ماشي، مدام دا يريحك يا رخم، وأدي الخط الفاصل يا ناصح، إنت تحفر عندك وأنا أحفر عندي، واللي تلاقيه حلال عليك، واللي ألاقيه حلال عليا، ودا الحق والمستحق والفيتي فيفتي، ماشي؟

Pumbaa: I guess.

بومبا: ماشي

Timon: Good. You remember that, and when I'm Mr. Moneybags and you're shivering in the cold, don't come begging me for a hot cocoa with little marshmallows on the top.

تيمون: جميل، بس إبقى إفتكرها يا حلو لما ابقى مليونير، وتيجي إتكنتك من البرد، وإياك تيجي تشحد مني كاكاو سخن باللبن والبندق

Pumbaa: Hey, Timon, look! A gold nugget! I'm rich! Boy, and it's a great big heavy one, too. Say, what did you find, Timon? Hakuna Matata, a bottle cap! And it's so shiny and pretty and splendid and round. Ooh, Timon you sure are lucky.

بومبا: بص يا تيمون، بص، كبشة ذهب، بقيت غني، الله دي كمان ثقيلة وكبيرة يا ولد ، و إنت لقيت أيه يا تيمون؟ هاكونا ماتاتا، غطي كازوزة، الله دي ابتلمع ومقططة ومنورة يا تيمون ، آه طول عمرك محظوظ

Timon: Will you stay on your side of that line?

تيمون: ممكن تخليك في مكانك وما تعدّيش الخط

A giant man: Wonderific [laughter]! Soon that gold will be mine.

رجل عملاق من بعيد: برافو، الذهب دا هيبقى بتاعي

Singing-group: For he's a jolly good wart-hog, for he's a jolly good wart-hog, for he's a jolly good wart-hog, which nobody can deny, hey!

مجموعة تغني: يا حلاوته يا جماله، قمر مافيش مساله (مثاله)، الحلو كاد عزاله، ياختي ألف اسم الله عليه، هيه

Someone: Pumbaa, what a guy!

Waiter: Another round of hot cocoa on Pumbaa.

جرسون: سلام يا جدع، نزل كمان دور ككاو على حساب بومبا وصلاحه

A girl: Hey, Mr. Moneybags, why the long snout? You must be worth your weight in gold. Cheer up.

فتاة: مالك يا أبو الذهب؟ ليه ابتتنهد، الأصول يوزنوك بالجواهر يا جميل

Pumbaa: I know, it's just I...I really miss Timon.

بومبا: أنا عارف بس بصراحة، تيمون واحشني أوي

Girl: What's a Timon?

الفتاة: أوه، يطلع أيه تيمون؟

Pumbaa: He's a meerkat, he's my bestest best friend, and he's standing right outside.

بومبا: تيمون صديق عمري وحبیب ألبی، متهيئلي إنه واقف برّا

Timon: Look at them all, smug and warm. Expects me to come begging for a crummy cup of cocoa, with the little marshmallows on the top. Well, I won't. I've got my pride. I'd rather freeze. Some bestest best friend he is.

تيمون يرتجف من البرد: أه طبعاً ديلوقتني الفلوس شيكتك ودفتك، وميتهينك إني جاي أشحد كباية كاكوا بالبندق واللوز، مش أنا، أنا أصون كرامتي حتى لو بقيت لوح تلج، انشو، آل صديق عمري وصاحبي آل

Giant man: Worstest worst friend is more like it.

كوكو كوينت: فصدك أسوأ صديق وإنّ الصديق

Timon: Who are you?

تيمون: إنت مين؟

Giant man: Exaltation, you've never heard of Kusco Quint? The fastest, strongest, smartest prospector south of Beaufort Sea?

كوكو كوينت: مع احتراماتي ، إنت ما اسمعتش عن كوكو كوينت ، أسرع وأعظم (أعزم) خبير في البحث عن الذهب؟

Timon: Sure I have!

تيمون: لازم يعني؟

Giant man: I, Kusco, saw what happened between you and the hog. Kusco hates to tell you this, but you've been snowed - half of that pig's gold is rightfully yours!

كوكو كوينت: أنا كوكو، اللي شافكو واعرفكو وافهمكو، كوكو مُحرج يقولك إنك خدت زومبا جامدة، الأصول نص الذهب اللي مع الخنزير دا يبقى ابتاعك

Timon: Yeah, I was the one who told him where to dig in the first place.

تيمون: أيوا، أنا اللي قتلته يُحفر في الحته دي بالزات

Kusco Quint: Glorifications, you know what that means? That means all of that gold is rightfully yours. In fact, Kusco suggests you march right in there and steal that hog's gold.

كوكو كوينت: تعرف دا قانهاً معناه أيه؟ معناه إنه الذهب دا كله بتاعك إنت، الحقيقة كوكو بينصحك لازم تتدّلب وتسرق ذهب الخنزير دا

Timon: Are you suggesting I steal that hog's gold?

تيمون: إنت بتعرضني على سرقة ذهب الخنزير؟

Kusco Quint: Utterly.

كوكو كوينت: تمام

Timon: But he's my bestest best friend!

تيمون: حرام دا صديق عمري التخين

Kusco Quint: Don't worry about that. I, Kusco Quint, will help you. There's nothing I hate more than seeing a helpless dweeb get taken for a chump. Uh, of course I meant to say, "nice guy like you." Now here's what I want you to do [whispering].

كوكو كوينت: لا ما تحملش هم، أنا كوكو كوينت هاساعدكو، مافيش حاجة بتضايق كوكو غير إنه يشوف مغفل زيك كدا بيتاكل اونطا، أقصدي أقول واحد نيته سليمة زيك، تعرف أنا عايزك تعمل أيه؟ وش وش وش

Another person: Ladies and gentlemen and Mr. Moneybags Wart-hog, the Yukon Dance Hall is proud to present Tim'n – uh, Timon!

شخص آخر: سيداتي سادتي السيد الخنزير أبو الذهب، يسر مها حزمي يا بابا أن يقدم لكم النجم اللامع كمون، أوه، تيموووووون

Pumbaa: Timon!

Timon: Thank you, madams and messieurs. Mein damens and hairies, tonight you're in for a real treat: the one and only, ME! You will be thrilled, amazed, dazzled and razzled, stupefied, awestruck and titillated, delighted and electrified, ah!

تيمون: شكرا شكرا لكل ست ولكل وبنت ولكل راجل ، حان موعدكم مع المطرب المشهور عدو الجمهور تيمون ، أنا، سوف تندهشون وتنبهرون وتزهلون وسوف تُصعقون وتنفجرون وتتشنكون وتنبسطون وفي الآخر هنتكهربون، آه حتى تُفلسعون

Pumbaa: That's my buddy up there!

بومبا: صديق عمري هنا هوه

Kusco Quint: You must be proud.

كوكو كوينت: أكيد إنتَ فخور بيه

Timon: To ensure that you don't miss even the teensiest, tiniest smallest little morsel of entertainment, we ask that you keep your stinking eyes on the stage. Thank you, I'm spent. If you're driving don't forget your car. Bye!

تيمون: وعلشان نضمن ألا تفوتكم أقل وأضعف وأصغر هيافه مُسليّه، سَمّروا أعينكم في خشبة المسرح، شكرا العرض انتهى وإزا كنتُ مروّحين خُدوا عرابياتكم باي

Pumbaa: Bravo, bravo, yeah, Timon, ooh, that's a show!

بومبا: ولّ يا ولّ، هايل يا تيمون، هوا دا الاستعراض

Kusco Quint: Kusco was spotted, we'll have to split up. Take this, we'll meet later. Wear a red carnation and knock three times and recite babbly babbloo, got it?

كوكو كوينت: كوكو متراقب، لازم نسيب بعض، إلبس أحمر قرنقلي، وخبط ثلاث خطبات، وغني ليلة امبارح ما جانيش نوم، فهمتني؟

Timon: Got it. Hey, wait, where do we meet? Ah, Pumbaa!

تيمون: فاهم ، هبي استنى هنتقابل فين؟ بومبا؟

Pumbaa: That was a beautiful song, Timon, short, sweet, filled with compassion and what's in the bag?

بومبا: كانت أغنية حلوة أوي يا تيمون، جميلة مليانة عواطف، الشنطة دي فيها أيه؟؟

Timon: Nothing. I didn't steal your gold, if that's what you're thinking.

تيمون: مافيهاش، وأنا ما سرقتش الذهب بتاعك و عيب تفكر كدا

Pumbaa: Timon, why would I think that? I know you're my bestest best friend in the whole wide world and you'd never...

بومبا: تيمون معقول أفكر في كدا، دا إنت أجدع وأظرف (أزرف) صديق في حياتي ومستحيل و ولا يمكن

Timon: Shut up, oh, but I did, Pumbaa, I did steal your gold, I was blinded by jealousy and I wanted to be Mr. Moneybags with the hot cocoas and the little marshmallows. Take it, please, take every cent. You found it, it's yours. Ah, can you ever forgive me?

تيمون: إخرس، اهئ اهئ اهئ، أصل أنا عملتها يا بومبا، أنا سرقت ذهبك، الغيرة عممتني يا بومبا، كان نفسي أبقى أبو الذهب وأشرب كاكاو بللين والبنديق، خده من فضلك، خد كل ملليم، إنت اللي لقيتة، دا حقك، آه، ممكن تسامحني؟

Pumbaa: Timon, there's nothing in here!

بومبا: تيمون دي ما فيهاش حاجة خالص

Timon: What? Why that low-down, no-good Kusco Quint!

تيمون: نعم! عملها الخسيس النصاب، كوكو كوينت!

Pumbaa: Kusco who?

بومبا: كوكو أيه؟

Timon: Kusco Quint.

تيمون: كوكو كوينت

Pumbaa: Gesundheit!

بومبا: كُمسَري

Timon: No, a prospector, he tricked me!

تيمون: لأ، دا نصاب عالمي، خمتني

Pumbaa: Conned you!

بومبا: ضحك عليك؟

Timon: Fooled me!

تيمون: قرطسني

Pumbaa: Played you for a sap!

بومبا: أكلك الأونطة

Timon: Exactly!

تيمون: بالزبط

Pumbaa: Made you look like a complete buffoon!

بومبا: بقيت شخصيخة في ايده

Timon: Alright, let's not get bogged down on this point, Pumbaa. The important thing is that we get you your gold back.

تيمون: كفايه، بلاش تقعد تلت وتعجن! المهم عندي إننا نرجعلك ذهبك

Pumbaa: You mean our gold.

بومبا: قصدك دهبنا

Kusco Quint: Wear a red carnation [laughter], the old switcheroo gets them every time! Kusco, my boy, you are duplicity personified!

كوكو كوينت: إلبس أحمر قرنفل محمر (ضحك)، و قابلني لو شفت وشي تاني (ضحك)، كوكو الأستاذ أبو الملاعب المدقق

Timon: There, duplicity personified at 12 o'clock. Go, Pumbaa, go! See Pumbaa go!

تيمون: أهو أبو الملاعب بيظهر (بيزهر) الساعة اتناشر 12، وراه يا بومبا وراه، شاييف بومبا وراه

Kusco Quint: Quickness, Bono, expediency.

كوكو كوينت: زود السرعة يا بونو، زود السرعة

Pumbaa: Hold on tight, Timon, we're gonna do it!

بومبا: تبت ايديك يا تيمون أكيد هنعصله

Timon: No, Pumbaa, we can't!

تيمون: لا يا تخين مش هنقدر

Pumbaa: We can, ah, maybe we can't. I think we lost him.

بومبا: هنقدر، آخ، يمكن مش هنقدر، متهبالي إنه زاغ



Timon: Pumbaa, I think we lost him.

تيمون: بومبا، بومبا فعلا ضاع

Kusco Quint: Absurdamundo. Kusco isn't lost, but you soon will be, [laughter]...lost at sea.

كوكو كوينت: بيتهيلوكو، كوكو عمره ما يضيع، إنتوا اللي هضيعوا، (ضحك)، هتضيعوا في البحر

Pumbaa: Wait, we're moving....

بومبا: الله، إحنا ابنتحرك!

Timon: It's an emotional time for all of us.

تيمون: طبعا ما هو موقف حساس بالنسبة لينا كُننا

Pumbaa: No, I mean we're moving moving!

بومبا: إحنا بنتحرك، بنتحرك!

Kusco Quint: Kusco says so long, suckers, don't feel too bad! [Laughter]

كوكو كوينت: كوكو بيقول سلام ، وإلى اللقاء يا متخلفين (ضحك)

Timon: It's all my fault, Pumbaa. Me and my big fat greedy head. I never expected to be set adrift on a vast sheet of cold white stuff. Who would expect that? Not many, I suppose, maybe a couple, but not many. But I digress....

تيمون: كل دا بسببي يا بومبا وبسبب مخي التخين، عمري ما توقعت إني في يوم من الأيام أتزلق على الجليد ، مين كان يتوقع، متهيللي محدش، شي لا يصدق عقل، أنا يظهر (يزهر) إني خرقت!

Pumbaa: Oh, Timon.

بومبا: أوه ،تيمون

Timon: I know a rusted old Caribou Cola bottle cap isn't much, but it's all I have. Take it, please, it's yours.

تيمون: أنا عارف إنه غطا الكازوزة مصدي وقديم وملوش أي قيمة يا بومبا، لكن دا كل اللي عندي، خده أرجوك، حلال عليك!

Pumbaa: You've really got a heart of gold, come here, you knucklehead meerkat.

بومبا: إنتا، إنتا، إنتا فعلاً قلبك من ذهب، تعالالي يا أبو مخ بتكلم

Timon: Oh Pumbaa, don't ever, never ever, let the lure of material wealth come between us, never, ever ever again.

تيمون: بومبا أوعى تسمح للفلوس إنها تفرقنا عن بعض تاني، أوعى، أوعى أبدا، ما تبقاش تخين و عبيط

Another character: Pardon me, but did you say that's a Caribou Cola bottle cap?

شخصية أخرى: ولا مواخرة، إنت قلت غطا قزازة كازوزة قديمة؟

Timon: Yeah.

تيمون: أيوا

Pumbaa: Sure is

بومبا: قديم

Another character: Hooray, hooray, 17 years I've been searching for a Caribou Cola bottle cap! I absolutely must have it for my collection, and money is no object. And now, who do I make the check out to?

شخصية أخرى: الله الله، بقاللي 17 سنة بدور على غطا قزازة كازوزة قديم! أنا لازم أضمه للمجموعة ابتعتي و بأي تمن! ها، أكتب الشيك باسم مين؟

Timon: Me.

تيمون: أنا

Pumbaa: Me.

بومبا: أنا

Timon: Me.

تيمون: أنا

Pumbaa: No, me.

بومبا: إنتَ فار معفن

Timon: No, it's mine, I found the bottle cap!

تيمون: أنا اللي لقيت الغطا

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Timon: Well

تيمون: ها؟

Pumbaa: Hmm, no, I guess it wasn't familiar after all, I don't remember any of that.

بومبا: مم لآ، ولو إنه يعني مش غريب عليّ، بس مش فاكر حاجة!

Timon: How about him? Familiar?

تيمون: ودا فاكرة ولا مش فاكرة؟

Pumbaa: Nope. Never seen him in my life, no.

بومبا: لآ، عمري ما شفته بحياتي، لآ

Timon: Now, you've got to remember her!

تيمون: دي بقى لازم تفكرها

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(الصيد في الساسكاتشوان) (Saskatchewan Catch)

Timon: The Saskatchewan sky-high beetle, the tastiest, most gut-satisfying beetle in the universe.

تيمون: أه يا عيني ، خنفسه طيارة في العلالى ، طعمة ولزيزة وملزلة

Pumbaa: Careful Timon, to your left, no, no, your other left. Ouch, that's it, be careful.

بومبا: حاسب يا تيمون ، لا على شمالك ، لا ، شمالك الثاني، تمام خد بالك

Timon: I hope Pumbaa appreciates what I'm going through for our dinner.

تيمون: يا ريت بومبا يقدر المجهود اللي بعمله علشان الآقي غدانا

Pumbaa: Timon, I hope you know I appreciate what you're going through for our dinner.

بومبا: يا ريت تعرف إنني مقدر المجهود اللي ابتعمله علشان تلاقي غدانا

Timon: Of course, of course. Hello there, I'd like you to meet my two good friends, salt and pepper. Ouch!

تيمون: طبعا طبعا، انتي يا اسمك أيه ،تعالى اقدمك ل اتنين من صحابي، الملح والفلفل، آخ

Pumbaa: Timon, that was amazing.

بومبا: الله يا تيمون دا شيء مدهش!

Timon: What, my gymnastic ability?

تيمون: أيه، قصدك حركاتي البهلوانية!

Pumbaa: No, that flying squirrel, did you see it? Wait, look, there comes another one.

بومبا: لا قصدي السنجاب الطاير ،شفتة، استنى وبص، واحد تاني جاي

Timon: Where? Going down.

تيمون: فينة، يا مصبتي

Pumbaa: Oh, don't worry, Timon, I'll place a soft thing here for you to land on.

بومبا: ولا يهملك يا تيمون هجبلك حاجة طرية علشان توقع بيها

Timon: Ah, but I want to wear the pink one, Mommy!

تيمون: عايزة ألبس حاجة بمبي يا مامي

Pumbaa: Sorry.

بومبا: آسف

Timon: Next time, go for the king-size bed. Now step aside.

تيمون: المرة الجاية هات سرير كبير شوية، أوعى من سكتي

Pumbaa: Oh Timon, are you sure you want to climb all the way back up there?

بومبا: تيمون، إنت مصمم تطلع كل الشجرة العالية دي تاني

Timon: Pumbaa, I didn't trek all the way to Saskatchewan to end up with an empty stomach.

تيمون: أنا ما طلعتش كل الشجرة العالية دي علشان أرجع والتتك فاضي

Pumbaa: But, Timon...

بومبا: تيمون

Timon: Yes!

تيمون: أيوا

Pumbaa: But you have fallen 16 times.

بومبا: إنت وقعت 16 مرة

Timon: And your point is...?

تيمون: هات من الآخر؟

Pumbaa: You need someone to help.

بومبا: إنت محتاج حد يساعذك!

Timon: Like who?

تيمون: زي مين؟

Squirrel: What is this?? Can't a girl get a break around here?

سنجاجة: أيه دا، هيه الوحده ما تقدرش تاخذ رحتها هنا، مش معقول

Pumbaa: How about her?

بومبا: أيه رأيك فيها؟

Timon: Yeah, I need a flying Squirrel like a hole in the head.

تيمون: رأي أيه، يا متخلف، إحنا عايزين نضمن غدانا

Pumbaa: But Timon, don't you get it? She's a flying Squirrel, that means she can fly, and she can fly up there and get the beetles for us.

بومبا: بس يا تيمون إنت مش فاهم، دي سنجابية بتطير وممكن تطير ل فوق وتجبيلنا خنافس نتغدى فيها

Timon: Stop with the chatter, I've got an idea. Now she's a flying Squirrel, therefore she can fly up there and get those beetles for us. I beg your pardon Ma'am, the name is Timon and this is my pal Pumbaa.

تيمون: استنى شوية يا بومبا، أنا عندي فكرة هاييلة! دي سنجابية بتطير وممكن تطير ل فوق وتجبيلنا خنافس نتغدى بيها، ولا مؤاخزة يا مدام أنا اسمي تيمون ودا صديق عمري بومبا

Pumbaa: My pleasure!

بومبا: تشرّفنا

Squirrel: Yeah, charmed!

السنجابية: أهلا

Timon: we couldn't help noticing you are quite the accomplished flyer, your landings could use little work, but regardless, would you please fly up the tippet tip-top of these dangerously high trees and shake down a few hundred beetles for us? We're starved

تيمون: إحنا غُلب حمارنا، ولاحظنا إنك أروبة في الطيران، إحم إحم، صحيح هبوطك مش ولا بد، بس ممكن من فضلك تطيري فوق الشجرة العالية دي وتهزّيها علشان تمطر علينا خنافس بالهَيَل، أصل إحنا يا عيني هنموت من الجوع

Pumbaa: Famished, even!

بومبا: بنطلّع في الروح

Squirrel: And what's in it for me?

السنجابية: ممم وأنا هكسب أيه!

Timon: [Laughter] You see Pumbaa, this is the problem with folks today, everybody's always out for something!

تيمون: شُفت يا سي بومبا، أهى دي المشكلة مع الناس، النهار ده كل واحد بيدور على المكسب

Squirrel: Well, you want something, so do I! The one elusive thing I've desired for so long is him. Ah.

السنجابية: ما هو انتوا عاوزين حاجة وأنا كمان الحاجة الوحيدة اللي أنا نفسي فيها من زمان تبقى هوآ، آه

Pumbaa: Say, isn't that the guy that almost knocked you out of the tree?

بومبا: باقول أيه يا تيمون، مش دا الجدع اللي لسا موقّعك من فوق الشجرة

Timon: Yeah, yeah, yeah, give him a medal. Alright now, let me see if I've got this right, cupcake. We snag dreamboy for you and you'll snag us a barrel full of beetles?

تيمون: ايوا هوآ يا سيدي، ودي الوقتي يا عروسة ممكن نساعد بعض بقى، إحنا نجبلك العريس لغاية عندك، وانتى تجيلنا جردل مليون خنافس

Squirrel: That's the deal.

السنجابية: اتفقنا

Pumbaa: We're going to be matchmakers, isn't this so romantic, Timon?

بومبا: يظهر هنتشغل خاطبة، أما حاجة رومانسية يا تيمون

Timon: I've got goosebumps. It's a deal, babycakes. And now you go off and fix yourself up a nice Squirrely dinner, and we'll deliver Mr. Right, right to the table. Give me some room, pal.

تيمون: اسكت إنت شوية

تيمون: خلاص اتفقنا يا سنجوبية، خلاص روجي البسي عروسة، وحضّريلنا العشوة، وتعالى نسلّمك عريسك على التر ابيزة، تسمح توسّع شوية

Pumbaa: Did you get him?

بومبا: مسكتُهُ؟

Timon: Not yet!

تيمون: لَسَا

Pumbaa: Did you get him?

بومبا: حصَلتُهُ، بومبا: أفشنتُهُ؟

Timon: Not yet! Let's go over it one more time.

تيمون: لَسَا، ياللا نحاول مرة ثانية يا بومبا

Pumbaa: Have you considered the prevailing south wind as well as the plank's position on the fulcrum as it relates to our differing body weights?

بومبا: عملت حساب اتجاه هبوب الرياح الجنوب الشديدة، وحطيت في اعتبارك كل حركات المناسبة لوزن جسمك الضئيل

Timon: I'll make a note of it, Swinestein. Now just get ready. There he is! Jump, Pumbaa, jump!  
Hakunaa Matata!

تيمون: هحطتها في اعتباري يا لِمض، المهم نجهز، أهو هناك، نط يا بومبا نط

بومبا: هاكونا ماتاتا

Pumbaa: Timon, it is sure is great that you're going to all this trouble just to get a couple of kids to have dinner and maybe fall in love.

بومبا: يا سلام يا تيمون يا عظيم ، بتضحى بحياتك علشان تتين يتعشوا مع بعض ويمكن يوقعوا في حب بعض وتوفق راسين في الحلال

Timon: No no no, Pumbaa, the only reason I want these two Squirrels to have dinner is so we can have dinner.

تيمون: لا لا يا بومبا، السبب الوحيد اللي بجمّعهم علشانهُ على العشا ، إننا نضمن عشاننا، شوف



Pumbaa: I don't get it!

بومبا: مش فاهم

Timon: The sign says, "stop, Fresh nuts below."

تيمون: اليافاطة بتقول قف، بندق طازة تحت!

Pumbaa: So?

بومبا: يعني؟

Timon: So, our hairy little aviator up there reads the sign, comes down here to get the nuts and wham, we nab him.

تيمون: يعني بسلامته دي الوقتي اللي طابير فوق يقرأ اليافاطة، ينزل تحت علشان ياخد البنندق، وبعدين نمسكه

Pumbaa: And this way you won't smash your head into a tree branch or get propelled miles and miles away only to land in thorny bushes.

بومبا: وبالشكل دا مش هتوقع زرع بصل وتكسح ويمكن تموت في أرض غريبة وسط الأدغال المتوحشة

Timon: Right, right. Here he comes, quick, hide! You probably could have done without the electrified dome.

تيمون: أيوة أيوة بسرعة أهو جاي ، بسرعة استخبي، كان ممكن الخطة تتجح من غير أسلاك الكهرباء

Pumbaa: Probably.

بومبا: جايز

Male -Squirrel: Let me out of here, hey, somebody let me out of here in the name of good bread!

السنجاب بصرخ: هبي طلعوني من هنا، اللي يطلعني من هنا ينوبه سواب ( ثواب ) كبير

Pumbaa: Now what are we going to do? How are we going to get him to the dinner?

بومبا: ديرني يا تيمون همنعمل أيه، إزاي هناخده على العشا؟

Timon: Just follow my cue. Hello sir, where are you from?

تيمون: بس تعالا ورايا، أهلا يا باشا إنت مين؟

Male –Squirrel: You are the person that was trying to catch me, n'est-ce pas?

السنجاب: هال مين، مش إنت اللي كنت عايز تنفشنني من شوية؟ مش كدا؟

Timon: Only so Pumbaa could let you know that...

تيمون: بومبا هو الوحيد اللي يقدر يفتحك ان

Pumbaa: ...it's your lucky day!

بومبا: دا يوم حظك

Male –Squirrel: This is lucky, I am in a cage.

السنجاب: هوا دا الحظ ، هالا، دا أنا جوا القفص

Timon: All part of the luckiness of the day. You see, we represent the Forest Restaurant Association Affiliation Corporation and such, and you've been awarded a free complimentary and gratis dinner.

تيمون: من ضمن حظك المحظوظ إنك حتشرف مطعم الغاية التعاوني المتحد المتعاون الاتحادي، وانشالله هتاخذ الجائزة وهيه عشا مجاني

Male –Squirrel: Free dinner? I've never won anything in my life!

السنجاب: عشا مجاني؟ أوه، بس أنا عمري ما اكسبت حاجة طول حياتي

Timon: [Laughter] Now you have! Congratulations, and now if you'll kindly follow Pumbaa, he'll show you to your table.

تيمون: اهاهاهاي أهو حصل والف مبرووووووووك، تيمون: اهلا ، دي الوقتي لو نتكرم تتفضل مع بومبا يوريك ترابيزتك

Pumbaa: This way, you lucky winner.

بومبا: ورايا أيها المحظوظ (المحزوز)

Male -Squirrel: Bonjour.

Timon: Welcome, this evening we're serving nuts on nuts with a side of nuts, lightly covered with a macadamia sauce.

تيمون: مساء الخير شرفتنا، الليلة هنقدملكوم بندق بالبندق مغطى بزبدة البندق المستخرج من البندق و عندنا بندق

Pumbaa: That's made of nuts.

بومبا: دا اكل من البندقية

Male –Squirrel: Magnifique, oh my taste buds, they tremble!

سنجاب:ممم يجننن خلّيت ريقى جري

Timon: It appears your dining guest has arrived.

تيمون: يا سلام يظهر ( يزهر) أهو ضيفك على العشا وصل

Male –Squirrel: Guest? Wait a second, you never mentioned any!

السنجاب: ضيف! دقيقة واحدة ما حدّش جابلي سيرة؟

Pumbaa: Presenting Mademoiselle Piper.

بومبا: نقدّمك الأنسة بيير

Male –Squirrel: You...you are so, how you say, beautiful.

السنجاب:انتي بيقوله أيه،جميلة

Squirrel: Why, thank you!

السنجابية: (ضحك) متشكرة أوي (ضحك)

Male –Squirrel: Where have you been all my life?

السنجاب: كنت فين يا غرامي!

Pumbaa: I'm so proud to be part of this sentimentality.

بومبا: أنا مبسوط أوي بسبب المشهد الغرامي دا

Timon: I'm so hungry, I could eat this entire tree stump.

تيمون: أنا جعان لدرجة إنني ممكن أكل الشجرة بحالها

Male –Squirrel: You know, my whole life has been filled with meaningless frivolity - going where I want, doing only what I want to do. No one has ever told me when to fly, where to fly, when to stop, when to keep going, but now that's all going to change, no more endless days and carefree nights flying about as I please, who needs it? No more dropping whatever I am doing just to soar through the trees, who wants it? I will give it all up for you.

السنجاب: عارفه، حياتي كانت مليانه بي حماس ملوش معنى، أروح مطرح ما أنا عايز، ويعمل اللي أنا عايزه ما حدش أبدا قلّي قبل كدا أطيّر لحد إيمنى، أطيّر فين، إيمنى أوقف، إيمنى أمشي، بس دي الوقتي كل دا هيتغير، أيامي رح يكون ليها معنى وحياتي هتاخذ شكل تاني جديد خالص مش كدا، هتغير حياتي مش ناوي أطيّر من غير هدف بين الشجر تاني حياتي حتتغير، حسيب كل دا علشانك

Timon: Time out, time out, let me get this straight, Romeo. You wanna give up all your freedom to settle down with her? Well, I hate to tell you this but the nuts aren't on your plate, they're in your head.

تيمون: نقطة نظام، نقطة نظام، نتكلم في الجد يا روميو، بقي إنت عاوز تستغنى عن كل حريرتك علشان تستقر معاها، أنا آسف أفلك إن الخلل مش في سلوكك، الخلل جوا دماغك

Male –Squirrel: Hey, this is love!

السنجاب: هيبى، هوا دا الحب

Timon: Love, schmove! You're making a major mistake, Casanova.

تيمون: أه يا مدب، إنت بتغلط غلطة عمرك يا كازانوف

Pumbaa: Timon, calm down.

بومبا: تيمون إهدا إمال

Timon: I am calm, it's the squirrel here who's being irrational!

تيمون: أنا هادي، السنجاب هوا اللي اتهرش في مخه

Squirrel: What's your problem? He's just being romantic.

السنجابة: أليه مشكلتك؟ أد إيه رومانسي

Timon: But don't you get it? It's the old ball and chain, he's a goner, never to fly again. I'll not be a part of this charade.

تيمون: أصل إنت مش واخد بالك يا بومبا، السنجاب دا البقية في حياته، كدا انتهى ومش هيطير، أنا لا يمكن اشتراك في الجريمة دي

Pumbaa: But Timon, together they'll live happily ever after!

بومبا: بس يا تيمون دول هبعشوا مع بعض في تبات ونبات

Timon: What book did you read that malarkey?

تيمون: إنت قرئت الكلام الفارغ اللي زيك دا فين؟

Pumbaa: Pretty much all of them.

بومبا: في الكتب اللي قريتها

Squirrel: Come on, we got years to catch up on.

السنجابة: ياللا بينا يا حبوب، مبروك عليك يا معجبانني

Timon: Well, that ain't for me, Pumbaa, no siree, not for me. Hakuna Matata, no worries, now that's a motto to live by.

تيمون: طب مدام ماليش صلة بيه خالص ، أنا لسا مؤمن بشعارنا "هاكونا متاتا"، دا شعارنا اللي عايشين بيه

Pumbaa: Timon!

بومبا: تيمون

Timon: That poor guy's making a big mistake, Pumbaa.

تيمون: السنجاب دا وقع في شر اعماله يا بومبا

Timon: What?

Pumbaa: I'm still hungry.

بومبا: تيمون ، أنا لسا جعان

Timon: Me too, I'm starved. Hey wait a second, where'd they go? Hey, somebody owes us some bugs. All right, I'll start climbing.

تيمون: وأنا كمان ميت من الجوع، الله استنى شوية، هُمّه راحوا فين؟ هُمّه مش عليهم لينا عشوة، آه أمري الله ، أطلع الشجرة تاني

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Pumbaa: I'm sorry, I just don't remember.

بومبا: أنا آسف مش قادر افكر

Timon: This is awful. What will happen to Timon and Pumbaa if there's no Pumbaa? No more Hakuna Matata good times, no more singing.

تيمون: يا نهار اسود، يا ترى هيحصل أيه لتيمون وبومبا ، لو خدت فيك بومبا ، هتضيع هاكونا ماتاتا وأيامنا الحلوة ومش هنعني تاني

Pumbaa: We sing?

بومبا: إحنا بنعني؟

Song: Stand by me (not translated).

(اغنية ابقى بجانبى، لم يتم ترجمتها الى العربية )

Pumbaa: I think I'm just too hungry to remember.

بومبا: متهيألي الجوع لحس مخي

Timon: Oh, that's it, food will cure you, how's about some cockroach casserole parmigiana?

تيمون: أيه دا؟ يبقى دواك الأكل، أيه رأيك بشوية دود وشوية حشرات بالمايونيز

Pumbaa: Yuck, we eat bugs, Remon, that's gross.

بومبا: يع، إحنا بناكل حشرات؟ يا لمون دي حاجة تقرف

Timon: The name is Timon, and yes, we eat bugs.

تيمون: اسمي تيمون، وبعدين إحنا بناكل حشرات

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(البنندق البرازيلي) (Brazil nuts)

Timon: Thank you, Esther Williams, you just scared away dinner. Hey, what's with the Jacuzzi bubbles? Pumbaa!

تيمون: فالح يا سبع البرمبا، أدبك طقّشت الأكل بتاعنا، الله أيه البقالليل اللي حوالليك دي، بومبا

Pumbaa: It is not me Timon, it looks like a bunch of fish. They're sure excited about something, you know, I wonder what they're doing?

بومبا: مش أنا يا تيمون، متهيللي إنه شوية سمك، بيدوروا على حاجة، هيه أيه؟ ما عنديش فكرة

Timon: You wonder, Pumbaa, I know. Why, they're doing some sort of fish dance thing to express happiness at our presence!

تيمون: (ضحك) إنت ما تعرفش، يا بومبا أنا عارف، دول بيعملو نوع من رقصة السمك للتعبير عن سعادتهم بينا

Pumbaa: Seeing as how we're in the Amazon river, I figured they'd be voracious flesh-rendering Piranha.

بومبا: أنا أعتقد أننا في نهر الأمازون، ويظهر دا نوع من سمك البييرانا المتوحش اللي بياكل لحمه

Timon: Piranha! Oh, you know what they need? A great big sign right here, warning: Piranha.

تيمون: بييرانا، أه، تعرف المكان دا ناقصو أيه؟ يافطة مكتوب عليها احترس من البييرانا

Pumbaa: Like this one?

بومبا: زي دي؟

Timon: Uh, exactly like that one but even bigger.

تيمون: أيوا زي دي بالزبط، بس تكون كبيرة

Pumbaa: Uh, like that one?

بومبا: أه زي دي؟

Timon: Yeah.

تيمون: أيوا

Pumbaa: Now what are we going to do? We'll starve, oh, and starving always makes me hungry.

بومبا: ودي الوقتي هنعمل أيه ،هنموت من الجوع، وأنا لما بموت من الجوع ،بجوع أوي

Timon: Don't pout, I hate pouting. And you listen, Pumbaa, you think we're just going to find a whole bunch of bugs all lined up nice and neat in an appetizing buffet waiting for us to walk up and eat them? Pumbaa, we've found Shangri-la! Potato bugs, salad pinto beetles, fruit-fly cocktail, roach dressing! This is wonderful! Oh, aphids. Oh Pumbaa, you know how long it's been since I've had aphids? I mean really good aphids, not those store-brought aphids. I love aphids.

تيمون: ما تبوّز ، أنا بكره التبويز ،بفلك أيه يا بومبا إنت فاكِر إن إحنا هنلاقي شوية حشرات ظُراف (زوراف) و أطاف يفتحه النفس مترصّصين على السفارة وبيقوله تفضلو كلونا، بومبا إحنا وقعنا على كنز،سلطة صراصير بالبطاطس وخنافس بالبشمل، كوكتيل دَبّان ،سلطة صراصير، هابل،دود قز،ياه يا بومبا عارف بقالي اديه ما كلتش دود قز،قصدي دود قز محترم مش زي اللي بالعلب المحفوظة (المحفوزة)، أنا بحب الدود

Pumbaa: I don't know, somethin's fishy, Timon. I'm not so sure about this.

بومبا: بقول أيه أنا مش مستريح يا تيمون ، بتهيلني في حاجة غلط..

Timon: Hey, lighten up, it's free! Make a pig out yourself...too late, you already have. So, what's the matter?

تيمون: رَوّق امال ، الأكل ببلاش ها، تعالا اغرف لنفسك (ضحك) ولا إنت مش جعان هاهاي

تيمون: ها،أيه الحكاية

Pumbaa: It's just, all those bugs sitting out like this, don't you think it's, well, a little convenient?

بومبا: متهيلني كل الحشرات الموجودة هنا دي ، مش شايف انها حاجة غريبة أوي؟



Timon: A little convenient? Pumbaa, it's incredibly convenient, and without a reservation...it's like they knew we were coming. Presto, there it is, right in front of me, one-stop shopping convenience. I salute whomever thought this up. I'd love to shake his hand. Ah, waiter, what a delightful establishment you've got here. In fact, I was just saying how I'd love to shake your hand, but you haven't got any, which is a pity, but I digress, you wouldn't happen to have any nuts, would you?

تيمون: حاجة غريبة! بومبا دي عزومة بحق وحقيقي، من غير حجز، يَكُنُوش عرفين إن إحنا جاينين، المشوي اهو بين إيديا، إحنا وقعنا على سوبر ماركت، مممم، أنا بحَيِّي اللي عمل العزومة دي ونفسي ابوسله ايده، آه الجرسون ، دا إحنا في مطعم فيه تجهيزات صح بقى ، الحقيقة كنت لسا بقول نفسي أبوس إيدك، بس إنت مالکش إدين حاجة تزعل، المهم ما نخرجش عن الموضوع، ألاقي عندك نمل؟ها؟

Snake: Ants?

ثعبان: نمل!

Pumbaa: Timon? Are you absolutely sure that's a waiter?

بومبا: تيمون إنت متأكد إنه دا جرسون؟

Timon: Where was I ?

تيمون: طبعا متأكد، كنت بقول أيه؟

Snake: Yeah, ants. I'm sorry about ants. I'll go get some.

ثعبان: أيه، اه أيوه، النمل اللي عندنا خلص أنا رايح اجيبلكم شويه

Pumbaa: I don't know, Timon, a snake serving us dinner? I mean, don't snakes usually try to eat us, or am I crazy?

بومبا: معقول يا تيمون ثعبان يقدمنا الغدا ، همه التعابين يعني دول مش بياكلونا، ولا أنا خرّفت

Timon: Pumbaa, Pumbaa, Pumbaa, we are in a foreign land. We must cast aside our preconceptions of what is right or wrong and greet the varied cultures of the world with open arms.

تيمون: بومبا بومبا بومبا ، إحنا في بلاد اجنبية، وتقاليدهم وسلوك بلدهم كدا، أحسن حاجة نمشي على تقاليدهم وسلوك بلدهم  
وربنا يكفيننا شرهم

Snake: Ralph. Say, we've got to get some ants.

ثعبان: رالف لازم برضه نجيب شوية نمل

Ralph: You buffoon.

رالف: يا غبي

Snake: What did I do? What did I do?

ثعبان: أنا عملت أيه؟ عملت أيه؟

Ralph: You muscle-head. You less than worthless thing. Hey, Eddie, don't forget who's starving here, [laughter] we are, and of we, especially me. That's why I had you build the bug buffet in the first place, to trap us some food. You see, we are going to eat them.

رالف: ما عندكش مخ، إنت ما تسواش بصلة، يا إيدي، أو عى تنسى مين اللي جعان هنا آه؟ وخصوصا أنا بالتحديد؟ علشان كدا  
خليتك تعمل بوفية الحشرات علشان تصطاد لنا اكلنا، شفت إحنا اللي حناكلهم

Snake: We are going to eat them! OK, I get it now, Ralph, let me try again, let me try again, please!

ثعبان: أيه؟ إحنا اللي حناكلهم! او كي، دي الوقتي بس فهمتك يا رالف، سييني أحاول مرة تانية أرجوك؟

Ralph: You're too slow, in more ways than one. You see, what we need, Eduardo, is someone with powerful coils, lightning-fast reflexes and stunning good looks, someone like moi. Now you just go get some horseradish sauce. We'll need it for the big one.

رالف: بس إنت أدانك بطيء و رخم أوي، إحنا محتاجين لحد ملحاح، حد تكون عضلاته قوية، نظراته مرعبة، سريع التصرف، حد  
شخصيته زيي، ياللا تفضل روح جبلنا شوية صلصة وشوية فجل حساوي

Snake: Horseradish, what's horseradish?

ثعبان: فجل حساوي، فجل حساوي

Ralph: Horseradish, yeah. And when you get back I'll have them all prepped and filleted and ready to swallow whole.

رالف: فجل حصاصي، وأنا على بال ما تيجي اكون تبتلثهم قوام قوام، عشان نزلطهم

Snake: Oh boy, oh boy, oh boy!

ثعبان: آه هايل يا ولد، هايل يا ولد، هايل

Pumbaa: I've got to warn Timon.

بومبا: أنا لازم أحزرر (أحذر) تيمون

Timon: How long could it possibly take to round up a couple of measly ants? Must be getting the uncles too. Perfectly good comedy and no one around to hear it. Pumbaa, baby, where you been?

تيمون: وبعدين، هتقعدها قد أيه علشان تجبولنا جوز نمل مزقطين، تكونوش ناوين تجيبه نملية، (ضحك)، نكتة عبقرية بس مافيش حد هنا يسمعها، بومبا يا ولد كنت فين؟

Pumbaa: They're going to eat us!

بومبا: دول هاياكلونا؟

Timon: Who?

تيمون: مين؟

Pumbaa: The snakes!

بومبا: الثعابين

Timon: Pumbaa, Pumbaa, Pumbaa, Pumbaa! Ah, the maitre'd. Now we're getting somewhere. Listen, my good man, I came in here with a wart-hog about yay big, cute tusks, and now he's missing. See if you can find him. Also, how long 's a fella got to wait to get a few lousy ants?

تيمون: بومبا بومبا بومبا، بومبا! إنت يا جرسون إنت، كويس أوي إنك جيت، اسمع يا راجل يا طبيب، في موضوع غريب كان معايا هنا خنزير مهول كبير تخين اختفى، ممكن تدور معايا عليه؟ وتفتكر حنستنى كتير لحد ما تجبولنا النمل

Ralph: [Laughter] Oh I'm so sorry, you see my head waiter is a recent hire and he has mistakenly put you in the common quarters. Now please follow me to the private dining room. It has more sophisticated trappings, much more suited to insect connoisseurs such as yourself, n'est-ce pas?

رالف: (ضحك) أنا آسف جدا، رئيس الجرسونات لسا جديد، وجابكوا هنا في القاعة غلط، في القسم العمومي، تفضلو معايا على الصالة الخصوصية ها؟ وحتلاقوا فيه كل حاجة، حاجات كتيرة، حاجات تناسب بهوات محترمين زيوكم، محترمين جدا جدا جدا، مش كدا ولا أيه؟

Timon: Private dining room, now you're talking! Flaunt it baby, flaunt it, this has got to be some sort of health violation.

تيمون: صالة غدا خاصة؟ هوا دا الكلام، طير بينا على هناك، دا مخالف لقوانين الرفق بالحيوا.

Pumbaa: But Timon, I've been trying to tell you, this is not a restaurant!

بومبا: بس يا تيمون أنا حاولت أقلك، إن دا مش مطعم،

Timon: Shh, I'm thinking, okay, we're out in Brazil and we want to... Brace yourself, my rank compadre, those two long fellows, they are not waiters.

تيمون: شش، سيبني أفكر، إحنا هنا في جنوب البرازيل وعايزين نمسك أعصابنا، والتنين الهبل دول مش جرسونات؟

Pumbaa: No.

بومبا: لأ

Timon: They are snakes.

تيمون: دول تعابين؟

Pumbaa: No.

بومبا: لأ

Timon: Then they're gonna eat us.

تيمون: وناوين ياكلونا

Pumbaa: No.

بومبا: لأ

Timon: And this is not a restaurant.

تيمون: ودا يا تخين مش مطعم؟

Pumbaa: No.

بومبا: لأ

Timon: Impressive how I figured that out, huh?

تيمون: أنا واد بُرام وعرفت كل دا لوحدي ها؟

Pumbaa: No.

بومبا: لأ

Snake: Ralph, I got the horseradish. Here's the radish, and there's the horse.

ثعبان: رالف ، أنا جبتلك الفجل الحساوي يا رالف، آدي الفجل، وآدي الحساوي

Timon: This is an outrage, trapping us like that is a violation of everything the food chain stands for! Where do they get off doing this to us?

تيمون: دا مش معقول يا جماعة خالص ، اللي ابتعملوه دا مخالفة صريحة لكل قوانين الرفق بالحيوان، انتوا لازم تبطلوا تعملو فينا كدا

Pumbaa: That's where I draw the line.

بومبا: أيه الحدود اللي بينا وبينكو؟

Timon: And they've treaded across that line like....like it wasn't even a line at all! I say, two can play the game!

تيمون: وإزا حاولتو تخطّوها، يبقى، يبقى عليه العوض فيكو كلكو، أيه رأيك تيجي نمخملهم في مقلب؟

Ralph: Not a horse and a radish. I wanted a horseradish-type condiment food product.

رالف: مش عاوز فجل وحمار حساوي، أنا عاوز فجل حساو يتأكل

Timon: Yoohoo, hey, natural selection getting you down?

تيمون: ها، هوو، أيه هوا الأكل الطازة بدأ يتعبك

Pumbaa: I'm so down.

بومبا: تعبان أوي

Timon: Tired of lesser species evolving of something which can easily evade your hunter instincts?

تيمون: يا مسكين تلاقيك زهقان مش قادر تصطاد الحيوانات اللي أكلها يلز

Pumbaa: You don't know the half of it.

بومبا: حد يلاقي الحاجات دي

Timon: Bored with the routine of forage, forage, forage?

تيمون: أكيد المعربات تعبتك أوي أوي

Ralph: Hmm, it's like they're reading my mind!

رالف: أه، زي ما يكونوا بيقرأوا أفكارى

Snake: Yeah, yeah, yeah!

ثعبان: أيوا أيوا أيوا

Timon: Then get your vertebrae down to Carnivore King In-A-Box Der Schnitzel.

تيمون: يبقى أرمي الأكل السكة دا، وتعالا خُش على هبرة اللحمة المعنبرة

Pumbaa: Where the carnivore is king!

بومبا: في مطعم الأكاير المعنبر

Timon: For a limited time you can choose from the new Voracious Viper Value Pack,

تيمون: المطعم فيه بوفيه مفتوح، تاكل لحد ما تملى التنك و ببلاش

Pumbaa: A bucket of Grub-Eaters,

بومبا: يا سلام على الكابوريا

Timon: Or the Carnivore Night-Owl Combo, a tender cut of juicy marmoset, two mouse-kebabs,

تيمون: ولا القروود المدهلمة، ويا عيني على كباب الشيش فيران وفتة الضفادع بالخل والتوم

Pumbaa: and a six-pack of toucans!

بومبا: ودسته طيور ابو قردان

Timon: Oh, that's 12 cans to you and me [laughter]. That's right, friends, say goodbye to mean old Mr. Foodchain, say goodbye to stalking and preying, and say hello to the good life, hello to good-tasting good food and good times.

تيمون: أنا هجيب دستيتين، ليا وليك (ضحك) ، الواحد يا صديقي لازم يبطل الأكل التقليدي اللي لازم تتعب عشان تحببته، وتسنخبي تراقب الفريسة وتقول هالو للحياة السهلة، وهالو للأكل الطعم اللي يجي لحد عندك

Ralph: Sounds good to me!

رالف: كلام يفتح النفس

Snake: Goody goody.

ثعبان: حلو، حلو

Timon: Who says survival's only for the fittest?

تيمون: الكبير كبير يجيله أكله لحد السرير

Ralph and Snake together: Ah!!

الثعبان ورالف سويا: آه

Timon: Now that, Pumbaa, is what I call fast food! [Laughter]

تيمون: عارف يا بومبا من عمل مقلب لأخيه وقع فيه (ضحك)

Timon: Well, that didn't work, but don't fret, my wartyhog pal. I, Timon, will bring back your memory...through the mesmerizing magic power of hypnosis.

تيمون: ماشي كلّ دا ما إنفعش، بس ما تقلقش يا خنزيري الغالي، أنا تيمون هرجعلك عقلك بالقوة السحرية الحنجرية للتنويم المغنطيسي

Pumbaa: Ooh, hypnosis.

بومبا: أه، مغنطيسي

Timon: Remember back, back when you were a mere baby...

تيمون: إرجع لورا افتكر زمان لما كنت عيّل صُغِير

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(الحقيقة او زانير) (Truth or Zaire)

Timon: Run, Pumbaa! We may be cowards, but we're fast cowards.

تيمون: ياللا يا بومبا ،صحيح إحنا جُبانا بس أسرع جُبانا

Giant Man: Evasion? Retreat? These actions are futile against I, Congo Quint, the bravest, strongest, most adventurous adventurer west of the Great Rift Valley.

كوكو كوينت: تحاوروني، تخدعوني ، الحركات دي ما تمشيش معايا، أنا كونغو كوينت، أشجع وأقوى وأعظم المغامرين في غرب وادي نمم

Pumbaa: Psst, Timon, I think I'm wearing diapers.

بومبا: بس ،تيمون يظهر(يزهر) إني لابس بمبرز ،

Timon: Shh.

تيمون: شش

Pumbaa: But I haven't worn diapers since I was a wee little tiny baby.

بومبا: أنا ما لبستش بمبرز من وأنا في اللفة زغنون و سُقَيْف



Timon: Will you shush?

تيمون: ممكن شش

Pumbaa: Hey, and I'm wearing a dress, too.

بومبا: الله ، دا أنا لابس كمان فستان

Timon: Shh.

بومبا: هشش

Pumbaa: But I look like a little girl!

بومبا: شكلي زي البنات الصُغِيرين

Timon: Pumbaa, be quiet. Do you want to get us caught? Hi there.

تيمون: بومبا كفاية، عايز هم ينفشونا، أهلا

Congo Quint: Attainment. Trophy. Worthy achievement.

كوكو كوينت: صيده ما حصلتش قبل كدا، آخ

Timon: Pumbaa, there's a gorilla in our midst.

تيمون: بومبا في غوريلا وسطنا

Gorilla: Oh, what precious little babykins. I have always wanted my own sugarplum dumplings, and now I've got you I could die! Big hug, loving you. Oh my little buttercup sweetum pies, look at you, look at you. Aw you must be so tired and hungry and cold...forget about it, you just lie down, I'll forage some bananas. Gonna put hair on your chest, and your arms and your legs and your tootsies. Look at you aww, I can't stand it, you'll be just like mommy.

الغوريلا: ياجمالهم ، عيال صُغْنَنين وحلوين، طول عمري بحلم بعيل أتبناه، وأديني لقيتهم يا سلام، يختي عليهم وعلى جمالهم وعلى شفتتهم، عسل ابيض وحلاوته زبد، بُصَلِي بُصَلِي آه إنتو باينوكم جوعانين وتعبانين وبردنين، ما تحملوش هم، ارتاحوا إنتوا هنا عبال ما جيلوكو شوية موز يقويكم ويطلع الشعر في ديلوكم وصدوركم وإيديكم ورجليكم، بُصُه بُصُه، شوفوا جمالهم، آه هيبفوا زي مامتهم بالزبط

Pumbaa: Timon.

بومبا: آ، تيمون

Timon: Quiet. I'm trying to figure out why this gorilla is treating us like babies. Hey, Pumbaa, the reason this gorilla is treating us like babies is because she thinks we're babies.

تيمون: أسكت يا بومبا، خلىني أحسبها كويس،ليه الغوريلا بتعاملنا زي العيال،آه بومبا،السبب اللي يخلي الغوريلا تعاملنا زي العيال إنها فاكلنا عيال

Pumbaa: Noooo!

بومبا: لأ

Timon: Yes. This gives me a great idea...don't you see? Don't you get it? Don't you realize what we've got here?

تيمون: أيوا، ودا إداني فكرة هاييلة مش واخد بالك؟ مش فاهم؟ مش شايف إحنا عندنا أيه هنا؟

Pumbaa: Yeah, we've got me in a dress.

بومبا: آه عندنا بومبا بفستان

Timon: Pumbaa, Pumbaa, Pumbaa. We have got ourselves an 800-pound gorilla bodyguard who is going to keep us her little buttercup sweetum pies, safe from trigger-happy Bungalow Bill.

تيمون: بومبا بومبا بومبا، إحنا بقا عندنا حارس خصوصي، غوريلا وزنها 800 كيلو، هتقعدنا هنا يا بومبا واتدلّعنا واتهنّنا، وتحمينا من اللي واقف ببندقية برا

Pumbaa: Timon!

بومبا: تيمون!

Timon: Ah, don't give me the shocked warthog look. This is perfect. We make like baby apes and we're safe as houses. It'll be a piece of...you know, layers, with frosting.

تيمون: آه ما تبصليش نظرة الخنزير المزعور(المذعور)، دا كدا عال أوي، إحنا هنمسل (هنمئل) إن احنا قروود صُغِيرين والعيشه هتحلُو أوي، دي هتبقى حنة، عارف اللي فيه مربي من جوا

Pumbaa: Cake?

بومبا: كيكة؟

Timon: No, thanks, I already ate. [Laughter] I already ate! [Laughter] This is a tough room. Just relax. This is foolproof. What could possibly go wrong?

تيمون: لا شكرا لسا واكل (ضحك) لسا واكل (ضحك) ، دي أوضه تخنئ (تخنق) إهدا امال، دا كدا ميّه ميّه ،أيه اللي مكن يحصل

Gorilla: Ah, cultured pearls, my gracious...for me?

غوريلا: آه، الموز الجميل دا عشائي؟

Ape: Correctment. I, an absolutely normal ape, have adored you from afar for countless years and now I have come to ask for your hand in marriage.

قرد: طبعا عشانك، أكيد عشانك، هدية من القرد الغلبان اللي بيحبك من زمان، ودي الوقي جايلك للجواز

Gorilla: Oh, my. This is all so sudden...I couldn't possibly...Let me fix my face, we'll leave immediately. Oh, would you keep an eye on my little bambino infant tots for a teeny tiny moment?

الغوريلا: آه لأ، أنا مش قد المفجأة دي ، أنا لازم اتزوَّق قبل ما تاخدني، أوب، يا ترى ممكن تاخذ بالك من ولادي الحلوين لحد ما أرجعلك حالا!

Timon: A rival for mom's affections. Make like a baby.

تيمون: آه جاي ينافسنا في حب ماما، إعمل زي العيال

Ape (Congo Quint unveils his mask): At last, Congo Quint has you.

قرد (كونج كوينت يخلع القناع): (ضحك) أخيرا كونج كوينت افشكو

Gorilla: Mr. Lucky, ta-da! Oh, I can't stand it. This is so sweet. Look at their little, they like you too.

غوريلا: أستاز محظوظ ( محزوز ) أه يا خواتي أه الحلاوة دي كلها ،بص لجمال شفتهم دول بيحبوك

Ape: And I like them. Brainstorm. How about I take the babies for a long walk, just me and them? We'll get to know each other better. Big ape to little ape and ape-ette, aww.

قرد: وأنا بحبهم،أيه رأيك لو أخذت القطاقيط دولا أفسحهم شوية عشان ياخدو عليًا؟ يا حلاوتنا ،قرد كبير بيتمشى مع قردين صُغِيرين

Gorilla: That big Mr. Man thinks he can mess with my little button sweetums, does him?  
[Laughter] Well, I won't let anything get my little baby spuds, no no no no no, you'll be safe and sound right here where I can protect you.

غوريلا: بقى الانسان الضخم دا فاكر إنه قادر يسرق مني حبايبي الصُغِيرين هاهاهاي يا اخي دا بعدو ما تخلنش اللي يقدر يئزي قرودي الحلوين بلبلبلبلبلبل، طول ما أنا عايشة هعرف ازاى احميكم

Timon: See, what did I tell you?

تيمون: جالك كلامي!

Pumbaa: I don't know Timon. I feel like the biggest liar in the whole world. It's not nice to lie.

بومبا: مش عارف يا تيمون، حاسس إنني أكبر كذاب في العالم كله، الكذب حاجة مش ظريفة (زريفة)

Timon: Nice? Oh, excuse me, Pumbaa of Sunnybrook Farm, you think a hunter is concerned with nice? The only nice thing he's thinking is how nice we'll taste with a side of coleslaw and root beer. Besides, nice guys finish last.

تيمون: يا سلام ،طب لا مؤاخزة يا بومبا إنتَ آخر سزاجة(سذاجة)،فكرك الصياد دا يعرف أي حاجة عن الظُرف ( الزُرف)،الحاجة الوحيدة اللي شاغله باله إن طعمنا هيبقى زريف (ظريف) ولطيف بالسلطة و المايونيز،ولعلمك اللي اختشوا ماتوا ومش هيصحوا

Gorilla: Oh, and there's big smile, oh perfect, and just in time, I've got a surprise for my precious babies who love me, and Mama loves them too, yes I do, oh!

الغوريلا: ماما زامنھا جاّية جاّية، آه تمام، جيت في الوقت المزبوط وعندني مفاجأة للحبايب الغالين اللي بيحبوا ماما وماما بتحبوهم كمان، طبعا بحبوهم آه

Pumbaa: Timon, I don't like the looks of this.

بومبا: تيمون، أنا الفار بيلعب في عبي

Timon: Pumbaa, obviously this is some type of special occasion.

تيمون: بومبا واضح إنها نوع من المناسبة الخاصة

Another Gorilla: Oh, look at those little angels.

غوريلا آخر: الله عليهم بصوا على الملايكة الصغّنين

Another Gorilla: They are so cute.

غوريلا آخر: حلوين أوي

Gorilla: Oh, you look up "cute" in the dictionary, there are these children.

غوريلا: حلوتهم زيادة ما جبتهمش ولأدة

Another Gorilla: They're the cutest babies in the entire cartoon.

غوريلا آخر: دول أحلى أطفال في عالم الكرتون

Timon: What did I tell you?

تيمون: جالك كلامي!

Gorilla: Now for the surprise, are you ready? Are you ready? Come play with your new friends, aww...go ahead, you should play nice!

غوريلا: جاهزين للمفجأة، جاهزين جاهزين؟ ياللا العبوا مع أصحابكم الجُداد، آوه، ياللا العبوا لعبة حلوة

Pumbaa: Excuse me, I don't want to sound inhospitable, but I've got something to confess.

بومبا: لا مؤاخزة بقي أنا ما عرفش اللوع، عشان كدا لازم اعترفلك

Timon: Excuse me a moment, ma'am, just a few private words with my sibling here, Pumbaa, what do you think you're doing?

تيمون: بعد از نك لحظة يا ماما، ممكن أكلم أخويا على انفراد، بومبا أيه اللي بتهبوا دا

Pumbaa: I can't go through with it Timon. We're not her babies, what we're doing is dishonest and it will get us killed, I've got to tell her the truth.

بومبا: ضميري بيعزبني يا تيمون، احنا مش ولادها اللي بنعملو دا غش وحيودينا بداهية ولازم أقولها الحقيقة

Timon: Pumbaa, old buddy, no, the truth is a dangerous, deadly thing, believe me, sometimes it's better to lie. In fact, most times it's better to lie.

تيمون: بومبا يا صاحبي الصدق ساعات بيبقى خطر، صدقني يا تخين، ساعات الواحد أحسنله إنه يكذب إزا الكذب هينجيه

Pumbaa: Well, that's for me to decide and I've decided to tell the truth.

بومبا: أنا بقی لازم اقرر وأنا قررت أقول الحقيقة

Timon: Uh, fine, go, tell.

تيمون: ممم كدا، طيب قول

Pumbaa: Mrs. Gorilla Lady, uh, I, you see, the thing is, we're not babies. We were just acting like babies. That way we could take advantage of your maternal instincts for our own safety and comfort. You see, Timon, honesty is the best policy.

بومبا: مدام غوريلا، أه، يعني، الموضوع، بصراحة، إحنا مش اطفال، إحنا بنمثل (بنمسل) إنا أطفال، علشان نستغل فيكي غريزة الأمومة، وننفذ بجلدنا من الورطة اللي احنا فيها، شفت يا تيمون الصدق أحسن حاجة

Gorilla [screaming]: Aaaah!

غوريلا: تصرخ

Congo Quint: [Laughter] Jubilation. Congo Quint has done it...there's no one to stop me this time! [Laughter]

كونج كوينت: يا فرحتي، كونج كوينت علمها، وما تخلقش اللي يمنعني (ضحك)

Timon: Happy, Pumbaa? This is what you get for telling the truth.

تيمون: مبسوط يا سي عبقرينو، آدي اللي نابك من قول الحقيقة

Congo Quint: Congo Quint has done it, the world's first and only picture of a warthog and meerkat together. Celebrational, this photo and my name Congo Quint, will grace the cover of every newspaper in the world. Congo Quint is the bravest, strongest, most resourceful photographer on this or any continental plate. Ouch! Help!

كونج كوينت: كونج كوينت عملها، أول صورة في العالم تجمع تيمون وبومبا مع بعض ، مبروك، الصورة دي واسم كونج كوينت هيبقوا غلاف ومانشيت لكل جريدة في العالم، كونج كوينت هو الأشجع والأقوى، أعظم مصوّر في القارة دي وفي كل القارات، آه آه النجدة

Timon: Pumbaa, I've just had the most remarkable idea! Smile, great, work with me.

تيمون: أنا جاتلي فكره ،فكره عبقرية، ابتسم ،هايل،اشتغل معايا

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Timon: When I snap my fingers you will awake.

تيمون: لما أطرق صوابعي وتسمعها ( تسمخًا)،حتصحي

Pumbaa: I've been awake the whole time, and by the way the watch has stopped.

بومبا: ما أنا كنت صاحي طول الوقت وعلى فكرة الساعة واقفة

Timon: Crud.

تيمون: خربت

Timon (holding Pumbaa on his shoulders): Hmm, well?

تيمون يحمل بومبا على كتفيه: ها، افتركت؟

Pumbaa: Nope, doesn't ring a bell.

بومبا: لا ما بتفكر نيش بي حاجة

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(بعبدا عن المسنقعات) (Never Everglades)

BEN ALI'S FARM FRESH ALLIGATOR EGGS (مزرعة بن علي، بيض تماسيح طازج)

Timon: I've got you now, my pretty, hey give it back, give it back! You know, I've heard of sleepwalkers but never sleep-eaters. No, exhale that bug or I'm going right in and getting it!

تيمون: أنا خلاص قفشتك يا حلوة، إيه، هاتها، بقلك هاتها، أنا اسمعت عن اللي بيمشي وهو نايم مش بياكل وهو نايم، بقلك طلع الدودة ابتعتي بدل ما أدخل وجيبها

Pumbaa: Hey, I laid an egg.

بومبا: الله، دا أنا بضت بيضة

Timon: Huh, pardon me.

تيمون: نعم ياخويا

Pumbaa: I laid an egg, Timon, see? Look at it, isn't it the cutest little eggy-weggy you've ever seen? And I'm going to hatch it, Timon, I'm going to hatch it and show it how to hunt for bugs, and teach it proper manners, and everything it needs to know about becoming a big strong warthog like me.

بومبا: أنا بضت بيضة يا تيمون بص أيه رأيك، مش دي أظرف (وأزرف) وأصغر بيضة ممكن تشوفها عينك، أنا هرقد عليها يا تيمون، ولما نفقس هعلمها ازاي تصطاد الحشرات، حدبها كل تجاربي، هعلمها كل حاجة، وهتبقى آخر الألة

Timon: Pumbaa, Pumbaa, Pumbaa, it may be too late to tell you about the birds and the bees. So let's jump right to the warthogs: you are a male pig of the man type, non-egg-laying, masculine variety. You can't lay an egg.

تيمون: بومبا بومبا بومبا، في حاجة كان لازم تعرفها عن الطيور والنحل، لكن خلينا نتكلم عن الخنازير، إنت ولد خنزير من سلالة الخنازير اللي ابولد مش بتبيض، وإنت ما تقدرش ترقد على بيضة يا زفت

Pumbaa: How come?

بومبا: ازاي بقى؟



Timon: You don't have the inner hydromechanical gyrodynamic diddlypops that makes eggs.

تيمون: لأنك ما عندكش النوع المناسب من الميكنة الهدروديناميكية المتفاعلة جَوَّك علشان تبيض

Pumbaa: And yet, I made one anyways, and that makes it even more extra-special. I'm gonna be a Mommy!

بومبا: أهو حصل وبضت بيضة، وبالشكل دا هخلف خنزير صغير، حبقى أم ما حصلتش

Timon: Pumbaa, only chickens lay eggs and whatever kind of chickens is in that egg, you are absolutely not, I repeat, its mommy.

تيمون: الفراخ بس هيّه اللي بتبيض، ومهما كان نوع الكتكوت اللي جوا البيضة، سيادتك لا يمكن تكون ابدأ أمه

Alligator: Mommy!

تمساح يفقس من البيضة: ماما

Pumbaa: Son!

بومبا: إبني

Timon: Brother.

تيمون: أخويا

Alligator: Mommy I'm so glad to have you as my mommy, you're so big and strong, I want to be big and strong like you....you are my mommy, aren't you, Mommy?

تمساح : ماما أنا مبسوط أوي مش هلاقي أم زيك يا ماما ، إنتي كبيرة أوي يا ماما وقوية جدا يا ماما، أنا عايز ابقى كبير زيك يا ماما، مش إنتي ماما يا ماما؟

Pumbaa: Of course I'm your mommy!

بومبا: طبعا أنا مامتك

Alligator: Then who's he, mommy? Is he my repast mommy? Is he for me to eat? Is he my food? Cuz he sure is scrawny.

تمساح: امال مين دا يا ماما؟ هوا دا الاكل بتاعي يا ماما؟ إنت جبتيهولي هنا عشان اكله؟؟ بس دا معصص أوي، هوا ماله مسلوع كدا ليه؟

Pumbaa: No, no, no, that's not your food, Junior. That's your Uncle Timon. Isn't he the handsomest warthog you've ever seen, Timon? And he looks just like me.

بومبا: لا لا لا لا ، دا مش الأكل بتاعك يا بني، دا عمك تيمون، بزمتك مش دا أجمل خنزير شفته يا تيمون و شبيهي خالص

Timon: Pumbaa, notice the broad, flat head.

تيمون: بومبا إنت مش شايف راسه مسطحة؟؟

Pumbaa: Yeah.

بومبا: آه

Timon: Long, scaly body?

تيمون: وجسمه المكعبير؟

Pumbaa: Aha.

بومبا: أها

Timon: Clawed hands and feet?

تيمون: وايديه ورجليه؟

Pumbaa: Yup.

بومبا: أيوا

Timon: And serrated tail!

تيمون: وديله المسنون؟

Pumbaa: Right.

بومبا: صح

Timon: What does this all add up to?

تيمون: دا كلُّه يطلع أيه؟

Pumbaa: Pumbaa Junior.

بومبا: بومبا الصُّغِير

Timon: No, he's not Pumbaa Junior, he's not even a warthog. He's a chicken and an ugly chicken at that. Ouch, get the ugly chicken off me, get the ugly chicken off me!

تيمون: لأ دا مش بومبا الصُّغِير، وكمان دا مش خنزير، دا كتكوت وكتكوت وجش كمان، آخ، إبعِد الكتكوت الوحش دا عني، إبعِد الكتكوت دا عني

Pumbaa: Ah, would you look at that? Pumbaa Junior's hungry!

بومبا: آه شفت بقي، بومبا الصُّغِير جعان

Alligator: Are you going to teach me how to hunt so I can be big and strong like you ?

تمساح: هتعلِّميني إزاي اصطاد يا ماما، هتعلِّميني إزاي أجيب أكلي علشان أكبر وأبقى قوي زيكَ يا ماما

Pumbaa: That's right, Pumbaa Junior, and it's very simple, all you got to do is wedge your snout under a log like so, roll it over, and breakfast is served. Now you try.

بومبا: طبعا يا بومبا يا صُّغِير، ودا سهل جدا، كل اللي تعمله إنك تدفَس بوزك تحت جزور (جذور) الشجرة كدا، ترفع جزع الشجرة، وحتلاقي الأكل فُدامك، وريني كدا

Timon: Uh, finally, some peace and quiet without that chatterbox underfoot. Ahh.

تيمون: آه، أخيراً بقي فيه هدوء وراحة (ضحك) ، مين غير ما حد يزن فوق راسي، آخ

Alligator: Mommy, I found a big juicy grub, but how come he looks like Uncle Timon? How come this grub looks like Uncle Timon, Mommy?

تمساح: ماما لقيت دودة ملزلزة وكبيرة بس طلعت شبه عمو تيمون، أبوا يا ماما شبه عمو تيمون الخالق الناطق، إزاي يا ماما

Timon: I'll tell you why, you little chicken-livered dirty ...

تيمون: هقولك إزاي يا كنتوت يا مفعص يا رزل يا رخم

Pumbaa: Timon, watch your language, you don't want to set a bad example.

بومبا: تيمون، حافظ (حافر) على ملافظك (ملافزك) بلاش تبقى قدوة سيئة

Alligator: Mommy, how come Uncle Timon won't join us for dinner? How come he doesn't want to be a part of the family? Huh? How come, huh? How come, mommy, how come?

تمساح: ماما ليه عمو تيمون ما بيكولش معانا يا ماما ها؟ها؟ليه يا ماما؟ هوا مش واحد من العيله يا ماما قُلي يا ماما إزاي؟

Pumbaa: You're upsetting Pumbaa Junior, Timon, come on, join us for dinner. I fixed your favorite, cockroach casserole parmigiana.

بومبا: ما تعكرش مزاج بومبا الصُغِير يا تيمون، باللا كُل معانا، أنا جهزتلك صنية صراصير بالبطاطس اللي بتحبها

Alligator: Mommy, how come Uncle Timon gets to eat first? How come he eats first and we have to wait and wait and wait after him? Huh? How come?

تمساح: ماما ليه عمو تيمون بياكل قبلينا يا ماما؟ ليه هوا اللي بياكل الأول؟ و احنا نستنى نستنى نستنى ها؟ها؟ها؟

Pumbaa: Timon?

بومبا: تيمون

Timon: Yes?

تيمون: نعم!

Pumbaa: You should serve others first, you're setting a bad example.

بومبا: لازم تغرفلنا الأول عشان تبقى قدوة حسنة

Timon: Uhh.

تيمون: آبي

Alligator: Mommy, how come Uncle Timon doesn't say Grace? How come he just starts eating without saying thanks?

تمساح: ماما ليه عم تيمون ما بيشكرش ربنا قبل الأكل ولا حتى بعد الأكل كمان

Pumbaa: Timon?

بومبا: تيمون

Timon: What?

تيمون: إيه؟

Pumbaa: Are you going to say Grace? You don't want to set a bad example.

بومبا: مش مفروض تشكر ربنا؟ ، خليك قدوة حسنة

Timon: Uh, of course. Rubba dub dub, thanks for the grubs, yeah boy.

تيمون: آه عندك حق، ياه، أشكرك يا رب على الرزق اللي إدتّهوني، ياللا بينا

Pumbaa: Uh-huh-huh, Timon, I didn't put a fork on the table for no reason, you're setting a bad example.

بومبا: احم احمم، تيمون الشوكة اللي على التربييزة دي مش عباقة! خليك قدوة حسنة للولد

Timon: Sorry!

تيمون: متأسف

Pumbaa: And you don't talk with your mouth full either, and don't put your elbows on the table, and make sure and chew your food 43 times, and don't go eating your dessert first.

بومبا: وميصحش تتكلم وبفكّك مليون أكل، وشيل كوعك من على الترابيزة، وأمضغ أكلك كويس وبلاش طرلوطه، وما تاكلش الجلو الأول

Alligator: You don't want to set a bad example.

تمساح: خليك قدوة حسنة للولد

Pumbaa: Yeah.

بومبا: آه

Pumbaa: Timon, was that you?

بومبا: تيمون إنت اللي عملتها؟

Timon: Yes, is there a problem?

تيمون: أيوا، في مشكلة؟

Pumbaa: I'm just glad Pumbaa Junior wasn't around to hear that.

بومبا: أنا مبسوط إنه بومبا الصُغِير مش موجود علشان يسمع دا

Timon: Wow, wow, wow, excuse me, Miss Manners....are you saying you haven't belched in front of Pumbaa Junior?

تيمون: آه آه آه ، لا مؤاخزة يا مدام اتيكيت، عايز تقلي إنك ما ابتتكر عش قدام بومبا الصُغِير؟

Pumbaa: Of course not!

بومبا: مش ممكن

Timon: You're the crown prince of belching, you majored in gas.

تيمون: بس انت ملك التكريع في العالم وأكبر مورّد للغازات

Pumbaa: Not anymore! Things are different now we have a kid. By the way, where is he?

بومبا: دا كان زمان، الأمور تغيّرت من ساعة ما خلّفت، بالمناسبة هوا فين؟

Timon: We're playing hid and go seek, without the go-see part.

تيمون: إحنا ببلعب استُعْمَأيَه، بس من غير ما أدور عليه

Pumbaa: That's not very nice, Timon.

بومبا: دي حاجة مش ظريفة (زريفة) يا تيمون

Alligator: There you are, Uncle Timon. How come you didn't look for me? Did you forget how to play hide and go seek? Did you forget our play? Let's play us a different game, how about tag?

تمساح: أفشنتك يا عمو تيمون، ليه ما كنتش بتدور عليا، إنت انسييت الاستغمايه إزاي بتلعب؟ أيه اللي نساك؟ ياللا بينا نلعب لعبه تانية؟ أيه رأيك نلعب صلح

Timon: Aww.

تيمون: يخرّب عقلك

Alligator: You're it!

تمساح: مسكتك

Timon: Why you...

تيمون: يخرّب عقلك

Alligator: [Laughter]

تمساح: (ضحك)

Pumbaa: Family picture, family picture.

بومبا: صورة عائلية، صورة عائلية

Timon: Let's just get it over with, let's just get it over with.

تيمون: ياللا خلينا نخلص بقى

Alligator: Mommy, how come he's staying so far away from me, and how come he doesn't want to get close to me as a part of the family?

تمساح: ماما ليه عمو تيمون واقف بعيد عني، هوّا مش عايز يتصوّر معايا ويبقى واحد من العيله؟

Pumbaa: Scoot in closer, Timon, you're setting a bad example. That's it, little closer, oh very good, a little closer, oh we're getting there, little closer...a little closer.....there! Perfect, okay, here we go, on the count of three: one, two, three!

بومبا: قَرَّب يا تيمون خليك قدوة حسنة للولد، أيوا كدا، قَرَّب شويّة، كدا كويس، قَرَّب شوية، كمان، قَرَّب أكثر، أقرب كمان، بس كفاية كدا، لحد ما أعد تلاته، واحد، اتنين، تلاته

Timon: Aww.

تيمون: آخ

Pumbaa: He just wanted to make sure you had a smile on your face.

بومبا: كان عايز يتأكد في ابتسامة حلوة على وشك

Timon: Yeah, sure. The Omen's not around, is he?

تيمون: طبعاً، الصُّغْنن باين عليه مش هنا صح؟

Pumbaa: He's brushing his little teeth and flossing too.

بومبا: لا، أصله بينضف سنانه بالفرشة والمسواك كمان

Pumbaa: Did you brush and floss your teeth, Timon?

بومبا: نصّفت سناتك اليوم يا تيمون؟

Timon: No, I didn't, Pumbaa!

تيمون: لأ يا بومبا

Pumbaa: Oh, why not?

بومبا: الله الله الله، طب ليه؟

Timon: Because I didn't feel like it, what happened to the "no worries" days? Hakuna Matata? Now with this kid around, we can't be ourselves any more. It's not that I don't care for the kid, but we used to go hunting for bugs all hours of the night. Now we have to stay home with the junior, he's cramping our lifestyle.

تيمون: علشان مش عايز أغسلها، أيه اللي حصل لأيام ما فيش مشاكل؟ هاكونا ماتاتا، من يوم ما شفنا الواد دوت واحنا مش عايشين على طبيعتنا، مش مسألة إني مش هاممني الولد، بس إحنا متعودين نصطاد حشرات طول الليل والنهار، دي الوقتي قاعدين بنهنن النونو، دا بيدمر حياتنا



Pumbaa: But the time you and me and Junior spend together is as good as any we've had.

بومبا: بس على فكرة، أيامنا اخلوت أكثر من ساعة ما خلّفت الولد الصّغير دا

Timon: But he's not our kid, Pumbaa, and as much as you wish you were, you are not his mommy. He's a completely different kind of animal, he came from an egg. He's an ugly chicken, and as much as we love him, we don't know how to raise him. He needs to be with his own species.

تيمون: الواد مش ابنك يا بومبا، جايز كان نفسك تبقى أم، لكن إنت مش أمة، دا نوع تاني من الحيوانات

جيه من بيضه، دا كتكوت وِجش، ودا مهما حَبِّناه لا يمكن نعرف نرَبِّيه، دا محتاج لحد من جنسه يا بومبا

Pumbaa: What's that?

بومبا: أيه دا؟

Timon: Nothing.

تيمون: مافيش

Pumbaa: It looked to me like a thin, flexible sheet of material made of compressed fibers and used for writing on...

بومبا: متهيئلي دا لوح رُقيع من مادة مصنوعة من خامات لدنه متسمة بإتقان وتستعمل في الكتابة

Timon: What do you mean? It's just a piece of paper, see? Wait, don't read it!

تيمون: قصدك أيه؟ دي مُجرّد حنة ورقة، شوف، استنى ما تقرأهاش!

Pumbaa: It's a letter from Pumbaa Junior! "Dear mommy, how come Uncle Timon is so right? How come I'm not like you and I don't belong with you? I'm going to run away from home because of what uncle Timon said." Signed, Pumbaa Junior, the ugly chicken. Timon, what have you done?

بومبا: دا جواب من بومبا الصّغير، ماما العزيزة، يظهر ( يزهر ) عمّو تيمون عندو حق، إزاي أبقى إبنك وأنا مش من جنسك؟ أنا حهرب من البيت علشان اللي قاله عمو تيمون، توقيع بومبا الصّغير: الكتكوت الوجش، تيمون أيه اللي عملته؟

Timon: I know, and it's all my fault. He can't survive out here, Pumbaa, it's a rugged, dangerous, cruel world...and he's just a little ugly chicken, he'll be eaten alive! We've got to find him. Well, according to my calculations we've searched everywhere, except for right over there.

تيمون: آه أعترف إنها كانت غلطتي، مش هيقدر يعيش وحده يا بومبا، العالم هنا خطر ومتوحش وقاسي ودا يا دوبك كنتكوت صغير وحش، والوحوش هتاكله، شوف بناءً على حساباتي الدقيقة، إحنا دورنا في كل حتته، ما عدا الحته اللي هناك دي

Pumbaa: Can you believe it? He's found another chicken as ugly as he is, and look how happy it's made him. You've been right all along: Junior's not a warthog, he doesn't even have any tusks, he should be with his own kind!

بومبا: حاجة غريبة، لقي كنتكوت تاني وحش زيّه، شايف إزاي مبسوط، تعرف يا تيمون، إنت كان عندك حق دا كنتكوت مش خنزير، دا حتى مالوش شفاتير لازم يعيش مع اهله

Timon: Me and my tail are glad to hear it.

تيمون: أنا في منتهى الانشكاح إنك اخيراً فهمت

Pumbaa: But we just can't leave him and his lady friend out there all alone, I'd get kind of worried about them.

بومبا: بس ما نقدرش نسيبهم كدا هوا وصحبته برّا لوحدهم، أنا كدا هقلق عليهم أوي

Timon: Well, Pumbaa, don't you worry. I've got an idea that'll set your mind at ease, and give Pumbaa Junior and his girl the upbringing they deserve.

تيمون: طيب يا بومبا ما تقلقش، عندي فكرة هتريح دماغك وتدي بومبا الصغير وصحبته الرعاية اللي يستحقوها

Alligator: Thank you so much Mommy, thank you so much for everything you taught me and showed me and learned to me.

تمساح: متشكر أوي يا ماما، متشكر على كل حاجة ورّيتهاني وعلمتهالي وفهمتهالي،

Pumbaa: You're quite welcome, Pumbaa Junior.

بومبا: إنت أنستنا يا بومبا الصغير

Alligator: And thank you so much Uncle Timon, for you taught me and showed me and...

تمساح: متشكر أوي يا عمو تيمون متشكر خالص على كل حاجة فهتمهالي وعلمتهالي

Timon: Yeah, yeah, yeah, switch to decaf. I'll miss you too, now go on, your parents are waiting for you.

تيمون: أبوا أبوا، بطل الاسطوانه دي، صحيح إنت هتوحشني، لكن أهلك مستنيناك

Alligators: Goodbye, goodbye, goodbye!

تمساح: باي باي باي باي

Pumbaa: So long!

بومبا: سلام

Timon: Have a nice life, kid. Hey, don't you feel better, Pumbaa? Now Junior and his girl can be raised and nurtured and taken care of by the other chickens.

تيمون: حياة سعيدة يا بُني، أياه إنت مش شاعر بتحسن يا بومبا دي الوقتي النونو وصحبته بقدروا يتربوا ويكبروا ويلاقو الرعاية مع الفراخ الثانية

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Timon: Don't tell me...it doesn't sound familiar at all...you can't remember a thing.

تيمون: ما تقليش إن الحاجات دي غريبة عليك؟ ومش قادر تفكرها؟

Pumbaa: Don't be ridiculous, Timon, of course I remember little Pumbaa Junior!

بومبا: ما تبقاش غلس يا تيمون، أنا طبعا فاكر بومبا الصغير

Timon: Timon! You called me Timon, you can remember again!

تيمون: تيمون! إنت قلتلي تيمون! إنت اخيراً افكرت؟

Pumbaa: Yeah, I remember everything. I remember you're Timon and I'm Pumbaa. I remember it all!

بومبا: أه أنا فاكر كل حاجة، أنا فاكر إنه إنت تيمون وأنا بومبا، أنا فاكر كل حاجة

Timon: Yahoo, I've got Pumbaa back!

تيمون: هاااااهووو، بومبا رجعلي تاني

Pumbaa: Timon, Timon!

بومبا: تيمون، تيمون

Timon: What's a Timon?

تيمون: يعني ايه تيمون؟

Pumbaa: What? Why? You're a Timon, Timon, don't you remember?

بومبا: ايه، إنت تيمون يا تيمون مش فاكر!

Timon: No.

تيمون: لأ

Pumbaa: Oh, you've got to remember. We were walking along, then the rain, then I got zapped by lightning, then you tried to help me remember, remember?

بومبا: لا، لازم تفتكر ، إحنا كنا بنتمشى سوا والمطرا مطّرت، والبرق طسّنا، وبعدين حاولت تساعدني افتكّر ، افتكّرت؟

Timon: No, doesn't ring a bell.

تيمون: لأ ، أنا مش فاكر حاجة

Pumbaa: Oh, I think you kids better rewind the tape and start from the beginning. It's the only way to help Timon to remember.

بومبا: آه، بتهيئلي أحسن ترجعوا الشريط وتفرجوا من الأول ، دي الطريقة اللي هتساعد تيمون يفتكر!

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## VITA

Budor Nazif Al-almi obtained a bachelor's degree in English language and translation from Ajman University of Science and Technology in 2006. She has received training at Al Awael for legal translation in Ras Al Khaimah, U.A.E.

Also, she worked as a sales executive at Al-Hamra Real Estate Company in Ras Al-Khaimah for three years. Then, she got CIT Certificate - Certified International Translator from A to E and vice versa - which is Internationally Accredited By United Nations High Commissioner of Certified Translator UNHCCT (Education Canada College Canada) in collaboration with Asbat Authorised Translation House '07 (Amman-Jordan).