



School of Literatures, Languages & Cultures
University of Edinburgh
MSc in Literary Translation as Creative Practice

**Translation of Humour in Audiovisual Text: Practical and Theoretical
Analysis of Turkish Comedy Film *Davaro***

Examination number: B035050

Supervisor: Şebnem Susam-Sarajeva

Word Count: 14,944

Translation: 5902

Commentary: 9042

Date of submission: 25.03.2014

Table of Contents

Key for abbreviations	ii
1. Introduction	1
2. Aim and scope	2
3. Theoretical background	3
3.1 A model of translation based on priorities and restrictions	3
3.1.1 Establishing priorities for translation	4
3.1.2 The parameters of restrictions	5
3.2 Audiovisual humour subtitling maxims	6
3.3 The classification of humour for translation	7
4. Material, Methodology and Translation	10
4.1 Source text: <i>Davaro</i>	10
4.2 TT	11
4.3 Translation Strategies, commentary and analysis	37
4.3.1 Establishing priorities and identifying restrictions	37
4.3.2 The classification of humour for translation	39
4.3.3 Evaluation of Translation Samples under AVHSM	48
5. Conclusion	53
Appendix 1 – References	55
Appendix 2 – ST	56

Key for abbreviations

ST: source text

TT: target text

SL: source language

TL: target language

TLH: target language humour

AVH: audiovisual humour

AV-T: audiovisual text¹

AVTT: audiovisual target text

AVST: audiovisual source text

AVTTH: audiovisual target text humour

¹ Used in this format to prevent any confusion with the common abbreviation of Audiovisual Translation.

1. Introduction

The humour translation is undoubtedly an arduous task for translators, especially when it is confronted in an audiovisual text (AV-T). It requires more energy than any other translation type to find an adequate solution and sometimes this effort may result in failure. The complex structure of AV-T consists of a combination of “audio verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing), [and] visual-nonverbal (all other visual signs)” (Zabalbeascoa 2008: 24). The humour which is constructed by this complex structure limits the translator’s opportunities to make changes on ST. In addition, the complexity of perception of humour and the different tastes of different audiences or individuals are other pitfalls of humour translation on screen. In spite of these facts, the developing audiovisual translation studies and growing research on humour translation as audiovisual humour contribute to the understanding of the structure of humour in AV-T and produce different models of translation strategies and norms. In the present paper some of these translation models will be analysed and used. On this point Zabalbeascoa’s ‘the model of translation based on priorities and restrictions’ and his ‘classification of humour for translation’ will primarily be consulted and their practicality and efficiency in humour translation for AV-T will be examined.

This paper will be in the form of translation practice and commentary. It aims to accommodate and encompass a broad range of strategies to translate humour in AV-T. The AV-T which is mentioned here will be a Turkish comedy film (*Davaro*) and this translation will be targeted to a British audience. As Chiaro (2008: 569) highlights, “[humour] will encounter two major barriers which will restrict its purpose: different languages and different cultures”. Since the ST in question is an AV-T, other barriers will also be considered. Therefore, in order to achieve a noteworthy outcome, in the beginning of the translation practice the existing restrictions and priorities will be set. After that, the priorities will lead the translation process into the classification of humour whereby the translation strategies will be applied to the AVST. Finally, the evaluation of some examples will be given to assure a standard of quality for the humour re-constructed.

2. Aim and scope

Unlike in other text types, in humour-based texts the emphasis is mainly placed on eliciting laughter or evoking amusement. The focus on retaining the comic potential in translation for such texts is justified by Zabalbeascoa's statement: "...comedies have a high priority to produce humour, which means that translator must do their best to keep in [TT] as many humorous elements as possible" (qtd. in Gil: 152). In accordance with this statement, the examples of humorous situations in our AVST *Davaro* are highly demanded to be transferred successfully and efficiently for AVTT audience. The continuous appearance of humorous situations throughout *Davaro* gives many challenges to solve for a sufficient understanding of the same audience.

Because of these facts, this project aims to discover how to translate humour in AV-T by making the AVST humour accessible and effective (humorous) as much as possible for AVTT audience and explores strategies that can be applied for this purpose. The language of our AVT is Turkish so the translation will be from Turkish to English and the hypothetical audience will be British.

This project will consist of both theoretical and practical (translation) parts, initially the theory will be given to form a basis for the strategies followed throughout the translation and then the practice of translation will be presented with examples. The scope of this project will be as follows:

1. The priorities for translation/subtitling of humour in AV-T (*Davaro*) will be established and the possible restrictions will be identified.
2. The required classifications and translation strategies or solutions will be determined according to these priorities and restrictions.
3. The translation/subtitling of each AVH will be standardised and evaluated by Audiovisual Humour Subtitling Maxims.

3. Theoretical background

The purpose of this section is to provide a theoretical framework that will inform the approach used in translating humour in the Turkish comedy film *Davaro*. This framework is located within the field of Audiovisual Translation. The most influential theory associated with this translation practice is ‘the model of translation based on priorities and restrictions’ which is proposed by Zabalbeascoa in different articles (1993, 1997 & 2010). Another important contribution to the process is the Audiovisual Humour Subtitling Maxims (Veiga 2009), which suggest cooperative and prescriptive principles for AVH reconstruction. Finally, ‘the classification of humour for translation’ (Zabalbeascoa 1993 & 1996) has a role of classifying the types of humour for analysing and solving the problems in translation process. By this classification a map of humour types in the film will be drawn and the proper solutions will be applied.

3.1. A model of translation based on priorities and restrictions

Zabalbeascoa’s priority and restriction based translation model constitutes the central theory in formulating the basics of the strategies used in the translation section of this paper. In the most general sense, translation is a task which is manipulated with its own aims and constraints. It cannot be assumed that the task of translation is an independent practice and for that reason the translator is obliged to set a series of priorities and restrictions in order to establish his or her autonomy. As it is stated by Zabalbeascoa:

The concept of priorities is used as a means of expressing the intended goals for a given translation task and the restrictions are the obstacles and problems that help to justify one’s choice of priorities as well as the solutions adopted in the translation. (1997: 331).

The intended goals for a translation are decided by the translator according to encountered restrictions. With the statement above, it can be understood that restrictions create their own solutions or compensations and advocate the priorities to produce a new text. Since each text has its own characteristics, these texts bear their own translational preferences. Zabalbeascoa emphasizes that ‘each priority is conditioned by restrictive circumstances’ and when the

preferences are considered, this means that they are determined by some limitations. A translation process without limitations (such as ‘structural differences between ST and TT language’, ‘technological limitations, ‘censorship’ and so on) cannot be assumed real because of the nature of this practice. Zabalbeascoa’s ‘performance model’ pledges a wide variety of translational choices to a translator for different types of texts. The priority-restriction oriented model of translation which is argued here demonstrates the fact that a ST is not equal to its translation and cannot remain the same due to its re-established priorities and newly emerged restrictions. All productions have their distinctive features (goals, intentions, and restrictions) and their translation should have new ones for their new audience. Accordingly, the translator will agree on how and why the features in the text will be adapted, changed, substituted or omitted if necessary.

3.1.1 Establishing priorities for translation

The model mentioned above is utilised so as to establish the translation strategies for *Davaro* and this section will serve to add more detailed description of priorities and its establishment. The establishing operation of priorities is identified by three means/parameters: ‘function’; ‘rank’; and ‘equivalence’ (Zabalbeascoa 1996 & 2010). These three means are used to recognise how the priorities operate in the text and to what extent they influence the choices in the construction of the new text. In the context of constructing a new text for a new audience, priorities are expected to make use of these means. As an introductory to define each means, Zabalbeascoa (2010: 15) declares that ‘from the translator’s position, priorities are established partly on the basis of understanding and interpreting the ST’. Initially, for finding out the function of the humour in the text, it has been addressed to the ‘scale of importance’ which is proposed by Zabalbeascoa (1996: 244):

Top: for example TV comedy, joke-stories, one-liners

Middle: happy-ending love or adventure stories, TV quiz shows

Marginal: a pedagogical device in school, humour in Shakespeare’s tragedies

Prohibited: certain moments of high drama, for example in a tragedy or a horror text

It is crucial to express that, in terms of defining the text and the potential function of the humour, classifying such a list of importance serves to distinguish the ‘global’ and ‘local’ level of the priority. Humour on a global level of priority functions as whole text and it means that humour will be the essence of the text; in other words the text will function as humorous

text (e.g. TV comedy, *Davaro*). However, on a local level of priority, it is used to build the humour in a certain part of the text such as a specific conversation or scene in an AV-T. Since the film *Davaro* is a comedy and the humour has the top level importance throughout the AV-T (*Davaro*) in hand, the humour will be placed to global level and the main effort will be given to reconstructing a laughter eliciting text.

‘Rank’ of the priorities is another point which should be covered here. The concept of ‘rank’ is a scale of significance regarding the priorities. The priorities are ranked from ‘high priority’ to ‘low priority’, which represents the hierarchy-based relationship of priorities. High priority refers to ‘strong requirements/prohibitions’ and they are mandatory; on the other side low priority is ‘weak requirements/prohibitions’ but desirable. This linear up and down supremacy system forms a dominance among priorities so that one priority may turn the other inoperative in some cases when the two priorities clash and cannot be put in to practice simultaneously.

The last parameter for the priority is equivalence. In his explanation of equivalence Zabalbeascoa designates the equivalence as three types in priorities:

... ‘equivalence’ (i.e. it is a priority for the translation to be equivalent to the original in a certain respect and to a certain extent), ‘non-equivalence’ (i.e. it is a priority for the translation not to show a certain kind or degree of equivalence), or ‘equivalence not regarded’ (1996: 247).

In the case of equivalence the comedy films are highly expected to involve the humorous intentions as they are in the AVST. Throughout the decision making phase in translation, the comical intentions are placed at a higher level and the equivalence is a matter of providing a comical effect.

3.1.2 The parameters of restrictions

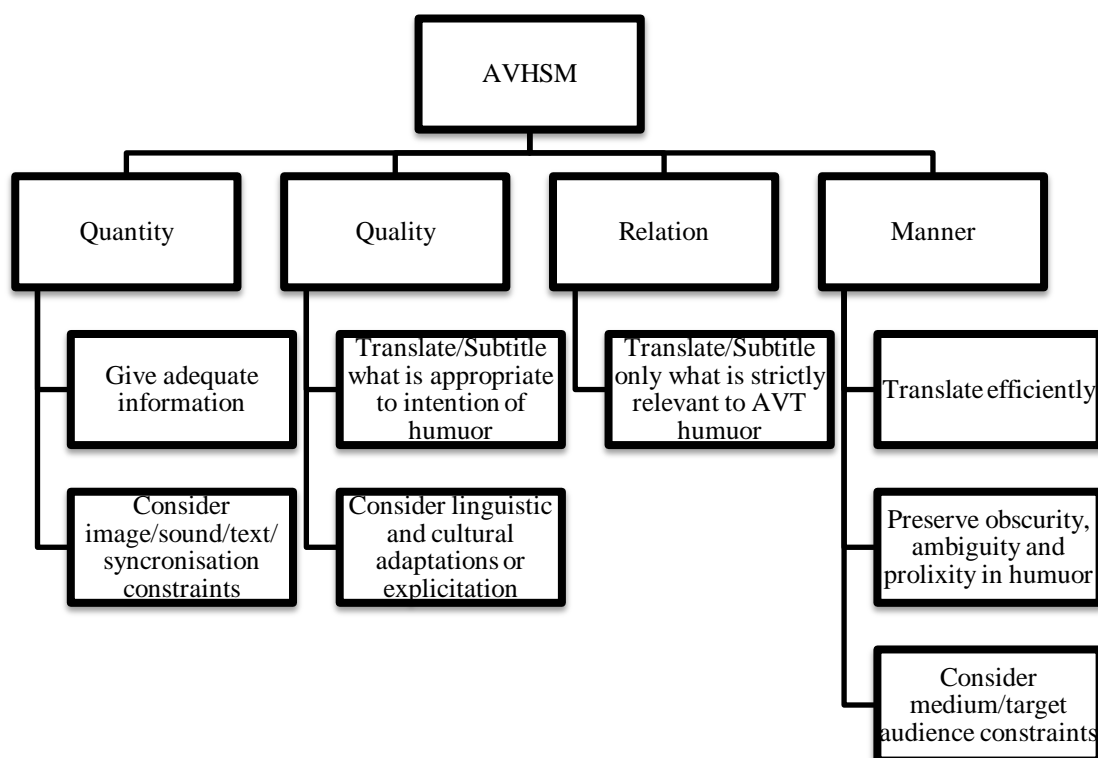
The restrictions have the role of determining how many priorities will be established and how their nature will be determined. By these features, the restrictions in which priorities occur will be indispensable and will complement each other. It is accepted that restrictions are led by four parameters: source, force, level, and range (ibid, 2010:14). Eliciting the source of the restrictions and discovering the reasons behind it can be categorized under the parameter of Source. The restrictions may be caused by the linguistic features of the ST and TT or the content, genre, extra-textual references, or contextual factors. Another emphasis of

Zabalbeascoa (ibid: 15) is that the potential effects of the restrictions are not the same on the priorities or the text and according to him they are unlikely to have equal Force. Thus, it is elucidated that the preference of priorities is restricted by the factors which can be placed on the higher level according to its force (i.e. strong restrictions). The next parameters will be Level and Range and these parameters show that each text (or an instance/situation of humour in the text) might have different levels of restrictions which violate various aspects such as 'lexical, morphological, metaphorical, lip-synchrony (in the case of dubbing), rhyming structures', and as a result of these violations the restrictions range from major effect (the whole text) to minor (specific sentence, dialogue, etc.). As a result, the existence of restrictions is a problematic case; however, the existence of restriction should be classified and analysed to highlight the importance of priorities. Under these parameters all the restrictions will be considered and their effect on the priorities and solutions will be constructed.

3.2. Audiovisual humour subtitling maxims

During the translating/subtitling phase, Veiga's (2009: 171) 'Audiovisual humour subtitling maxims' (AVHSM) resort to yielding a felicitous quality in constructing the humour for TL audience. According to Veiga (ibid: 170), audiovisual humour translation (AVHT) cannot be formulated by Gricean (1975/1989: 27-29) conversational or Raskinian (1985: 103) joke telling principles and maxims owing to its idiosyncratic characteristics. The structure of AVHT is more complicated than these, with its multi-dimensional or multi-layered construction, which has dual nature: separable and non-separable. In other words, the construction of AVH relies on the integration of the verbal, non-verbal, audio and visual elements and in some cases the humour might depend on one of them or different variations of each one. Furthermore, the four components of audiovisual text, ambiguous number and types of its addressee, variable and different restrictions need a more elaborate interpretation of such text.

Diagram 1: Audiovisual Humour Subtitling Maxims (AVHSM)



The diagram above shows Veiga’s maxims (2009: 171), which are rediagrammed and described as a set of rules. As it is indicated in the diagram, these maxims involve four main criteria: quantity; quality; relation; and manner. These criteria are designed with instructive rules which pattern the standard way of creating an acceptable and credible humour translation/ subtitling. In the following titles (translation strategies), some extracts from the translation/ subtitling of the film as well as an analysis of how these criteria has been applied will be given.

3.3. The classification of humour for translation

Zabalbeascoa (1993:299, 1996:251 and 2005:189) classifies the jokes (‘humour’ will be used hereafter for coherence because Zabalbeascoa (2005:189) analyses the humour and the jokes under the same title, which is ‘Joke-types for translation’) into 6 groups by naming them as ‘international humour’, “national-culture and institutions humour”, “national-sense-of-humour”, “language-dependent humour”, “national and language-dependent humour”, and “visual humour” and he offers solutions for each type of humour.

International humour is an unrestricted humour in which the cultural systems and sense of humour of both languages (source and target) share the common taste and knowledge to enjoy the given humour. In this sense any language factor for the effect of funniness and humour cannot be prevalent since these effects do not rely on SL features and it is universal to comprehend (completely or partially). Zabalbeascoa (2005:189) clarifies that '[this type of humour] can easily cross from the source-text community to the target-text (translation) community'; therefore, such humour can be translated literally without any substitution or adaptation. The typical political corruptions, 'false premises' and 'flawed inferences' or 'question and answer jokes' are some of the examples which might involve international humour.

The *national-culture and institutions humour* arise from the 'national, cultural or institutional references' of the AVST. Without adaptation, it is unlikely humorous effect will be preserved. In these humorous instances, the TL audience is deprived of the 'encyclopaedic knowledge' to recognize the reference of SL as they are not familiar with it.

As asserted by Zabalbeascoa (1993:302) the taste of humour (national *sense of humour* in this context) might change from culture to culture or country to country and the things that are funny can be favoured and liked differently in respect of this truth. He continues (ibid.) that the diverse evaluation of like or dislike of funny things by nations "depends on their culture, their religion, their neighbours and their political views and system". For instance some nations enjoy poking fun at themselves but others may not. Another example is that swearing in some situations might have a humorous effect whereas some nations might be conservative and do not find it humorous at all.

The *language-dependant humour* is based on the linguistic features for its funniness. Polisemy, homophony, rhymes, zeugma and other features of natural language can be examples for such linguistic features which might prompt laughter in AV-T. Zabalbeascoa (1993:303) claims that, in the translation process of such elements, if this type of humour is identified as 'international' or SL and TL has a close linguistic relationship; they will be rendered easily for the appreciation of target audience otherwise 'radical substitutions or other major shifts are required' (1996: 253).

By *national and language-dependant humour* Zabalbeascoa (1993:304) means that the translator will encounter both the cultural references and linguistic elements at the same joke. The translational strategy for this form of 'complex joke' is the complete restructuring of the

joke or insertion of an entirely new joke. This converts this restricted humour into a more accessible one for the new audience.

In his classification of humour, Zabalbeascoa (1993:305) introduces two types of *visual humour*. The first one is the humour which is based on non-verbal situations, facial expressions, silly attitudes, non-sense mistakes, misfortunes, situations, explicit or implicit cultural inferences by images and so on. The second one is based on the combination of the image and verbally-expressed components. In either case, the images are fixed and cannot be changed or adapted due to technological restrictions. For this reason, the words will be the only possible option to change so as to transfer the humour for TL audience. The images might be evaluated according to their level of culturally embedded humorous signals for the audience. In case of encountering an internationally shared visual humour or an easily recognized and spontaneously emerged visual humour, it will not conflict the encyclopaedic humour knowledge of the TL audience so the acceptance of humour will be manageable. Otherwise, because of cinematographic limitations, there is no way to tackle such translational complications for a translator with current technology.

To better elaborate and define the varied types of humour, Zabalbeascoa's classifications and his introduced solution have been given in this section. Each definition provides a clear route to the translator for an appropriate humour translation which will be suited to the AVHS maxims in the translation process. Attempting to obtain an efficient humour translation is what is needed for maintaining equal effect on the new audience and it seeks for a comprehensive categorization of humour in AVST. For that reason, this classification and ad hoc solutions which have been distinguished are meant as a contribution towards establishing a humour translation under the four maxims of humour subtitling.

4. Material, Methodology and Translation

4.1 Source text: *Davaro*

The Turkish comedy film *Davaro*² has been selected in this study as AVST. *Davaro* (1981) is directed by Kartal Tibet, a well-known Turkish actor, director and scriptwriter. It is a masterpiece in the genre of comedy and an authentic example of Turkish humour. The eponymous protagonist of this comedy film is portrayed by Kemal Sunal who can be regarded as the biggest star of the Turkish comic cinema. It can be claimed that his acting style and unique skill in comedy and performance add value to the film in terms of its quality in humour.

Between 1970 and 1990, Kartal Tibet directed many comedy films which entered among the unforgettable films for Turkish audience. As a cinema trend of those years, he presented films, which are primarily about the criticism of corruption in society and governors and the gap between rich and poor, west and east, past and present to Turkish audience's taste by using a humorous style and language. Since such plots have been always decided and portrayed by the name of Kemal Sunal and his typical performance, it is worthwhile giving some information here. It will also demonstrate our protagonist in the film and his humorous capacity. Kemal Sunal's films 'rely primarily on the foolish but wise, clumsy but virtuous ... character who stays honest and true his lower-class and often rural background' (Arslan, 29). All the different types of humour occur around this Charlie Chaplin-like hero of the film and it can be said that the nature of our AVST has a large range of humour which significantly provides a rich material to apply the AVH translation/subtitling strategies and norms.

The story in the AVST takes place in an Anatolian village and our comic hero Memo (*Davaro*) is a peasant who went to Germany as a foreign worker to earn the 'bride price' for his future wife. The comedy starts with a ceremonial and exaggerated welcoming party by villagers for Memo because of his perceived wealth after he worked in a prosperous western country for three years. The story develops with the funny events surrounding blood revenge, conflicts between landlord and Memo, villagers and Memo, Memo and Hiyarto (deuteragonist) and so on. The film narrates the irrationality of traditions, feudalism, landlords

² 50 minutes of this film has been presented and discussed in this paper.

and defiled social and moral system in Eastern Turkey around 1970s with a comic and absurd style. It would be an interesting experience to test and see the reaction of the British audience towards the translation of humour in this marvellous, smartly formed and unique comedy.

4.2 TT

<p>1 00:01:35,666 --> 00:01:39,329 I'm coming, I'm coming.</p> <p>2 00:01:40,541 --> 00:01:43,623 - Mother. - Oh my bride, my little dove.</p> <p>3 00:01:43,624 --> 00:01:46,449 - Your son is coming. - He is coming, he is coming...</p> <p>4 00:01:46,450 --> 00:01:48,580 - I'm happy for you Aunt Hano. - Thanks.</p> <p>5 00:01:48,581 --> 00:01:51,303 - I'm happy for you Aunt Hano. - Thanks. Thanks.</p> <p>6 00:01:51,931 --> 00:01:55,739 - He is coming from Germany, Everyone will be jealous of him. - Aye...</p> <p>7 00:02:11,692 --> 00:02:17,199 - My son-in-law is coming. - I am over the moon!</p> <p>8 00:02:27,432 --> 00:02:31,509 Do not move kids. Come on, stay in line.</p> <p>9 00:02:31,510 --> 00:02:33,735 - Well done. - Listen to me carefully.</p>	<p>10 00:02:33,736 --> 00:02:36,279 - Do you know Mercedes cars? - Aye, we do...</p> <p>11 00:02:36,570 --> 00:02:41,594 If you see Mercedes, hit the drum. And you! Stay in tune!</p> <p>12 00:02:41,595 --> 00:02:47,210 Slaughter the sheep as soon as MacCattle arrives. He is our gold mine.</p> <p>13 00:02:47,211 --> 00:02:49,662 It's going to rain money.</p> <p>14 00:02:49,663 --> 00:02:54,061 - Oh... Look at the car. - What an amazing Mercedes!</p> <p>15 00:02:54,462 --> 00:02:59,007 Jinny, That's great news! After MacCattle's arrival, the wedding will be the next.</p> <p>16 00:02:59,008 --> 00:03:01,459 - Am I right, hen? - Hope you get married soon as well.</p> <p>17 00:03:01,460 --> 00:03:05,318 You're the luckiest among us we cannot find someone like MacCattle.</p> <p>18 00:03:05,319 --> 00:03:10,709 - Aunt Hano, you must be really happy. - It's been hard for me since he left for Germany 3 years ago.</p>
--	--

19
00:03:10,710 --> 00:03:14,264
I am longing to be with my son again.
Oh girls, I have missed him.

20
00:03:14,265 --> 00:03:18,401
He'll meet all needs of the village: roads, fountain...

21
00:03:18,436 --> 00:03:21,673
- The needs of the mosque...
- The roof of the school.

22
00:03:21,674 --> 00:03:26,768
He'll take the landlord
down a peg. He'll pay all villagers' debt.

23
00:03:26,769 --> 00:03:29,768
- He'll do all sooner or later.
- There! He is coming. Play it!

24
00:03:29,769 --> 00:03:32,772
- Shall I slaughter it now?
- Not now. Wait till he gets out.

25
00:03:41,735 --> 00:03:44,024
- Has he come?
- Not yet.

26
00:03:44,081 --> 00:03:48,078
It is not even a brand-new car.
MacCattle deserves a better one.

27
00:03:48,079 --> 00:03:52,045
- There! He is coming. Play idiots, play.
- Play harder, harder!

28
00:03:52,217 --> 00:03:55,331
Do not slaughter the sheep until he steps on the
ground.

29
00:03:59,621 --> 00:04:02,533
- It's not him, either.
- Why hasn't he come yet, aunt?

30
00:04:02,534 --> 00:04:05,780
- Doesn't his letter say he'll come today?
- Aye, it does.

31
00:04:06,123 --> 00:04:10,637
<i><- # Eins , zwei , drei , vier , five...</i>

32
00:04:10,638 --> 00:04:14,327
<i>#<- ... once I caught a fish alive....</i>
- I know this voice.

33
00:04:14,328 --> 00:04:16,639
<i>#<- Then I cooked it on a camp fire.</i>
- Mother it's his!

34
00:04:16,640 --> 00:04:19,370
- It's his voice!
- MacCattle's voice!

35
00:04:29,024 --> 00:04:32,328
- Thank you, chappie.
- Welcome my sweetheart.

36
00:04:33,234 --> 00:04:36,026
- Mother. -My dear!

37
00:04:36,027 --> 00:04:41,679
Is it you my MacCattle? Mommy's little lamb!
Come here let me kiss you.

38
00:04:42,988 --> 00:04:46,895
- Why are you staring at me like an old git?
- Where is the car?

39
00:04:47,709 --> 00:04:50,926
- Which car?
- Mercedes, in your photo.

40
00:04:50,927 --> 00:04:55,980
- Aha! That car? That was my friend's.
- Can I slaughter it now, sir?

41
00:04:55,981 --> 00:04:59,284
- He's arrived now.
- Stop you halfwit stop.

42
00:04:59,285 --> 00:05:01,925
Couldn't you buy a car in Germany?

43

00:05:01,926 --> 00:05:05,835

What car you're talking about sir?
I hardly saved the money for bride price.

44

00:05:05,836 --> 00:05:10,299

I was an illegal worker in Germany.
They deported me from every border.

45

00:05:11,481 --> 00:05:13,811

- Jinny...
- How are you, hen?

46

00:05:13,812 --> 00:05:15,821

- I have enough money for the bride price.
- Good.

47

00:05:15,822 --> 00:05:20,557

Oh! This is the man we relied on! Let's go.

48

00:05:20,558 --> 00:05:22,113

- Wait father!
- Go!

49

00:05:28,005 --> 00:05:30,886

Did I invite them?

50

00:05:31,506 --> 00:05:35,017

- Why are they mad at me?
- Oh my son, fine feathers make fine birds.

51

00:05:35,018 --> 00:05:39,161

They've realized your fake feathers.
They didn't come here to see your face.

52

00:05:43,289 --> 00:05:46,875

- How is everything with the village?
- The landlord has lost his mind.

53

00:05:46,876 --> 00:05:49,549

- Jinny?
- I am saying, landlord wants his money back.

54

00:05:49,550 --> 00:05:52,908

- How about Jinny?
- Do we have money? We can't pay it!

55

00:05:52,909 --> 00:05:55,682

- Jinny, Jinny?
- Don't make me screw her!

56

00:05:55,683 --> 00:05:59,377

- I am telling you, landlord has been oppressing us.
- Who is oppressing Jinny?

57

00:05:59,378 --> 00:06:02,730

I swear you don't listen to me.
You want to be smacked as in your childhood...

58

00:06:03,191 --> 00:06:06,247

I won't give your gift then.
I've also brought one for Jinny.

59

00:06:06,248 --> 00:06:08,044

Aw! You little rascal!

60

00:06:08,956 --> 00:06:13,085

- Look mom, what I bought for you.
- What's it?

61

00:06:13,086 --> 00:06:15,660

- Don't you know? - No.
- Plender, plender, look!

62

00:06:16,408 --> 00:06:19,510

- Oh son, you've broken it!
- No, I haven't, hen. It has two parts.

63

00:06:19,511 --> 00:06:22,761

- Hmm...What is it for?
- It is for everything.

64

00:06:22,762 --> 00:06:26,473

Peel the apple, put in it
and it'll become apple juice in seconds.

65

00:06:26,474 --> 00:06:30,481

- Seriously? -Aye, not only
apple, you can use it for everything. Try.

66

00:06:31,392 --> 00:06:35,479

Oh my Lord... Listen to me, can
it make soup, too?

67
00:06:35,480 --> 00:06:40,738
Prepare the ingrediends, add the water, the salt,
the pepper, and plug it in. Then your soup is ready!

68
00:06:41,598 --> 00:06:44,440
Oh my Lord, these foreigners are incredible.

69
00:06:44,441 --> 00:06:48,218
- Bring the ingredients.
- Thank you my dear...

70
00:06:48,752 --> 00:06:51,857
I wish your father could see these moments.

71
00:06:51,858 --> 00:06:54,536
You're my everything!

72
00:07:02,627 --> 00:07:05,347
Now... Let's add little salt.

73
00:07:07,823 --> 00:07:10,335
Some black pepper.

74
00:07:12,003 --> 00:07:14,454
My neighbours will be jealous of this.

75
00:07:14,849 --> 00:07:20,785
Okay. My dear MacCattle switch it on
and then let's have our delicious soup.

76
00:07:24,418 --> 00:07:27,604
What's happening? What's wrong?

77
00:07:27,605 --> 00:07:30,858
You've messed up the room.
Take away this damned thing.

78
00:07:31,191 --> 00:07:34,488
Good God... I think it can't make soup.

79
00:07:34,489 --> 00:07:37,563
You're laughing at this mess!
My son went to Germany...

80
00:07:37,564 --> 00:07:41,268
...and brought me this useless pish!

81
00:07:41,935 --> 00:07:47,401
You have never thought of me, haven't you?
You were seven when they shot your deceased father.

82
00:07:47,402 --> 00:07:51,240
I devoted myself to raise you
till you reach this age.

83
00:07:51,241 --> 00:07:54,425
Look, what you have done!
Who is going to clean here?

84
00:07:54,426 --> 00:07:58,515
Oh my beloved mother, please. If I get marry...

85
00:07:58,516 --> 00:08:01,371
...Jinny will help you and you'll have a comfortable
life.

86
00:08:01,372 --> 00:08:05,558
We'll have a better life then.
Start to wedding preparations...

87
00:08:05,559 --> 00:08:07,764
...I've saved enough money for bride price.

88
00:08:09,237 --> 00:08:13,757
How about your deceased father's revenge?
What will you do? Nothing?

89
00:08:13,792 --> 00:08:17,749
My father's murder is in prison, mother.
He'll die there.

90
00:08:17,750 --> 00:08:21,564
- Let's plan the wedding.
- It is impossible.

91
00:08:21,869 --> 00:08:26,613
If you don't kill your father Angus MacCattle's
murderer Hamish MacHaggis...

92
00:08:26,614 --> 00:08:30,460
...you won't get married.
It's been our custom for 200 years.

93

00:08:30,461 --> 00:08:33,508

If your father was alive,
he would be ashamed of you.

94

00:08:33,509 --> 00:08:36,487

When he is released, I'll kill him. I promise mom.

95

00:08:36,488 --> 00:08:41,046

Do you want me to be single all my life
if he isn't get out of the jail till his death.

96

00:08:41,047 --> 00:08:43,557

Don't we need offspring?

97

00:08:43,951 --> 00:08:49,063

- Aye... we do.
- Then I should get married soon.

98

00:08:49,064 --> 00:08:53,320

Whenever MacHaggis is released
I'll kill him. Okay, hen?

99

00:08:53,780 --> 00:08:59,427

I don't know. Ask Landlord for his advice.
If he gives permission, We can't say any shite.

100

00:08:59,428 --> 00:09:02,790

Welcome MacCattle.

101

00:09:02,791 --> 00:09:08,665

Thank you. - There were rumours that
you'd come and buy my lands.

102

00:09:08,666 --> 00:09:12,992

How dare!
No one can dare to buy your lands.

103

00:09:13,670 --> 00:09:18,128

Well said! It seems you learned a lot in Germany.

104

00:09:19,109 --> 00:09:24,253

- Thank you my landlord.
- How about German women? Tell me about them.

105

00:09:24,254 --> 00:09:28,623

German women are all blonde.
And they walk around naked.

106

00:09:28,624 --> 00:09:34,327

I showed no interest in any of them.
My landlord, I brought you a gift, please accept it.

107

00:09:35,393 --> 00:09:39,922

- A gift from Germany.
- What is it? Looks like binoculars.

108

00:09:39,923 --> 00:09:44,155

- Yes... They are "babe-oculars".
- Why are you giving this to me then?

109

00:09:44,156 --> 00:09:46,278

It is for men.
Look in it my landlord.

110

00:09:50,598 --> 00:09:54,662

- There are naked women in it, MacCattle!
- Aye. German women.

111

00:09:54,663 --> 00:09:58,270

- It is like a movie!
- Aye, it is. They just don't move.

112

00:10:02,264 --> 00:10:07,795

- You jerk! You and these women...!
- I swear God I never tend to do such things.

113

00:10:08,148 --> 00:10:10,948

I love Jinny.
I want to marry with her.

114

00:10:11,536 --> 00:10:14,162

I've come to here to get your permission.

115

00:10:14,561 --> 00:10:17,239

Well, what are you going to do
with your enemy MacHaggis?

116

00:10:17,479 --> 00:10:20,389

He killed your father,
you won't take your revenge, arse?

117

00:10:20,740 --> 00:10:23,762

He'll be absolutely dead!
If he gets out of the jail...

118
00:10:23,978 --> 00:10:26,558
...I'll put my pistol against his temple.
I swear!

119
00:10:26,819 --> 00:10:31,842
What a load of cack! It is our custom.
I am not upset about him but his woman.

120
00:10:32,232 --> 00:10:34,257
The poor woman will be widowed.

121
00:10:35,456 --> 00:10:40,452
These women are really that beautiful?

122
00:10:41,309 --> 00:10:42,974
Let me see.

123
00:10:44,390 --> 00:10:47,000
- Wow they are really beautiful!
- What a woman!

124
00:10:47,004 --> 00:10:49,350
- Let me see more.
- Leave it off, you wazzock!

125
00:10:50,450 --> 00:10:51,185
- Little bit more.
- Go away!

126
00:10:53,803 --> 00:10:56,435
- Oh, what a hot woman!
- My landlord, are you giving me permission...

127
00:10:56,436 --> 00:10:57,565
...to get married with Jinny?

128
00:10:58,050 --> 00:11:00,305
- Yeah, I am giving.
- Thank you my landlord.

129
00:11:00,548 --> 00:11:03,858
Do not forget! You will kill
MacHaggis whenever he gets out of the jail.

130
00:11:11,666 --> 00:11:16,630
>- Her son come back
penniless from Germany like he went there.

131
00:11:17,044 --> 00:11:21,151
>- He gave false hope to the village.
Where is car, caravan, gifts

132
00:11:21,760 --> 00:11:24,170
>- What happened to his promise to
pay landlord off peasants' debt?

133
00:11:24,171 --> 00:11:26,415
<- Shut your mouth!
My son has come from Germany...

134
00:11:26,416 --> 00:11:31,553
...with his honor, bride money,
and brought me and his bride plender...

135
00:11:31,888 --> 00:11:34,126
...it even cooks soup.
Is that enough!

136
00:11:34,346 --> 00:11:37,293
He isn't dying in prison
like your husband MacHaggis.

137
00:11:37,300 --> 00:11:41,264
He is behind the bars with his pride:
He bumped off your husband.

138
00:11:41,674 --> 00:11:44,662
He took his revenge.
Is there any greater honour than this?

139
00:11:44,999 --> 00:11:47,718
He is not hanging his head with
shame like your son.

140
00:11:48,157 --> 00:11:50,650
After your husband
is released...

141
00:11:50,651 --> 00:11:53,537
...my son will screw him!
Be sure about it!

142
00:11:54,348 --> 00:11:58,742
Landlord has given permission,
the wedding will be soon.

143
00:11:59,249 --> 00:12:01,382
You'll kick the bucket as a spinster!

144
00:12:01,385 --> 00:12:03,750
My MacCattle will screw your all!
145
00:12:04,171 --> 00:12:07,280
You'll see it when he gets out of the jail.

146
00:12:07,281 --> 00:12:09,537
He'll give you hell in your wedding!

147
00:12:09,787 --> 00:12:13,365
- Do not try my patience.
- What if I try, you trifling?!

148
00:12:13,757 --> 00:12:16,400
I hope you can't have your first
night with your husband like me.

149
00:12:16,401 --> 00:12:21,722
You are full of shite...

150
00:12:37,452 --> 00:12:39,900
- Hello!
- Hello!

151
00:12:40,713 --> 00:12:43,114
>- Hah! Look at him!
<- The Conqueror of Germany!

152
00:12:43,756 --> 00:12:48,400
My apologies, it isn't worthy of you,
I hope you have a sweet tooth.

153
00:12:48,401 --> 00:12:50,937
- What is it?
- German candies, it's called chocolate.

154
00:12:51,370 --> 00:12:55,041
- It's like Scottish tablets!
>- You've only brought these?

155
00:12:55,530 --> 00:12:58,815
<- People make a mint
and turn their home.

156
00:12:58,816 --> 00:13:01,622
I saved my bride money. That's what I care.

157
00:13:02,272 --> 00:13:05,767
<- Let's see what will come next.
- I'll get marry with Jinny.
158
00:13:06,367 --> 00:13:09,788
>- He is obsessed with marriage.
And then?

159
00:13:10,173 --> 00:13:11,907
<- I wish you didn't come back!
- He is right!

160
00:13:12,672 --> 00:13:15,741
- Why?
<- Peasants are heavily...

161
00:13:15,742 --> 00:13:17,009
...in debt to landlord.

162
00:13:18,322 --> 00:13:22,047
>- The plants didn't crop,
Drought ruined us. Animals are hungry.

163
00:13:22,390 --> 00:13:26,930
The landlord took everything from us.
<- Yeah right! We couldn't discharge our debt again.

164
00:13:27,264 --> 00:13:29,746
<- You were all our hope.
>- Huh, what a hope!

165
00:13:30,230 --> 00:13:32,679
Once I marry Jinny I'll think about it.

166
00:15:04,631 --> 00:15:06,596
- Welcome fella.
- Thanks.

167
00:15:10,730 --> 00:15:13,652
- Is it a celebration?
- Yeah!

168
00:15:13,653 --> 00:15:16,031
I'll marry Jinny .

169

00:15:16,643 --> 00:15:17,870

- Roger!
- Aye sir?

170

00:15:18,328 --> 00:15:20,269

- Give a strong tea to my fella.
- Okay.

171

00:15:21,117 --> 00:15:24,135

- Thank you, my son.
- Where are you from?

172

00:15:24,600 --> 00:15:27,016

- From this village.
- Really!

173

00:15:27,500 --> 00:15:32,590

- I have never seen you.
- I was away from here, chappie.

174

00:15:33,504 --> 00:15:37,281

I was in jail for 19 years.
An amnesty has been granted and now I am free.

175

00:15:38,193 --> 00:15:41,575

- Oh really! Why were you in jail?
- Blood revenge.

176

00:15:42,874 --> 00:15:45,941

- I killed a man.
- Haa! Good job then.

177

00:15:46,700 --> 00:15:50,065

- Did you do that bawbag in?
- Of course...

178

00:15:50,567 --> 00:15:55,152

You're a real brave man.
Excuse me uncle, what's your family name?

179

00:15:57,815 --> 00:15:59,793

- MacHaggis!
- What?

180

00:16:01,284 --> 00:16:04,437

- What happened? Which family is yours?
- MacCattle! - What!

181

00:16:09,140 --> 00:16:10,753

It's you, the bastard
who killed my father!

182

00:16:11,346 --> 00:16:14,622

What a day!
Oh God, why me! Why now!

183

00:16:15,111 --> 00:16:19,378

It's ignobility of your family.
Your father killed my grandfather.

184

00:16:19,659 --> 00:16:22,198

And your grandfather killed
my great grandfather.

185

00:16:22,553 --> 00:16:26,360

Aye killed! But why? Because of
your great grandfather's cattle!

186

00:16:26,952 --> 00:16:30,671

It trespassed to our cucumber farm
so my grandfather took out his gun and shot the
animal.

187

00:16:33,036 --> 00:16:35,640

Then what did my grandfather do?
They broke into farm...

188

00:16:35,641 --> 00:16:37,052

...and ate all cucumbers.

189

00:16:42,060 --> 00:16:44,739

After that he took his pistol
and put it on your grandfather's temple.

190

00:16:47,415 --> 00:16:49,148

- One was deceased, other was jailed.

191

00:17:08,990 --> 00:17:13,225

Now it is a MacHaggis's turn to be dead.

192

00:17:14,916 --> 00:17:16,030

Comb!

193

00:17:31,410 --> 00:17:33,700

What's your sickness, fella?
You've really a bad coughing.

194

00:17:34,331 --> 00:17:37,901

- The days in the jail devastated me.
- Hamish!

195

00:17:39,324 --> 00:17:42,751

- My Hamish! My Hamish!
- Ailsa!

196

00:17:43,640 --> 00:17:46,585

- Ailsa!
- My MacHaggis welcome home.

197

00:17:46,761 --> 00:17:51,490

197

00:17:46,761 --> 00:17:51,490

I anxiously awaited your arrival.
My brave-heart. My lion-heart!

198

00:17:52,533 --> 00:17:55,880

-Does anyone hurt you?
- No one can hurt a MacHaggis!

199

00:17:55,881 --> 00:17:59,122

My arse, you idiot!
You're a chicken shit!

200

00:18:00,472 --> 00:18:03,366

You've arrived safely,
I pined for you.

201

00:18:03,704 --> 00:18:05,770

I pined for you too, Ailsa,
let's go home immediately.

202

00:18:05,771 --> 00:18:08,560

- Okay!
- Listen to me! We'll talk this matter later.

203

00:18:09,453 --> 00:18:13,127

You're lucky. I have a wedding.
You already look like dead!

204

00:18:20,595 --> 00:18:24,113

This woman kills him before me
so I get rid of him.

205

00:18:24,491 --> 00:18:25,500

- Slow down MacHaggis, slow down!
- Run!

206

00:18:25,505 --> 00:18:29,656

- Did you lose your mind in jail?
- Run woman run! - Slow down!

207

00:18:31,065 --> 00:18:35,893

- Oh my dear MacHaggis! you have lost all your mind
- Aye I did, but because of horniness.

208

00:18:36,525 --> 00:18:40,282

- I have been waiting this moment for 19 years.
- Before having our first night...

209

00:18:40,283 --> 00:18:43,085

...military police arrested me,
is this my fault?

210

00:18:43,553 --> 00:18:47,875

Do not waste my time,
run woman run! Fast!

211

00:18:48,809 --> 00:18:53,910

- Walk! - Stop don't do!
- What a chick, rush woman!

212

00:18:53,921 --> 00:18:55,750

Stop please!

213

00:19:03,831 --> 00:19:06,647

Today you'll glorify your father's name and
soul my son!

214

00:19:07,543 --> 00:19:10,422

- It is the time to take your revenge.
- How about my wedding?

215

00:19:11,615 --> 00:19:15,007

Firstly MacHaggis's blood,
then wedding with Jinny.

216

00:19:16,021 --> 00:19:19,109

No! If I take the revenge first,
I'll go to jail!

217

00:19:19,850 --> 00:19:23,454

Mother, what are you talking about?
Why would I kill the poor man?

218

00:19:23,925 --> 00:19:28,852

He already got severely sick in jail.
He'll die sooner or later, why would I kill him?

219

00:19:29,185 --> 00:19:31,101

Why would I get in jail for nothing
and die there.

220

00:19:32,193 --> 00:19:35,110

Don't you have a heart?
I want to get married.

221

00:19:35,111 --> 00:19:39,811

I'm gonna screw your heart!
I'll disown you if you don't shoot him.

222

00:19:40,746 --> 00:19:43,592

- Forget about it mother!
- What! What're you saying you wanker!

223

00:19:44,066 --> 00:19:46,294

Shoot him
otherwise there'll be no wedding.

224

00:19:46,785 --> 00:19:50,208

It is our 500-year-auld custom
this knob-end Davaro disgraces us!

225

00:19:50,483 --> 00:19:54,370

If you don't shoot that
arsehole MacHaggis leave this village!

226

00:19:54,373 --> 00:19:56,900

Go away, get out of my sight!

227

00:19:56,901 --> 00:20:00,596

I won't allow my daughter marry
to a jerk who dishonor his father's soul.

228

00:20:01,079 --> 00:20:03,275

Unless you take your revenge,
do not come here!

229

00:20:03,835 --> 00:20:05,035

Oh holy black pudding!

230

00:20:05,710 --> 00:20:08,266

People jump for joy
when they see Deutsch Money.

231

00:20:08,520 --> 00:20:10,929

This fella throws on my face.
You weirdo!

232

00:20:18,124 --> 00:20:19,470

You witness all the things Jinny.

233

00:20:19,592 --> 00:20:23,128

Everyone disapprove our marriage.

234

00:20:23,962 --> 00:20:26,202

If you want,
we can flee from here Jinny.

235

00:20:26,288 --> 00:20:29,779

What kind of heroism is that
not taking your revenge, MacCattle?

236

00:20:29,859 --> 00:20:33,153

Is my MacCattle less brave than
Ailsa's MacHaggis?

237

00:20:33,313 --> 00:20:35,490

I don't know. But what I know...

238

00:20:35,491 --> 00:20:37,481

...the man will die because of
tuberculos

239

00:20:37,721 --> 00:20:38,897

If I kill him, I'll receive...

240

00:20:38,898 --> 00:20:40,703

...the sentence of 15-20 years.

241
00:20:41,244 --> 00:20:44,690
Will it be worth it, Jinny?
Will you wait for me?

242
00:20:44,929 --> 00:20:47,530
I'll wait all my life.
Kill him!

243
00:20:47,553 --> 00:20:49,222
Don't embarrass us MacCattle.

244
00:20:50,035 --> 00:20:51,582
Are these your last words, Jinny?

245
00:20:51,889 --> 00:20:53,767
Aye, MacCattle.

246
00:20:54,942 --> 00:20:56,955
How will I get out of this mess!

247
00:21:13,116 --> 00:21:14,548
How are doing, fella?

248
00:21:21,199 --> 00:21:22,437
You are fine, right?

249
00:21:26,057 --> 00:21:26,890
How about you?

250
00:21:26,891 --> 00:21:28,283
<- Get out of here, wanker!

251
00:21:49,212 --> 00:21:51,252
- Can I have a tea, sir?
- There is no tea.

252
00:21:51,253 --> 00:21:54,320
- Then a coffee.
- Neither a coffee.

253
00:21:54,321 --> 00:21:57,197
- Ah, well. Then an Irn-Bru.
- We're out of Irn-Bru.

254
00:22:01,504 --> 00:22:02,617
It's enough, let's take a break.

255
00:22:02,618 --> 00:22:04,794
<- These are your last moments,
MacHaggis!

256
00:22:05,375 --> 00:22:09,250
<- I gave you 36 hours,
to say your goodbye.

257
00:22:09,955 --> 00:22:11,568
<- Is that not enough, arsehole?!

258
00:22:11,569 --> 00:22:12,891
Holy crap! Who is this?

259
00:22:12,892 --> 00:22:13,983
Oh! MacCattle!

260
00:22:14,272 --> 00:22:17,713
Show yourself! If you not
I'll break into, pimpson!

261
00:22:18,146 --> 00:22:24,090
Don't go my MacHaggis. Don't listen that dog.
- I've had enough of this, woman!

262
00:22:24,574 --> 00:22:27,377
If MacCattle doesn't kill me,
you'll already do that!

263
00:22:28,041 --> 00:22:29,466
You've sucked the life out of me!

264
00:22:29,528 --> 00:22:34,908
I've been plagued by troubles for 19 years.
No man ever touched me.

265
00:22:35,337 --> 00:22:37,737
>- I've been spending my life waiting for you.
<- Who cares!

266
00:22:37,738 --> 00:22:41,086
There was poverty without you,
and landlord lusted after me.

267
00:22:41,539 --> 00:22:43,032
- Landlord?
- Aye!

268
00:22:43,033 --> 00:22:47,804
- Son of a bitch!
- I had no peace, MacHaggis!

269
00:22:48,084 --> 00:22:51,235
All of them are mobbed,
hoping your death.

270
00:22:51,559 --> 00:22:55,404
<- At last he'll shoot MacHaggis, and
we'll hold a wedding, all village'll cheer up!

271
00:22:55,918 --> 00:22:57,124
>- MacHaggis won't get out.

272
00:22:57,125 --> 00:22:58,671
<- If he won't, MacCattle will break into.

273
00:22:58,766 --> 00:23:02,207
>- He can't, because it's breaking and
entering with intent. He might be sentenced to death.

274
00:23:02,238 --> 00:23:03,728
<- He can!
>- He can't!

275
00:23:03,742 --> 00:23:04,865
<- Do you want to bet?
>- Aye!

276
00:23:04,866 --> 00:23:06,046
<- 1 kilo of wheat.

277
00:23:06,047 --> 00:23:09,455
Hey, prick! Listen, I'm counting down!
From 10...

278
00:23:09,740 --> 00:23:11,467
If you don't get out, I'll turn up!

279
00:23:11,568 --> 00:23:15,101
10, 9... 9?

280
00:23:15,423 --> 00:23:17,004
- What's the next?
- Eight.

281
00:23:17,403 --> 00:23:18,806
8, 7...

282
00:23:20,856 --> 00:23:21,942
<- 6!

283
00:23:21,943 --> 00:23:26,643
Eek! I don't want to be
screwed up for nothing.

284
00:23:26,644 --> 00:23:28,100
- What am I going to do?!
- I have no idea.

285
00:23:28,101 --> 00:23:28,810
<- 5!

286
00:23:29,461 --> 00:23:30,939
- Eek 5!
<- 4!

287
00:23:31,416 --> 00:23:33,308
- Eek 4!
<- 3!

288
00:23:33,309 --> 00:23:35,910
- Eek 3!
<- 2!

289
00:23:36,104 --> 00:23:39,865
<- 1!
- 1! I am here, I am here! What?

290
00:23:40,526 --> 00:23:41,499
What do you want, fella?

291
00:23:41,755 --> 00:23:46,375
- Get out, asshole!
- It isn't a right time, don't you see? I am busy.

292
00:23:46,376 --> 00:23:49,333
When you gonna be done?
I have been waiting for 36 hours.

293
00:23:49,497 --> 00:23:52,277
I've been in prison for long years,
that's natural! What's your rush?

294
00:23:52,278 --> 00:23:53,699
Get out! Shut up!

295
00:23:55,236 --> 00:23:56,456
I am coming.

296
00:23:57,699 --> 00:23:58,804
Stop MacHaggis!

297
00:24:02,816 --> 00:24:05,119
> - My MacHaggis stop!
Stop my MacHaggis!

298
00:24:05,126 --> 00:24:07,980
- Don't go my MacHaggis!
- Get off, woman!

299
00:24:08,274 --> 00:24:12,830
Ah, please my MacHaggis don't go! My love!
They'll shoot you down!

300
00:24:17,989 --> 00:24:19,467
What is it! Tell me!

301
00:24:21,277 --> 00:24:23,293
- Walk, we're going.
- Where?

302
00:24:23,552 --> 00:24:27,076
- To the cucumber field where you killed my father.
- What will we do there?

303
00:24:27,175 --> 00:24:30,058
We'll peel and eat cucumber.
Walk, jerk! I'll shoot you!

304
00:24:31,412 --> 00:24:34,470
> - He'll shoot him soon! MacCattle is
going the field where his father was shot.

305
00:24:34,471 --> 00:24:38,264
<- If he won't shoot him, we shouldn't go there in vain,
right?
>- If he doesn't shoot, we kick his arse!

306
00:25:07,442 --> 00:25:11,534
- Are you really sick?
- To be honest, fella, I'm dying!

307
00:25:11,535 --> 00:25:13,841
- Come, drink some water.
- Thanks!

308
00:25:17,626 --> 00:25:18,346
Be careful!

309
00:25:20,120 --> 00:25:21,833
Oh, I...
Don't die before I kill you!

310
00:25:37,107 --> 00:25:40,824
- Thank you very much indeed. May God give you a
long life.
- You, too MacHaggis.

311
00:25:42,450 --> 00:25:46,297
If you want, have a bath here...
don't die like this.

312
00:25:46,672 --> 00:25:50,154
- No, I don't want.
- Then drink water, you'll feel better.

313
00:25:52,675 --> 00:25:56,041
- Are you choked?

314
00:25:56,544 --> 00:25:57,744
Wait, let me help you.

315
00:26:00,159 --> 00:26:03,726
- Ah!
>- Hey! What happened?

316
00:26:03,727 --> 00:26:06,272
>- Come.
<- Thanks to you I had a bath!

317
00:26:08,244 --> 00:26:13,788
- How did you do it with your wife in this condition?
- Oh fellow, I can't say it was okay.

318

00:26:15,175 --> 00:26:17,969

Come on, we're almost there.

Walk, we're going.

319

00:26:30,032 --> 00:26:31,720

Okay, we're arrived. Kneel down, jerk!

320

00:26:33,927 --> 00:26:37,184

Come on, shoot me!

I don't want to live anymore!

321

00:26:38,654 --> 00:26:40,594

After your cough clears up,

I'll shoot you then.

322

00:26:42,441 --> 00:26:46,669

- I guess you can't shoot someone.

- To be honest, I can't.

323

00:26:48,545 --> 00:26:53,404

But, I am in trouble. If I can't shoot you
firstly landlord and then my mom'll kick my arse!

324

00:26:53,492 --> 00:26:58,377

That's a blood feud. It isn't like anything else.

Even Jinny doesn't want marry me!

325

00:26:59,336 --> 00:27:04,116

Fella, you're really in trouble!

Well, if you shoot me...

326

00:27:04,117 --> 00:27:06,580

...you'll be put in prison.

You can't be together with Jinny again.

327

00:27:06,888 --> 00:27:09,987

If I don't shoot you, I can't get marry.

Come on, be ready!

328

00:27:10,295 --> 00:27:14,512

Hold on, hold on! Listen,

I have a smart plan.

329

00:27:16,867 --> 00:27:20,135

If you shoot me

you'll be sentenced at least for 30 years.

330

00:27:21,189 --> 00:27:24,529

- Really?!

- Yeah. It'll be wilful murder.

331

00:27:25,837 --> 00:27:28,913

However, you and I can

duel in village square.

332

00:27:29,733 --> 00:27:33,157

I'll have an empty gun,

you'll have a blank cartridge.

333

00:27:33,405 --> 00:27:34,152

So?

334

00:27:35,100 --> 00:27:37,694

- We'll have a fake duel.

- How are we going to do that?

335

00:27:37,756 --> 00:27:41,233

You'll shoot me with blank cartridge.

There is no bullet in it.

336

00:27:43,655 --> 00:27:44,534

Then?

337

00:27:44,650 --> 00:27:49,502

I'll pretend to be dead.

You'll be sentenced for 2-3 years for self defence.

338

00:27:49,880 --> 00:27:53,195

I'll disappear,

and go another city.

339

00:27:53,742 --> 00:27:57,334

- Oh snap! Will we act?

- Yeah, something like that.

340

00:27:58,051 --> 00:28:00,628

- Will they fall for this trick?

- Absolutely!

341

00:28:01,514 --> 00:28:04,968

Let's meet in graveyard a little later.

I'll tell you what we are going to do.

342
00:28:06,970 --> 00:28:09,404
When you arrive the graveyard, chirp like a swift.

343
00:28:09,405 --> 00:28:13,173
- What's a swift?
- Never mind. Just chirp, I'll get it.

344
00:28:13,311 --> 00:28:14,347
Okay, I'll chirp.

345
00:28:15,031 --> 00:28:17,287
Come on, challenge me now.
Say it.

346
00:28:19,899 --> 00:28:24,760
Stop chattering MacHaggis. Let's come to an end.
Draw your gun! Let's have a man fight!

347
00:28:24,961 --> 00:28:30,211
- Err... I don't have gun with me!
- Then, we'll have a gun fight in village square tomorrow!

348
00:28:30,698 --> 00:28:32,344
- Bring your gun!
Or you'll be called...

349
00:28:32,478 --> 00:28:34,348
- Arsehole!
- The biggest arsehole ever!

350
00:28:34,349 --> 00:28:36,088
- Okay, fella
- Did you hear me, fella?!

351
00:28:36,636 --> 00:28:38,114
- You will be arsehole!
- Swift...

352
00:28:38,397 --> 00:28:41,485
- ...is arsehole!
- Shut up idiot!

353
00:28:47,616 --> 00:28:49,912
- How does this swift chirp?
- MacCattle!

354
00:28:50,852 --> 00:28:52,859
MacHaggis! Is that you, fella?

355
00:28:53,706 --> 00:28:54,689
Aye it is me, fella.

356
00:28:59,306 --> 00:29:01,574
- I am scared MacHaggis.
- Me too MacCattle.

357
00:29:02,154 --> 00:29:04,898
- Has any one found out about this?
- I don't know.

358
00:29:05,649 --> 00:29:08,535
- What's this place?
- This is our family's cemetery.

359
00:29:08,665 --> 00:29:13,675
- Why did we come here? Are we going to pray for them?
- No. We'll dig my grave.

360
00:29:14,291 --> 00:29:17,603
- You can't be serious! You said me you won't die?
- Well, but...

361
00:29:17,885 --> 00:29:20,791
...people won't believe I am dead, unless they bury me.

362
00:29:21,501 --> 00:29:23,246
That's why, you'll bury me here.

363
00:29:23,356 --> 00:29:25,529
You'll die in the square and be buried here?

364
00:29:25,779 --> 00:29:27,632
Of course. Otherwise they won't believe!

365
00:29:30,457 --> 00:29:32,289
- Is this spot okay?
- It's good.

366
00:29:48,472 --> 00:29:51,519
Oh my poor fella! You're terribly hacking.

367

00:29:51,711 --> 00:29:55,786

- Have rest, I'll dig.
- Thank you.

368

00:30:01,179 --> 00:30:02,665

- MacCattle.
- What?

369

00:30:02,916 --> 00:30:05,894

- You see that hose.
- Aye.

370

00:30:06,678 --> 00:30:10,997

Now, you'll put it in from the head side of the grave,
and other side will stay out.

371

00:30:12,871 --> 00:30:15,098

What the shit is it for?

372

00:30:15,696 --> 00:30:20,349

After I am buried, I'll breathe with it.
Like this..

373

00:30:20,350 --> 00:30:23,435

- It is like a hookah.
- Kind of.

374

00:30:23,769 --> 00:30:26,451

After the villagers have gone,
you'll take me out of here.

375

00:30:27,322 --> 00:30:28,590

Okay, I got it.

376

00:30:28,833 --> 00:30:30,534

What a genius you are, MacHaggis.

377

00:30:31,138 --> 00:30:34,853

Be careful when you bury me
my head should be on the side of hose, like this..

378

00:30:34,854 --> 00:30:36,140

Is it clear?

379

00:30:36,677 --> 00:30:37,841

Yeah, I got it.

380

00:30:38,156 --> 00:30:42,126

I have been in Germany, man...
Why do you keep grumbling and nagging.

381

00:31:29,198 --> 00:31:32,159

- Make your final prayer, jerk.
- I won't need it, prick.

382

00:31:32,749 --> 00:31:35,023

It's time to take revenge of my father's
holy blood

383

00:31:35,293 --> 00:31:36,753

Cut the crap.

384

00:31:36,906 --> 00:31:38,145

Draw your gun!

385

00:31:38,373 --> 00:31:39,429

Please, you draw first.

386

00:31:40,498 --> 00:31:43,132

No please you're first
Oh, please, I insist...

387

00:31:43,619 --> 00:31:45,937

Please be first, MacHaggis.

388

00:31:46,339 --> 00:31:49,602

Come on jerk. Draw your gun
I've got tired of turning around like hell.

389

00:31:50,134 --> 00:31:52,980

Okay, let me draw it.
Get it.

390

00:31:53,980 --> 00:31:58,748

- I can't pull the trigger.
- Pull harder.

391

00:31:59,512 --> 00:32:00,599

It doesn't work.

392

00:32:03,293 --> 00:32:05,812

Damn, safety switch is on.

393
00:32:06,366 --> 00:32:08,611
- Take your position.
- Come on.

394
00:32:15,186 --> 00:32:18,985
>- MacCattle, your wedding will be the greatest one.
You've brought honour to your family.

395
00:32:18,986 --> 00:32:22,246
I took my father's revenge.
Prepare the wedding. I want to marry.

396
00:32:24,474 --> 00:32:26,490
MacHaggis.

397
00:32:29,280 --> 00:32:33,611
Oh my MacHaggis.
My love...

398
00:32:34,467 --> 00:32:37,043
Oh poor me. How miserable and lonely I am!

399
00:32:38,156 --> 00:32:40,819
Take it easy woman,
You'll give me a heart attack.

400
00:32:41,213 --> 00:32:43,038
MacHaggis?

401
00:32:43,462 --> 00:32:45,692
Be quiet,
Keep crying!

402
00:32:46,012 --> 00:32:47,954
MacHaggis.

403
00:32:50,982 --> 00:32:55,371
- Ye crowd! This man lived a devoted life.
- He was a good man!

404
00:32:55,979 --> 00:32:59,824
- Are you giving your blessings?
- Aye, may God have mercy on his soul.

405
00:33:01,661 --> 00:33:05,054
Oh my strapping lad.
My leonine MacHaggis, how could I kill you?

406
00:33:05,387 --> 00:33:07,621
I wish I was dead instead of you.

407
00:33:11,308 --> 00:33:13,292
Oh darn, what if I am really dead...

408
00:33:14,250 --> 00:33:16,929
Oh poor me.

409
00:33:17,123 --> 00:33:21,199
Don't cry MacCattle, don't cry.
You're making me cry.

410
00:33:27,064 --> 00:33:28,708
Oh MacHaggis.

411
00:33:29,186 --> 00:33:33,447
You'll be buried in mother earth, eaten by worms.
No one can bear this sorrow?

412
00:33:33,874 --> 00:33:36,171
I deeply regret what I did.

413
00:33:37,236 --> 00:33:43,167
MacCattle, I didn't know you cared me
that much. You're a great fella.

414
00:33:43,935 --> 00:33:47,311
Don't cry MacCattle, for God's sake.

415
00:33:48,200 --> 00:33:49,672
Darn, be quick, I gotta go take a leak...

416
00:33:51,158 --> 00:33:53,520
Be patient MacHaggis, we're there.

417
00:33:54,025 --> 00:34:01,181
I'll carry him. Give it to me.
I'll carry the deceased's coffin.

418
00:34:08,893 --> 00:34:12,050
For God's sake, don't take it
from me. My heart bleeds!

419
00:34:13,002 --> 00:34:14,609
I want to carry him.
To the graveyard.

420
00:34:15,064 --> 00:34:17,265
Do not withhold me brothers.

421
00:34:17,870 --> 00:34:20,862
Oh MacHaggis, how can we burry you
into the wormy earth?

422
00:34:21,146 --> 00:34:24,755
Hey, MacCattle,
don't forget how you will bury me.

423
00:34:25,747 --> 00:34:27,988
If you don't give the hose
to my mouth side, I'll be screwed up.

424
00:34:28,477 --> 00:34:30,932
Don't worry.
Shut up jerk, they'll hear you.

425
00:34:32,648 --> 00:34:37,099
For God's sake, don't forget.
The hose will be on my head side.

426
00:34:51,969 --> 00:34:53,244
Bury him.

427
00:34:57,396 --> 00:35:00,830
Oh, be careful fella,
The head will be this side.

428
00:35:01,517 --> 00:35:06,883
No way, you're doing it wrong,
The grave will face to east.

429
00:35:08,062 --> 00:35:13,213
Why east? Will he sit up and sunbathe?
Turn the grave this side.

430
00:35:13,900 --> 00:35:18,370
It'll curse us my son.
The head will face to east. Turn it.

431
00:35:19,102 --> 00:35:21,626
No, it'll face the hose.
Turn it.

432
00:35:22,933 --> 00:35:25,834
- No way, east.
- Hose.

433
00:35:27,056 --> 00:35:28,259
Did you lose your mind?

434
00:35:29,327 --> 00:35:31,292
What the hell is the hose?

435
00:35:32,029 --> 00:35:34,204
Turn the coffin.

436
00:35:45,310 --> 00:35:48,623
I am sorry MacHaggis,
You're meeting a sticky end.

437
00:35:48,984 --> 00:35:50,238
We haven't considered the preacher.

438
00:35:50,883 --> 00:35:54,359
Damn it, MacCattle...
MacCattle, I'm out of breath.

439
00:35:54,828 --> 00:35:56,710
Save me.

440
00:35:59,979 --> 00:36:02,433
Fellas, what if we turn it
opposite direction again?

441
00:36:02,926 --> 00:36:05,486
Or the man will be fucked up.

442
00:36:06,119 --> 00:36:08,997
MacCattle, did you become insane?
This is the rule for it.

443
00:36:09,429 --> 00:36:10,706
Go on.

444
00:36:10,707 --> 00:36:16,766
MacCattle... MacCattle,
the hose isn't in my mouth but in my arse!

445
00:36:17,618 --> 00:36:19,544
Turn it other side, arsehole!

446
00:36:22,311 --> 00:36:23,699
- is he rising from the dead?!
- He didn't like his place!

447
00:36:24,175 --> 00:36:26,707
>- The soil is throwing him out.
<- The man is arising from dead.

448
00:36:27,232 --> 00:36:29,191
No, I think he is about to kick the bucket.

449
00:36:43,281 --> 00:36:45,940
MacHaggis how're you?
You look great and healthy.

450
00:36:46,872 --> 00:36:48,466
Fuck off, arsehole.
I was very close to kicking the bucket.

451
00:36:49,058 --> 00:36:53,339
Now, get the fuck out of this village
before someone sees you. Okay?

452
00:36:53,588 --> 00:36:57,483
- Well how about car fare?
- What about it?

453
00:36:58,066 --> 00:37:00,246
You know I've got out of
prison short time ago.

454
00:37:00,590 --> 00:37:01,880
I'm broke.

455
00:37:02,190 --> 00:37:07,045
Damn, If I killed you, it'd be
less costly. Anyway!

456
00:37:07,363 --> 00:37:09,147
Arsehole.

457
00:37:09,491 --> 00:37:12,857
- Take it fella.
- Thanks.

458
00:37:13,115 --> 00:37:17,069
You go your way, I'll go mine.

459
00:37:20,157 --> 00:37:22,475
Come here.

460
00:37:22,697 --> 00:37:24,644
May God speed you.

461
00:37:24,952 --> 00:37:27,977
Listen, I don't want to see you around,
I really kill you this time.

462
00:37:28,388 --> 00:37:32,981
Don't worry,
I'm dead, keep in your mind.

463
00:37:35,359 --> 00:37:38,080
It was a narrow escape. Arsehole.

464
00:37:38,680 --> 00:37:42,101
My 500 box went down the drain.

465
00:37:59,254 --> 00:38:01,477
- Let me go!
- Where are you going?

466
00:38:09,312 --> 00:38:11,352
The girl is waiting for me, let me go.

467
00:38:16,622 --> 00:38:18,167
>- Good luck with it.
<- Good luck fella!

468
00:38:19,447 --> 00:38:21,967
>- Go for it, stallion.
- What the hell?

469
00:38:25,200 --> 00:38:27,491
- Jinny.
- Aye MacCattle?

470

00:38:28,019 --> 00:38:30,519

- Jinny, my dear.

- Aye MacCattle?

471

00:38:30,778 --> 00:38:33,124

You messed me up Jinny, do you know that?

472

00:38:33,428 --> 00:38:34,508

Why MacCattle?

473

00:38:34,866 --> 00:38:38,594

- Stop being coquettish, hen, lie down the bed.

- Okay MacCattle.

474

00:38:39,297 --> 00:38:41,416

You asked for bride price...

475

00:38:41,770 --> 00:38:44,290

... I beat the bushes for money
in hell-land for 3 years.

476

00:38:48,804 --> 00:38:51,428

You asked for gifts,
my two cattle were given.

477

00:38:51,765 --> 00:38:54,840

You asked for wedding night gift,
and had my three sheep.

478

00:38:55,429 --> 00:38:56,970

>- Holy moley?!

479

00:39:00,752 --> 00:39:02,361

Now, What should I do to you?

480

00:39:03,148 --> 00:39:05,039

Tell me?

481

00:39:05,462 --> 00:39:07,625

Don't you know what you're going to do?

482

00:39:08,084 --> 00:39:10,067

I know, I know.

483

00:39:10,459 --> 00:39:13,026

I'll teach you a lesson.

484

00:39:15,640 --> 00:39:16,785

Darn, where the hell this duvet came from?

Don't move, hen.

485

00:39:19,966 --> 00:39:21,280

Someone is coming MacCattle.

486

00:39:21,666 --> 00:39:23,232

Never mind, I locked the door.

487

00:39:25,870 --> 00:39:27,338

Come in the morning, I'm busy.

488

00:39:29,965 --> 00:39:31,892

Damn it; hold on, what's your rush.

489

00:39:35,166 --> 00:39:38,841

Fella, what the hell happened?

What do you want?

490

00:39:39,329 --> 00:39:42,325

Couldn't you find another time to come?

491

00:39:46,873 --> 00:39:48,178

Pilitary police!

492

00:39:48,486 --> 00:39:50,168

Good heavens, Who who who?

493

00:39:50,313 --> 00:39:52,052

Pilitary police, pilitary police.

494

00:39:52,313 --> 00:39:54,693

I beg you sir,
for mercy's sake...

495

00:39:55,187 --> 00:39:57,365

...give me five minutes,
and take me then.

496

00:39:57,601 --> 00:40:00,306

>- In the name of the law MacCattle,
open the door, surrender!

497

00:40:00,560 --> 00:40:03,720

Sir, I beseech you, please...

498
00:40:03,760 --> 00:40:07,760
give me just 5 minutes
I'll stay in jail for 15 years. For God's sake!

499
00:40:08,600 --> 00:40:10,920
>- I said open it.
Move aside!

500
00:40:11,480 --> 00:40:15,480
Wait wait, I'm moving.

501
00:40:19,920 --> 00:40:23,080
MacCattle, I'll wait for you, for all my life.

502
00:40:23,200 --> 00:40:24,960
You're the one, you're my man.

503
00:40:25,360 --> 00:40:29,360
Don't worry my Jinny, MacHaggis told me
I'll be out of the jail in short time...

504
00:40:30,400 --> 00:40:32,240
...from self defence.

505
00:40:32,520 --> 00:40:35,534
- Goodbye Jinny.
- I'll wait MacCattle.

506
00:40:36,160 --> 00:40:39,153
MacCattle, I'll wait for you.

507
00:40:55,837 --> 00:40:58,267
- I am sorry for you my son.
- Thank you.

508
00:40:58,717 --> 00:41:00,537
- If you'll excuse me...
- Aye.

509
00:41:01,137 --> 00:41:05,852
Have a cigarette; it'll drown your sorrows.

510
00:41:08,484 --> 00:41:10,072
What's your crime?

511
00:41:11,960 --> 00:41:15,960
An asshole shot my father and
I shot him.

512
00:41:16,913 --> 00:41:19,440
Don't call a dead man asshole
It's a sin and hurts his soul.

513
00:41:19,972 --> 00:41:21,944
I screw his soul.

514
00:41:26,080 --> 00:41:30,080
- What happened?
- Nothing, I've seen the image of the man I killed.

515
00:41:34,800 --> 00:41:38,800
It's usual, don't care
you'll get used to it...

516
00:41:39,066 --> 00:41:42,145
- What're you doing here?
- Don't you know?

517
00:41:42,311 --> 00:41:45,280
As we agreed, I'm going to another city.

518
00:41:45,281 --> 00:41:49,280
Great, you enjoy around and
I go to jail before I spend a night with my Jinny!

519
00:41:49,708 --> 00:41:54,200
Fella ,it's self-defence
don't worry, you'll get out of it easily.

520
00:41:54,920 --> 00:41:57,160
- I hope so.
- Don't move!

521
00:41:57,161 --> 00:41:59,040
Now we're fucked!

522
00:41:59,280 --> 00:42:02,200
I've been fucked so far,
now it's your turn.

523
00:42:02,201 --> 00:42:03,680
<- Stop the bus, driver!

524

00:42:04,182 --> 00:42:07,680

- Move you idiots.
- Get off the bus.

525

00:42:08,080 --> 00:42:12,080

- >- Walk, get in the line,
go there, go.

526

00:42:13,520 --> 00:42:17,520

Move there, give it to me.

527

00:42:24,000 --> 00:42:27,400

- What's your crime?
- I shot a man.

528

00:42:27,401 --> 00:42:30,960

You're one of us.
Join us instead of going jail.

529

00:42:30,961 --> 00:42:33,120

- If boss accepts you, you can stay with us.
- Thanks.

530

00:42:33,121 --> 00:42:36,840

- Walk, jerk.
- How about me?

531

00:42:37,040 --> 00:42:39,400

- Are you a criminal, too?
- Aye, I'm sentenced to death.

532

00:42:40,164 --> 00:42:44,280

Come with us then.
Come on, turn your back.

533

00:42:51,273 --> 00:42:53,565

Oh my dear MacCattle.

534

00:42:53,566 --> 00:42:56,818

MacBear!
What're you doing on this mountain top?

535

00:42:56,853 --> 00:43:01,545

It's a destiny, I'm the leader of this gang.
Now forget about me. You tell your story.

536

00:43:01,840 --> 00:43:05,320

What a glorious shooting was that!
A great job!

537

00:43:05,676 --> 00:43:08,760

- Where did you learn that?
- Everyone heard about your duel?

538

00:43:08,761 --> 00:43:12,760

I am proud of you.
He is my primary school friend.

539

00:43:13,320 --> 00:43:16,945

- Let me give you a hug.

540

00:43:16,946 --> 00:43:22,898

This is MacCattle,
My best friend.

541

00:43:23,972 --> 00:43:26,400

- We're kicked out of the school together.
- Yeah.

542

00:43:26,401 --> 00:43:30,400

I've polished off 27 men
but never in the village square.

543

00:43:31,009 --> 00:43:33,228

- How did you do this?
- How?

544

00:43:33,229 --> 00:43:37,665

MacHaggis was standing
like this and gawping.

545

00:43:37,666 --> 00:43:43,190

- I drew my gun, pointed at him.
- MacCattle, fella, behave yourself.

546

00:43:43,191 --> 00:43:47,888

- Who is this halfwit?
- How did you guess he is halfwit?

547

00:43:47,889 --> 00:43:51,922

- Look at his face, how does he look like?
- Aye you're right, he looks like an idiot.

548

00:43:51,923 --> 00:43:56,219

- Really, who is this man?

- Who are you?

549

00:43:57,771 --> 00:44:00,834

- Don't you know me?

- Why did you bring him here?

550

00:44:00,835 --> 00:44:04,481

- Take and shoot this arsehole.

- Don't kill me sir, Don't kill me!

551

00:44:04,482 --> 00:44:08,329

I'm MacCattle's military buddy.

Am I not, MacCattle?

552

00:44:08,330 --> 00:44:12,600

- Really. -Remember, you were the non-com,
and I was the cook of the squad.

553

00:44:13,171 --> 00:44:17,138

- I don't remember any of it.

- I beg you, remember it.

554

00:44:18,576 --> 00:44:21,389

He cooks very well, like a housewife.

555

00:44:21,390 --> 00:44:22,496

- Really?

- Aye.

556

00:44:22,497 --> 00:44:25,031

Let me stay here, sir.

557

00:44:25,032 --> 00:44:30,066

- What do you think?

- Well, let him stay.

558

00:44:31,122 --> 00:44:35,353

- I've spared your life once more,
be thankful. - Thank you.

559

00:44:35,354 --> 00:44:39,315

Do not idle like an idiot!

Everyone's came from the work, they're hungry.

560

00:44:39,316 --> 00:44:42,319

- Show us your cooking skills.

- Aye sir.

561

00:44:44,115 --> 00:44:48,707

Tomorrow's first brigandage will be
in honor of MacCattle.

562

00:44:49,413 --> 00:44:52,236

Let me give you a hug again my brave heart.

563

00:45:50,720 --> 00:45:52,637

Give it to me.

564

00:45:55,075 --> 00:45:59,351

I swear I've nothing to give you MacCattle.

I've just 50 coins, take it.

565

00:45:59,352 --> 00:46:02,884

- What're you doing here, Alen?

- I'm going to city center, sir.

566

00:46:04,183 --> 00:46:08,894

Give this to my mom,
and these are for Jinny.

567

00:46:08,895 --> 00:46:11,715

Say her:

I'll take her with me soon.

568

00:46:11,716 --> 00:46:15,279

Tell them my deepest
love and longings..

569

00:46:16,261 --> 00:46:18,641

This is for you, drink a coffee on me.

570

00:46:18,642 --> 00:46:22,337

I heard a loud voice
as if the heavens were thundering,

571

00:46:24,191 --> 00:46:27,467

A pregnant woman was scared,
and had a miscarriage there.

572

00:46:29,707 --> 00:46:32,195
I saw that MacCattle was
coming down from the mountain.

573

00:46:32,196 --> 00:46:36,086
- Are you serious, our Cattle?
- Be careful and listen to yourself...

574

00:46:36,087 --> 00:46:39,496
...what do you mean by cattle! He is MacCattle,
the God of the bandits.

575

00:46:39,497 --> 00:46:42,195
He shoots the flying fly in the eye.

576

00:46:42,196 --> 00:46:45,048
I and rest of the people
were shaking with fear.

577

00:46:45,049 --> 00:46:49,376
But whenever he stood in front of us,
I looked into his face...

578

00:46:49,377 --> 00:46:51,642
...a divine light was shining from there.

579

00:46:51,643 --> 00:46:54,069
I know him since he was a child,
he was always like that.

580

00:46:54,070 --> 00:46:57,776
Tell me about it!
Those days I got a good look at him

581

00:46:57,777 --> 00:47:00,478
...and said "Here he is!
A hero is being brought up".

582

00:47:00,479 --> 00:47:06,277
- After he came from Germany, we upset the poor guy
a lot.
-Fella, his soul was noble...

583

00:47:06,278 --> 00:47:10,569
...how could we know it, our lion-heart.
- One can sacrifice his own life for such a bandit.

584

00:47:10,570 --> 00:47:12,606
We should complain landlord to him.

585

00:47:12,607 --> 00:47:15,426
Yeah, I wish he came here.
We'd be a good host.

586

00:47:15,427 --> 00:47:21,041
He'll come here soon, don't worry.
He's missed his Jinny.

587

00:47:21,570 --> 00:47:26,356
This time booty is better than ever.
Is it MacCattle's fortune?

588

00:47:26,421 --> 00:47:30,156
- Take it, it's your share MacCattle.
- Thank you MacBear.

589

00:47:30,433 --> 00:47:31,989
Thank you, too, my fella.

590

00:47:47,194 --> 00:47:52,172
- Give me my food, halfwit.
- Do I deserve it MacCattle...

591

00:47:52,967 --> 00:47:57,164
...all of you are sharing the booty,
but I get nothing.

592

00:47:58,048 --> 00:48:01,367
- Is it fair?
- What do you want, jerk?

593

00:48:01,368 --> 00:48:04,746
Your life is spared; you're eating your fill!
Is that not enough?

594

00:48:05,901 --> 00:48:11,599
I wish you had killed me.
I can't be patient any more.

595

00:48:11,911 --> 00:48:15,265
I'll go and tell MacBear that
The man you shot is me...

596
00:48:15,266 --> 00:48:20,434
...I'll reveal all your lies, MacCattle.
- What're you talking about son of a bitch.

597
00:48:21,003 --> 00:48:24,971
That does it!
Either we share what you have or...

598
00:48:24,972 --> 00:48:27,511
...now I'm going to tell everything to MacBear.
- Wait, wait MacHaggis.

599
00:48:28,337 --> 00:48:34,273
Look, all these money, jewels will be enough
for both of us. We'll share it in a brotherly way.

600
00:48:34,862 --> 00:48:40,540
You're already my very dear brother.
I know that you're very merciful.

601
00:48:40,541 --> 00:48:46,539
Certainly...
Three for me, one for you, two watches for me...

602
00:48:48,303 --> 00:48:49,616
...one ring for you.

603
00:48:51,438 --> 00:48:55,861
What the heck is wrong with this sharing, arse!
I'm going now to tell everything to MacBear!

604
00:48:55,862 --> 00:48:59,594
Wait. Okay okay fella.
One for you, three for me.

605
00:49:00,831 --> 00:49:05,636
- I swear, I snitch on you.
- Wait. Two for you, two for me.

606
00:49:05,637 --> 00:49:08,758
- No, I'm going now.
- Wait. What do you want?

607
00:49:10,302 --> 00:49:15,488
- Three for me. One for you.
- Fuck off jerk. Are you trying to screw me!

608
00:49:17,477 --> 00:49:20,242
Okay. Two for you, two for me.

609
00:49:38,087 --> 00:49:42,014
I gave half of the money,
on the top of it, he forces me to wash the dishes.

610
00:49:42,015 --> 00:49:46,434
I pampered you and now you're shitting on my face.
Come and wash your dishes.

611
00:49:46,435 --> 00:49:51,729
I've a serious sickness MacCattle.

612
00:49:51,769 --> 00:49:53,750
This shelter is not good for my lungs.

613
00:49:53,751 --> 00:49:57,181
Do you know when you're washing the dishes for me...

614
00:49:57,958 --> 00:49:59,673
...you're having lots of good deeds.

615
00:49:59,674 --> 00:50:01,483
I crap on good deeds like this, arsehole.

616
00:50:01,644 --> 00:50:03,405
You're a real pain in the arse?!

617
00:50:04,119 --> 00:50:06,801
Wash your dishes!
I'm going to pee!

618
00:50:43,718 --> 00:50:46,136
For God's sake, wash the dishes!

619
00:50:46,859 --> 00:50:49,758
Forget the dishes!
I've seen something unbelievable!

620
00:50:51,815 --> 00:50:52,951
But I won't tell it.

621
00:50:57,092 --> 00:50:58,325
What is it MacCattle?

622
00:50:58,591 --> 00:51:00,835
I'm your bosom friend. Tell me.

623
00:51:01,916 --> 00:51:03,192
No, no way.

624
00:51:03,811 --> 00:51:06,751
I won't tell where MacBear hid a jar of money.

625
00:51:07,783 --> 00:51:10,136
What are you saying MacCattle?

626
00:51:10,575 --> 00:51:12,797
We'll be rich for all our life!

627
00:51:13,375 --> 00:51:15,630
Come on fella, tell me where it is?

628
00:51:15,702 --> 00:51:17,147
No way, I won't tell!

629
00:51:18,161 --> 00:51:21,562
I swear to God; I'll go and tell him
you didn't take your revenge!

630
00:51:21,563 --> 00:51:25,450
If you tell it, I'll tell him you're after
his money and you'll steal it

631
00:51:25,641 --> 00:51:28,434
Then he'll shoot you from your temple!

632
00:51:28,668 --> 00:51:30,181
Go and tell it!
Huh!

633
00:51:30,787 --> 00:51:32,015
Wash the dishes!

634
00:51:33,249 --> 00:51:35,317
You thankless dog!
What do you want!

635
00:51:35,443 --> 00:51:38,922
The man works like a mule.
He kills, he robs,

636
00:51:39,512 --> 00:51:42,662
He turns an honest penny,
treats fairly to his mob.

637
00:51:44,212 --> 00:51:47,373
No, what I'd say...
Anyway!

638
00:51:48,023 --> 00:51:49,489
If you don't want this treasure

639
00:51:50,120 --> 00:51:52,646
We live here for lifelong
instead of stealing it.

640
00:51:53,377 --> 00:51:56,794
You'll live without Jinny.
And I'll be without Ailsa.

641
00:51:58,572 --> 00:52:00,116
Oh my dear Jinny!

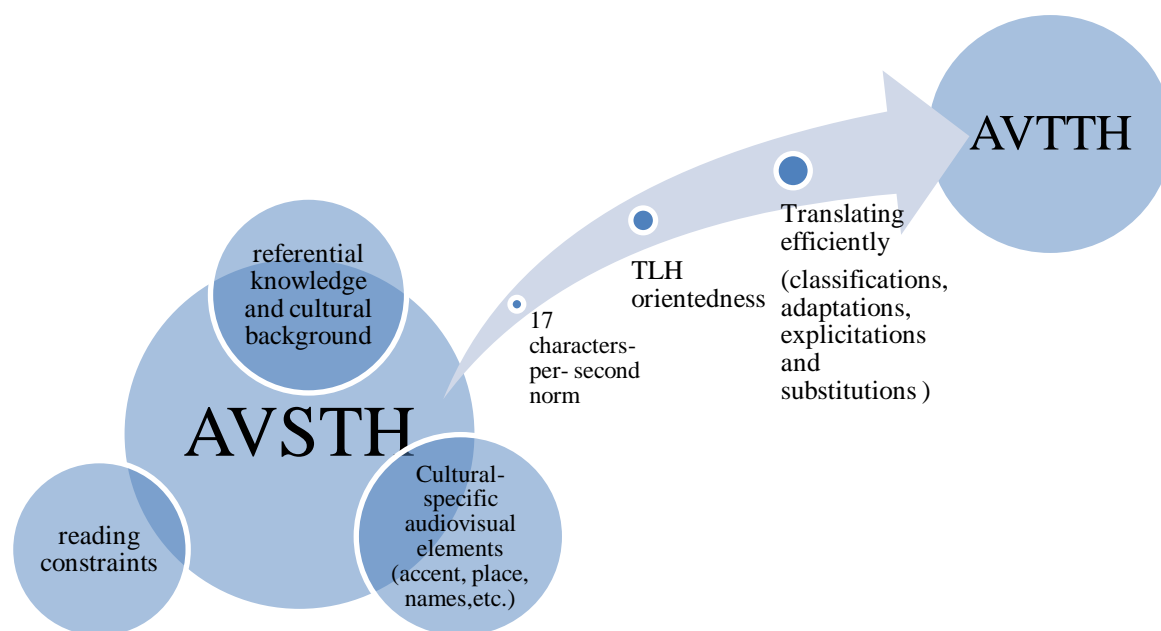
4.3 Translation Strategies, commentary and analysis

4.3.1 Establishing priorities and identifying restrictions

The phase of identifying restrictions for AVH translation/subtitling is intended to make a clear decision of priorities and foresee what problems might be encountered. Each restriction poses different challenges for the translator so the translator carries out his/her assignment under a frame which sustains solutions or compensations. In the case of the translation/subtitling of *Davaro*, three priorities are established. These will be ranked according to their level of requirement throughout the translation process in question. Because *Davaro* is a comedy and humour is a recurring theme in it, it should be emphasized that “when translating humour we need to know where humour stands as a priority and what restrictions stand in the way of fulfilling the intended goals (Zabalbeascoa 1996, qtd, ibid, 2005). As mentioned previously, the humour stands as a priority in every part of the AV-T in hand. In this sense, Zabalbeascoa advocates that “contextual effects of comedies must surely be the laughter of the receptors, and that should be attained at any cost by the translator, without demanding any particular effort from the receptors”. Therefore, the first and highest priority is assigned as the efficiency which means that the intention of humour will be fulfilled and an efficient instance of humour (‘a laughter eliciting and entertaining AV-T’ for the AVTT audience) will be established. However, achieving this purpose is restricted by ‘referential knowledge and cultural background’ of the AVTT audience. This restriction prevails as a highest Force in fully understanding humour in AVST due to its very culture-specific theme and types of humour (Source). The characters, accents, events, places, relationships, clothes and the humour which occurs around these elements might seem alien and outlandish for a British audience. In order to reduce the gap between the AVST and AVTT audience, the verbally expressed humour will be the focus point. This is the only option which can be altered in AV-T. To create the aimed effect on the AVTT audience and making the humour familiar to the same audience is attempted through the classification of the humour and on this subject Zabalbeascoa (1996: 299) affirms that to know and perceive how the jokes are formed is important to translate them properly. The linguistic and cultural adaptations or explicitation are also the part of this practice of classifying and reconstructing.

The second highest priority is to keep the translated text closer to the TLH by borrowing humorous instances/segments from respected British comedy films and finding creative compensations where humour in AVST is untranslatable and insufficient. Although some solutions are represented for the first priority, the TLH orientedness will show clearly the purpose of the translation strategies and provide a resolute reason for how the production of AVTTH has been directed. Depending on the same restrictions of the first priority, this priority will occur in the same situations in which the laughter is intentioned. This will help to achieve the goal of having a quality in construction of humour.

The last and lowest priority for the translation/subtitling of AVH is the reading constraints. The adequate information is crucial to convey the source message to the new audience and owing to the nature of AV-T and the time-space constraints of subtitling, some reductions and elimination of redundancies are needed. The reader of subtitling has to have a period of time to follow the continuously changing text on the screen, thus the translator cannot transfer and put everything on the screen. On this issue Diaz-Cintas (2008 :97) points out that reading speed for subtitles is 17 characters per second (cps) and it can be written on two subtitles lines with 37- 39 as the maximum number of characters ,which will be attempted to use in this translation practice. For the reason that the AVH is a compound of different combinations of visual, audio, verbal and non verbal elements, reading the movements and facial expressions is essential for the AVH perception and translation. Consequently, selecting the relevant components for the construction of the humour and giving adequate information while avoiding the violation of 17 characters- per- second norm are resorted to be one of the priorities for this translation practice.

Diagram 2: Priorities and restrictions of AVH translation in *Davaro*

Briefly, the graphic above illustrates production of AVH by symbolically showing the Force (the portion they cover) of the restrictions and the Rank of the priorities. In some situations, the lower priorities have been ignored and the higher ones have been given more significance. However, it is more typical to give importance to each of the priorities.

4.3.2 The classification of humour for translation

The headings below will present some AVH translation samples from the present film. All of these samples and all subtitling of AVTT have been created with Aegisub³ (subtitling software) and they are applicable to 17 characters- per- second norm (or 39 maximum number of characters per second for two-line subtitles) so the focal point will be classification of humour and translation strategies to produce humour which will penetrate the barriers of AVTT audience.

³ <http://www.aegisub.org/>

International Humour

Example 1

107 - Bu da Almanya hatırası. - Bu ne ki ula? Dürbüne benziyor.	107 00:09:35,393 --> 00:09:39,922 - A gift from Germany. - What is it? Looks like binoculars.
108 - He ya... Karı dürbünü. - Bana ne veriyorsun ulan bu karı dürbününü.	108 00:09:39,923 --> 00:09:44,155 - Yes... They are "babe-oculars". - Why are you giving this to me then?

This simply comprehensible humour without cultural barrier and specific linguistic elements displays a clear sample of international humour. In this scene, the protagonist of the film brings a view-master containing photographic images of nude women. When he tries to explain this gift, he uses the term “babe-oculars”, which will establish an intentional binary meaning one of which will be meant that it is for females and the other will refer to its real function. Needless to say, such humour can be ‘readily translated’ into the TL because of its global characteristics. Additionally, in the coming part of this dialogue, the main character explicitly reveals his own humorous utterance. Therefore, a close retention will be sufficient to transfer this humour to the TL audience.

Example 2

151 >- Eh, şuna bakın! <- Almanya Fatih'i!	151 00:12:40,713 --> 00:12:43,114 >- Hah! Look at him! <- The Conqueror of Germany!
--	--

The sarcastic expression used in this example for Davaro can be said to be an *international humour* because of its explicit criticising manner. It is uttered for the purpose of ridiculing rather than praising. This type of humour allows the translator to transfer the AVST without any change and adaptation. Hence, for the translation of this example the utterance is translated exactly the same as its original.

National-culture and institutions humour

Example 3

153 - Bu ne? - Alman şekeri, çikolata diyorlar.	153 00:12:48,401 --> 00:12:50,937 - What is it? - German candies, it's called chocolate.
154 - Bizim lokuma benziyor canım! >- Getire getire bunları mı getirdin?	154 00:12:51,370 --> 00:12:55,041 - It's like Scottish tablets! >- You've only brought these?

This example, with its first two lines, contains *international humour* which can be easily grasped by the new audience. It does not require any effort by the AVTT audience to understand that the candies from Germany are introduced to the peasants for the first time and even the main character is not very accustomed to call these candies by their original name. This introduction of chocolate by generalizing it with the noun ‘candy’ and the effort to find resemblance creates a comic instance for this sample. Apart from this, the next line will be analyzed as an instance of *national-culture and institutions humour* so first of all the cultural reference should be diagnosed for this humorous instance. The cultural expression ‘Turkish delight’ in the AVST is the element of humour and to reconstruct the same humour for the new audience, this element is changed in to the ‘Scottish tablets’ which is a fudge-like, buttery and sugary confectionery. By this refinement it is intended to favour the reduction of restrictions caused by the cultural references and making it more TLH.

National and Language-dependent Humour:

Example 4

31 <i><- # Eins mumdur, zwei mumdur, drei mumdur...</i>	31 00:04:06,123 --> 00:04:10,637 <i><- # Eins , zwei , drei , vier , five...</i>
32 <i>#<- ...vier mumdur, on dört mumdur. - Bu sesi bir yerden tanıyorum.</i>	32 00:04:10,638 --> 00:04:14,327 <i>#<- ... once I caught a fish alive....</i> - I know this voice.

33 <i>#<- Bana bir soran yoktur. - Yoksa! - Anne o!	33 00:04:14,328 --> 00:04:16,639 <i>#<- Then I cooked it on a camp fire.</i> - Mother it's his!
---	--

In Example 4, the chorus of an old folk song which contains some numbers is sung by our protagonist in German (numbers) during the scene. Humour in this example emerges from both the singing of this folkloric song in a foreign language by an illiterate and naive peasant who emigrated to Germany as a worker, which is a type of show-off and the deformation of the song. Hence, this raises two challenges to solve: one is to provide knowledge of this song to the AVTT audience so that they can be aware of this deformation and the second is to give a similar deformation which will contribute to the humour. For dealing with these challenges, as proposed by Zabalbeascoa (1993:304), new humour is inserted for the transferring of the humour in this extract. The form of humour is preserved in AVTT. The translation contains rhyming and deformed lines as well. Since it contains a cultural-specific Turkish folk song, this message cannot mean anything to the British audience. The first task is to overcome this barrier. Instead of employing a folk song, using an old children's nursery rhyme (*One, two, three, four, five*) emphasizes the naivety of the main character and his absurd attitudes. Furthermore, it maintains numerical counting for the humour based on simply uttered German numbers. This will not only retain the humour but also constitute an increased effect which will assist to compensate loss of comedy caused by accent-based humour or some language specific humour. In order to render the deformation of the nursery lines in the ST, the last line is changed into "Then I cooked it on a camp fire" from "Then I let it go again". By this way, the semantic value is retained in the rhyme and the humour kept unchanged.

Example 5

91 Baban Apo Davaroğlu'nu vuran o Sülo Hiyartosunun kanı dökülmezse,...	91 00:08:21,869 --> 00:08:26,613 If you don't kill your father Angus MacCattle's murderer Hamish MacHaggis...
92 ...bu nikâh olmaz.	92 00:08:26,614 --> 00:08:30,460 ...you won't get married.

This example in which the humour occurs by the existence of language dependent cultural identities (names) is rendered with the replacement of the TL-based humorous components. The impact of the names which are used in the AVST contains highly humorous meanings in it (Literal translations: Davaroğlu = son of cattle, Hiyarto = cucumber). In an attempt to convey the same meaning and effect, the Scottish common names (Hamish and Angus) and invented made-up funny surnames (MacCattle and MacHaggis) are offered. As a similar case, Al-Shamshoon⁴, the Arabic dub of The Simpsons (2005), was used in a similar strategy by which all of the names were converted into Arabic names (Homer =Omar, Bart= Badr, Springfield= Rabeea and so on). Although this screen production had a failure on humorous dimension due to the deletion and modification, the example in question is significantly different from this situation. The main purpose in this replacement and compensation is to remove the cultural isolation of the TT viewers and intensify the comprehension and the humour simultaneously. In this instance, a Scottish cultural identity has been imposed onto a Turkish character and the viewers may give different responses to this, since they will be able to see that actors on screen are Turkish, not Scottish. However, instead of having the risk of losing a recurrent and powerful humorous element like this, the risk of visual and verbal disparity is taken.

Example 6

English words	Scotticisms used instead
About	Aboot
Yes	Aye
Old	Auld
No	Nae
Love and dear (for female)	Hen ⁵

In the AVTT, some minor Scotticisms (expressions –words in this context- that are characteristics of Scots) are inserted in order to feature and compensate for the accent-based

⁴ Simpsons Wiki- <http://simpsons.wikia.com/wiki/Al-Shamshoon>

The Wall Street Journal, D'oh! Arabized Simpsons Aren't Getting Many Laughs-
<http://online.wsj.com/news/articles/SB112925107943268353>

⁵ Useful Scots word: hen - <http://caledonianmercury.com/2011/02/14/useful-scots-word-hen/0013927>

otherness, social and geographical differences to some degree. It can be said that the accent functions both as a national (refers to some cultural implications such as social status, education, lifestyle, etc.) and language dependant laughter eliciting element concurrently when it is produced and aimed for this purpose. In such cases referents generally might be the reason of the humour. The restriction in this case is the AVTT audience have not the potential knowledge and capability of distinguishing this humour that is transmitted by audio and its implications. Therefore, to give an indication of the type of humour that occurs in the film and to be as comprehensible as possible, some words which are specific to Scots are substituted for the English equivalent. In the film the accent is used to imply the otherness and the oppressed, underdeveloped and idiosyncratic nature of the peasants in Eastern Turkey and its style is constructed on humour. The Scottish accent and its historical implications (in media and film industry) for the British audience might be equivalent in some respects.

Language-dependent Humour:

Example 7

<p>60 - Bak anne sana ne hediye getirdim. - Ah... Bu ne ki?</p>	<p>60 00:06:08,956 --> 00:06:13,085 - Look mom, what I bought for you. - What's it?</p>
<p>61 - Bilmiyor musun? - Yok. - Misker, misker, bak.</p>	<p>61 00:06:13,086 --> 00:06:15,660 - Don't you know? - No. - Plender, plender. Look!</p>

After having experienced Western culture and technology, the main character of the movie, with his innocent mind and ignorance, takes a gift for his mother and while he is showing off with what he has brought, he pronounces the word “mikser” (blender or mixer) incorrectly. This word in Turkish is a loanword from English and sometimes confused and misspelled by the less educated people in the society, which triggers humour among people. On the other hand, in the translation, the words mixer and blender in TL do not have similar form of misspelling which is constructed by the change of the position of the two sounds ‘s’ and ‘k’. Instead of this, another misspelling is opted for this example and ‘b’ sound is replaced by ‘p’ sound. In this attempt the TL viewer at least will access to the misspelling of the word. In

addition to this, when also the supportive visual humour in this example is taken into consideration (Davaro has no knowledge of how to use the tool and makes a mess while using it), the viewer will have a complete frame of the humour and the humour will operate properly to some extent.

National Sense of Humour

Example 8

<p>38 - Ne bakıyorsunuz davar gibi? - Eee, araba nerede?</p>	<p>38 00:04:42,988 --> 00:04:46,895 - Why are you staring at me like an old git? - Where is the car?</p>
--	---

In this example, the humour is characterised by the derogatory utterance of the main character to his prospective father-in-law, who is a self-seeking opportunist. This informal usage of insult is equivalent to “idiot, dumb, half-wit” in meaning. For this culture-specific humorous word, replacement of a new but humorous word is proposed as the translation. In this case, the equivalence of the same word is available in TL, but would not have been a suitable choice for the intended humorous effect. More precisely, the word *cattle* or *calf* is not likely to carry the same reference and reflect the director’s intention on the new audience. As a consequence, the term has been moved to a more general and explicit meaning. Furthermore, for the sake of ensuring the humorous impact of the word (*git*), it is particularly taken from the famous British comedy “Only Fools and Horses⁶” (1982- 2003). It is important to note that using an old library (or new) of Audiovisual text or humour might be an extensive source for translation.

⁶ <http://www.imdb.com/title/tt0081912/>

Example 9

79 Oğlum Almanya'lara gitmiş,...	79 My son went to Germany...
80 ...getire getire anasına bir boka benzemeyen bir kutu getirmiş.	80 ...and brought me this bloody pish!

The character uses profanity in this dialogue and criticises his son for his good-for-nothing gift. This foul language generates humour for the AVST audience since it contains an overreaction and it is an unexpected expression from a mother. It can also be used as a type of slang which prompts laughter or comedy. In this example, the same expression is not retained but preferably a Scottish slang term ‘pish’⁷ is substituted and created a local meaning for the TL audience. Thus, this will not only provide humour but also an equivalence of the obscene language.

Visual Humour

Example 10

123 - Üff sahiden güzelmiş be! - Uff ne karı be!	123 00:10:44,390 --> 00:10:47,000 - Wow they are really beautiful! - What a woman!
124 - Dur bakayım. - Bırak hırbo... - Çekme!	124 00:10:47,004 --> 00:10:49,350 - Let me see more. - Leave it off, you wazzock!

The scene above can be categorized as a second type of visual humour which consists of visual and verbal constituents. When the audiovisual part of this humour is considered, Davaro’s behaviours can be seen as inconsistent. As a poor peasant, his register in conversation and manner to the landlord has been suitably normal at the beginning. However,

⁷ Dictionary of the Scots Language- <http://www.dsl.ac.uk/>

ironically and humorously, the situation changes in an informal and saucy direction. He even attempts to take the view-master forcibly while the landlord is looking at the photos in it and he behaves very impudently. The visual part fulfils the major portion of the humorous effect; therefore, the impact of the words is not as significant for rendering the comic nature of the scene. Having said that, the scene contains some verbal expressions, which may function as humour enhancers. Therefore, although the humour might be transferred to a TL audience without any linguistic and cultural alienation, the verbal expressions can be translated/subtitled whether or not they involve any humour. In the example, exclamatory sentences which contribute to the visual humour are directly transferred into TL. In addition to this, the word ‘Hirbo’ (an eccentric slang word which means ‘idiot’) is adapted with an equivalent usage of ‘wazzock⁸’ (an eccentric British slang word). Consequently, it is clear that AV-T is designed with multi-dimensional messages which establish the humour and some of these messages are unlikely to have any translational operations on them. Luckily, in such examples, achieving a high-quality in visual humour is feasible thanks to their all-embracing sense of humour.

Example 11

<p>8 Çocuklar kıpırdamayın. Haydi bakayım nizamı intizamı bozmadan öylece durun.</p> <p>12 Memo ayağını basar basmaz sen de kurbanı kes....</p>	<p>8 00:02:27,432 --> 00:02:31,509 Do not move kids. Come on, stay in line.</p> <p>12 00:02:41,595 --> 00:02:47,210 Slaughter the sheep as soon as MacCattle arrives...</p>
---	---

In this instance, source culture-specific humour can be detected and the visual aspects account for the whole of the humorous instance, therefore this visual humour might not be retrieved by the TL audience. The referent behind the visual allusion is comprised mainly of a culturally traditionalised ceremony which was organized for Turkish politicians in order to honour them whenever they visited a town, city or village in the country in the 1970s and afterwards. Generally, the residents prepare a musical welcoming party, slaughter sheep to

⁸ Oxford Online Dictionary - <http://www.oxforddictionaries.com/definition/english/wazzock>

cook, serve the politician a rich meal and a group of school children gather to recite poems for the presence of this highly important political figure. Contrary to the expected scene, surprisingly and humorously this welcoming party is arranged for our comic hero because it has been expected that he will come from Germany as a wealthy man, which was also a common myth among the Turkish people. Such background knowledge for this visual humour does not exist for a British audience. Additionally, the words which are inextricably intertwined to the images are functionless in explicitation of humour. In this case, the translator becomes inactive and she or he seems to have no opportunity to make this humour perceptible for the TL audience –presumably other than adding a translator’s note in the end of the movie or just leaving the perception of this visual humour to the diverseness of audience’s background knowledge.

4.3.3. Evaluation of Translation Samples under AVHSM

Example 1

176 - Adam vurmuşum. - Haa! O zaman iyi etmişsin.	176 00:15:42,874 --> 00:15:45,941 - I killed a man. - Good job!
177 - Geberttin mi pezevengi? - Gebertmez miyim!	177 00:15:46,700 --> 00:15:50,065 - Did you do that bawbag in? - Of course...
178 Helâl olsun sana, yiğit herifmişsin. Ayıptır sorması kimlerdensin dayı?	178 00:15:50,567 --> 00:15:55,152 You're a real brave man.

The translation which is suggested here is aiming at full fidelity to the aforementioned maxims. Firstly, when the maxim of quantity is chosen in order to evaluate, it will be expected that the translation will entail sufficient information for the preservation of humour in AVST. In terms of providing appropriate information to its audience, all necessary information is preserved in AVTT. This instance can be classified as an *international humour*. The humour in this scene emerges from the ludicrous unawareness of Davaro that he is

talking to his father's murderer and he praises this man (Hıyarto) who accidentally visits his wedding ceremony and tells heroically how he killed his enemy (Davaro's father). In addition to this, Davaro's insults to his own father are another factor for the humour. In the translation process, the verbal information has been established as it is in the AVST and the visual aids contribute to the humour. For example, Davaro's seriousness and excitement while listening to Hıyarto and the extreme change in his behaviour from respect to hatred reveal a supportive component to verbal humour. Since the conversation is at a normal pace, there is no need to be concerned with synchronisation in this scene. Secondly, as it is deduced from the combination of verbal and non-verbal humour in the example, the intention has been to generate humour with the characters' unpredictable simple-mindedness and funny behaviour in conjunction with an absurd dialogue which contains a knowledge gap and profanity. In its turn, profanity is adapted with a Scottish word 'bawbag' so as to achieve a high degree of equivalence culturally. Thirdly, all effort has been made to keep the original humour relevant, so that all superfluous components are avoided, such as the filler 'haa!' (Such linguistic elements are already audible concurrently). Lastly, even though the target audience constraints are restrictive in carrying the humour to TL audience because of the distance between Turkish culture and British culture, using a specific cultural word ('bawbag'⁹: a Scottish pejorative) aims to compensate for this assumed difference and produce more natural language. For the same purpose, instead of using a neutral version of the verb 'to kill' for Turkish slang 'gebertmek', specifically a British slang 'do in'¹⁰ is preferred in the translation of this part. Furthermore, through the conversation the obscurity of the new characters' identity (Hıyarto and Davaro's father) is retained without any change as in the original version for the reason that it is contextually understandable as the film continues. Finally, it might be claimed that throughout the translation/subtitling of the humour in the film, following the maxims has become the priority of the practice. No matter how challenging it seems to build these maxims, they are inter-dependent and generally interlinked.

The following is another example from the film as an application of the maxims. The humour in the scene has been shaped according to two factors in this example. One of them is the manner in which the peasants ignore and reject Davaro as a member of the village because of

⁹ Wiktionary- <http://en.wiktionary.org/wiki/bawbag>

¹⁰ Chambridge Online Dictionary

his unwillingness to persevere with this feud. By means of this fact, it might be considered *visual humour*. The other is the verbal humour which is possible to modify. This humour is composed of conversational, lexical and referential humours. The conversational and lexical part can be easily perceived by the AVTT audience so it will be assigned as *international humour*. To obtain adequate information, all the sentences are translated as explanatory as is required for the clear understanding of the TL audience. In the same direction with the script writer, the structure of this humorous conversation in the form of question-answer sentences has been transferred identically, to the same format as it is in AVST. From the angle of the quality maxim, the linguistic adaptation is used for the sake of giving an efficiency to humour. In this sense, the quality and the manner functioned for the same purpose and they are coincided. For instance, rather than translating the Turkish word ‘gavat’ by any of its various possible translations (like pander; pimp), the British-specific word (wanker¹¹) which is commonly used as an insult is adapted to the dialogue to sustain the naturalness of the conversation and reflect the implicated humour by vulgar speech of the peasants and their mounting ridiculous and comical intolerance to Davaro. Additionally, in spite of the global usage of the word ‘ayran’ (an element of *national-culture and institutions humour*), the culture-specific Scottish soft beverage has been substituted thereby conveying the humour with a higher efficiency than an ordinary translation. This practice is aimed to compensate the humour which relies on the Eastern Turkey accent (*national and language-dependant humour*) which is spoken by the peasants from the beginning to the end of the film.

Example 2

250 <- Hadi lan, Gavat!	250 00:21:26,891 --> 00:21:28,283 <- Get out of here, wanker!
251 - Ağa, bana bir çay. - Çay yoktur.	251 00:21:49,212 --> 00:21:51,252 - Can I have a tea, sir? - There is no tea.
252 - O halde bir kahve. - Kahve hiç yoktur.	252 00:21:51,253 --> 00:21:54,320 - Then a coffee. - Neither a coffee.

¹¹ Used in many scenes of drama, comedy and crime film ‘Trainspotting’ (1996)- <http://www.imdb.com/title/tt0117951/>
‘Trainspotting’ quotes- <http://www.rottentomatoes.com/m/trainspotting/quotes/>

253 - Eh, iyi. O zaman ver bir ayran. - Ayran bitmiştir.	253 00:21:54,321 --> 00:21:57,197 - Ah, well. Then an Irn-Bru. - We're out of Irn-Bru
--	--

The last example below is another AVHSM-based translation sample from the film. This scene appears to have mostly verbal-humour: nonetheless, without audio or visual complementaries, total comedy cannot be expected. What makes visual complementary important in the scene is the sudden appearance of Hiyarto's wife with her extreme excitement and how she acts like a body-guard of her husband by being threatening to Davaro and other peasants in case they hurt him. Other than the unmodifiable (visual) humour, in this instance, the linguistic humour has the translatable possibilities and neither the visual elements nor the verbal ones can be ignored.

Example 3

198 - Kimse sana ilişmedi ya? - Kim ilişebilir bir Hiyarto'ya!	198 00:17:52,533 --> 00:17:55,880 - Does anyone hurt you? - No one can hurt a MacHaggis!
199 Hastır lan! Senin ilişilenecek neyin kalmış ki?	199 00:17:55,881 --> 00:17:59,122 My arse ¹² , you idiot! You're a chicken shit!

Maxim of quantity: First of all it requires as quite similar amount of information as it exist in the AVST for conveying the message/humour to the new audience. Without having made such a competent transfer, it remains a fact that this maxim cannot be established. The example in question, for instance, is translated without any omission or censoring because its humour is related to vulgar and slang usage of the language to some extent. Ignoring such information might affect the intention or influence of the humour. After that, another consideration is the English sentences which will carry enough information to contribute the current purpose of the humour. The sentences such as “ No one can hurt a MacHaggis!“ and

¹² Frequently used in British crime comedy 'Lock, Stock and Two Smoking Barrels (1998)' - <http://www.imdb.com/title/tt0120735/>

“You’re chicken shit!” represents the equivalent meanings of the ST and imply an average humour for the AVTT audience .

Maxim of quality: As it is acknowledged above, the motives of the humour is characterized by the combination of visuals (behaviours of the characters) and the language (slang terminology and insults). It is clear that to achieve a standard quality of humour, the same components should be retained. For this reason, the slang language has been transferred and additionally more local and cultural words and idioms have been used (e.g. ‘my arse’ and ‘chicken shit’). This is especially the case for the cultural references and allusions such as the proper name Hıyarto (a shorten version of ‘Hıyaroğlu’; literally it means ‘son of cucumber’), which contains humorous dynamics in it, and is substituted with a source culture-oriented and ludicrously made-up name (MacHaggis).

Maxim of relevancy: In this case, the process which will be regarded is to sort out the irrelevant elements or the parts in the conversation since the priority in the practice of translation is humour and the dynamics which are relevant to its creation. Needless to say that, the time and space constraints in subtitling obviously will prevent the irrelevancy in AV-T translation.

Maxim of manner: Finally, although the visual components are somehow unfamiliar, authentic to the expected target audience and the film was produced decades previously, by relying on the internationality of such humour and trying to keep the language closer to the presently used British English efficiency is aimed. It is a fact that constraints are variable for the TL audience, but doubtlessly, such productions are organisms and they generate their own constraints (or solutions) in time; even for the ST audience, it cannot be claimed that the humour has been grasped completely.

To summarise, the AVHSM is a group of norms which can be used to achieve a standard for translation/subtitling of AVH. In spite of its general and undetailed frame, it provides a guideline in order to identify credible or non-credible AVH translation and effect. In fact such broadly drawn borders for this purpose give more manoeuvrable opportunities to the translator during the practice. This manoeuvre has been significantly required for the construction of humour interaction between the AVST which belongs to another language, culture and taste, and the TL audience with its own idiosyncrasies. Fundamentally, these maxims emphasize how the humour management and its reconstruction in another language should be under four- dimensional control mechanism for the humour communication. From

beginning to the end, the process of translation has sought to employ these norms. All the four maxims have been in an inter-related relationship with each other and with this circular body- as it is shown in the diagram below- the translation of the film in question is put into a notable approach and frame.

Diagram 3: Four- dimensional control mechanism for humour re-construction in AVTT



5. Conclusion

This translation and commentary project investigated and applied different approaches to translation of humour in AV-T to actualise the intention (cause amusement and laughter) of AVST in AVTT to the best possible extent. The knowledge of restrictions which obstruct this goal and establishing priorities in the direction of these barriers hold great importance in the practice. It is worth stressing that the translator should be aware of the restrictions which he or she will face. Additionally, it should be known that constructing an AVTT will bear its dissimilarities and deficiencies comparing to its original text (culturally and linguistically adapted remakes of films might be a solution in this respect). To start a translation practice with this mindset and locate the strategies to surmounting the encountered challenges or taking steps for the minimum loss in the AVTT has been assigned as the main strategy. This

has been used to facilitate the selection of secondary strategies which has been applied directly in the translation process.

Target language audiences have to understand the humorous message in the AVST to give a positive reaction to this text. It is the translator's responsibility to convey the essentials in the translation to provide this effect. In this case, the analysis of the how the humour works and in which classification it is included leads the translator to answers. Since the cultural background and referential knowledge prevails as the major barriers, the translation has been predominantly brought closer to target culture preferences for the humorous instances in AVTT. As mentioned previously, the AV-T does not allow the translator to put every message on the text (film frame) and the limited word capacity is another requirement to produce a TT in this practice. However, creative thinking and decisions in translation might give opportunities to reduce the number of characters which are forced by this mode of translation (subtitling).

To conclude, although the multi-faceted message which is sent by AV-T cannot be shaded as it is done in other texts and it may cause confusion when the translation of humour is oriented to the target language audience, the characteristic of humour requires a cultural adaptation - if it is not international (visually or verbally) one- to guarantee and fulfil intention of the AVST. Something exotic and alien will inevitably be seen or heard from the screen and this is the well-known defect in audiovisual translation. However, in this phenomenon translator can leave the visual humour to the audience's judgment rather than having a high-pressure responsibility to prevent contradictions between visual and verbal constituents in the case of humour-based-AV-T translations and he or she can focus on creative translation solutions for a good quality (equal quality with AVST) humour. All in all, even if there are many obstacles to providing a good translation, these can be overcome to produce a humorous text that audience members from different cultures can enjoy.

Appendix 1 – References

1. Audiovisual Source text

Tibet, Kartal (1981) *Davaro*. Turkey: Başaran Film.

2. Secondary Sources

Chiaro, Delia (2008) “Verbally Expressed Humour and Translation”, In Victor Raskin (ed.), *The Primer of Humour Research*. Berlin: Mouton de Gruyter, 569-608.

Díaz-Cintas, Jorge (2008) *The didactics of audiovisual translation*. Amsterdam: John Benjamins Pub.Co.

Gil, Marta Muñoz (2009) “Dubbing the Simpsons in Spain: A Case Study”, *New trends in audiovisual translation*. Briston, UK: Multilingual Matters, pgs. 142-158.

Grice, Paul (1975/1989) *Studies in the Way of Words*. Cambridge and London: Harvard University Press.

Khatib, Lina (2012) *Storytelling in world cinemas*. London: Wallflower Press.

Raskin, Victor (1985) *Semantic Mechanisms of Humor*. Dordrecht: Dr Reidel Publishing Company.

Veiga, Maria José (2009) “The Translation Of Audiovisual Humour In Just A Few Words”, in: *New Trends in Audiovisual Translation – Topics in Translation*. (Jorge Diaz-Cintas (ed.)). Bristol: Multilingual Matters, pgs. 162-179.

Zabalbeascoa, Patrick (1993). *Developing Translation Studies to Better Account for Audiovisual Texts and Other New Forms of Text Production*. Doctoral Thesis. Universitat de Lleida.

— (1996) “Translating Jokes for Dubbed Television Situation Comedies”. In Dirk Delabastita (ed.). 1996. *The Translator: Studies in Intercultural Communication. Wordplay and Translation*. Manchester: St. Jerome. pgs. 235-257.

— (1997) in Fernando Poyatos (ed.) *Nonverbal Communication and Translation*, John Benjamins Publishing Company: Amsterdam/Philadelphia, 1997: 327-342

- (2005) “Humor and translation—an interdisciplinary”. *Humor*. 18: 2, pgs. 185–207.
- (2008) “The nature of the audiovisual text and its parameters”. In: Díaz Cintas, Jorge (ed.) *The didactics of audiovisual translation*. Amsterdam: John Benjamins. pp. 21-37.
- (2010) “A Map and a Compass for Navigating through Translation”. Micaela Muñoz Calvo, María del Carmen Buesa Gómez (eds.) *Translation and Cultural Identity: Selected Essays on Translation and Cross-cultural Communication*. Cambridge Scholars. pgs. 83-106. ISBN 978-1-4438-1989-3

Appendix 2 – ST

1
Geliyorum, geliyorum.

2
- Anne.
- Oy gelinim, kurban olsun annen.

3
- Hehey, oğlun geliyor.
- Geliyor, geliyor.

4
- Gözün aydın Hano Ana.
- Sağ olasin.

5
- Gözün aydın Hano Ana.
- Sağ olun, sağ olun.

6
- Almanya'dan geliyor, düşmanlar çatlasın.
- He ya...

7
- Hehey, damadım geliyor.
- Oy anam, kurban olayım, kurban.

8
Çocuklar kırırdamayın. Haydi bakayım
nizamı intizamı bozmadan öylece durun.

9
- Aferin.
- Şimdi beni iyi dinleyin.

10
- Mercedes'i bilir misiniz?
- He ya...

11
Mercedes'i görür görmez davulu gümbürdet.
Sen de zurnayı zartlatmadan üfle.

12
Memo ayağını basar basmaz sen de kurbanı
kes. Gelen devlet kuşudur ha ona göre.

13
Mark'lar geliyor Mark'lar.

14
- Ay... Arabaya bak.
- Mercedes'in şıklığına bak.

15
Kız Cano, gözün aydın.
Hele Memo gelsin, haftaya nikâh.

16
- Değil mi kız?
- Darısı sizin başımıza kızlar.

17
Kısmetin iyisi sana vurdu kız,
Memo gibisi zor bulunur.

18
- Hano Ana senin de gözün aydın.
- He, kolay mı? Üç yıldır Almanya'da Memo.

19
Oğlumun hasreti burnumda tütüyor.
Hele bir gelsin kurban.

20
Markları bastırdı mı köyün yolu, çeşmesi...

21
- Caminin bütün masrafları...
- Okulun çatısı.

22
Ağanın cakasını bozacak, bütün köylünün
borcunu ödeyecek. Hepsini yapar Memo.

23
- Hele bir gelsin.
- Aha geliyor. Çal ulan çal.

24
- Vurayım mı?
- Hemen vurma ayağı toprağa değsin.

25
- Geldi mi?
- Daha değil.

26
Zaten iyi bir araba değildi canım.
Memo'ya daha lüksü yakıştır.

27
- Aha geliyor, geliyor ulan çalsana.
- Daha canlı çal ulan daha canlı.

28
Sen de vurma vurma
ayağı toprağa değsin öyle.

29
- Bu da değil.
- Anne nerede kaldı ki?

30
- Bugün geliyorum diye yazmamış mıydı?
- He, öyle demişti.

31
<i><- # Eins mumdur,
zwei mumdur, drei mumdur...</i>

32
<i>#<- ...vier mumdur, on dört mumdur.
- Bu sesi bir yerden tanıyorum.</i>

33
<i>#<- Bana bir soran yoktur.
- Yoksa! - Anne o!</i>

34
- Bu onun sesi!
- Memo'nun sesi!

35
- Sağ ol kurban.
- Yavrum hoş geldin.

36
- Uyy...
- Anne. - Anam!

37
Sen misin Memom? Kurban anan sana.
Uy gel öpeyim, öpeyim, öpeyim.

38
- Ne bakıyorsunuz davar gibi?
- Eee, araba nerede?

39
- Hangi araba?
- Mercedes lan, resim çektirmişsin.

40
- Ha o mu? Canım, arkadaşındı.
- Kurbanı keseyim mi muhtar?

41
- Ayağını toprağa bastı.
- Dur lan dur.

42
Ulan sen üç yıldır Almanya'da
bir araba alamadın mı?

43
Ne arabası muhtar?
Başlık parasını zor topladım.

44
Kaçak işçi çalıştık Almanya'da.
Her huduttan kapı dışarı ettiler.

45
- Cano. - Hee...
- Nasılsın kız? - Hee...

46
- Başlık tamam.
- İyi.

47
Ulan biz de tam adama bel bağlamışız,
yürüyün bakalım. Yürü kız, yürü!

48
- Dur baba!
- Yürü!

49
Ya... Bunları ben mi davet ettim?

50
- Niye kızıyorlar anne?
- Eee oğlum, kürk meselesi.

51
Kürkün olmadığını anladılar.
Güzel yüzün için mi geldiler sanıyorsun?

52
- Buralarda ne var ne yok?
- Ağa iyice azıttı.

53
- Cano?
- Ağa diyorum, borçları istiyor.

54
- Ya Cano?
- Bizde para mı var? Veremiyoruz tabii.

55
- Cano, Cano?
- Sıçtırtma Cano'na ulan.

56
- Ağa diyorum, bizi inletiyor ağa.
- Cano'yu kim inletiyor?

57
Vallahi beni dinlemiyorsun ha.
Yine eskisi gibi sopa istiyorsun.

58
Ben de hediyeni vermem.
Cano'ya da getirdim.

59
Patla emi!

60
- Bak anne sana ne hediye getirdim.
- Ah... Bu ne ki?

61
- Bilmiyor musun? - Yok.
- Misker, misker, bak.

62
- Dur oğul kırdın be!
- Ne kırması kız iki parça.

63
- Hee... Neye yarıyor ki?
- Her bir şeye yarıyor.

64
Elmayı soyuyorsun, içine atıyorsun,
hemen suyunu çıkartıyor.

65
- Yok be... - He, sadece elma
değil, her bir şeyi yapıyor. Al.

66
Allah Allah... Bana bak, tarhana
çorbası da yapıyor mu Memo?

67
Koy tarhanayı, koy suyunu, ek tuzunu
biberini, tak fişe, saniyesinde çorba olsun.

68
Allah Allah bu gavur
milleti neler de biliyor.

69
- Koş, getir tarhanayı.
- Sağ olasin yavrum...

70
Ah, ah... Baban da sağ olsaydı da
bu günleri görseydi.

71
Kurban olayım sana kurban!

72
Şimdi... Biraz da tuz koyalım.

73
Biraz da karabiber.

74
Çatlaşın komşular.

75
Tamam. Bana bak Memo, kurban olayım, haydi
işlet şunu da içelim tarhanayı ağız tadıyla.

76
Ne oluyor ya? Ne oluyor?

77
Her tarafı berbat ettin ha.
Kaldır şu cenabeti be.

78
Allah Allah... Tarhana olmuyor demek.

79
Bir de gülüyor!
Oğlum Almanya'lara gitmiş,...

80

...getire getire anasına
bir boka benzemeyen bir kutu getirmiş.

81

Ananı hiç düşünmedin değil mi? Rahmetli
babanı vurduklarında daha yedi yaşındaydım.

82

Saçımı süpürge edip,
seni yetiştirdim, bu boya getirdim.

83

Yaptığına bak.
Bu ortalığı kim temizleyecek şimdi, he?

84

Ana kurban olayım, bak bi evleneyim,
Cano eve gelsin,...

85

...senin elini soğuk sudan
sıcak suya sokturmam.

86

Hepimiz rahat ederiz.
Sen hemen nikâh hazırlığına başla,...

87

...ben başlık parasını ayarladım.

88

Ya rahmetli babanın kanı?
O ne olacak? Ortada mı kalacak?

89

Babamın katili mahpusta anne.
Zaten orada çürüyüp gidiyor.

90

- Biz nikâha bakalım.
- Mümkünü yok Memo.

91

Baban Apo Davaroğlu'nu vuran o Sülo
hıyartosunun kanı dökülmezse,...

92

...bu nikâh olmaz.
200 yıldır töremiz böyle Memo.

93

Rahmetli sağ olsaydı,
sıfatına tükürürdü senin.

94

Söz ana, hapisten çıkarsa vuracağım onu.

95

Ama ölünceye kadar çıkmazsa, ben de
bekâr mı öleyim? Bunu mu istiyorsun?

96

Soyumuzun üremesi gerekmez mi?

97

- Hee... O da gerekiyor.
- Öyleyse biz nikâhı kıyalım.

98

Sülo ne zaman hapisten çıkarsa
ben onu vururum. He mi kurban?

99

Bilmem ki... Hele bir ağaya danış.
Destur verirse, bize bok yemek düşer.

100

<- Vay, vay, vay...
Hoş geldin Davaroğlu davar.

101

>- Sayende ağam. - Senin için Almanya'dan
gelip köyü satın alacak dediler.

102

Haşa ağam. Senin elinden köy alacak adam,
daha anasından doğmamıştır.

103

Aferin ulan Memo. Sen Almanya'da
baya adam olmuşsun.

104

- Sağ ol ağam.
- Ya Alman kızları ha? Anlat ulan anlat.

105

Almanya kadınlarının hepsinin tüyü bozuk.
Çoğu çıplak geziyor.

106

Ben hiçbirine bakmadım.
Ağam sana hediye getirdim, kabul et.

107

- Bu da Almanya hatırası.
- Bu ne ki ula? Dürbüne benziyor.

108

- He ya... Karı dürbünü.
- Bana ne veriyorsun ulan bu karı dürbünü.

109

Erkekler içindir.
Hele bir bak ağam.

110

- Ula içinde çıplak karı var Memo!
- He ya... Alman karıları.

111

- Tıpkı sinema gibi değil mi?
- Öyle, bir oynamaları eksik.

112

- Hırbo! Sen bu karılarla ha!
- Valla harama uçkur çözmemişim.

113

Benim gözüm Cano'dadır.
Ben Cano'yu istiyorum.

114

Evlenmek için senden destur
almaya gelmişim.

115

Hoş diyorsun da, kanlın Sülo
ne olacak?

116

Babanı vurmuştur,
onca kan ortada mı kalacak hırbo?

117

Sen onu ölmüş bil ağam!
Eğer ölmeden mapustan çıkarsa...

118

...alının orta yerine dayarım kurşunu.
Ahdım olsun!

119

Onu bunu bilmem, töre töredir.
Ben ona değil, avradı Ayşo'ya acıyorum.

120

Genç yaşta dul kalmıştır garip.

121

Uff, off, bu karılar essahtan
bu kadar güzel mi be?

122

Bir bakayım dur.

123

- Üff sahiden güzelmiş be!
- Uff ne karı be!

124

- Dur bakayım.
- Bırak hırbo... - Çekme!

125

- Bir dakika.
- Bırak!

126

- Ana, karıya bak!
- Ağa, Cano ile evlenmeme...

127

...destur verir misin?

128

- Hadi, verdim gitti.
- Sağ ol ağam.

129

Unutma ha! Mapustan çıkar çıkmaz
vuracaksın Sülo'yu değil mi?

130

>- Ben size demedim mi? Gördünüz işte,
oğlu Almanya'ya cıbil gitti, cıbil geldi.

131

>- Bütün köylüyü ayağa kaldırmıştır.
Hani araba, yürüyen ev, hediyeler?

132

>- Hani köylünün ağaya olan
borçlarını ödeyecekti?

133

<- Senin ağzını yırtarım!
Benim oğlum Almanya'dan...

134

...şerefiyle gelmiştir, başlık parası,
gelini, anasına mikser hediyesi ki...

135

...tarhana çorbası bile yapıyor.
Daha ne olsun!

136

Senin kocan gibi Hıyarto gibi
mapusta çürümüyor.

137

Benim herif şerefiyle mapusta yatıyor,
senin kocanı gebertmiştir.

138

Kanını, öcünü almıştır.
Bundan büyük şeref mi olur?

139

Senin oğlun gibi başı önünde
dolaşmıyor.

140

Hele kocan olacak o deyyus
mapustan çıksın...

141

...oğlum onun da ağzına sıçar.
Sen hiç tasa etme!

142

Ağa destur vermiştir,
yakında düğün var. Çatla patla sen!

143

Böyle kız kurusu gibi
gebereceksin!

144

Kocam Sülo, sizin bütün sülalenize
yeter be!

145

Hele mapustan bir çıksın, Allah'tan
başka bir şey dilemem.

146

O düğününüzü başınıza yıkar inşallah!

147

- Ağzından yel alsın, sabrımı tüketme benim.
- Tükense ne olur be kıcı kırık?!

148

İnşallah sen de benim gibi
gerdeğe giremezsin.

149

Şimdi ben senin ağzına...

150

- Selamünaleyküm!
- Ve Aleyküselam!

151

>- Eh, şuna bakın!
<- Almanya Fatih'i!

152

Kusura bakmayın, size layık değildir
ama tatlı yiyelim tatlı konuşalım.

153

- Bu ne?
- Alman şeker, çikolata diyorlar.

154

- Bizim lokuma benziyor canım!
>- Getire getire bunları mı getirdin?

155

<- Elalemin adamı Mark'ları çuvala
koyup öyle getiriyor. - Ya ya!

156

Ben başlık paramı toplamışım ya,
ona bakarım.

157

<- Bakalım sonra ne yapacaksın?
- Cano ile evleneceğim.

158

>- Yav herif aklını evlenmekle bozmuş.
Ya sonra ha?

159

<- Keşke hiç dönmeseydin!
- He ya!

160

- Niye ki?
<- Köylünün ağaya olan borcu...

161

...gırtlığı aşmıştır.

162

>- Mahsul alamadık, kuraklık belimizi
büktü. Hayvanlar aç kaldı.

163

Ağaya vermedik bir bilmem nemiz kaldı!
<- He ya! Yine de borçları ödeyemedik.

164

<- Ya! Bütün umudumuz sendin.
>- Umuda bak!

165

Hele ben bir Cano ile evleneyim,
sonra düşünürüz.

166

- Hemşerim buyur.
- Sağ ol.

167

- Şenlik mi vardır?
- He ya! Allah'ın izniyle...

168

...Cano ile evleniyorum.
Anlarsın ya!

169

- Ramocan!
- Buyur ağam?

170

- Ağaya benden bir çay, demli olsun.
- Oldu.

171

- Sağ olasın yeğenim.
- Nereden gelip nereye gidiyorsun?

172

- Valla köyüme gelmişim.
- Yapma ya!

173

- Ben seni hiç tanımıyorum.
- Uzaklardaydım kurban.

174

19 yıldır mapustaydım.
Af çıkmıştır, saldılar bizi.

175

- Yapma ya! Niye ki mapustaydın?
- Ee, kan davası.

176

- Adam vurmuşum.
- Haa! O zaman iyi etmişsin.

177

- Geberttin mi pezevengi?
- Gebertmez miyim?

178

Helâl olsun sana, yiğit herifmişsin.
Ayıptır sorması kimlerdensin dayı?

179

- Hıyartolar'dan!
- Ne?

180

- Ne oldu, sen kimlerdensin?
- Davarolar'dan! - Ne!

181

Babamı vuran Sülo alçağı
sensin ha?

182

Ulan tam gelecek zamanı buldun.
Allah'tan reva mı bu yaptığın?

183

Alçaklık senin sülalene mahsustur.
Senin baban da benim dedeyi vurmuştur.

184

Senin deden de benim dedemin
dedesini vurmuştur.

185

Vurmuştur! Ama niye? Dedenin
dedesinin davarı yüzünden!

186

Hıyar tarlamıza girmiş, dedem de ne yapsın
çekmiş vurmuş hayvanı!

187

O zaman dedemgil ne yapmış?
Sülalece tarlaya dalıp...

188

...bütün hıyarları yemişler.

189

Sonra da çekmiş silahını,
dayamış dedenin alınına!

190

- Biri mezara, biri mapusa.
- Haa!

191

Şimdi sıra bir Hıyarto'ya gelmiştir.

192

Tarak!

193

Neyin var kurban?
Fena öksürüyorsun.

194

- Mapus beni yedi bitirdi!
- Sülo!

195

- Sülo! Ah Sülo!
- Ayşo!

196

- Ayşo!
- Sülom, hoş gelmişsin.

197

Hep yolunu beklemişim.
Benim yiğidim. Aslanım!

198

- Kimse sana ilişmedi ya?
- Kim ilişebilir bir Hıyarto'ya!

199

Hastır lan!
Senin ilişilenecek neyin kalmış ki?

200

Sağ salim döndün ya,
hasretinden ölüyorum.

201

Ben de dayanamıyorum Ayşo,
hemen eve gidelim.

202

- Olur!
- Bana bak! Seninle sonra görüşürüz.

203

Dua et, Cano ile düğünüm vardı.
Zaten 3 günlük ömrün kalmış!

204

Bu karı bu herifi benden önce
öldürür, ben de kurtulurum.

205

- Dur Sülo, dur!
- Koş!

206

- Ulan sen hapiste dellendin mi ulan?
- Yürü ulan koş! - Dur!

207

- Ah Sülom! Sen mapusta aklını oynattın.
- Evet oynattım, ama karısızlıktan.

208

- 19 yıldır bu günü bekliyorum.
- Seninle gerdeğe girmeden...

209

...jandarma alıp götürmüştü,
kabahat benim mi?

210

Vakit kaybetme,
konuşma ulan, yürü! Yürü!

211

- Yürü! - Dur yapma!
- Malzemeye bak, yürü ulan!

212

Dur yapma!

213

Babanın ruhunun selameti çıkacağı
gün bugündür oğul!

214

- Kanı alma vakti gelmiştir.
- Ya benim düğün?

215

Önce Hıyarto'nun kanı,
sonra Cano'nun nikahı!

216

Yok! Önce kanı alırsam sonra
mapushane!

217

Yahu anne, ağzın ne söylüyor?
Neden vurayım yoksulu ya?

218

Zaten damda bütün ciğerleri çürümüş.
Bugün yarın geberir, ben niye vurayım.

219

Boku bokuna dama gireyim,
orada gebereyim.

220

Sende vicdan yok mu hiç?
Ben evlenmek istiyorum.

221

Vicdanına sıçtırtma ulan!
Vurmazsan analık hakkımı helâl etmem sana.

222

- Boş ver be anne!
- Boş ver ne demek ulan gavat?!

223

Vur al kanını
yoksa bu düğün olmaz.

224

500 yıllık töremizi bu kıcı kırık
Davaro bozmaya kalkıyor!

225

Vurmazsan o puşt Hıyarto'yu,
yaşatmıyorum seni bu köyde.

226

Hadi git, yıkıl karşımdan!

227

Babasının kanını yerde koyan bir
hırboya verecek kızımız yoktur.

228

Kanını almadan
bu eve adımını atma!

229

Allah, Allah!

230

Ya, millet Almanya
Mark'ı diye göbek atıyor.

231

Bu moruk kafama atıyor.
Manyak mıdır, nedir?!

232

Görüyorsun Cano.

233

Bütün millet bizi karşısına almış,
evlenmemizi istemiyorlar.

234

Eğer istersen,
hemen kaçırız Cano.

235

Yiğitliğin hangi kitabında yazıyor
kanımı yerde koymak, Memo?

236

Benim Davarom daha mı az yığittir
Ayşe'nin hıyartosundan, ha?

237

Onu bilmem. Ama bildiğim...

238

...herif üç güne kalmaz
veremden ölecek.

239

Ben öldürürsem, adam yerine koyup...

240

...15-20 yıl verirler.

241

Allah'tan reva mı Cano?
O kadar bekler misin beni?

242

Bütün ömrümce beklerim seni.
Git vur onu!

243

Başımız eğik olmasın, Memo.

244

Son sözün bu mu, Cano?

245

He, budur Memo.

246

Gel de çık işin içinden.

247

Nasılsın kurban?

248

İyisiniz ya?

249

Ya siz?

250

<- Hadi lan, Gavat!

251

- Ağa, bana bir çay.
- Çay yoktur.

252

- O halde bir kahve.
- Kahve hiç yoktur.

253

- Eh, iyi. O zaman ver bir ayran.
- Ayran bitmiştir.

254

Kız yeter, beş
dakika ara verelim.

255

<- En son saatin gelmiştir,
Hıyarto Sülo!

256

<- 36 saat mücade ettim,
avradınla helalleş diye.

257

<- Yetmedi mi, gavat?!

258

Vay! Kim ula bu?

259

Vay! Memo!

260

Çık meydana ula! Çıkmazsan
ben girerim eve, puştoglu!

261

Gitme Sülom. O itin bağırmasına kulak asma.
- Yeter ulan, karı!

262

Beni Memo gebertmese,
sen geberteceksin zaten!

263

Ulan, iliğim kurudu be!

264

19 yıldır rahat yüzü görmedim.
Elime erkek eli değmedi.

265

>- Ömrüm seni beklemele geçiyor.
<- Ee, sen de!

266

Bir yandan yokluk,
bir yandan ağa sulanıyor.

267

- Ağa mı sulanıyor?
- He vallah!

268

- Vay, eşşoğleşsek vay!
- Rahat yüzü görmedim, Sülo!

269

Bütün sıraya girmiş,
senin ölmeni bekliyor.

270

<- Hele bir Sülo'yu vursun, arkasından
düğün, köyümüz şenlenecektir ha!

271

>- Hıyarto çıkmaz.

272

<- Çıkmazsa Davaro eve girer.

273

>- Giremez, haneye tecavüz olur.
İdama kadar yolu vardır.

274

<- Girer!
>- Giremez!

275

<- Bahse var mısın?
>- Varım!

276

<- 1 kilo buğdayına.

277

Ula, dürzi! Bak, sayıyorum ha!
10'dan geriye doğru.

278

Çıkmazsan kapına dayanırım!

279

10, 9... 9?

280

- Neydi ulan?
- Sekiz.

281

8, 7...

282

<- 6!

283

Ee, ula şimdi durup dururken
bok yoluna kurban gitmeyelim.

284

- Ne yapsak yav?!
- Ne bileyim ben.

285

<- 5!

286

- Ee 5!
<- 4!

287

- Ee 4!
<- 3!

288

- Ee 3!
<- 2!

289

<- 1!
- 1! Buradayım, burada! Ne var?

290

Ne istiyorsun, lo?

291

- Çık dışarı, puşt!
- Sırası mı ulan, görmüyor musun? İşim var.

292

Ne zaman bitecek bu iş?
36 saattir bekliyorum.

293

Kaç senedir mapustayım, anca.
Kovalayan mı var?

294

Hele çık ula! Uzatma!

295

Geliyorum.

296

Dur Sülo!

297

>- Sülom dur!
Dur Sülom!

298

- Gitme Sülom!
- Çekil lan, karı!

299

Ah, ne olur Sülom gitme! Eririm!
Ah, seni yakacalar!

300

Ee, ne var? Söyle?

301

- Yürü, gidiyoruz.
- Nereye?

302

- Babamı vurduğun hıyar tarlasına.
- Ne yapacağız orada?

303

Hıyar soyup yiyeceğiz.
Yürü ulan! Vuracağım seni!

304

>- Artık vuracak! Babasının
vurulduğu yere gidiyor, Memo.

305

<- Ya vurmayacaksa boşuna gitmeyelim, ha?
>- Vurmazsa ağzına ederiz!

306

- Çok mu kötüsün ya?
- Vallaha kurban, ölüyorum ben nerdeyse!

307

- Gel su iç biraz, gel.
- Sağ ol!

308

Dikkat et.

309

Ula, ben
vurmadan ölme ha!

310

- Su gibi aziz ol. Allah, uzun ömür versin.
- Sana da Sülo.

311

İstersen, bir de abdest al ki
cenâbet gitmesin öbür dünyaya.

312

- Yok ya, istemem.
- Öyleyse su iç, açılırsın.

313

- Tıkandın mı?

314

Dur, sırtına vurayım.

315

- Ah!
>- Ula! Noldu la?

316

>- Gel.
<- Sayende abdest aldık ha!

317

- Ya, sen bu halde karıyı nasıl şey yaptın?
- Canım, benimkine de yapmak mı denir?

318

Hadi, yolumuz az kaldı.
Yürü, gidiyoruz.

319

Tamam işte, geldik. Çök ulan!

320

Hadi, vur artık beni!
Kurtulayım bu hayattan!

321

Şu ökrüsüğün geçsin,
öyle vurayacağım.

322

- Tövbe, sen adam vuramazsın.
- Aslında vuramam.

323

Ama, iş bu sefer ciddi. Vuramazsam;
önce ağa, sonra anam ağzıma sıçar!

324

Kan davası bu. Başka şeye benzemez.
Cano bile evlenmiyor benimle!

325

Ya, senin işin baya zor ha!
İyi ama şimdi beni vurursan...

326

...mapusa atılacaksın.
Cano'ya kavuşamazsın.

327

Vurmazsam da evlenemem.
Hadi, hazırlan!

328

Hele dur, dur! Bak, şimdi
aklıma bir şeytanlık geldi.

329

Şimdi sen beni vurursan
en az 30 yıl mapus yersin.

330

- Yapma yav?!
- Öyle. Taammüden gidersin.

331

Halbuki, biz sizinle yarın
köy meydanında karşılaşsak.

332

Benim elimde boş tabanca,
sende kurusıkı tabanca.

333

Ee?

334

- Dümenden vuruşsak.
- O nasıl olacak ki?

335

Sen bana kurusıkı sallayacaksın.
Mermi yok tabancada.

336

Sonra?

337

Ben de numaradan ölürüm.
Sen, nefsi müdafadan 2-3 yıl yatarsın.

338

Ben, ortarlardan kaybolurum.
Başka memleketlere giderim.

339

- Yok yav! Tiyatro mu yapacağız?
- Valla, öyle bir şey.

340

- Yutarlar mı?
- Hem de nasıl!

341

Biraz sonra mezarlıkta buluşalım.
Ben sana ne yapacağımızı anlatırım.

342

Mezarlığa gelince sen, ebabil kuşu gibi öt.

343

- Ebabil ne ki?
- Boşver. Sen öt, ben anlarım ya.

344

Olur, öterim.

345

Hadi, şimdi beni vuruşmaya davet et.
Hadi.

346

Çok uzattın hıyarto. Artık bu işi bitirelim.
Çek silahımı! Erkekçe vuruşalım!

347

- Eee... Silahım yoktur yanımda!
- O zaman, yarın köy meydanında vuruşacağız!

348

- Silah ile gel!
Gelmeyen?!

349

- Puştur!
- Puştoglu puştur!

350

- Tamam lo!
- Duydun mu, lo?!

351

- Puştur!
- Ebabil!

352

- Puştur!
- Karıştırma lan!

353

- Ula, bu Ebabil nasıl öter ki?
- Memo!

354

Sülo! Sen misin, canım?

355

Benim, canım.

356

- Korkuyorum Sülo.
- Ben de Memo.

357

- Bir bilen var mıdır?
- Bilmiyorum.

358

- Burası neresi?
- Bizim sülalenin mezarlığı.

359

- Niye geldik ki? Fatiha mı okuyacağız?
- Yok ya. Benim mezarımı kazayacağız.

360

- Yapma! Hani sen ölmeyecektin?

- Ya, iyi ama...

361

...bizim köylü gömmeden
inanmaz benim öldüğüme.

362

Onun için beni buraya gömeceksin.

363

Meydanda öleceksin,
buraya gömüleceksin demek?

364

Tabii. Yoksa inanmazlar yav!

365

- Burası iyi mi?

- İyi.

366

Ah canım! Nasıl da
hönk hönk öksürüyor.

367

- Sen dinlen, ben kazarım.

- Sağ ol.

368

- Memo.

- Ne?

369

- Bak şu hortum varya.

- Evet.

370

Şimdi, bunu mezarın başından sokacaksın
öbür ucu da dışarıda kalacak.

371

Ne boka yarıyor ki?

372

Beni toprağa gömünce,
ben bununla nefes alacağım. Böyle...

373

- Ulan nargile gibi bu.

- Eh.

374

Sonra köylü gidince,
gelip beni buradan çıkartacaksın.

375

Oldu, anladım.

376

Ulan bu ne akıl Sülo.

377

Ama gömerken dikkat et
başım hortum tarafına gelmeli, böyle...

378

Tamam mı?

379

Anladım.

380

Ben Almanya görmüşün aslanım,
ne ötüp duruyorsun boyuna dır dır.

381

- Sonun geldi Sülo gavatı.

- Hiç belli olmaz puşt Memo.

382

Babamın mübarek kanını
almanın zamanı gelmiştir.

383

Kes palavrayı.

384

Sarıl silahına!

385

Önce sen buyur.

386

Vallahi olmaz.

Rica ederim sen buyur.

387

Beni üzme Sülo.

388

Hadi ulan. Çekeceksen çek
yoruldum dönmekten.

389

Peki çekeyim.

Al.

390

- Tetiği çekemiyorum.

- İyice asıl.

391

Olmuyor ya.

392

Tüh, emniyeti kapalı.

393

- Geç yerine.
- Hadi.

394

>- En şanlı düğün seninki olacak Memo.
Ailenin yüzünü güldürdün.

395

Babamın kanımı aldım.
Hemen evlendirin beni.

396

Sülo.

397

Vay Sülom vay.
Ailemin erkeği.

398

Vay ben başımı
nerelere vurayım.

399

Yavaş vur ulan karı,
ciğerimi deleceksin.

400

Sülo?

401

Sakın çaktırma,
ağıt yakmaya devam et.

402

Sülo.

403

- Ey cemaat, rahmetliyi nasıl bilirsiniz?
- İyi biliriz.

404

- Hakkınızı helal ediyor musunuz?
- Helal olsun.

405

Vah benim koç yiğidim.
Aslan Sülom nasıl kıydım sana?

406

Senin yerine keşke ben ölseydim.

407

Ulan acaba gerçekten ölmeyeyim.

408

Yazıktır bana.

409

Ağlama Memo, ağlama.
Beni de ağlatıyorsun.

410

Vah Sülo.

411

Kara topraklarda yatacağın artık.
Buna hangi can dayanır?

412

Seni vuran ellerim kırılıyordu.

413

Memocan, beni bu kadar sevdiğini
vallaha bilmezdim. Kıyak herifmişsin.

414

Ağlama Memo, kurban olayım.

415

Ulan çabuk olun, çişim geldi.

416

Dişini sık Sülo, şimdi götürüyoruz.

417

Ah. Onu ben taşıyacağım. Bana yükleyin.
Rahmetlinin tabutunu ben taşıyacağım.

418

Allah'ımı seven benimle değişmesin.
Yüreğim yanıyor.

419

Onu ben taşımak istiyorum.
Mezara kadar.

420

Bunu bana çok görmeyin kardaşlar.

421

Ey Sülo, nasıl gömeceğiz
şimdi seni kara toprağa?

422

Ulan Memo,
nasıl gömeceğini sakın unutma.

423

Hortumu ağzıma vermezsen boku yerim.

424

Yok ulan bilirim.
Kes sesini gavat, duyacaklar.

425

Kurban olayım unutma.
Hortum tarafı başa gelecek.

426
Haydi gömün.

427
Aman dikkat et kardeş,
başı bu tarafa gelecek.

428
Olur mu, yanlış iş yapıyorsun,
başı kibleye doğru gelecek.

429
Ne kiblesi? Kalkıp namaz mı kılacak?
Sen başını bu tarafa ver.

430
Çarpılız oğlum.
Başı kibleye gelecek. Çevirin.

431
Yo, hortuma gelecek.
Sen çevir.

432
- Olmaz, kible.
- Hortum.

433
Lan, delirdin mi sen?

434
Hortum da ne oluyor?

435
Çevirin tabutu.

436
Sülo, kusura bakma
gittin kardeşim.

437
Kibleyi hesap etmedik.

438
Ulan Memo...
Memo, boğulacam.

439
Kurtar beni.

440
Kardeşler, biz tabutu
yine ters çevirsek?

441
Yoksa herif şimdi boku yiyecek.

442
Memo, delirdin mi?
Bunun usulü böyledir.

443
Devam edin.

444
Memo... Memo,
hortum ağzıma değil kığıma giriyor.

445
Ters döndürün puşt!

446
- Hortluyor mu ne?!
- Yerini beğenmedi!

447
>- Toprak kabul etmiyor.
<- Herif diriliyor.

448
Yo, bence geberiyor ya.

449
Sülo, nasılsın?
Maşallah maşallah.

450
Hassiktir ulan.
Az daha geberiyordum.

451
Haydi şimdi kimseler görmeden
siktir ol git. Tamam mı?

452
- İyi de yol parası?
- Ne olmuş yol parasına?

453
Bilirsin mapustan yeni çıkmışım.

454
Cebimde kuruş yoktur.

455
Ulan Sülo. Seni vursam daha
kârlı olurum ya neyse.

456
Vay pezevenk.

457
- Al kardeşim.
- Sağ ol.

458
Artık sen yoluna, ben yoluma.

459
Gel bakayım.

460
Haydi artık yolun açık olsun.

461
Bak bir daha seni buralarda görmeyeyim,
gerçekten vururum ha.

462
Yahu sen meraklanma,
beni öldü bil öldü.

463
Paçayı ucuz kurtardı itoğlu it.

464
Olan bizim beşyüz kağıda oldu.

465
- Bırakın beni.
- Yahu nereye gidiyorsun?

466
Yahu kız bekliyor, beni bırakın.

467
>- Haydi rasgele.
<- Beline kuvvet.

468
>- Haydi görelim seni ağam.
- Ne oluyor yahu?

469
- Cano.
- Buyur Memo?

470
- Cano kız.
- Buyur Memo?

471
Ağzıma sıçtın Cano, biliyor musun?

472
Niye ki Memo?

473
- Cilvelenme kız, geç şöyle yatağa.
- Geçeyim Memo.

474
Başlık parası dedin...

475
...üç yıl gavur illerinde cirit atmışım.

476
Şirinlik tepsisi dedin,
davarlardan ikisi gitti.

477
Yüz görümlüğü dedin,
üç davarımı yedin.

478
>- O ne be?!

479
Şimdi, ben sana ne edeyim?

480
Ne edeyim söylesene?

481
Ne edeceğini bilmiyor musun?

482
Bilirim, bilirim.

483
Şimdi sana dünyanın kaç bucak
olduğunu göstereceğim.

484
Ulan bu yorgan ne ki?
Dur kız.

485
Birisi geliyor Memo.

486
Boş ver, kapıyı kilitledim.

487
Sabah gel, işim var.

488
Bekle biraz ulan, acelen ne yahu.

489
Babam, sabah torbaya mı girmiştir?
Ne istiyorsunuz?

490
Gelecek başka zaman bulamadınız mı?

491
Cendermeler! (Jandarmalar)

492
Anam, kimler kimler?

493
Cendermeler, cendermeler!

494
Kurban olayım bey,
elini ayağını öpeyim...

495

...beş dakika müsaade et,
sonra al git beni.

496

>- Kanun namına Memo,
aç kapıyı, teslim ol!

497

Bey, ben senin ayağındaki
keçen olayım.

498

15 yıl yatacağım damda, insafına
kurban 5 dakika müsaade istiyorum.

499

>- Aç dedim.
Çekil kapının arkasından.

500

Dur dur, çekiliyorum.

501

Memo, seni ömrümün sonuna kadar
bekleyeceğim Memo.

502

Sen benim tek erimsin.

503

Yok Canom korkma, o hıyarto Sülo
hapisten çabuk çıkarsın demişti...

504

...nefsi müdafadan.

505

- Hoşçakal Cano.
- Bekleyeceğim Memo.

506

Memo, bekleyeceğim.

507

- Geçmiş olsun yeğenim.
- Sağ olasın.

508

- Müsaade eder misiniz?
- Tabii.

509

Yak hele bir sigara, efkar dağıtır.

510

Suçun ne ki?

511

Puştun biri babamı vurmuştur
ben de onu vurdum.

512

Ölmüş adama puşt deme günahdır,
ruhu incinir.

513

Ruhuna sıçayım.

514

- Ne oldu?
- Hiç, öldürdüğüm adamın hayalini gördüm.

515

Olur böyle şeyler boş ver,
zamanla alışırısın.

516

- Ne işin var lan burada?
- Bilmiyor musun?

517

Anlaştığımız gibi başka
memlekete gidiyorum.

518

Oh, sen keyfine bak biz Cano'ya
el sürmeden mapusa girelim.

519

Oğlum, nefsi müdafadan çabuk
yırtarsın demiştin ya, meraklanma.

520

- İnşallah.
- Vallahi yakarım!

521

Şimdi boku yedik ha!

522

Şimdiye kadar ben yemiştin,
biraz da sen ye bakalım.

523

<- Ulan şoför durdur otobüsü!

524

- Kalkın ulan ayağa.
- İnin aşağı ulan.

525

>- Yürüyün, geç sıraya,
geç söyle, geç.

526

Geçin lan şuraya, ver bakayım.

527

- Ulan senin suçun ne ki?
- Adam vurdum.

528

Sende bizdensin.
Mapusa gideceğine takıl bizim peşimize.

529

- Reis kabul ederse bizimle kalırsın.
- Sağ ol.

530

- Yürü lan.
- Ya ben ne olacağım?

531

- Sen de mi mahkumsun ulan?
- He ya ölüm mahkumu.

532

Sen de gel.
Hadi lan dönün arkanızı.

533

Vay benim canım Memo.

534

Vay... Bekiro,
ulan ne arıyorsun bu dağ başında?

535

Kader işte, bu çetenin reisiyim.
Şimdi beni boşver, sen anlat.

536

O nasıl adam vurmaktır ha?
Helal olsun valla.

537

- Sen nerden biliyorsun?
- Namını duyamayan kaldı mı ki?

538

Göğüsüm kabardı vallahi.
İlk okul arkadaşımdayım benim.

539

- Gel seni bir koklayayım.

540

Bu davaroların Memo,
benim en yakın arkadaşımdayım.

541

- İlk okuldaki beraber kovulmuştuk.
- He ya.

542

Ulan 27 leşim var, daha senin gibi
köy meydanında adam vurmam.

543

- Ulan nasıl yaptın bunu?
- Nasıl mı?

544

Hıyaroğlu Sülo şöyle karşımda duruyor,
aval aval bakıyor.

545

- Silahımı çektim, doğrulttum üstüne.
- Memo baba kendine gel.

546

- Kim bu hıyar?
- Aaa, nereden bildin hıyar olduğunu?

547

- Sıfata bak neye benziyor?
- Evet haklısın, hıyara benziyor.

548

- Gerçekten, kim bu fazlalık?
- Sahi, kimsin sen?

549

- Bilmiyor musun?
- Ne getirdiniz buraya?

550

- Götürün, vurun lan puştı.
- Vurmayın ağam, ağam vurmayın.

551

Ben Memo'nun askerlik arkadaşayım.
Değil mi Memo?

552

- Yok ya. - Hani sen onbaşıydın,
hani ben bölüğün aşçısı.

553

- Hiç hatırlamıyorum.
- Ayağının altını öpeyim hatırla ya.

554

Hee..
Çok iyi yemek yapar, karı gibi.

555

- He ya?
- He.

556

İzin ver ağam ben burada kalayım.

557

- Ne dersin?
- İyi kalsın.

558

- Ulan canını bir daha bağışladım,
yat kalk dua et. - Sağ olasın.

559

Sallanma öyle salak salak,
millet işten geldi, karnı aç.

560

- Bir yemek yapta hünerini görsek.
- Başüstüne.

561

Hey... Yarın ilk soygunu
Davaro'nun şerefine yapıyoruz.

562

Gel seni bir daha kucaklıyım aslanım.

563

Ver ulan.

564

Vallahi hiç bir şeyim yoktur Memocan.
Aha topu topu elli kaymem var, al.

565

- Ulan Ali sen ne arıyorsun burada?
- Kasabaya gidiyorum ağam.

566

Aha bunu anama ver,
bunları da Cano'ya götür.

567

De ki;
Yakında alıp aparacağım onu yanıma.

568

Çok selam et.
Anamın elinden öp.

569

Aha bu da senin, kahve iç, benden.

570

Bir nara duymuşum,
sanki dersin gök gürlüyor.

571

Yüklü avratlardan biri acele kırvandı,
çocuğunu düşürdü.

572

Bir bakmışım Davaro dağdan iniyor.

573

- Yapma ya bizim Davar mı?
- Ağzından çıkanı kulağın duysun,...

574

...Davar ne demek Davaro,
eşkiyanın Allah'ı hemde.

575

Uçan sineği gözünden vuruyor.

576

Benimle beraber hepimiz
birlikte korkudan titriyoruz.

577

Ama ne zaman karşımıza dikildi,
bir bakmışım yüzüne,...

578

...sanki o yüze bir nur gelmiş.

579

Ben çocukluğundan bilirim,
aynen böyle idi.

580

Bilmez miyim,
o zamanlar baktım baktım da işte dedim..

581

...bir yiğit geliyor ki ah ne geliyor.

582

- Almanya'dan döndüğünde az etmedik garibe.
- Canım benim, onun asaleti ruhudaymış,...

583

...kim bilirdi ki, vay aslanım vay.
- Can kurban böyle eşkiya ya valla.

584

Şu ağayı da bir şikayet edelim ona.

585

He ya, buraya bir gelse de
onu iyi ağırlasak.

586

Gelecektir yakında, hiç tasa etmeyin.
Cano'sunu çok özlemiştir.

587

Bu sefer ki soygun bereketli olmuştur.
Davaro'nun şansımıdır mu?

588

- Al bakayım bu senin hakkın Davaro.
- Sağ olası Bekiro.

589

Sende sağ olası babam.

590

- Yemeğimi ver lan.
- Allah'tan hak mıdır bu Memo,...

591

...herkes ganimeti paylaşır,
yalnız ben hiç bir şey almıyorum.

592

- Hangi kitapta yazıyor bu adalet?
- Ne istiyorsun lan?

593

Canının bağışlandığı,
karnının doydduğu yetmiyor mu?

594

Canım çıksın daha iyi.
Artık sabrım bu hali taşımaz fazla.

595

Ben gidip diyeceğim Bekiro'ya:
Vurduğu adam benim,...

596

...size böyle poliv yapıyor Memo diyeceğim.
- Ulan senin ağzın ne söylüyor it oğlu it.

597

Canıma tak etmiştir.
Ya gamimeti üleşiriz ya da...

598

..aha ben şimdi gidiyorum Bekiro'ya.
- Hele dur dur Sölocan.

599

Bak bunca para, mal ikimize de yeter kurban.
Gel kardeş kardeş bölüşelim.

600

Sen zaten benim can kardeşimsin.
Ya ben senin bilirdim merhametli olduğunu.

601

Tabii...
Üç bana bir sana. İki saat bana,...

602

...bir yüzük sana.

603

Ulan bu ne biçim üleşmektir hırbo.
Ben Bekiro'ya gidiyorum ha!

604

Dur. Peki peki kurban.
Bir sana üç bana.

605

- Gidiyorum vallaha.
- Lan dur. İki sana iki bana.

606

- Yok gidiyorum.
- Dur. Peki ne istiyorsun?

607

- Üç bana bir sana.
- Siktir lan bokunu çıkarma.

608

Peki. İki sana iki bana.

609

Ganimetin yarısını verdik,
bulaşığa da ortağız diye tutturdu.

610

Yüz verdik tepemize sıcıyor.
Gel yıka lan kendi payını.

611

Vallahi beter hastayım Memocan.

612

Bu mağara ciğerlerime dokunuyor.

613

Şimdi sen bu bulaşığı
benim yerime yıkıyorsun ya,...

614

...sevabın büyük yazılıyor vallaha.

615

Sıçarım sevabına it oğlu it.

616

Nereden musallat
oldun, canıma?!

617

Yıka ulan bulaşığı!
Ben çişe gidiyorum.

618

Yav; Allah'ını, dinini
seversen şu bulaşığı yıka!

619
Bırak bulaşığı ula!
Öyle bir şey gördüm ki!

620
Ama söylemem.

621
Nedir ki Memocan?

622
Ben, senin can
yoldaşımın. Anlat hele.

623
Yok, mümkünü yok.

624
Bekiro'nun bir küp parayı
nereye sakladığını söylemem.

625
Memocan, senin
dilini ne söylüyor?!

626
Ömrü billah hayatımız
kurtulur, yav!

627
De hadi kurban
söyle, nereye saklıyor?

628
Mümkünü yok, söylemem!

629
Valla ben de gider, kanını
almadığımı söylerim ha!

630
Valla sen onu dersin, ben de
paranda gözü alıp kaçacak, derim.

631
Seni alının orta
yerinden essahtan vurur!

632
De hadi git.

633
Git yıka bulaşığı!

634
Ula nankör köpek!
Daha ne istiyorsun?

635
Adam eşşek gibi çalışıyor.
Adam vuruyor, araba soyuyor.

636
Alnının teriyle kazanıyor.
Herkesin hakkını veriyor.

637
Yo, benim demem o ki...
Ama kalsın.

638
Madem istemiyorsun.

639
Gömüyü alıp kaçacağımıza
burada yaşayalım.

640
Ne sen Cano'yu gör.
Ne ben Ayşo'yu.

641
Ah Cano Ah!