

## **A Rhetorical Pragmatic Study of Incoherence in Arabic Animated Cartoon with Reference to Translation**

Omar Dawood Omar

*Dep. of English*

*College of Basic Education*

*University of Mosul , Iraq*

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### **Abstract:**

This study aims at highlighting the factors affecting text incoherence to be avoided by text producers and translators as well. It is hypothesized that coherence shift and incoherence is assigned to two points: misusing of figurative language and the in/dependencies translators opt for. The study comes up with a fact that the humorous aspects which are primarily related to figurative language almost result in incoherence.

### **الملخص:**

يتناول هذا البحث دراسة العوامل التي تؤثر على تهافت النص كي يتجنبها المؤلفون والمترجمون على حد سواء. تفترض الدراسة أن التهافت وتحول الترابط يعزى الى سببين: سوء استخدام اللغة المجازية والعناصر التي (لا) يعتمد عليها المؤلفون والمترجمون. تخلص الدراسة الى أن الجوانب الفكاهية، والتي تعتمد أساسا على اللغة المجازية غالبا ما تسفر عن تهافت النصوص. تخلص الدراسة الى أن الجوانب الفكاهية، والتي تعتمد أساسا على اللغة المجازية، غالبا ما تسفر عن تهافت النصوص.

## **1.1 Introduction:**

This study is based on Shalash, episode 2 entitled: 'Shalash in Hay At-Tanak. Hay At-Tanak stands for a slum, poverty-stricken quarter of a city unfit for human residency. The characters of the episode are Shalash, the hero educated man, Parcham, barber, Da'abool, Shalash's friend, Khanjar, weapon smuggler, Shalash's brother and mother, miss Bashsha, a child and some policemen. This episode depicts the social life in the aforementioned quarter whereby weapons are bought overtly. Thus, this study highlights the incoherent statements stated by the dissimilar characters.

For convenience, rhetorical pragmatics is to be highlighted separately. Rhetoric stresses the significance of effective use of florid language for the purpose of persuasion, evasiveness and entertainment. Pragmatics, on the other hand, is primarily concerned with language in use. So, both of the branches of knowledge focus on the importance of communicative invisible meaning. In this connection, (Abdul-Raof, 2006:3) points out:

**“Arabic rhetoric is concerned with the semantics of stylistics. It aims to promote the language user's communicative oral and written skills through eloquence criteria which bestow linguistic elegance upon the speech act, and which relay the underlying communicative function of the communicator through the rhetorical principles”.**

## **2. The Concept of Coherence:**

Coherence is the way whereby ideas in a text are formulated and arranged logically. Cohesion, on the other hand, is the way by which different parts of a text belong to each other via such devices as pronouns and lexical items. This means that grasping coherence and cohesion in a certain text involves identifying how these ideas are incorporated and how they are expressed meaningfully (Crystal, 1992:70).

Coherence has been tackled differently by traditional and pragmatist scholars. The traditional approach regards the text coherence as internal relations not forced upon outside the text itself. In other words, coherence is the characteristics of such textual resources as reference, conjunction, substitution, etc. syntactically arranged and exhibit relationships among the constituents of the whole text to be clear and accessible. Accordingly, coherence can be seen as

the textual core of the text (Halliday and Hasan, 1976; Coles Editorial Board 1979: 24). Coherence, however, in this regard is not a sufficient prerequisite for textuality because texts should have also unity at a macro level too. On her part, Carrel (1982: 482) affirms coherence is not cohesion. She disapproves Halliday and Hasan's (1976) concept of cohesion a signal of texture, using schema theory which regards text processing as "an interactive process between the text and the prior background knowledge of the reader".

In the pragmatic view, however, coherence stands for the norms that provide the functional connectedness for the identity of text(s). In this regard, (Crystal, 1985: 53) affirms that "it involves the study of such factors as the language users' knowledge of the world, the inferences they make and the assumptions they hold, and in particular of the way in which communication is mediated through the use of speech acts". Such an approach to coherence turns it not only to textual semantic property of a text, but also an idea that comes from mapping rules that can be settled by pragmatic conditions pertaining to such

communicative contexts as language users and their attitudes towards a certain situation (van Dijk, 1977: 6).

Similarly, Yule (1996: 127) views text coherence as "the familiar and expected relationships in experience which we use to connect the meaning of utterances, even when those connections are not explicitly made." Correspondingly, familiarity with the fine details of everyday life and background knowledge relative to the text in question are essential for the text coherence.

### **2.1. In/coherence vs. Figurative Language**

To attain text coherence properly, figurative language is not recommended all the way through since communication failure undoubtedly occurs due to mismatch between the locators. Regarding the figurative language, the loaded statements are commonly used to attain un/favorable objectives for one part at the expense of the other through the bias and invisible meanings. Such bombastic and loaded expressions are used as a strategy for influencing human beings' grasping of the facts. To this effect, Leech (1990: 43) views that the associative meaning differs from one to

another; consequently, its use could result in miscommunication or misunderstanding. As a result, people are going to be unable to estimate the message properly.

**Note: The target texts (TTs) have been translated by the researcher as follows:**

**Shalash:**

Come on! Set the rifle aside now, man, and come cut my side whiskers. Were it not for the whiskers, surely I would have given a hard statement.

Barcham:

Wait a minute, Shally! Let me see how many channels does the receiver (of the rifle) have? I mean HD or not?

Da'bool:

Hay Barcham, how much did you buy it? No offence intended.

Barcham:

For 350.

Shalash:

Are the bullets on you? Or you bought them?

Barcham:

No No, bullets are just when I want to shoot.

Shalash:

Barcham! can you tell me why do you need a rifle? As I can see, you are wretched!

Barcham:

Do I need it for cooking? Of course I need it in my shop.

Shalash:

Come on man! what do you need it in your shop? To sprinkle water with or to trim side whiskers?

Barcham:

Suppose that I cut a customer's ear while cutting his hair; and their relatives came to retaliate raiding me with guns, how should I defend myself? With scissors? Or with the water sprayer facing them and do whiff...whif?

Da'bool:

Indeed, Barcham speaks the truth. O! Shally, a weapon is nowadays as close friend. The one who has no weapon is like a guy who has a girlfriend, who has no mobile phone.

Shalash's mother:

Hay, Bashsha has already bought a Tariq pistol from Khanjar and she asks you to check it.

Shalash:

What does Bashsha need a pistol for?

Shalash's mother:

To listen to songs with it! the one who buys a gun what s/he should do with it other than shooting?

Khanjar:

(shooting a gun into the air) now  
what do you think about it?

Da'bool:

But why it does not fire single shot  
when it is in burst firing mode?

Khanjar:

I'm afraid that you have a bad  
intention.

Da'bool:

Not at all, what's its final price?

Khanjar:

It is 350, it's fixed.

Da'bool:

But I don't want a fixed one.

Khanjar:

300.

Da'bool:

O.K. then, money will be paid in  
the afternoon since it's away on some  
errand.

Shalash's brother:

Oh, Shally, all people around  
bought weapons, so I must buy one.

Shalash:

No way, I'll never let a rifle into  
the house.

Shalash's brother:

I will have a room built for it on  
the roof and stairs leading directly to the  
street.

Shalash:

I won't accept that. Impossible.

Shalash:

A weapon is a devil. Will anyone  
let a devil into his own home?

Shalash's mother:

Woe to you, everyday you bring a  
devil with you. (she means a bottle of  
wine).

Shalash:

Oh my beloved mother, I drink  
alcohol, that's right, but I don't hurt  
anybody.

A sound of gunfire...

Shalash:

Who is that good boy who has  
punched our gate with bullets?

A boy:

No uncle, it is your dude, Da'bool  
gave you a miss call with a rifle because  
he has no account balance. He says: "let  
Shalash call me back".

Da'bool is riding a car  
accompanied by Shalash...

Da'bool:

The other day I gave a passenger  
changes back. It was a torn-taped 250  
banknote. So he drew a gun on me  
saying: "do you want to buy?"

Shalash:

Oh Da'bool, you are poor and in a  
bad state, so take care least you might  
make accident with your rifle and then  
you would be entangled with lots of  
troubles.

Da'bool:

My clan is out there ready for any  
financial help. Every one in the clan shall  
take part.

Shalash:

If everyone takes part nothing will be left.

Shalash:

Now what! A checkpoint. How are you going to tackle this Tarzan?

Shalash:

I'm annoyed with you Jabbar (Doughnut).

Jabbar:

Why? Did anybody bother you Shally?

Shalash:

Aren't you the police? Serving people, al-Sha'ab?

Jabbar:

Did anyone tell you that we are serving food?

Shalash:

Where are you? Isn't the police at people's service?

Jabbar:

Yes, of course, two days ago, I made a French leave and paid a visit to al-Sha'ab Quarter to give wedding gift to some people and even I don't know the groom.

Shalash addressing Da'bool before Jabbar:

You are a bad model.

Jabbar:

One more word, and I'll take you into custody.

Shalash:

Am I your child?

Jabbar:

I respect you because you are my guest and have a helping hand.

Shalash:

Forget about hands and legs.

Shalash:

Take my word, I'm going to report you to above.

Jabbar:

Aren't we above now?

Shalash addressing the police officer:

We seek your protection.

The police officer:

Do you want to get me into troubles? I don't take bribes.

Shalash at the police officer's desk addressing Barcham:

Come up with the rifle and hand it up to the officer.

Barcham:

What rifle are you talking about?

Shalash to Da'bool:

Come up with the rifle you bought it from Khanjar and gave me a miss call with.

Da'bool:

Is there a sane man giving a miss call with a rifle? Then why do they invented the iron? Is this police office, sane? Sorry, is this sane, officer?

Shalash speaking to Bashsha:

Come up with the 9 bullet Muhannad...I mean Tariq pistol you bought it from Khanjar.

### **3. Data Analysis:**

Shalash urges the barber, Barcham to put the weapon aside and resume cutting his whiskers. On his part, Barcham is totally engaged in checking the weapon. Therefore, Shalash and Barcham have cross-purposes. Shalash intentionally opted for using double accentuation, departure from the norm. such an unexpectedness is used for rhetorical effect. Pragmatically speaking, such deviation implies that all of the attendants are silent as the grave. The lexical item 'زلف' is polysemous here since it stands for whiskers and 'men'. Notably, the latter has malaproposed to signal 'men'.

Barcham's reply is evasive and incoherent since he inclined to 'paranomasia', a semantic embellishment takes place when a polysemous item is employed in a certain speech act. Such an item has two meanings: surface and intended (Abdul-Raof, 2006:254). Accordingly, the word 'بيت' here stands for a 'house' and 'receiver of the rifle'. As Barcham went so far, he preferred to look for the fine details of the surface meaning. Such an utterance results in discontinuity of sense.

Da'bool asks Barcham about the price of his rifle, but he adds an irrelevant politeness formula 'ولا زغرن' بيك'. This irrelevant and disconnected statement alludes to the fact that Da'bool

opted for left-handed compliment to underestimate Barcham rather than to show respect to him.

Shalash sarcastically and incoherently asks Barcham about the way by which he buys the bullets. This paradoxical statement, 'on you or you bought them', though stands for a rhetorical question indicating reproaching, it lacks coherence since the relations holding among propositions are contradictory.

As he intends to maintain the continuity of the exchange here, Barcham drew an appropriate inference realized in affirmed negation to equivocate the answer, 'yes' or 'no'; he shifted the topic into justification in that he uses the pullets only when he wants to shoot. This makes conversation incoherent.

Shalash ironically asks Barcham about the connection between between the rifle and the barber shop. Afterwards, he states to Barcham that the latter is wretched. Pragmatically, this attribute stated by Shalash is used to undervalue Barcham. Furthermore, the rhetorical question stands for rebuking Barcham rather than looking for an answer. Barcham's reply, on the other hand, is ironic too since a rifle cannot be used for cooking. The sarcastic statement uttered by Barcham is to ridicule Shalash. In the second part, however, Barcham affirms that he needs it in his shop. The exchange

involved highlights irony to unveil meanings other than literally stated.

Shalash again indirectly reproach Barcham as he opts for a rhetorical question, 'to sprinkle water or trim whiskers?' whereby no answer is expected, but reproaching.

On his part, Barcham justifies why he needs it in the shop; to protect himself in case there is a sort of aggression. Similarly, Barcham followed the same way as that of Shalash, rhetorical question, 'with scissor or water sprayer?'. Such an indirect speech act is used to scorn Shalash rather than looking for an answer.

Da'bool is in line with Barcham regarding the rifle. Thus, he addresses Shalash that Barcham really needs it. To emphasize this point, Da'bool resorted to an effective rhetorical pragmatic strategy, viz, simile and implicature. Simile is realized in drawing an explicit comparison between 'a man without a gun' and 'a girlfriend without mobile'. Implicature, however, stands for the fact that daughters nowadays should have mobile phones to call the young and to do whatever they like. Da'bool's statement goes smoothly since no misunderstanding occurs. Thus, meaning has been properly maintained.

Shalash's mother tells Shalash that Basha already bought a pistol. Thus, Basha asks Shalash to check it. Shalash's

mother implies that weapon trafficking has been widespread in the slums that even the daughters started practicing this habit. In turn, Shalash scolded them since he adopted a rhetorical question, 'what does she need a pistol for?' to disdain them indirectly. His mom, however, inclined to a disconnected statement, 'listening to songs!' to ridicule her son. Such a departure from the norm is used for a dramatic effect at the expense of coherence. Lately, she opted for a justification realized in a rhetorical question, 'what one should do with gun other than shooting?' to justify her argument and at the same time to reproach her son. Accordingly, the continuity of sense has been lately established by Shalash's mom.

As Khanjar shoots a gun into the air for fun and seducing people to buy weapons, Da;bool sarcastically asked him: "why doesn't fire single in burst mode?". Such a paradoxical statement formed by a rhetorical question is not baseless; it is used to undervalue the gun. Building on his sound understanding, Khanjar opted for a rhetorical question too: "do you have a bad intention?" to explicate that he grasped Da'bool's bad intention. So far, coherence has been achieved by the participants.

Da'bool negates Khanjar's claim in terms of the bad intention.



Consequently, he started to ask Khanjar about the price of the gun.

On his part, Khanjar adopted 'simile' to draw a distinction between Da'bool and the other customers to emphasize that the price is fixed as if he is a bus driver!

Da'bool successfully managed to steer the situation towards his goals, discount. Thus, he evasively told Khanjar that he is going to disembark at the nearest bus stop. Pragmatically, this presupposes that Khanjar being the driver according to the item 'al-ibriya', 'passengers' would have made a discount to Barcham!

Khanjar, on the other hand, conceived Barcham's evasive utterance; consequently, Khanjar made a discount due to Barcham's trick, evasiveness.

At the end, they agreed upon the price but Barcham promised him that the sum is going to be paid afternoon since it is away on some errand. As the exchange has been managed evasively, it goes smoothly and ceaselessly due to the shared knowledge ability to presuppose and generate inferences. On their part, the listeners should be rhetorically and pragmatically well equipped to grasp the gist, otherwise the utterances under investigation are disconnected.

Shalash's brother (Dahash) addresses Shalash diminutively for the sake of endearment to gain his favor that

all of the people around them bought weapons. So, they should follow the same track. On his part, Shalash refused to have some weapons since he views that weapons are too dangerous to be in his house. Dahash, however, managed to equivocate as he opted for a double-speak in that he is going to build a room on the roof. Though this justification seems a strategy for convincing Shalash to buy a weapon, Dahash sarcastically makes fun of Shalash. This contradictory speech is not baseless; it is used for sarcasm and dramatic effect. In other words, both of them employed fixed conversation frames to suit the goals everyone has in mind serving their purposes. The receiver's ability to decode this double-speak has nothing to do with the lexical items, but more with the ability to conceptualize these linguistic uneven constituents into a coherent interpretation. Thus, the recipient could comprehend the exchange as s/he relates its disperse components to his/her understanding of the real world's background knowledge and experience.

Dahash again insists that he would not let a weapon into his home claiming that a weapon represents an evil. His mom, however, resorted to an evasive response indirectly as she addresses him: "everyday you bring a devil with you" to refute his argumentation. This allusion, indirect reference could be vague since it

leads the addressee to infer that Shalash also deals with weapons secretly. To disambiguate and to make the exchange go smoothly, Shalash opted for explicating that he brings the evil ( a bottle of beer), but he hurts no one. This explication consequently maintains the continuity of speech. Building on his sound understanding, Shalash successfully explicated the matter least communication failure would have happened.

As Shalash heard a sound of gunfire, and recognized that their gate has been punched by bullets, he sarcastically tended to employ a 'left-handed compliment', a rhetorical device used to indirectly and disdainfully dispraise someone: “ هذا يا خوش ولد زرفلنا ”. Such a speech act seems incoherent since it bears two contradictory ideas. To mitigate the situation, a baby used an appropriate address form ‘عمو’ for Shalash telling him that this incident has been done by your friend, Dabool who made a miss call with the rifle because he has no account balance to call you. So, he wants you to call him back. Apparently, this exchange presupposes that the weapons there have been commonly used as widespread as mobile phones. By analogy, the child could depict the situation well.

As they go around by the car, Dabool told Shalash that oneday he gave a passenger a torn-taped changes back. The passenger, however, drew his gun and said: “do you buy?”

Investigating this exchange, one can see informativity occurred when the passenger drew his gun, but he unexpectedly said: “do you buy?”. Such an unexpectedness indicates that text coherence has not been achieved due to the fact that the passenger pulled his gun due to the torn-taped exchange, but he unexpectedly did the reverse; he said: “do you buy?”. Such a rhetorical mode is used to break the monotony of style, and refresh the addressee's mind.

Shalash advises Dabool being too poor to avoid using the weapons least it poses him some troubles so as not to pay a redress of damage.

Dabool, however, adhered to suit the situation to his aims. Thus, he employed a fixed conventional conversation frame, ‘الفصل عالروس’ to justify his acts. As the SL item ‘الروس’ is polysemous in that it stands for two different meanings: ‘individuals’ and ‘Russians’, Shalash equivocally opted for the latter to hint that though the Russians are too much, they are not hand in hand. Consequently, the Soviet Union has been solved in 1991 due to lack of coordination according to Shalash. By way of analogy, Shalash alludes to

Dabool that your clan is worthless like the Russians. Such an evasiveness is not in vain; rather, analogously it depicts the situation in slums where lack of coordination is prevalent.

As they rove with their car, and see a checkpoint near to them, Shalash trifles with Dabool (Tarzan) how to tackle this? Shalash named Dabool 'Noor Sabri', a well known Iraqi goal keeper. Translationally speaking, 'Noor Sabri' stands for nothing in the TL as it is not a symbolic figure. Therefore, cultural substitution realized in 'Tarzan' is inescapable to be more accessible by the TL audience.

Shalash addresses the policeman, Jabbar disdainfully as apparent in the item 'واشر', which represents 'greasing hand'. Jabbar, however, treats him kindly. This is well obvious in using the diminutive form 'شلوش' for endearment. Shalash tries to explicate as he opts for a rhetorical question to ridicule Jabbar as he says: "aren't you the police?, serving people?". As the word 'شعب' is characterized by multiplicity of meaning, it can be used for an evasive response as a protective strategy. To this effect, the word 'شعب' means 'people' or 'Iraqi stadium/ quarter in the capital of Iraq, Baghdad. Shalash means 'people', whereas Jabbar tends to the other meaning, 'Iraqi stadium'. This is so clear in Jabbar's reply: "ليش اكو واحد كلك زوراء؟".

'Zawraa' also stands for an Iraqi stadium. Again, Shalash rebukes Jabbar via a rhetorical question to highlight the focal point: "مو بخدمة الشعب؟". On his part, Jabbar couldn't bridge the gap in that he said that he paid a visit at ash-Shaab quarter. The word 'ash-Shaab' in isolation means 'people'. This disconnectivity is attributed to misusing the figurative language. In other words, such a departure from the norm results in incompatibility.

Shalash addresses Dabool before Jabbar regarding Dabool as a bad model since Dabool deals with weapons. As a redress, Jabbar threatens Shalash that he wouldn't be put in jail unless he keeps silent. Shalash's reply is ridiculous as he says: "التوقيف الصيفي لو الشتوي؟"

Again, Jabbar behaves kindly towards Shalash regarding him as a guest of honor, and he should be respected rather than be put in jail.

Shalash evasively and sarcastically replies: "لا خطوة ولا لحاف". What'smore, Shalash threatens Jabbar that he would report him to above (higher authority). Equivocally, Jabbar manages the situation towards his objectives that he invested the polysemy. More specifically, the word 'فوك' has two meanings: 'above' and 'higher power'. To get himself off the hook, Jabbar opted for the latter.

Shalash seeks the police officer's protection in that he asks the officer to check the whole slum to confiscate the weapons there. Shalash literally tells the officer that he is hanging on his moustache, 'primarily depending on him', but the officer couldn't grasp the idea. Thus, he said that he soon combed his moustache but nothing was hanging on. Building on his misunderstanding, the officer cut the continuity of speech. In other words, communication failure occurred due to the participants' misunderstanding and the linguistic variation.

Shalash at the police officer's desk urges Barcham to come up with the rifle and hand it to the officer. Pragmatically speaking, Barcham's reply is bombastic since the word 'لاذقية' is loaded. Strictly speaking, Barcham associates the slum with the incidents of war in Syria. At the same time, the word 'لاذقية' could be used for sound effect.

Similarly, Shalash reproaches Dabool indirectly that he asks him to come up with the rifle that used for a miss call and hand it to the officer. Incoherence is apparent in Dabool's response as he uses the 'iron' instead of the 'mobile'. In other words, there is no connection in his response since he initially adopted a rhetorical question to reproach Shalash and consequently to acquit himself, but the incoherence

uncovers the second part, 'using the iron in place of the rifle'. Again he tries to get himself off the hook as he indirectly belittles the officer as he intentionally reverses his statement to devalue the officer.

Shalash also urge Basha to come up with her pistol and hand it to the officer. The word 'مهند' uttered by Shalash alludes to the fact that most of the daughters nowadays are fond of a Turkish actor named 'مهند'. Thus, he associates her love to the handsome young man with her desire to possess a pistol.

#### 4. Concluding Remarks:

1. Text coherence is not an easy task. A reader should relate what he reads or hears to what he has in mind or what happens in the real world as is the case with the exchange between Dabool and Shalash: “دعبول: العشيرة موجودة، والفصل عالروس!

”شلش: الروس لو بيهم خير مافلشوا الاتحاد السوفيتي!

listeners should be rhetorically and pragmatically well equipped to grasp the gist, otherwise the utterances under investigation are disconnected.

2. Misusing the figurative language results in incoherent statements,

especially when the message is polysemous as in the exchange between Dabool and Khanjar: “حالك حال العبرية”

”دعبول: بس اني انزل براس الشارع!

3. Paradoxical statements are used for establishing informativity as well as entertainment as can be seen in: “دعبول: اشو بالصلي ماتضرب مفرد!
4. As text coherence is a painstaking process in the SL, with greater reason maintaining coherence in the TL is more awkward especially when the languages under investigation belong to different origins as is the case here.
5. To achieve text coherence in the translated text, cultural substitution is a must. In other words, conveying the same SL item to the TL not only deform the message but turns it to nonsense as can be seen in: “شلون راح تصدها يا نور ” “صبري؟”

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## Appendix:

شلش: يابه دعوف السلاح هسه وكصلي الزلف والله لوما الزلف

كاعدن هسه جان حجيت حجابة جبيرة

برجم: دقيقة شلوش بروحة لبيك لاتورني ور بس خل اشوف بيت

الترباس جم غرفة بي ؟ يعني الواجهة خمسة لو عشرة؟

دعبول: اكلك برجم بيش اخذتها ولازغن بيك؟

برجم: ب 350

شلش: الطلقات عليك لو انت تشتريهن؟

برجم: لايابة لا الطلقات بس من اريد ارمي

شلش: برجم مانكلي شتسوي بالرشاشة اشوانت مهلس؟

برجم: اسوي بيها تبسي! غير احتاجها بالحل

شلش: يعني شنو بالله تحتاجها بالحل؟ ترش بيها مي لو تحدد بيها

زلف؟

برجم: افرض كرضتلي اذن واحد وهدوا عليه بالرشاش بيش

اطلعلهم يابه بالملكص لو بالبخاخ مال المي اكلهم واسوي بخ!

اورك وريابه

دعبول: فعلا برجم يحجي صدك. شلوش السلاح اليوم اخ.

والماعنده سلاح مثل واحد مصاحبة وحدة ماعدها موبائل!

صوت اطلاق عيارات نارية!

برجم: هلا اجت عدلة هاي سالفة زينة. اليوم احرك الجو حرك!

ام شلش (تخاطب شلش): اكلك بشة مشترية مسدس تسعة

طارق من خنجر وتريدك تشوفه الها!

شلش: وبشة شسوي بالمسدس؟

ام شلش: تسمع بيه اغاني! الياخذ المسدس غير يرمي بيه

خنجر يطلق عيارات نارية: ها شلونها؟

ام شلش: ولك اشوانت يومية جايبة شيطان!

دعبول: اشو بالصلي ماتضرب مفرد!

شلش: يمة فدوة اروحلج. اني صحيح اشرب بس ما أذي احد

خنجر: اخاف مامصفي نيتك!

صوت اطلاق عيارات نارية!

دعبول: بالعكس. بيش نهايتها؟

شلش: هذا ياخوش ولد زرفلنا الباب؟

خنجر: ب 350 . حالك حال العبرة

طفل يتحدث: لا. عمو هذا صديقك دعبول سواك مسكول

دعبول: بس اني انزل براس الشارع!

بالرشاش لان ماعنده رصيد يكل خل يخابرني!

خنجر: ب 300

دعبول يقود السيارة برفقة شلش ويقول: يعمود ذاك اليوم عبري

برجم: هاي هية. الفلوس العصر يمك لان طالعات درب هسه!

رجعته 250 ملزوكة سحب عليا المسدس. كال تشتري!

والد شلش: أكلك شلش كل الناس اشترت سلاح واني لازم

شلش: ولك دعبول. انت واكع من السطح ومجلب بالمزريب.

اشتري رشاش!

لاتروح تعورلك واحد وجيب الفصل ورد الفصل!

شلش: مستحيل اخلي رشاش تدخل للبيت!

دعبول: العشيرة موجودة. والفصل عالروس!

والد شلش: أبنيها غرفة عالسطح واطلعلها درج عالشارع العام!

شلش: الروس لو بيهم خير مافلشوا الاتحاد السوفيتي!

شلش: مستحيل اقبل. السلاح شيطان. أكو واحد يدخل شيطان

لييته؟

شلش ودعبول في السيارة متجهون نحو نقطة تفتيش: شلش  
يخاطب دعبول: حلو سيطرة. هاي شلون راح تصدها يا نور  
صبري؟

شلش أمام الشرطي جبار: اني زلان عليك جبار الواشر!

جبار: ليش اكو واحد غاٹك شلوش؟

شلش: اتو مو شرطة؟ يعني مو بخدمة الشعب؟

جبار: ليش اكو واحد كلك زوراء؟

شلش: وينكم؟ مو الشرطة في خدمة الشعب؟

جبار: اي نعم. بدليل اني قبل يومين ضربت الواجب رحت اديت

واجب بالشعب وحتى العريس ما عرفه!

شلش يخاطب دعبول: انت نموذج سيء

جبار يرد على شلش: ترى اذبك بالتوقيف

شلش: التوقيف الصيفي لو الشتوي؟

جبار: اني محترمك لاني يمي وصاحب خطوة

شلش: لاخطوة ولا لحاف. اني مو شلش اذا ما أشتكي عليكم  
فوك

جبار: لعد هسه احنا وين موفوك؟

شلش يخاطب الضابط: احنا بشاربك استاذ!

الضابط: بشاربي شنو تريد تبليني. ماكو قبل شوية مشطته!

شلش يخاطب برجم امام الضابط: طلع البندقية وانطيمها للشرطي

برجم: يا بندقية يا لاذقية!

شلش يخاطب دعبول: الرشاش اللي اشتريتها من خنجر وسويتلي

بها مسكول

دعبول: اكو عاقل يسوي مسكول بالرشاش؟ لعد الاوتي لشنو؟

هذا مال واحد ضابط حضرة العاقل. اقصد هذا مال واحد عاقل

حضرة الضابط؟

شلش يخاطب بشة: طلعي التسعة مهند. اقصد طارق اللي

اشتريتي من