

Sherlocked: A Study in Subtitling

Investigating the practice and difficulties of audiovisual translation

by creating subtitles for an episode of the BBC series *Sherlock*

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30 April 2012

BA Thesis
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Introduction

Subtitles are perhaps one of the very few forms of translated texts that people, particularly in the Netherlands, come across on a daily basis. Whether subtitles are presented during a news broadcast concerning foreign politics or in a car commercial, in a documentary about wild life on the North Pole or in a film or a television series, modern media present viewers with subtitles quite regularly. What is more, subtitles provide a spectator with the source text and translated text simultaneously, which is quite extraordinary, as translations of, for instance, literary texts usually do not provide both texts concurrently (often in the case of poetry, however, the source text *is* provided along with the translation). This particular characteristic was the main trigger to decide not only to translate a certain text as part of this bachelor's thesis, but to attempt to subtitle a part of a film or television series.

In the past few years, the adventures of Sherlock Holmes have, to a certain extent, experienced a rebirth, as two Hollywood adaptations have been made, and the BBC decided to adapt a number of the stories by Sir Arthur Conan Doyle for new episodes in a television series named *Sherlock*. Not only have Conan Doyle's narratives been adapted for these episodes, but they have also been given a modern twist, as Sherlock Holmes and Dr. Watson live in twenty-first century London, and have access to the internet and mobile phones, for instance. The episodes of the first season of *Sherlock* were praised in the United Kingdom and “triumph[ed] at the Bafta TV awards on Sir Arthur Conan Doyle's birthday” (Plunkett and Halliday, par. 1). BBC's adaptation received the Bafta for best drama series and Martin Freeman was rewarded with a Bafta award for his portrayal of Sherlock Holmes's faithful sidekick Dr. Watson (Plunkett and Halliday, par. 2). In the Netherlands, the show was broadcast by the KRO in the fall of 2010, and was received enthusiastically by the Dutch audience as well (Roggeveen). In the first weeks of 2012, the BBC aired new episodes of *Sherlock*. As these episodes have not yet been translated into Dutch, I have chosen an episode

from this new series as the topic for my bachelor's thesis.

A number of problems present themselves when one looks at the series from a subtitler's point of view. First of all, Sherlock at times speaks at a remarkably high pace, which forces the subtitler to condense his words in order to make them fit into the subtitles, which consist of two lines of a maximum of 39 characters, including spaces (Díaz Cintas and Aline Remael 82-84). What is more, in *Sherlock*, dialogues are often interspersed with text presented on screen, such as text messages that characters receive on their mobile phones, or clues that Holmes finds by looking at a person's body and clothes. When these written texts appear on screen simultaneously with spoken words, this creates a true challenge for the subtitler, as the translation of both the aural and the visual information needs to be offered in the subtitles and the written text needs to be differentiated from the spoken text in the subtitles.

Viewers often tend to believe that subtitles are erroneous, because portions of the spoken text are omitted in the subtitles or the audiovisual translation does not seem to be a truly faithful representation of what a character has said (Remael 1).¹ One of the main objectives of this bachelor thesis was to examine how difficult it would be to provide an episode of a television series such as *Sherlock* with subtitles. Due to the limitations concerning time and the length of this bachelor's thesis, the episode "A Scandal in Belgravia" will not be subtitled in its entirety. Instead, approximately the first half of the episode and a number of scenes that appear later on have been translated. In these selected scenes, various texts appear on screen and there is a moment when Sherlock speaks at a remarkably high pace, which created important subtitling challenges.

The first section of this paper will examine the history and process of subtitling and will highlight the specific difficulties and challenges that the making of subtitles provides, when compared to other types of translating, and additionally, some of the the possible

¹ Quotations from Remael are in my translation.

advantages and disadvantages of subtitles will be offered. Following this, a brief textual analysis of the episode “A Scandal in Belgravia” will be provided, followed by a concise conclusion on the main findings of this bachelor’s thesis. Subsequently, the annotated subtitles that have been created for a large portion of the selected episode of *Sherlock* will be given, followed by a transcription of the source text.

Theoretical Framework

When referring to audiovisual translation or AVT, the word “subtitle” is more commonly used and “can be defined as the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen” (Karamitroglou 5). There are several types of subtitles. In intralingual ones, the source language and target language are identical; these subtitles are often made for deaf viewers and those “with a hearing impairment” (Díaz Cintas and Remael 14). Another type of subtitles is that of interlingual subtitles, in which a spoken source text is translated into a written target text (Díaz Cintas and Remael 17). This paper will focus on interlingual subtitles in particular, and unless otherwise stated, the word “subtitle” will refer to the type of interlingual subtitles.

Subtitles are part of people’s everyday life in the Netherlands, as this type of translation is present during commercials, on the news, and in the many foreign television programmes and films. Of all television programmes broadcast on Dutch networks, approximately 33% are from other countries (Koolstra, Peeters, and Spinhof 325) and “Dutch viewers spend about five to six hours per week reading subtitles” (Koolstra, Peeters, and Spinhof 340). The majority of these foreign-language programmes are in English, while a smaller portion originates from “neighbouring countries” (Koolstra, Peeters, and Spinhof 329). On Dutch television, foreign languages are translated into subtitles, as the Netherlands belong to the group of “typical ‘subtitling countries’” (Koolstra, Peeters, and Spinhof 326); the practice of dubbing, which consists of replacing the original soundtrack in the source language by a soundtrack in the target language, is not customary in the Netherlands (Koolstra, Peeters, and Spinhof 326).

One of the predecessors of subtitles are the texts known as intertitles or “insert titles” (Karamitroglou 6), which are the sentences shown on screen between scenes of silent films of

the early twentieth century, portraying the dialogue that could not be given to the audience as films with sound had not been invented yet (Díaz Cintas and Remael 26). Intertitles first appeared in 1903, and, interestingly, were called “subtitles” at the time; the term currently used for text that appears at the bottom of a cinema or television screen is derived from that word (Karamitroglou 6-7). When silent films were exported to other countries, intertitles were usually “replaced by new title cards in the target language” (Díaz Cintas and Remael 26). *The Jazz Singer* (1927) was the first popular film ever to be made with a soundtrack, and although the technique which allowed the audience to both see and hear the actors was revolutionary, the process of translating films with sound became more difficult, expensive and timeconsuming, as the soundtrack needed to be replaced with one in which actors had reproduced the dialogue in the target language (Ivarsson, par. 4). Production companies soon started searching for alternatives and subtitles seemed to be a satisfactory alternative (Ivarsson, par. 5). According to Gottlieb, “the first attested showing of a sound film with subtitles was when *The Jazz Singer* (...) opened in Paris, on January 26, 1929, with subtitles in French” (qtd. in Ivarsson, par. 6).

Decades later, broadcasting technology has taken a great flight and today, subtitles appear in various sizes and shapes. In Europe, subtitles are the type of translation preferred in countries such as Belgium, Denmark, Finland, Greece, Luxembourg, the Netherlands, Portugal and Sweden (Koolstra, Peeters, and Spinhof 326). Subtitles are presented in the bottom part of the screen, and are often centred, although in some countries, and depending on the type of programme, subtitles can also be presented aligned to the left (Díaz Cintas and Remael 82). Surtitles, which appear in the upper part of the screen, have the preference for theatre performances and operas, for instance (Díaz Cintas and Remael 25), or when the source material itself features information as a subtitle. In Japan, translations are often placed “vertically at the right-hand side of the screen” (Díaz Cintas and Remael 82). However, the

most common position for audiovisual translation remains centred at the bottom of the screen (Díaz Cintas and Remael 83).

The process of subtitling usually goes as follows: after a subtitler is commissioned by a client to provide a television programme or film with subtitles, he or she will be provided with a copy of the film material (Díaz Cintas and Remael 30). Nowadays, this is usually a digitalised version of the programme that has been given a timecode, and, in the ideal situation, this version of the material will be accompanied by a script or dialogue list and a list of the requirements and wishes of the client (Remael 7; Díaz Cintas and Remael 30-31). The film is then previewed to ensure that the material is in good condition and to confirm whether or not “the dialogue list . . . is complete and accurate . . . and to check if there is any other information . . . that needs to be translated” (Díaz Cintas and Remael 30). Additionally, the translator will need to verify the correct spelling of proper names and place-names (Remael 7) and must watch the programme in order to comprehend the context in which the phrases from the script are uttered, if a script is provided (Díaz Cintas and Remael 31). The subsequent duty of the subtitler is that of “[s]potting . . . [which] consists of determining the precise moments when a subtitle should appear on screen . . . and when it should leave the screen . . . according to a set of space and time limitations” (Díaz Cintas and Remael 30). In some cases, spotting is performed by a different person, a technician, but preferably, it is done by a trained subtitler, because this will further enhance the subtitler’s knowledge of the programme (Díaz Cintas and Remael 30). When the spotting process has been completed, the next step consists of creating the actual translation. As stated previously, ideally, a subtitler will have access to both the video material and a transcription of what is being said by characters, but regrettably, this is not always the case, and often, subtitles are made without a script (Remael 7) or translators are asked to create subtitles from only the script, although this occurs very rarely (Díaz Cintas and Remael 30).

It is not possible to provide an exact outline of the process a subtitler follows when translating the source text into subtitles, since every project is unique. Therefore, only a basic outline of the rules and regulations that apply to practically each project will be discussed. In some aspects, the work of a subtitler resembles that of a translator of poetry. When poems are translated, the translator can be asked to maintain the metre or the number of syllables per line of the original work, and sometimes needs to create a translation in which the rhyme scheme is identical to that of the original poem. When it comes to producing subtitles, the constraints are slightly different, but there are also many rules and regulations that cause challenges for translators when they are producing the target text. First of all, there are rules that prescribe the maximum amount of space that subtitlers may use for their product. As mentioned earlier, , depending on the client, subtitles preferably consist of no more than two lines of 32 to 41 characters each, spaces included (Díaz Cintas and Remael 82-84). “[S]ome film festivals will . . . [occasionally allow] as much as 43 characters per line [while] . . . [f]or cinema and DVD, a maximum of 40 characters seems to be the norm” (Díaz Cintas and Remael 84). Not only is the amount of space available for the subtitles a constraint for the translator, but he or she also needs to ensure that the subtitles are shown in synchrony with the spoken text, and that they are offered long enough for a viewer to be able to read the subtitles in their entirety, but not so long that viewers can become irritated because they are not presented with any new information (Díaz Cintas and Remael 90). “If possible, a subtitle should appear at the precise moment the person starts speaking, and should disappear when the person stops speaking” (Díaz Cintas and Remael 88). Two lines of 39 characters are shown on screen for a duration of no more than six seconds (Díaz Cintas and Remael 89). The time subtitles are presented is reduced when they consist of fewer characters, and the norm is “10 characters, or about two words, per second” (Koolstra, Peeters, and Spinhof 328). Subtitlers are challenged when a character in the audiovisual material speaks at a high pace, and will then need to reduce and

condense the information in the subtitles. The lay-out of subtitles can provide challenges as well. When two characters speak subsequently, it is possible to present the words uttered by the first character in the first line of subtitles, and to “[reserve] the second [line] for the second speaker” (Díaz Cintas and Remael 111). By initiating the second line with a dash, a subtitler can “indicat[e] . . . [the] dialogue turn” (Díaz Cintas and Remael 111). However, when the first person utters a larger portion of the dialogue than the second person, a subtitler is not allowed to use a section of the second line of subtitles to present translation of the words of the first speaker, as traditionally, only one speaker is permitted per line of subtitles (Díaz Cintas and Remael 112).

Another feature of audiovisual material that can create difficulties for a subtitler is that film material offers information in four ways:

1. Visual presentation – verbal signs
2. Visual presentation – non-verbal signs
3. Acoustic presentation – verbal signs
4. Acoustic presentation – non-verbal signs. (Díaz Cintas and Remael 46-47)

The first type of information can be found in any type of written text that appears on screen, such as “street names, letters [or] newspapers” (Díaz Cintas and Remael 47). Visually offered non-verbal signs can be found in “the film’s photography” (Díaz Cintas and Remael 47). All spoken words (including song lyrics) belong to the acoustically provided verbal signs, and “acoustically transmitted non-verbal sounds . . . are instrumental music and background noises” (Díaz Cintas and Remael 47). When a novel is translated, there is usually only one sign system present in the source text, namely that of the visually presented written text. In film material, however, the four mentioned sign systems coexist, and can occur simultaneously (Remael 5). Because of the polysemiotic nature of the source text, a subtitler is required to pay attention to all sign systems, mostly the verbal ones, as each system can be

influenced by another; subtitlers will make translating choices based on all information presented by the programme or film they are asked to translate (Díaz Cintas and Remael 47).

With the rise of computer technology, many aspects of the work of translators in general have changed, and that of subtitlers forms no exception. “The first subtitling equipment was marketed in the second half of the nineteen-seventies and, over time, has been perfected until arriving at the generations that are available today” (Díaz Cintas 1). Not only have the spotting and printing process of subtitles advanced over the past forty years after the development of, for instance, digital images and the DVD, but a great number of different preparations and types of research a translator performs in order to understand a given text have been facilitated by the internet (Díaz Cintas 1-2), as online versions of dictionaries now often incorporate search engines that expedite finding the correct translation for a specific word, and, for instance, when a subtitler does not have access to a transcription, script or dialogue list of a film or episode, these can occasionally be found online (Díaz Cintas and Remael 47).

In recent years, there has been an increasing amount of literature on subtitling, and a number of books and articles have focused on the advantages and disadvantages of subtitling when compared to dubbing. As stated previously, subtitling is the preferred method of translating television programmes or films in countries such as the Netherlands, Finland and Portugal. In Austria, France, Germany, Italy and Spain (Koolstra, Peeters, and Spinhof 326), however, programmes in a foreign language are usually dubbed (Koolstra, Peeters, and Spinhof 326). The countries in which dubbing is preferred are the larger nations, with cultures and languages that have at certain points in time been perceived as dominant in Europe, or where dubbing has once been imposed by fascist governments (Remael 6). People from both the subtitling and dubbing sides believe that the technique used in their country is paramount (Koolstra, Peeters, and Spinhof 326). It can be stated that both methods of translating

audiovisual material have advantages and disadvantages, and a number of those concerning subtitles will be discussed in the following paragraph. When it comes to translations, it is practically impossible to create a target text that is a literal translation of the source text and what is more, a literal translation is also undesirable. Therefore, certain aspects of the source text need to be altered to be able to produce a target text. One of the most difficult challenges for subtitlers consists of the fact that the spoken source text must be condensed a great deal in order to be able to fit into a maximum of two lines of 39 characters, and that this needs to happen with a minimal amount of change in the meaning of the source text. “[A]bout 30 percent of the spoken text of an English-language programme . . . [is omitted] in Dutch subtitles” (Koolstra, Peeters, and Spinhof 328). Unfortunately, the abbreviation of information in the subtitles is occasionally perceived by viewers as a mistake made by the translator. However, summarizing does not always have to result in information loss, because well-trained subtitlers should be able to create a target text that contains approximately the same amount of information as the source text (Koolstra, Peeters, and Spinhof 328). Some have argued that another disadvantage of subtitles can be found in the fact that they partially cover the images on screen, which could lead to another form of loss of information, but “[i]n practice, . . . viewers are scarcely hindered by a limited view” (Koolstra, Peeters, and Spinhof 331), as the most important actions do not take place in the bottom area of the screen, and because subtitles are not present throughout the programme or film (Koolstra, Peeters, and Spinhof 331). The average Dutch audience has a relatively high level of proficiency in the English language (Sharma, par. 4) and viewers are often able to listen to and comprehend at least a portion of the English language being spoken. Being able to compare the Dutch subtitles to the words spoken in the television programme can be both an advantage and a disadvantage of subtitling. The fact that the viewer of a subtitled film or television programme has access to both the original and the translated text is quite unique, since this is almost never

the case in other types of translations. This could be an advantage to the Dutch viewer, as he or she can use both the spoken words from the source language and the subtitles in the target language in order to understand a programme more completely, but a disadvantage may be that the translation becomes more vulnerable when the viewer compares the target text to the source text (Remael 1). When humour is not translated in the subtitles, or when the translation of the source text is faulty, a spectator will most likely notice this (Koolstra, Peeters, and Spinhof 329) and therefore, spectators often criticise the quality of subtitles (Díaz Cintas and Remael 55). Lastly, an advantage of subtitles may be that viewing subtitled programmes could even slightly enhance a viewer's comprehension or vocabulary of the foreign language (Koolstra, Peeters, and Spinhof 329-30). Studies have shown by offering information in a television programme in both a spoken variant in the source language and a written variant in the target language, and by supporting these data with visual information of the actions shown on screen, subtitled programmes can lead to an increased comprehension of the foreign language and can aid second language learners significantly (Koolstra, Peeters, and Spinhof 330).

Textual Analysis

In order to gain a better understanding of the source text, and to provide an idea of the goals that were made for the translation in this thesis, the episode “A Scandal in Belgravia” will be given a brief textual analysis in this section, based on three questions that Hans G. Hönig presented in his article “Vertalen tussen reflex en reflectie”.

Hönigs first question is “Who is speaking where, and why him?” (132).² As “A Scandal in Belgravia” is an episode of a television series, there is not one main character that presents the viewer with information (as is often the case in literary texts), but a great variety of characters is portrayed. The second question asked by Hönig is “What is the text about and why has it been written this way?” (133). These two questions will be answered in this paragraph by attempting to give a brief explanation of the general message that the creators of the episode may have wished to convey to the audience. The episode is based on the detective narrative “A Scandal in Bohemia” by Sir Arthur Conan Doyle, and portrays Sherlock Holmes and his faithful sidekick Dr. John Watson as they try to stop a dominatrix, Irene Adler, from severely damaging the reputation of the British royal family. One of the most important messages that is conveyed in “A Scandal in Belgravia” is probably that even the most powerful people can fall, and that in three cases, the downfall has been caused because characters became sexually, emotionally or romantically involved with one of the other characters. The damage that could have been inflicted on the public image of the royal family is caused by Irene Adler, who is having an affair with one of the younger members of the family, named Kate. Here, the most powerful family of the United Kingdom is threatened because one individual becomes sexually involved with Adler. Sherlock Holmes blunders when he begins to trust Adler and in the end, he accidentally ruins the grand scheme of his elder brother Mycroft by accident, who, as an officer for the “British Secret Service . . . [and]

² Quotations from Hönig are in my translation.

the CIA on a freelance basis” (“Lines”), intended to impede a terrorist attack. Although Holmes never admits to having loving feelings for Adler, at certain points in the episode, it seems as though he is almost romantically interested in her, and Dr. Watson repeatedly reminds the two that they seem to be flirting with each other. Adler errs when her feelings for Holmes become too strong. Holmes causes her downfall when he eventually breaks the pass code to Adler’s mobile phone, gains access to the information that had made Adler powerful in the first place and ruins her reputation. He discovers the pass code by deducing that Adler has feelings for him, and finds that the code, consisting of the four letters missing in the phrase “I am locked”, is SHER, which creates the phrase “I am Sherlocked”. By unlocking the phone, Holmes takes revenge on Adler for ruining his brother’s plans. Additionally, in this episode, modern technology plays an important role, and it is possible that the writers have intended to make it clear that present-day technology could help criminals in threatening national security. For instance, Adler is able to cause enormous trouble for the British royal family by photographing her encounters with Kate, and by seducing Holmes into deciphering a fragment of an email that she photographed with her mobile phone as well.

The last question Hönig poses is “What should be translated here?” (135). Naturally, there are a great number of aspects of the episode that need to be incorporated in the translation in the subtitles, and the most important goal while creating the subtitles for this episode of *Sherlock* was to provide the Dutch viewer with an easily understandable representation of the source text. Information occasionally needed to be omitted in the subtitles due to space limitations, but information was included in such a manner that it did not decrease the viewer’s comprehension of what is being conveyed in the episode. Other important characteristics of the episode that I wished to include in my translation are the texts that appear on screen, as these words often contribute to a better understanding of the episode

itself, the humour and irony that render the episode to be enjoyable to watch, and the suspenseful atmosphere of the detective narrative.

Translation Difficulties

A number of the difficulties that arose during the process of translating the episode of *Sherlock* and the solutions that have been found for these problems will be provided in the following section of this thesis. Due to space limitations, not all difficulties can be discussed, which is why a selection was made of the most frequently occurring problems: humour and irony, cultural-specific elements, the personal pronoun “you”, swearwords, and text that appears on screen.

Humour and Irony

The new BBC series’ version of Sherlock Holmes is a confident, quirky detective, who is convinced that he is always right, because he has been extremely successful in solving mysterious cases in the past. He is certain that he possesses a superior intelligence, compared to those surrounding him, and especially rebels against those who believe they know more than he does, often by using irony. Humour and irony are important features in this episode, and a number of word jokes and other forms of comedy or irony will be explained here (certain puns and jokes are also explained in the footnotes). The general strategy for translating humour and irony in this episode was to preserve these elements as often as possible in the subtitles.

In the second sentence that Sherlock Holmes utters in this episode, the viewer can already sense a high amount of irony. Moriarty asks Holmes whether he can answer his phone, to which Holmes answers, “Oh no, please. You’ve got the rest of your life”; the irony here consists of the fact that Holmes is pointing a gun at Moriarty at that moment. The latter sentence was translated into “Je hebt je hele leven nog voor je,” because changing “the rest of your life” into the Dutch “je hele leven” and adding the “nog voor je,” which changes the

level of explicitness (Chesterman 169)³, would enhance the ironic effect of Holmes's sentence in Dutch.

When Holmes and Watson visit Buckingham Palace and are joined by Holmes's brother Mycroft, an interesting scene occurs in which Mycroft pours tea and states that "[he]'ll be mother," to which Holmes replies, "And there's a whole childhood in a nutshell." The humour of this can be found in the double meaning of the phrase "I'll be mother." "Being mother" is ambiguous, and according to the *Van Dale*, can mean both "to be a female parent" and "to pour tea." The latter meaning stems from an old superstition, according to which it was considered to be bad luck if two different people poured tea from the same teapot within a short period of time (Gill, par. 17). The humour can be found in the fact that Holmes implies that Mycroft has behaved like a mother since childhood, instead of referring to what Mycroft intended to say, namely that he would serve the tea. In order to preserve the comical effect, the subtitles of these sentences are as follows: "Ik schenk de thee, ik speel moedertje," and "Daar hebben we een hele jeugd in een notendop". The double meaning of Mycroft's uttering has been made more explicit in the Dutch translation (Chesterman 168), and Holmes's reply about the "childhood in a nutshell" was translated into a phrase with the Dutch equivalent of this English idiomatic expression, in order to preserve Holmes's irony.

Another example of Holmes's irony can be found when Watson proposes a plan to retrieve Adler's phone from a safety-deposit box, after which Holmes states, "Very good, John. Excellent plan, full of intelligent precautions." Interestingly, Watson does not sense the ironic tone with which Holmes portrays his disdain for Watson's ideas, but the viewer most likely does realise that Holmes will definitely not reclaim the phone in this manner. In order to make Holmes's utterance fit into two lines of 39 characters, the amount information provided in the subtitles needed to be reduced (Chesterman 169), which is why the phrase

³ Quotations from Chesterman are in my translation.

“very good” is not included in the subtitles. Also, the words “full of” are substituted by the Dutch “met al die,” because “een plan vol met slimme voorzorgsmaatregelen” is not a correct way of expressing this idea in Dutch. The phrase has therefore been translated as follows: “Uitstekend plan, John, met al die slimme voorzorgsmaatregelen.”

Cultural-Specific Elements

In any translation, one of the most challenging aspects is that of translating cultural-specific elements, which are aspects that are typical for the culture of the country from which the source text originates, whether historically, geographically or socio-culturally, for instance (Grit 189)⁴. These elements create translation problems that are specific for the two cultures of the source and target text (Nord 147)⁵. In this episode of *Sherlock*, there are a number of cultural-specific elements, two of which will be discussed in this section.

The first cultural-specific element is present in the title. The episode is an adaptation of “A Scandal in Bohemia” by Sir Arthur Conan Doyle, which is known in Dutch as “Een Schandaal in Bohemen” (Conan Doyle, *Avonturen* 170). As is the case with many aspects of the original Sherlock Holmes stories in this episode, the title has been given a modern twist by changing “Bohemia” into “Belgravia”, which is one of the posh districts of London (“Belgravia,” par. 1). Since the Dutch title needs to resemble that of Conan Doyle’s original story, and because the story is partially set in the district of Belgravia, the name of this name is preserved in the Dutch translation of the title of the episode (Grit 192), even though Dutch viewers might not understand the connection between Bohemia and Belgravia.

Another instance of a cultural-specific element is found in Holmes’s mentioning of having visited a bank to safely store Irene Adler’s camera phone: “If they’ve been watching

⁴ Quotations from Grit are in my translation.

⁵ Quotations from Nord are in my translation.

me, they'll know that I took a safety-deposit box at a bank on the Strand a few months ago". The location of the bank where Holmes allegedly stored Adler's phone, the Strand, is a popular and historical street in central London ("Strand", par. 1). However, because this sentence needed to be reduced into a maximum of 78 characters, the information about the street name is omitted in the subtitles (Grit 193). The specific location of the bank is not truly important for the Dutch viewers, who only need to learn that Holmes appears to have placed the phone in a vault. What is more, if the street name "Strand" had been included in the subtitles, it might have confused viewers, as this word is a heteronym for the Dutch word for "beach".

Personal Pronoun "You"

The text of any television series consists of many components, of which the most important and the largest one is undoubtedly the dialogue between characters. The use of the English personal pronoun "you" in a dialogue can cause difficulties when a programme is translated into Dutch, as "you" is employed to address people in both formal and informal situations, and to address both individuals and groups, whereas the Dutch language clearly differentiates between these situations by employing the second-person singular personal pronoun "jij" or "je" for informal occasions, and "u" for formal ones, and by using "jullie" to address the second-person plural. The challenges that are caused by the ambiguous nature of the personal pronoun "you" in English are clear examples of problems that arise due to linguistic differences between the language pair of English and Dutch (Nord 147).

In the translation for this thesis, the Dutch personal pronoun "je" is used when characters know each other well and are of approximately the same age and social standing, such as Sherlock Holmes and his brother Mycroft, or Holmes and his loyal companion Dr. Watson. When it comes to characters that differ in age, and between whom there is a mutual

degree of respect, the younger character addresses the older character with “u”. This is the case with Sherlock Holmes and Mrs. Hudson, for instance. When “you” refers to a group of people, the pronoun is translated into “jullie”.

A challenge was found, however, in cases where characters are not yet fully acquainted, but are of approximately the same age, which occurs in the scene in which Holmes is introduced to a staff member of the royal household, Harry, or when Irene Adler and Holmes meet. In the case of Holmes and Harry, Harry addresses with the polite form “u”, because he is presumably used to treating guests of Buckingham Palace with great respect. Nevertheless, when Holmes asks for Harry’s cigarette lighter, I decided that he should use the informal possessive pronoun “je” in “je aansteker” and “je werkgever”, because in this instance, Holmes wishes to undermine Harry’s superiority by revealing that the Queen of England smokes cigarettes in an impolite manner. When it comes to Miss Adler and Mr. Holmes, a different translation strategy is employed. When these two characters meet for the first time, Adler addresses Holmes with the more formal “u”, in order to keep up appearances, but from the moment that Adler boldly walks into the room without wearing clothes, this appearance falters and the two address each other with the informal “je” and “jij” from then on.

Swearwords

Swearwords appear a number of times in this episode of *Sherlock*, and especially the phrase “for God’s sake” or “for God’s sakes” is frequently uttered (eight times in total, by Sherlock Holmes, Mycroft Holmes and Dr. Watson). In the parts of the episode that have been translated for this thesis, the phrase occurs six times. Because this phrase is uttered in different situations, each situation requires its own translation and these translating choices will be explained here. The challenge in finding the right translation for each instance of “for God’s sake” can be seen as a translational problem specific for this source text (Nord 147).

The first time the sentence “for God’s sakes” appears, is when Sherlock reads the title of Watson’s new blog, “The Speckled Blonde.” The phrase is here used to express disbelief at the choice of words for the title, which Holmes apparently finds absurd, which is why it is translated into “[a]lsjeblieft, zeg.” The second time the sentence is uttered, is when police officer Lestrade informs Holmes and Watson that the press is eager to take their pictures. Holmes exclaims “For God’s sakes!” because he is especially annoyed with the paparazzi for stalking him and John, which is why, in this instance, the phrase is translated into the slightly more forceful “Godallemachtig.” The subsequent time this curse is uttered, is when Mycroft desperately implores his younger brother to wear clothes in Buckingham Palace: “Now for God’s sake! Put your clothes on!” These sentences are fused into one phrase in the translation, and although a possible translation might have been “Dus trek verdomme je kleren aan,” this choice of words would have been too strong and rude for the sophisticated character of Mycroft. Because there is a clearly noticeable tone of exasperation in this sentence, the eventual translation is as follows: “Dus trek in hemelsnaam je kleren aan”. During the scene in which Holmes asks Watson to harm him physically so that Adler will believe he has been robbed, Holmes utters the phrase “for God’s sake” out of impatience, because John refuses to beat him. The Dutch phrase “kom op, zeg” clearly conveys Holmes’s irritation in the target text. When Holmes and Watson find themselves being held at gunpoint in Adler’s home by a group of Americans, and one of these men demands that Holmes open the safe even though he does not know the code, Watson says “For God’s sake, she’s the one who knows the code, ask her.” The tone of annoyance and desperation was thought to be best conveyed by the Dutch “Godsamme.” Lastly, after the Americans have been beaten by the English trio, Watson asks Holmes to call the police. Instead of obeying to Watson’s request, Holmes walks outside and fires his gun five times, because according to him, that is a more efficient way of requesting

police back up. Watson is startled by this, and uses the curse phrase mentioned earlier once more. The Dutch swearword “Jezus” portrays these feelings adequately in the translation.

Text on Screen

There are many instances of texts that appear on screen in this episode of *Sherlock*. Not only are the deductions Sherlock Holmes makes about people, based on their physical appearance, presented as text on screen, but newspaper headlines and text messages that characters send and receive via their mobile phones are also portrayed. One of the problems that occur while translating these texts in the subtitles is that they need to be stylistically different from the subtitles that represent spoken text (they represent, after all, a different genre), and what is more, occasionally, text on screen is presented during a dialogue. The difficulty in finding a proper manner of portraying translated text on screen is one of a pragmatic nature, and arises due to the fact that the source and target text consist of different mediums (Nord 147).

According to Jorge Díaz Cintas and Aline Remael, “[s]ubtitles always give priority to dialogue over written text or songs . . . although they must also try to cover any relevant information rendered visually” (60), and in order to clarify to the viewer that the subtitle offers information that is not aurally presented, companies often require italics for “written messages, letters and inserts appearing on the programme or film” (Díaz Cintas and Remael 127). On the DVD of the first season of *Sherlock*, however, the subtitler has chosen another way of differentiating the subtitles of written texts from those in which dialogue was translated; these subtitles are not italicised, but are written without capitals or punctuation marks (“Study”). For this translation, the strategy that employs italics is selected for all texts that appear on screen, because this highlights the distinction between spoken and written words in the subtitles, as at times in the episode, two lines of subtitles appear of which one presents the translation of spoken words and the other the translation of text on screen.

Examples of this can be found, for instance, in the scene in which Holmes receives text messages from Irene Adler while he is conversing with his brother Mycroft, Dr. Watson and Mrs. Hudson about the fact that Adler is in possession of photographs that could damage the public image of the royal family. Holmes asks Mycroft, “Did you know there were other people after her too, Mycroft, before you sent John and I in there? CIA-trained killers, I think. Excellent guess,” and a message from Irene Adler, saying “Good morning, Mr. Holmes,” appears on screen while he is speaking. The message appears at “too” and leaves the screen at “there”. In the subtitles, Holmes’s sentence is presented in two parts, and is followed by the subtitle containing the information from the text message:

Wist je dat anderen haar volgden...

toen je John en mij erop af stuurde?
-goedemorgen meneer Holmes

Several the newspaper headlines and the titles of Dr. Watson’s blog are included in the subtitles as well. They have been italicised, and single quotation marks are used to emphasise the fact that the subtitles portray titles. In this episode, a number of the titles of Watson’s blogs appear on screen, but not all of them are included in the translation. For instance, when John is typing the blog “‘Life Goes On’,” this title is translated, because there is enough time available for that text to appear on screen. However, when “‘The Geek Interpreter’” is presented on screen, this title is not adopted in the subtitles, as Holmes mentions the title himself seconds later and portraying the translated title twice within such a limited time span would result in redundancy.⁶

⁶ Phrases employed to explain translation difficulties originate from the *Sherlock* episode “A Scandal in Belgravia,” created by Mark Gatiss and Steven Moffat.

Conclusion

As mentioned earlier, one of the aims of this thesis was to assess the difficulties of the practice of subtitling. One of the main findings was that creating subtitles for an episode of a television series, for instance, is more complicated than it might seem to be at first glance. There are a great many rules, regulations and conventions to which subtitles must adhere, especially those concerning time and space, which render the task of a subtitler to be an especially challenging one. In addition to the various regulations specific for the process of subtitling, the source text provides more common translation difficulties, such as cultural-specific elements, which challenge a subtitler even further. It can be stated that the difficulty of creating subtitles is probably often underestimated by viewers and that subtitling the episode “A Scandal in Belgravia” from the BBC series *Sherlock* for this thesis has been an exceptionally interesting and educative experience.

Translation: ‘Een Schandaal in Belgravia’

MORIARTY: Mag ik opnemen?⁷

HOLMES: Ga je gang.
Je hebt je hele leven nog voor je.

MORIARTY: Hallo?

Natuurlijk spreek je daarmee⁸.
Wat wil je?

Zeg dat nog eens!

Zeg dat nog eens, maar als je liegt,
zal ik je vinden...

en dan zal ik je villen.

⁷ In this translation, the lines of subtitles are presented according to the general rules of subtitle lay-out described by Jorge Díaz Cintas and Aline Remael. However, in order to indicate what is being said by whom, all subtitles are preceded by the name of their speaker. Both single and double lines of subtitling are employed for one speaker, and when two speakers are present in two lines of subtitling, the second line is preceded by a dash (Díaz Cintas and Remael 111).

⁸ Moriarty’s line in the source text is as follows: “Yes, of course it is”. Although this could have been an answer to any kind of question, it is most likely that the person on the other line asked whether they were speaking to Jim Moriarty (“Is this Jim Moriarty?” . . . “Yes, of course it is.”). This is why this phrase is translated into “Natuurlijk ben ik dat.” Additionally, prior to this utterance, Moriarty’s phone rings and he asks Holmes, “Do you mind if I get that?” to which Holmes answers, “Oh no, please.” This last sentence has been translated into “Ga je gang.” Perhaps Holmes’s answer here could also have been translated into “natuurlijk”, but then this word would occur twice within four sentences, which would probably seem strange to a viewer.

Wacht even.

Sorry.

Het komt me niet goed uit
vandaag te sterven.

HOLMES: Heb je een beter aanbod gekregen?

MORIARTY: -Je hoort nog van me, Sherlock.

Als je hebt wat je beweert,
zal ik je rijk maken⁹.

Zo niet, dan maak ik schoenen van je.

WATSON: Wat was dat?

HOLMES: Iemand heeft hem van gedachten
doen veranderen.

De vraag is alleen: wie?

(Nieuwe scène)

ADLER: Bent u stout geweest, uwe hoogheid¹⁰?

⁹ In the first draft of the translation, Moriarty's "I will make you rich" was translated into "maak ik je een rijk man." However, later on in the episode, it becomes clear that Irene Adler contacted Moriarty, and therefore "een rijk man" was no longer possible. This is why this phrase has been turned into the gender-neutral "zal ik je rijk maken" in the target text.

¹⁰ The woman on the bed in this scene is later referred to as Kate. There is little doubt that this character is meant to portray a fictitious and rather mischievous version of Kate Middleton. According to the official website regarding the marriage between Catherine Middleton and Prince William, "Miss Catherine Middleton on marriage . . . [has] become Her Royal Highness The Duchess of Cambridge" ("Titles," par.2). In the Netherlands, the title "Her Royal Highness" ("Titles," par. 2) should be translated into "hare koninklijke hoogheid" ("Titulatuur," par. 7). However, because Adler calls Kate "Your Highness" instead of "Your Royal Highness", the adjective "koninklijke" has not been included in the subtitle. "Uwe" is

KATE: Ja, mevrouw Adler ¹¹.

(Introductie van *Sherlock*)

Een Schandaal in Belgravia

(Nieuwe scène)

'Het Leven Gaat Door'

HOLMES: Wat ben je aan het typen?

WATSON: -Een blog.

HOLMES: Waarover?

WATSON: -Over ons.

HOLMES: Je bedoelt over mij.

WATSON: -Hoezo?

HOLMES: Je typt nogal veel.

Maar goed. Wat hebben we daar?

MAN: Mijn vrouw werkt zo vaak over.

HOLMES: Saai.

preserved in the translation, because it emphasises the irony in Adler's voice when she addresses Kate so formally in a rather informal situation.

¹¹ According to the *Van Dale*, the title "Miss" should be translated into "mejuffrouw" or "juffrouw," as the Dutch word "miss" only refers to winners of beauty contests. Nevertheless, the website of www.taaladvies.net states that "juffrouw" and "mejuffrouw" are slowly becoming obsolete ("Mejuffrouw," pars. 2-3). According to this website, in modern society, terms such as "juffrouw" should only be used when referring to young girls, and instead, the word "mevrouw" should be used for adults ("Mejuffrouw", par. 2-3). As Miss Adler is a powerful woman in the series and is even known as a dominatrix called "The Woman," according to Mycroft Holmes, Sherlock's elder brother who appears later in the episode, "mevrouw Adler" is more appropriate here.

VROUW: Volgens mij gaat mijn man vreemd.

HOLMES: -Volgens mij ook.

MAN 2: Het is niet mijn echte tante,
dit is iets anders. Ik weet het zeker.

HOLMES: Ik weet hoe menselijke as eruit ziet.

-Wegwezen.

MAN 3: We zijn bereid elk bedrag te betalen...

HOLMES: als u deze documenten achterhaalt.

-Saai.

JONGE MAN: Op onze website wordt de ware
betekenis van stripboeken uitgelegd.

Mensen snappen vaak niet
waar ze echt over gaan.

Maar nu gebeuren al die verhalen
in het echt.

HOLMES: Interessant.

(Nieuwe scène)

HOLMES: 'De Computertolk'¹². Wat is dat?

WATSON: De titel.

HOLMES: -Waarom heeft het een titel nodig?

¹² The English title of Dr. Watson's blog, "The Geek Interpreter," refers to another one of the adventures of Sherlock Holmes by Sir Arthur Conan Doyle, namely "The Greek Interpreter". Dutch translations of the word "geek" could be "nerd" or "computerfreak", according to the *Van Dale* dictionaries. However, a title such as "De Tolk van de Nerds" might sound strange to Dutch ears, and it would lose the connotation of a language being interpreted. Instead, this title has been translated into "De Computertolk" because by doing so, both the aspect of a computer language being interpreted and the fact that somebody is adapting online stories to real life are present in the title of this blog.

(Nieuwe scène)

HOLMES: Lezen mensen jouw blog eigenlijk wel?

WATSON: Waar komen onze cliënten volgens jou dan vandaan?

HOLMES: Mijn eigen website.

WATSON: Daarop behandel je 240 soorten tabaks-as.

Niemand leest jouw website.

WATSON: Juist. Geblondeerd haar, geen duidelijke doodsoorzaak...

behalve deze vlekjes, wat ze ook mogen zijn.

(Nieuwe scène)

HOLMES: Alsjeblieft, zeg.

WATSON: -Wat?

HOLMES: 'De Gevlekte Blondine'?

(Nieuwe scène)

KLEIN MEISJE: We mochten opa niet zien toen hij dood was.

Komt dat omdat hij in de hemel is?

HOLMES: Mensen gaan niet naar de hemel, ze worden in een speciale kamer verbrand.

WATSON: Sherlock...

(Nieuwe scène)

LESTRADE: Er is gisteren bij Düsseldorf een vliegtuig neergestort.

Geen overlevenden.

HOLMES: -Men vermoedt 'n terroristische aanslag.

WATSON: We kijken heus wel naar het nieuws.
-Je zei dat het saai was en zapte weg¹³.

LESTRADE: Volgens de passagierslijst
had deze man aan boord moeten zijn.

In zijn jas zaten zijn boarding pass,
servetjes en een koekje.

Zijn paspoort is afgestempeld
op het vliegveld van Berlijn.

Deze man had moeten omkomen
bij een vliegtuigongeluk in Duitsland...

maar ligt in een kofferbak
in Southwark.

WATSON: Dan is hij nog goed weggekomen.

LESTRADE: Heb je al enig idee?

HOLMES: -Tot nu toe acht.

Oké, vier ideeën.

Misschien twee ideeën.

(Nieuwe scène)

¹³ According to *Van Dale onlinewoordenboeken*, the verb “to turn over” can have many different meanings, from “to turn around” to “to rob someone.” What Watson most likely means is that Sherlock changed the television channel, as “to turn over” can also mean “to turn a page” or “to zap.” What is interesting here is that the more literal meaning of “turning over,” namely to make one’s body face the other way, might have implications about the relationship between Holmes and Watson, as this could mean they were in bed together while watching the news. According to the website of www.urbandictionary.com, “turn over” can even mean “to have sex with someone” (“Turn”). However, it is most likely that Dr. Watson merely refers to the fact that Holmes did not find the report about the German plane crash interesting enough and changed the channel, and the phrase has been translated accordingly.

HOLMES: Nee, je moet het niet over onopgeloste zaken hebben.

WATSON: Ze willen weten dat je een mens bent.

HOLMES: Waarom?

WATSON: -Dat vinden ze interessant.

HOLMES: Helemaal niet. Waarom dan?

WATSON: -Kijk eens aan.

1895.

HOLMES: Sorry, wat?

WATSON: -Ik heb de teller gisteravond gereset.

Het blog is in de acht uur daarna bijna 2000 keer bekeken.

Dit zijn je inkomsten, Sherlock.
Niet 240 soorten tabaks-as.

HOLMES: 243.

(Nieuwe scène)

HOLMES: En hoe heet deze?

'De Buikwandmoorden'?

WATSON: 'De Navelbehandeling'¹⁴?

¹⁴ In English, “belly button” and “navel” are more or less synonymous, whereas the Dutch language has only one term for this body part. To preserve the plastic feel of these titles, “belly button” was translated into “buikwand.” The title “The Navel Treatment” was derived from Sir Arthur Conan Doyle’s “The Naval Treaty” and was translated into the Dutch title “Het Marineverdrag” by Mariëlle Snel (Conan Doyle, *Avonturen*). At first, a title such as “Het Navelgedrag” was considered, because it would echo the word “verdrag” from Dutch title of Conan Doyle’s story. However, the word “gedrag” would probably seem strange to a Dutch viewer, as a navel cannot truly behave in any specific way, which is why “treatment” has been translated into “behandeling” instead.

LESTRADE: Er staat nogal wat pers buiten, mannen.

HOLMES: Die zijn niet geïnteresseerd in ons.

LESTRADE: Jullie zijn nu een internetfenomeen.

Sommigen vroegen speciaal
naar foto's van jullie.

HOLMES: Godallemachtig.

John...

bedek je gezicht en doorlopen.

LESTRADE: Zo'n grote zaak is goed voor je imago.

HOLMES: Ik ben privé-detective. Een imago
is wel het laatste dat ik nodig heb.

(Nieuwe scène: Krantenkoppen)

'Petman en Robin: Web-detectives'

'Sherlock Internetdetective'

'Sherlock en John: Bloggende Speurders'

'Sherlock Holmes: Internetfenomeen'

(Nieuwe scène)

ADLER: Hallo.

Het is zover, denk je ook niet?

(Nieuwe scène)

HUDSON: Jeeminee. Duimen?

PHIL: De deur was... De deur was...

HUDSON: Jongens, hier is er weer één.

(Nieuwe scène)

HOLMES: Begin bij het begin
en houd het interessant.

(Nieuwe scène)

14 uur eerder

PHIL: Hé, gaat het?

Hallo, gaat het wel goed?

(Nieuwe scène)

POLITIEMAN: Inspecteur, er is telefoon voor u.

CARTER: Met Carter.

LESTRADE: -Wel eens van Sherlock Holmes gehoord?

CARTER: Wie?

LESTRADE: - Je zult hem nu ontmoeten.

Dit is natuurlijk jouw zaak,
je moet het zelf weten...

maar laat Sherlock vijf minuten
toe op de plaats delict.

Luister naar alles wat hij zegt.

En voor zover mogelijk,
doe je best om hem niet te slaan.

POLITIEMAN: Inspecteur, deze man wil u spreken.

CARTER: Ik weet het. Sherlock Holmes.

WATSON: John Watson. Hebben jullie wifi?

Dit is lichtelijk vernederend, hoor.
HOLMES: -Welnee, ik voel me prima.

Laat me nu de rivier zien.

WATSON: Ik had het niet over jou.

HOLMES: -Luister, dit is een zes.

Ik zou de flat niet uitgaan
voor minder dan een zeven...

dat hadden we afgesproken.
Loop terug.

Laat me het gras zien.

WATSON: Wanneer hebben we dat afgesproken?

HOLMES: -Gisteren.

Stop.

Dichterbij.

WATSON: Ik was gisteren niet eens thuis.

Ik was in Dublin.

HOLMES: Het is mijn schuld niet
dat jij niet naar me luisterde.

Rot op!

WATSON: Ga je door met praten als ik weg ben?

HOLMES: -Geen idee. Hoe vaak ben je weg?

Laat me zien waar de auto terugsliep.

WATSON: -Dat was daar.

HOLMES: Daar kwam het geluid vandaan, toch?

WATSON: Ja. Het was geen pistoolschot,
mocht je dat soms denken.

Hij is niet neergeschoten, maar gedood
door een klap op het achterhoofd...

met een stomp voorwerp.

Dat is verdwenen, net als de moordenaar.

Dit moet toch minstens een acht zijn.

CARTER: Je hebt nog twee minuten, ze willen
meer over de bestuurder weten.

HOLMES: Laat hem maar, hij is een idioot.
Waarom verdenkt hij anders zichzelf?

CARTER: Ik verdenk hem ook.

HOLMES: Geef me aan hem.

WATSON: Prima, maar ik zet het geluid uit...

als dat nodig is.

HOLMES: Omhoog, ik wil niet
van onderaf tegen hem praten.

- WATSON: Pak aan, pak aan.
- HOLMES: Als hij op een afgelegen locatie
onopgemerkt een moord had gepleegd...

waarom belt hij dan de politie
en schakelt hij een detective in?¹⁵
- CARTER: Uit eerlijkheid?
-Hij probeert slim te zijn. Overmoed.
- HOLMES: Hebt u hem gezien?

Ernstige obesitas, de slechte adem
van een alleenstaande man...

de mouw van een pornoverslaafde
en een onbehandelde hartkwaal.

Weinig zelfvertrouwen, miniem IQ,
beperkte levensverwachting...

maar u denkt
dat hij een geniale crimineel is?
- PHIL: Wees gerust, dit is belachelijk.
-Wat zei u? Wat is er met mijn hart?
- HOLMES: Loop naar de rivier.
- CARTER: -Waarom naar de rivier?
- HOLMES: Ga maar kijken.
- HUDSON: -Sherlock.

¹⁵ Holmes's sentence in the source text is as follows: "Having driven to an isolated location and successfully committed a crime without a single witness, why would he then call the police and consult a detective?". This rather lengthy utterance needed to be shortened in order to fit into four lines with a maximum of 39 characters per line. The word "successfully" has been omitted, because the phrase "een moord had gepleegd" already implies that the act has been effective and "without a single witness" is changed into the shorter "onopgemerkt," because "zonder ooggetuigen" could not fit into 39 characters.

Je deed de deur niet open.

PLUMMER: Zijn kamer is daarachter.
Haal wat kleren voor hem.

HOLMES: Wie bent u in godsnaam?

PLUMMER: -Excuses, meneer Holmes...

maar u gaat met ons mee.

WATSON: -Sherlock, wat is er aan de hand?

Ik heb geen verbinding meer,
ik weet niet...

POLITIEMAN: Dr. Watson?

Deze is voor u.

WATSON: -Bedankt.

POLITIEMAN: Nee, meneer, de helikopter.

PLUMMER: Alstublieft, waar u heen gaat,
moet u echt kleren aanhebben.

pak €850

ongewapend

manicure

kantoormedewerker

rechtshandig

werkt binnen

hondje

twee hondjes

drie hondjes

HOLMES: Ik weet precies waar ik heen ga.

(Nieuwe scène)

WATSON: Heb je een onderbroek aan?

HOLMES: -Nee.

WATSON: In Buckingham Palace. Juist ja.

Ik moet echt mijn best doen
om geen asbak te stelen.

Wat doen we hier, Sherlock?
Zonder gekheid?

HOLMES: Ik weet het niet.

WATSON: -Gaan we de koningin ontmoeten?

HOLMES: Blijkbaar wel.

MYCROFT: Kunnen jullie je voor deze ene keer
als volwassenen gedragen?

WATSON: We lossen misdaden op, ik blog erover
en hij heeft geen onderbroek aan.

Ik zou er niet op rekenen.

HOLMES: -Ik was bezig met een zaak, Mycroft.

MYCROFT: Van de wandelaar en de terugslag?
Ik heb het politierapport ingekeken.

Voor de hand liggend, nietwaar?

HOLMES: -Glashelder.

MYCROFT: Dan moeten we nu verdergaan.

We zijn in Buckingham Palace,
het hart van de Britse natie.

Sherlock Holmes, trek een broek aan.

HOLMES: Waarom?

MYCROFT: - Voor je cliënt.

HOLMES: Wie is mijn cliënt dan?

HARRY: Extreem gerenommeerd.

En ik kan u mededelen,
blijvend anoniem.

Mycroft.

MYCROFT: -Harry.

Ik bied mijn excuses aan voor de staat
waarin mijn broertje verkeert.

HARRY: Dat doet je vast vaker.
En u bent dr. John Watson, van de Fifth Northumberland Fusiliers.

WATSON: Hallo, ja dat ben ik.

HARRY: Mijn werkgever is gek op uw blog.
WATSON: -Uw werkgever?

HARRY: Vooral die over de aluminium kruk viel in de smaak.

WATSON: Dank u wel.

HARRY: En meneer Holmes junior.
U lijkt op uw foto's langer.

HOLMES: Ik zorg altijd voor een goede jas en een korte vriend.

Mycroft, ik werk niet met anonieme klanten.

Ik krijg al met genoeg mysteries te maken in mijn werk. Goedendag.

MYCROFT: Deze zaak is van nationaal belang.
Gedraag je.

HOLMES: Ga van mijn laken af.
MYCROFT: -En zo niet?

HOLMES: Dan loop ik gewoon weg.
MYCROFT: -Ik zou het toelaten.

WATSON: Jongens, toe nou. Niet hier.

HOLMES: Wie is mijn cliënt?

MYCROFT: Kijk om je heen en trek je conclusies.

Je wordt aangenomen door de aanzienlijksten van het land.

Dus trek in hemelsnaam je kleren aan.

(Nieuwe scène)

- MYCROFT: Ik schenk de thee in,
ik speel moedertje.
- HOLMES: Daar hebben we een hele jeugd
in een notendop.
- HARRY: Mijn werkgever heeft een probleem.
- MYCROFT: Er is een gevoelige en wellicht
criminele kwestie aan 't licht gekomen.
- Nu er hulp nodig is, lief broertje,
is jouw naam naar voren gekomen.
- HOLMES: Waarom?
- We hebben een soort politiemacht,
zelfs een minieme geheime dienst.
- Waarom ben ik dan nog nodig?
- HARRY: Mensen komen toch naar u voor hulp?
HOLMES: -Nog nooit iemand met een oorlogsvloot.
- MYCROFT: Dit is een uiterst geheime zaak,
dus daar is vertrouwen voor nodig.
- HOLMES: Vertrouwen jullie je eigen
geheime dienst niet?
- MYCROFT: Natuurlijk niet.
Die lui bespioneren voor geld.
- HARRY: Er staat nog meer op de agenda.
MYCROFT: -Ja, natuurlijk.
- Wat weet je over deze vrouw?
- HOLMES: Helemaal niets.
- MYCROFT: Dan had je beter moeten opletten. Ze
zorgde voor twee politieke schandalen...
en verbrak het huwelijk
van een vooraanstaand schrijver...
door beide partners te verleiden.
-ik stuur je iets leuks

HOLMES: Ik geef niets om onbenulligheden.
Hoe heet ze?

MYCROFT: Irene Adler, binnen haar beroepsgroep
staat ze bekend als 'De Vrouw'.

WATSON: Haar beroep?

MYCROFT: -Er zijn meerdere termen voor haar vak.

Zij noemt zichzelf 'meesteres'.

foto wordt gedownload

HOLMES: Meesteres...

MYCROFT: Niet schrikken.
Het heeft te maken met seks.

HOLMES: Ik schrik niet van seks.

MYCROFT: Wat weet jij er ook van?

Ze bestraft mensen die daarvan houden
en ervoor willen betalen.

Deze foto's komen van haar website.

HOLMES: En deze Adler heeft zeker
een aantal belastende foto's.

HARRY: U bent snel van begrip, meneer Holmes.

HOLMES: -Dit was niet ingewikkeld, hoor.

Wie staat er op de foto's?

HARRY: Iemand die veel betekent
voor mijn werkgever.

We willen er verder niets over kwijt.

WATSON: -Kunt u ons niets vertellen?

MYCROFT: Ik kan zeggen
dat het een jong persoon is.

Een jonge vrouw.

HOLMES: Om hoeveel foto's gaat het?

MYCROFT: -Een behoorlijk aantal.

HOLMES: Staat mevrouw Adler samen met die jonge vrouw op de foto's?

MYCROFT: Ja.

HOLMES: En waarschijnlijk gaat het om controversiële beelden?

MYCROFT: Het betreft een uitgebreide variatie.

HOLMES: -John, zet je kopje terug op je schotel.

HARRY: Kunt u ons helpen, meneer Holmes?

HOLMES: -Hoe bedoelt u?

HARRY: Neemt u de zaak aan?

HOLMES: -Welke zaak?

Betaal haar nu meteen het hele bedrag.

Het onderschrift op haar site luidt:
'weet wanneer je verslagen bent'.

MYCROFT: Ze vraagt er niets voor terug.

Ze nam contact op om te zeggen
dat de foto's bestonden...

en gaf aan dat ze er geen geld
of andere gunsten voor wilde hebben.

HOLMES: Een machtsspel dus,
met de machtigste familie in Engeland.

Een ware meesteres.
Dit kan nog leuk worden.

HOLMES: Waar is ze?

MYCROFT: -In Londen. Ze verblijft...

HOLMES: Sms me de details maar.
Ik neem vandaag nog contact op.

HARRY: Denkt u dan al nieuws te hebben?

HOLMES: -Nee, dan heb ik de foto's.

HARRY: Hopelijk bent u zo goed
als u zelf denkt.

*houdt van honden, privéschool,
rijdt paard, staat vroeg op*

*slaapt links, rookt niet, vader
half Welsch, leest graag, drinkt thee.*

HOLMES: Ik heb natuurlijk wat spullen nodig.
MYCROFT: -Wat je maar wilt, ik laat het opsturen.

HOLMES: Mag ik een doosje lucifers?
HARRY: -Pardon?

HOLMES: Of je aansteker, het maakt niet uit.
HARRY: -Ik rook niet.

HOLMES: Nee, dat weet ik.
Maar je werkgever rookt wel.

HARRY: We hebben dit goed verborgen
weten te houden, meneer Holmes.

HOLMES: Ik zit niet in het gemenebest.

WATSON: Veel bescheidener wordt hij niet.
Het was me een genoegen.

HOLMES: Toedeloe!

(Nieuwe scène)

WATSON: Hoe wist je van het roken af?

HOLMES: Het bewijs was duidelijk zichtbaar,
maar jij kijkt alleen en ziet nooit.

WATSON: Wat viel er te zien dan?

HOLMES: -De asbak.

(Nieuwe scène)

ADLER: Kate, we krijgen bezoek.

Ik moet me klaar gaan maken.

KATE: Heb je veel tijd nodig?

ADLER: -Een eeuwigheid.

(Nieuwe scène)

WATSON: Waar ben je mee bezig?

HOLMES: Ik ga de strijd aan, John.
Ik moet het juiste harnas hebben.

(Nieuwe scène)

KATE: Dat staat je goed.

ADLER: Dat vind je van alles.

(Nieuwe scène)

WATSON: Wat is het plan?

HOLMES: -We weten waar ze woont.

WATSON: Bellen we gewoon aan?

HOLMES: -Precies. Stop hier maar.

WATSON: Maar je hebt niet eens
iets anders aangetrokken.

HOLMES: Dan moeten we nu wat kleur toevoegen.

(Nieuwe scène)

WATSON: Zijn we er al?

HOLMES: We zijn twee straten verderop,
maar dat is prima.

WATSON: Waarvoor dan?

HOLMES: -Sla me in m'n gezicht.

(Nieuwe scène)

KATE: Welke kleur?

ADLER: Bloedrood.

(Nieuwe scène)

WATSON: Je slaan?

HOLMES: Ja, sla me in m'n gezicht.
Hoorde je me niet?

WATSON: Dat hoor ik altijd als je praat,
maar meestal is het impliciet.

HOLMES: Kom op, zeg.

Dankje, dat was...

We zijn wel klaar zo, John.

WATSON: Denk erom, Sherlock, ik was soldaat.
Ik heb mensen gedood.

HOLMES: Je was een dokter.

WATSON: -Ik had soms mijn dag niet.

(Nieuwe scène)

KATE: Wat doe je aan?

ADLER: -Mijn oorlogsjurk.

KATE: Wat een mazzelaar.

(Nieuwe scène)

KATE: Hallo?

HOLMES: -Sorry als ik stoor.

Ik ben zojuist aangevallen.

Ze hebben mijn portemonnee...

en mijn mobieltje gestolen.

Kunt u me helpen?

KATE: Als u wilt, kan ik de politie bellen.

HOLMES: -Dank u. Zou u dat willen doen?

Vindt u het erg als ik hier wacht
tot ze er zijn?

Dank u wel, heel erg bedankt.

WATSON: Ik heb het allemaal zien gebeuren.
Het is in orde, ik ben arts.

Heeft u een verbanddoos?

KATE: -In de keuken, gaat u voor.

HOLMES: Dank u wel.

(Nieuwe scène)

ADLER: Wat vervelend dat u gewond bent.

Volgens mij had Kate
uw naam niet opgevangen.

HOLMES: Het spijt me, ik ben...

ADLER: Het is altijd moeilijk je schuilnaam
te herinneren als je geschrokken bent.

Zo, nu zijn we allebei
geen heilige meer.¹⁶

HOLMES: Sherlock Holmes.
-Mevrouw Adler, neem ik aan.

ADLER: Kijk die jukbeenderen nou.

Ik zou mezelf kunnen openhalen
als ik je sloeg.

Zal ik het eens proberen?

WATSON: Dit moet genoeg zijn.

Ik heb iets gemist, hè?

ADLER: Ga maar zitten.

Als jullie thee willen, roep ik de meid.

HOLMES: Ik heb in Buckingham Palace al gehad.

ADLER: -Dat weet ik.

HOLMES: Dat was me duidelijk.

WATSON: Ik heb ook thee op in het paleis,
mocht het iemand interesseren.

twee dagen aan

¹⁶ The pun in the phrase “now we’re both defrocked” can be found in the double meaning of the word “frock”, namely that of a dress and a habit, since Adler is not wearing a dress and she has just removed Holmes’s fake clerical collar from his outfit. The Dutch language does not have a similar homonym, which is why in this instance, the translated phrase is changed in order to preserve humour: “nu zijn we allebei geen heilige meer.”

elektrisch geschoren

afpraakje vanavond

heeft zus niet gebeld

nieuwe tandenborstel

uitgeweest met Stamford¹⁷

ADLER: Weet je wat het probleem is
van een vermomming, meneer Holmes?

Het blijft altijd een zelfportret.

HOLMES: Denk je dat ik
een bloedende priester ben?

ADLER: Nee, je bent beschadigd en gelooft
in waanideeën en in een hogere macht...

namelijk in jezelf.
En iemand houdt van je.

Als ik je had moeten slaan,
had ik ook je neus en mond vermeden.

WATSON: Kun je alsjeblieft iets aantrekken?
Wat dan ook. Een servetje?

ADLER: Waarom? Voel je je onbedekt?

HOLMES: Ik denk dat John niet weet
waar hij moet kijken.

ADLER: Dat weet hij wel hoor. Ik weet niet
of ik van jou hetzelfde kan zeggen.

HOLMES: Als ik naar blote vrouwen wil kijken,
zou ik Johns laptop lenen.

¹⁷ The information which Holmes gathers from Watson's clothes and face is translated in the subtitles, but the question marks that appear on screen when Holmes looks at Adler are not translated, since these question marks already convey to the Dutch viewer that Holmes cannot deduce anything about Adler based on her appearance because she is naked.

WATSON: Dat doe je ook.
HOLMES: -Ik neem hem soms in beslag.

ADLER: Laat maar zitten, we hebben
belangrijker zaken te bespreken.
Vertel eens, hoe is het gebeurd?

HOLMES: Wat?
ADLER: -De trekker met de ingeslagen schedel.
Hoe is hij vermoord?
HOLMES: -Daarvoor ben ik niet gekomen.

ADLER: Nee, je bent hier voor de foto's,
maar die krijg je toch niet.
Als we dan toch aan het kletsen zijn...

WATSON: Dat is nog niet op het nieuws geweest,
hoe weet jij daarvan?

ADLER: Ik ken één van de betrokken agenten.
Nou ja, ik weet waarvan hij houdt.

WATSON: Hou je van agenten?

ADLER: Ik hou van detectiveverhalen
en van detectives. Slim is nu sexy.

HOLMES: De plek waar de auto terugsloeg
ten opzichte van de wandelaar...
en het feit dat zijn achterhoofd
is ingeslagen, is alles dat je moet weten.

ADLER: Zeg op, hoe is hij vermoord?
HOLMES: -Dat is hij niet.

ADLER: Denk je dat het geen moord was?
HOLMES: -Ik weet het zeker.

ADLER: Hoe dan?

HOLMES: Net zoals ik weet dat het slachtoffer
een uitstekende sporter was...
dat hij net terug was van een reis
en dat de foto's hier te vinden zijn.

ADLER: Oké, maar hoe weet je dat?
HOLMES: -Dus ze zijn in deze kamer. Dank je.

John, bewaak de deur,
laat niemand binnen.

Twee mannen, alleen op het platteland,
meters uit elkaar en er is een auto.

ADLER: Ik dacht dat je de foto's zocht.

HOLMES: Zoeken duurt zo lang,
ik zal ze gewoon vinden.

Maar jij bent redelijk slim
en we hebben de tijd.

Twee mannen, een auto, verder niemand.

De bestuurder wil zijn motor maken,
maar het lukt niet.

De wandelaar tuurt naar de hemel.
Kijkt hij naar vogels?

Elk moment kan er iets gebeuren,
maar wat?

ADLER: De wandelaar gaat dood.

HOLMES: Dat is het resultaat ervan.
Maar wat gebeurt er?

ADLER: Ik begrijp het niet.

HOLMES: -Doe nou je best.

ADLER: Waarom?

HOLMES: Omdat je mislukkelingen entertaint
en je uitkleedt om indruk te maken.

Verveel me niet langer en denk na.
Dat is nu sexy.

ADLER: De auto slaat terug.

HOLMES: -Dat maakt een hard geluid.

ADLER: En wat dan nog?

- HOLMES: Geluiden zijn belangrijk,
ze kunnen je veel vertellen.
- Zoals...
- Dank je. Als het brandalarm afgaat,
kijkt een moeder naar haar kind.
- Vuur verraadt onze prioriteiten.
- Ik hoop echt dat hier geen baby in zit.
- John, zet hem nu maar uit.
- Ik zei, zet hem nu maar uit.
- WATSON: -Geef me een momentje.
- Dank u.
- HOLMES: Je had handschoenen moeten dragen.
De meeste olie komt op de eerste knop...
- dat is de drie,
maar daarna wordt het onleesbaar.
- Het is een zescijferige combinatie.
- Niet je geboortedag,
want je komt uit de jaren '80...
- en de acht is amper gebruikt, dus...
- ADLER: Ik zou je de code zo kunnen geven,
maar dat heb ik eigenlijk al gedaan.
- Denk maar na.
- NEILSON: Handen boven je hoofd,
op de vloer, geen beweging.
- WATSON: Sorry, Sherlock.
- NEILSON: -Mevrouw Adler, op de vloer.
- HOLMES: Moet ik ook gaan liggen?
- NEILSON: -Nee, jij moet de kluis openmaken.
- HOLMES: Amerikaans, interessant.
Wat geven jullie erom?
- NEILSON: Open de kluis nu, alsjeblieft.

HOLMES: -Ik ken de combinatie niet.

NEILSON: We hebben gehoord dat zij zei dat ze 'm gegeven had.

HOLMES: Als je echt geluisterd had, wist je dat dat niet zo was.

NEILSON: Ik heb vast iets over het hoofd gezien, maar u niet, meneer Holmes.

WATSON: Godsamme, zij kent de code, vraag het aan haar!

NEILSON: Ze kent ook de code die de politie waarschuwt en het alarm laat afgaan.

ADLER: Ik vertrouw deze vrouw niet meer.
-Meneer Holmes weet...

NEILSON: Hou je kop! Nog één woord en ik versier die muur met je hersens.

Dat zou ik niet eens erg vinden.

Meneer Archer, ik tel tot drie en dan schiet u dr. Watson overhoop.

WATSON: Wat?

HOLMES: -Ik ken de combinatie niet.

NEILSON: Eén...

HOLMES: -Ik ken de combinatie niet.

NEILSON: Twee...

HOLMES: Ze heeft het niet gezegd, ik ken de code niet.

NEILSON: Ik geloof je nu bijna.

Drie.

HOLMES: -Stop.

NEILSON: Dank u, meneer Holmes.
Maak hem nu open, alstublieft.

HOLMES: Vaticaanse juwelen!¹⁸

HOLMES: Zou je 't erg vinden?
ADLER: -Bepaald niet.

WATSON: Hij is dood.
ADLER: -Bedankt, je was zeer oplettend.

WATSON: Oplettend?
ADLER: -Ik ben gevleid.

HOLMES: Dat hoeft niet.
WATSON: -Gevleid?

HOLMES: Er komen meer mannen aan,
ze houden het gebouw in de gaten.

WATSON: We moeten de politie bellen.

HOLMES: Ze komen eraan.

WATSON: Jezus.
HOLMES: -Hou toch op, dit werkt sneller.

Doorzoek de rest van het huis,
kijk hoe ze zijn binnengekomen.

Zo, hiervoor zal ik wel
geridderd worden.

ADLER: Die is van mij.

¹⁸ “Vatican cameos” is apparently a code phrase between Holmes and Watson, which indicates that they need to duck quickly. The phrase originates from Sir Arthur Conan Doyle’s *The Hound of the Baskervilles*. Holmes utters these words because he anticipates that the vault he will open contains a defence mechanism. Cameos are a type of jewellery, and although the Dutch word “camee” does exist, this word is probably not familiar to many people in the Netherlands. In a Dutch translation of *The Hound of the Baskervilles* by Hans Dorrestijn, “Vatican cameos” was translated into “Vaticaanse juwelen” (Conan Doyle *Hond* 15), and this translation is adopted in this instance.

HOLMES: Ik vermoed dat de foto's hierop staan.
ADLER: -Ik heb uiteraard kopieën.

HOLMES: Helemaal niet. Je hebt alle mogelijke
toegang tot deze foto's verwijderd.

Je kunt ze alleen verkopen
als ze uniek zijn.

ALDER: Wie zegt dat ik ze wil verkopen?

HOLMES: Waarom hebben ze anders interesse?
Schijnbaar staan er niet alleen foto's op.

ADLER: Dat mobieltje betekent alles voor me.
Ik sterf liever dan dat ik hem afsta.

Hij zorgt voor mijn bescherming.

SHERLOCK: Nu niet meer.

WATSON: Ze zijn hier binnengekomen.

HOLMES: -Dat is duidelijk.

WATSON: Ze is alleen buiten bewustzijn.

ADLER: -Daar is ze wel aan gewend.

Ga eens bij de achterdeur kijken,
dr. Watson.

WATSON: Natuurlijk.

HOLMES: Wat ben je kalm.

Je valstrik heeft net een man gedood.

ADLER: Hij zou mij vermoord hebben.
Het was geanticiperde zelfverdediging.

HOLMES: Wat is dat?

ADLER: Geef hem aan mij.

Geef hem nu aan mij.

HOLMES: -Nee.

ADLER: Geef hem aan mij.

HOLMES: -Nee.

ADLER: In vredesnaam.

Laat los.

Ik zei, laat los.

Dank je, schat.

Zeg maar tegen die chique meid
dat de foto's veilig zijn bij mij.

Ik chanteer er niet mee,
ik houd ze alleen voor bescherming.

Misschien wil ik haar nog eens zien.

Nee, het was me een genoeg,
verpest het nou niet.

Zo moet je je mij herinneren,
als de vrouw die jou versloeg.

Goedenacht, meneer Holmes.

WATSON: Jezus, waar ben je mee bezig?

ADLER: Hij zal een paar uur slapen.

Zorg ervoor dat hij niet
in zijn eigen braaksel stikt.

Daar krijg je zulke
onaangename lijken van.

WATSON: Wat heb je hem gegeven?

ADLER: Het komt wel goed,
ik heb het ook bij vrienden gebruikt.

WATSON: Sherlock, kun je me horen?

ADLER: Ik had het mis,
hij wist wel waar hij moest kijken.

WATSON: Waar heb je het over?

ADLER: -De combinatie van de kluis.

WATSON: Wat was dat dan?

ADLER: -Zal ik het zeggen?

Mijn maten.

(Nieuwe scène)

Ik heb het.

Stil maar, niet opstaan, ik praat wel.

De auto gaat terugslaan terwijl
de wandelaar naar de hemel tuurt.

Hij keek niet naar vogels, maar
naar een ander vliegend voorwerp.

De auto slaat terug en
de wandelaar kijkt om.

Dat was een grove fout.

Als de bestuurder opkijkt,
is de wandelaar al dood.

Het moordwapen wordt onopgemerkt
meegevoerd door de stroom.

Een bedreven sporter die na een reis
terugkwam met een boemerang.

Wist je dat na één keer kijken?
Dat is zeker weten sexy.

HOLMES: Ik...

Ik...

ADLER: Rustig maar, het is al goed.
Ik breng alleen je jas terug.

HOLMES: John?

John.

WATSON: Gaat het wel?

HOLMES: -Hoe ben ik hier beland?

WATSON: Je weet er vast niet veel meer van,
je was niet bepaald aanspreekbaar.

Trouwens, Lestrade
heeft je gefilmd met zijn mobieltje.

HOLMES: Waar is ze?

WATSON: -Wie?

HOLMES: De vrouw, die vrouw.

WATSON: -Welke vrouw?

HOLMES: 'De Vrouw'. Dat vrouwmens!

WATSON: Irene Adler? Die is ontsnapt,
niemand heeft haar meer gezien.

Ze was hier niet, Sherlock.

Wat doe je?

Nee, terug naar bed.
Morgen voel je je beter, ga slapen.

HOLMES: Natuurlijk voel ik me dan beter.
Ik voel me prima, helemaal prima.

WATSON: Je bent geweldig. Ik zit hiernaast,
mocht je me nodig hebben.

HOLMES: Waarom zou ik je nodig hebben?

WATSON: Nergens voor.

tot de volgende keer, meneer Holmes

(Nieuwe scène)

HOLMES: De foto's zijn in veilige handen.

MYCROFT: Van een voortvluchtige sekswerkster.

HOLMES: Ze wil niemand afpersen, ze zoekt...
bescherming, om de één of andere reden.

Ik neem aan dat het politieonderzoek
naar de schietpartij is stopgezet?

MYCROFT: We kunnen niets doen
als zij de foto's heeft.

Onze handen zijn gebonden.

HOLMES: Ze zou je woordkeus goedkeuren.

Kijk, die telefoon is haar ‘verlaat
de gevangenis zonder te betalen’-kaart.¹⁹

Je moet haar met rust laten.
Behandel haar als een prinses.

WATSON: Maar niet op de manier
waarop zij dat doet.

HOLMES: Wat was dat?
-Een sms’je.

WATSON: Maar wat was dat geluid?

HOLMES: Wist je dat anderen haar volgden...
toen je John en mij erop af stuurde?
-Goedemorgen meneer Holmes

Moordenaars van de CIA, denk ik.

WATSON: -Nog bedankt daarvoor, Mycroft.

HUDSON: Het is een schande dat je je broertje
zo het gevaar in stuurde.

Uiteindelijk is familie het enige
dat telt, Mycroft Holmes.

MYCROFT: Houd uw mond, mevrouw Hudson.

HOLMES: -Mycroft.

¹⁹ At first, Sherlock Holmes’s mentioning of a “get-out-of-jail-free-card” seemed to be merely the manner in which he wished to convey that Irene Adler could use the information on her phone in order to avoid imprisonment or to blackmail her way out of prison. However, by entering this term in an online search engine, I discovered that it is an existing card, used in the popular board game Monopoly (“Monopoly”). The existing Dutch translation of the name of this card, “verlaat de gevangenis zonder te betalen” (“Monopoly”) has therefore been adopted here and in order to communicate to a Dutch viewer that it is a title of a playing card, the name has been enclosed in single quotation marks in the translation.

MYCROFT: Mijn excuses.

HUDSON: -Dank je.

HOLMES: Maar houd toch maar uw mond.

HUDSON: Is dat geluid niet een beetje onbeleefd?

Voel je je al beter?

HOLMES: -Er is niets dat je kunt doen...

en niets dat zij zal doen.

MYCROFT: Ik kan haar streng laten bewaken.

HOLMES: Waarom zou je? Volg haar op Twitter.

Volgens mij is haar gebruikersnaam
TheWhipHand.²⁰

MYCROFT: Ja, erg amusant.

Neem me niet kwalijk. Hallo?

WATSON: Waarom maakt je mobieltje dat geluid?

HOLMES: Welk geluid?

WATSON: Het geluid dat het net maakte.

HOLMES: Die ringtone geeft aan
dat ik een sms-bericht heb gekregen.

WATSON: Hiervoor had je die ringtone niet.

HOLMES: Tja, iemand kreeg de telefoon in handen
en heeft bij wijze van grap...

²⁰ The name of Irene Adler's user name, TheWhipHand, has not been translated here, since this is an existing Twitter account ("Whip"), and because Dutch viewers might wish to search for this account online. After this episode of *Sherlock* aired on the BBC on the first of January 2012, several messages have been posted on this Twitter account, and more than 7500 people decided to follow the user TheWhipHand ("Whip"). To enable Dutch viewers to find this account on the Twitter website, the user name has been left unchanged in the translation.

de ringtone voor sms'jes veranderd.
WATSON: -Dus elke keer dat diegene sms't...

HOLMES: Het lijkt er wel op, ja.
HUDSON: -Kan het wat zachter? Op mijn leeftijd...

*Met mij gaat het prima, hoor*²¹

WATSON: Ik vraag me toch af wie je mobiel te pakken heeft gekregen...

want die zat immers in je jas.
HOLMES: -Trek je eigen conclusies maar.

WATSON: Ik ben niet dom, hoor.
HOLMES: -Hoe kom je daar nou toch bij?

MYCROFT: Bond Air gaat door, dat staat vast.
Verifieer het bij de lui van Coventry.

Ik spreek je later.

HOLMES: Wat heeft ze nog meer?

Irene Adler. De Amerikanen zijn niet alleen in haar geïnteresseerd...

vanwege een paar gewaagde foto's.

Er is meer.

Veel meer.

Er komt iets groots aan.

MYCROFT: Irene Adler gaat jou niet meer aan.

Van nu af aan blijf je hierbuiten.
HOLMES: -Oh ja?

²¹ This text message was portrayed on screen very briefly, so the amount of information given in the subtitle needed to be reduced. The phrase "I'm fine" is more important for the Dutch viewer's comprehension of this text message than "since you didn't ask," which is why the latter phrase was omitted in the subtitle. However, the interjection "hoor" was added, in order to preserve the slightly sarcastic tone of "since you didn't ask."

MYCROFT: Ja, Sherlock.

Dat doe je.

Als jullie mij willen excuseren...

ik moet een lange verontschuldiging
aanbieden aan een oude vriendin.

HOLMES: Doe haar de groeten.

(Nieuwe scène, vanaf 1:03:00 in de aflevering)

WATSON: Zeg, Sherlock?

HOLMES: Er is weer een cliënte.

WATSON: In je slaapkamer?

(Nieuwe scène)

HOLMES: Wie zitten er achter je aan?

ADLER: Mensen die me willen vermoorden.

HOLMES: -Wie dan?

ADLER: Moordenaars.

WATSON: Het helpt
als je iets nauwkeuriger bent.

HOLMES: Je hebt je eigen dood in scène gezet
om ze te slim af te zijn.

ADLER: Dat werkte even.

HOLMES: Maar je liet John weten
dat je nog leefde en mij dus ook.

ADLER: Ik wist dat je m'n geheim zou bewaren.

HOLMES: -Je kon het zelf niet.

ADLER: Maar jij deed het wel.

WATSON: Waar is mijn mobieltje?
-Niet hier, we zijn niet gek.

ADLER: Waar is hij dan?

Als ze denken dat jullie hem hebben,
houden ze jullie in de gaten.

HOLMES: Dan weten ze ook dat ik maanden
geleden een bankkluis heb genomen.

ADLER: Ik heb hem nodig.

WATSON: We kunnen hem niet gewoon gaan halen.

Molly Hooper. Ze kan hem ophalen
en meenemen naar het ziekenhuis.

Dan laat één van je daklozen hem achter
in het café en wordt hij hier gebracht.

HOLMES: Uitstekend plan, John,
met al die slimme voorzorgsmaatregelen.

WATSON: Dank je. Zal ik dan...

HOLMES: Dus...

Wat heb je hier nou op staan?
In het algemeen, bedoel ik.

ADLER: Foto's, informatie,
alles wat me van pas kan komen.

WATSON: Voor chantage?

ADLER: -Om me mee te beschermen.

Ik kom vooruit in de wereld.
Ik misdraag me.

Ik wil dat mensen aan mijn kant staan
wanneer dat nodig is.

HOLMES: Hoe verkrijg je die informatie?

ADLER: Dat zei ik toch, ik misdraag me.

HOLMES: Maar nu heb je iets dat meer gevaar
dan bescherming oplevert.

Weet je ook wat het is?

ADLER: Ja, maar ik begrijp het niet.

HOLMES: -Dacht ik al.

Laat maar zien.

Het wachtwoord.

(Adler typt een code in)

ADLER: Hij doet het niet.

HOLMES: Ik heb een kopie laten maken...

en daarin heb je zojuist
de nummers 1058 ingevoerd.

Ik had gedacht dat je iets bijzonders
zou kiezen, maar toch bedankt.

*wachtwoord onjuist
nog 1 poging over*

ADLER: Ik zei toch al dat dat mobieltje
alles voor me betekent.

Ik weet wanneer ik hem in
mijn hand heb.

HOLMES: Je bent best goed.

ADLER: -En jij bent niet slecht.

WATSON: Hamish.

John Hamish Watson,
mochten jullie nog kindernamen zoeken.

ADLER: Er was een functionaris van Defensie
en ik wist waarvan hij hield.

Hij hield bijvoorbeeld van opscheppen.

Hij zei dat deze e-mail
de wereld zou redden.

Hij had niet door
dat ik er een foto van maakte.

Hij zat op dat moment
een beetje vast.

Het is klein, kun je het lezen?
-007 Toewijzing Bevestigd

ADLER: Het is duidelijk een code.

 Eén van de beste cryptografen
 heeft ernaar gekeken...

 die hing toen ondersteboven.

 Hij kon er niets van maken.

 Wat kunt u doen, meneer Holmes?

 Maak eens indruk op een meisje.²²

HOLMES: Ik ben er vrij zeker van dat morgenavond
 om half zeven een Boeing 747...

 van Heathrow naar Baltimore vliegt.

 Ik weet nog niet hoe die de wereld
 kan redden...

 maar ik ben ook nog maar
 acht seconden bezig.

 Kom zeg. Dit is geen code,
 het zijn stoelnummers in een vliegtuig.

 Geen letter 'I', die lijkt op de '1'.

 Letters na 'K' passen niet
 in de breedte van het vliegtuig.

 De nummers lijken willekeurig maar
 de letters vertonen wel een volgorde.

²² The visually presented numbers and letters of the seat allocations are not provided in the subtitles. The small print of the seat allocations would have been difficult to read for the English viewers, and the specific details of these allocations are not significant. The only information the Dutch viewer needs to be presented with here, is that Sherlock discovers the meaning of these numbers and letters, which is obvious from the scene itself. Furthermore, the viewer learns about the precise manner in which Holmes discovered that the fragment of the e-mail consisted of seat allocations on a jet in the subtitles of Holmes's spoken explanation.

Gezinnen en stellen zitten bij elkaar.

Alleen in een jumbojet passen meer dan 55 rijen, dat is een dubbeldekker.

Bijgelovige maatschappijen gebruiken rijnummer 13 niet...

en vluchtnummer 007 is ook zeldzaam.

De vlucht vertrekt vanuit Engeland, gezien de bron van de informatie.

De crisis nadert snel, er staat druk op jou, dus is de enige vlucht met alle kenmerken...

die van Heathrow naar Baltimore van half zeven morgenavond.

Zeg maar niet dat dat ongelooflijk was...

John heeft dat al op alle mogelijke manieren gedaan.

ADLER: Ik zou je hier op het bureau nemen tot je twee keer om genade smeekte.

HOLMES: John, kijk eens in de vluchtschema's of ik gelijk heb.

WATSON: Doe ik.

HOLMES: Ik heb nog nooit om genade gesmeekt.

ADLER: -Twee keer.

WATSON: Je hebt gelijk, vlucht 007.

HOLMES: Wat zei je daar?

WATSON: -Je hebt gelijk.

HOLMES: Nee, wat zei je daarna?

WATSON: -007. Vlucht 007.

HOLMES: 007, 007... Iets...

Iets met 007, maar wat?

(Adler typt op haar mobieltje)

747 morgenavond half zeven Heathrow

(Moriarty ontvangt sms'je)

747 morgenavond half zeven Heathrow

HOLMES: Iets met 007. Wat is het nou?

MYCROFT: Bond Air gaat door.

Bond Air gaat door.

(Moriarty typt een sms'je)

Jumbojet. Lieve hemel, meneer Holmes.

(Mycroft ontvangt sms'je)

Jumbojet. Lieve hemel, meneer Holmes.

(Nieuwe scène)

MYCROFT: Bond Air gaat door. Dat staat vast.
Verifieer het bij de lui van Coventry.

HOLMES: Coventry.

ADLER: -Ik ben er nog nooit geweest.

Is het leuk?

HOLMES: Waar is John?

ADLER: -Die is al een paar uur weg.

HOLMES: Ik praatte net nog met hem.

ADLER: -Hij zei al dat je dit soms doet.

Wat heeft Coventry ermee te maken?

HOMLES: Het is een verhaal.

Waarschijnlijk niet eens waar.

In de WO II wisten de geallieerden
dat Coventry gebombardeerd zou worden...

maar ze wilden niet dat de Duitsers
wisten dat ze hun code hadden gekraakt.

Daarom lieten ze het gebeuren.

ADLER: -Heb je wel eens iemand gehad?

HOLMES: Sorry?

ADLER: Met 'gehad' bedoel ik iets onbehoorlijks.

HOLMES: Ik begrijp je niet.
ADLER: -Dan ben ik wel behoorlijk.

Laten we uit eten gaan.
HOLMES: -Waarom?

ADLER: Misschien heb je honger.
HOLMES: -Dat heb ik niet.

ADLER: Goed zo.

HOLMES: Waarom zou ik uit eten gaan...
als ik geen honger had?

ADLER: Meneer Holmes, als de wereld ophield
te bestaan, en het was de laatste avond...
zou je dan met me uit eten gaan?
HUDSON: -Sherlock?

ADLER: Te laat.

HOLMES: Dat is niet het einde van de wereld,
het is mevrouw Hudson maar.

HUDSON: Sherlock, deze man stond voor je deur.
Werkt de bel nog steeds niet?
Hij schoot 'm kapot.

HOLMES: Komen jullie me weer meenemen?

PLUMMER: Ja, meneer Holmes.
HOLMES: -Dat weiger ik.

PLUMMER: Ik dacht het niet.

(Nieuwe scène)

HOLMES: Er wordt een bom
in een vliegtuig geplant.
De Britse en Amerikaanse regeringen
weten ervan maar laten het gebeuren.

Het vliegtuig ontploft.

Het is net als met Coventry.

De raderen draaien door,
er gebeurt nooit iets nieuws.

(Nieuwe scène)

HOLMES: Zo.

Jij bent zo te zien weer beter.
Hoe voel je je?

NEILSON: Ik zou je door je kop willen schieten.

Daar zou ik een medaille voor krijgen.

MYCROFT: De kwestie van Coventry.²³

Wat vind je van mijn oplossing?

De dodenvlucht.

HOLMES: Het vliegtuig ontploft.

Een geslaagde missie
voor de terroristen.

Honderden slachtoffers
maar geen doden.

MYCROFT: Slim, vind je niet?

Je loopt hier al tijden tegenaan.

Of was je zo verveeld
dat het patroon je niet opviel?

²³ According to the *Van Dale* dictionaries, a more literal translation of “conundrum” could be “raadsel” or “strikvraag”. However, in order to preserve the alliteration present in the source text (“Coventry conundrum”), I chose to translate this phrase into the alliterating Dutch phrase “de kwestie van Coventry”.

KLEIN MEISJE: We mochten opa niet zien
toen hij dood was.

MAN 2: Dit is niet mijn echte tante.

Ik weet hoe menselijke as
eruit ziet.

MYCROFT: We hebben een tijd geleden
iets soortgelijks gedaan in Duitsland.

Maar één passagier
haalde toen de vlucht niet.

Maar goed.

De doden hebben hun eindbestemming
toch al bereikt.²⁴

HOLMES: Hoe wordt het vliegtuig bestuurd?

Het is natuurlijk
een onbemand vliegtuig. Niets nieuws.

MYCROFT: Het vliegt niet
en zal dat ook niet doen.

Het hele project is afgelast.

De terroristen hoorden dat wij
op de hoogte waren van de bom.

We kunnen ze nu niet meer
voor de gek houden.

We zijn alles kwijt.

Door één stukje uit een e-mail
zijn jaren werk voor niets geweest.

HOLMES: De functionaris van Defensie.

²⁴ The ironic double meaning of the English word “late,” meaning both “not on time” and “deceased” has been transformed into a pun on reaching one’s final destination in order to preserve the humour in this sentence, as “vertraagd” or “te laat” do not carry the same ambiguous meaning in Dutch.

MYCROFT: -Meer is er niet voor nodig.

Een eenzame naïeveling
die graag wil opscheppen...

en een slimme vrouw die ervoor zorgt
dat hij zich speciaal voelt.

HOLMES: Jullie moeten je werknemers
wat zorgvuldiger doorlichten.

MYCROFT: Ik heb het niet over die functionaris,
Sherlock, maar over jou.

De dame in nood.

Ben je uiteindelijk zo voorspelbaar?
Want dit ging volgens het boekje.

De hoop op liefde, de pijn van verlies
en de vreugde van de verlossing.

Geef hem vervolgens een raadsel
en zie hoe hij danst.

HOLMES: Doe niet zo idioot.

MYCROFT: -Idioot?

Hoe snel had je die e-mail
voor haar ontcijferd?

Na een hele minuut?
Of wilde je echt graag indruk maken?

ADLER: Volgens mij duurde het
nog geen vijf seconden.

MYCROFT: Ik heb je naar haar toe geleid.

Het spijt me.
Ik wist het niet.

ADLER: Meneer Holmes,
we moeten praten, denk ik.

HOLMES: Dat denk ik ook. Een paar aspecten
zijn me nog niet helemaal duidelijk.

ADLER: Jij niet, junior, jij bent wel klaar.

Er is nog veel meer.

Met de geheimen, foto's en schandalen
op deze telefoon...

kan ik je hele wereld omverwerpen.

Je hebt geen idee van hoeveel schade
ik kan aanrichten...

maar wel een manier
om me tegen te houden.

Tenzij je tegen je bazen wilt zeggen...

dat je eigen broertje het grootste lek
in de beveiliging vormt.

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Source Text: “A Scandal in Belgravia”

MORIARTY: Do you mind if I get that?

HOLMES: Oh no, please. You’ve got the rest of your life.

MORIARTY: Hello? Yes, of course it is. What do you want? SAY THAT AGAIN! Say that again and know that if you are lying to me, I will find you and I will... Skin you. Wait. Sorry, wrong day to die.

HOLMES: Oh. Did you get a better offer?

MORIARTY: You’ll be hearing from me, Sherlock.

MORIARTY (into phone:) So if you have what you say you have, I will make you rich. If you dont, I’ll make you into shoes.

WATSON: What happened there?

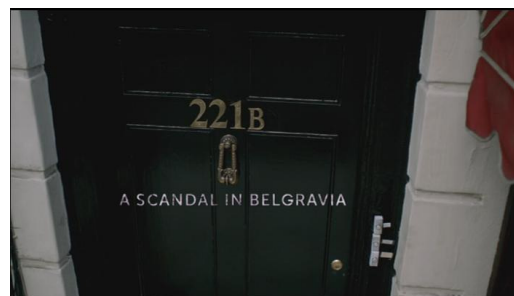
HOLMES: Someone changed his mind. The question is, who?

ADLER: Well, now, have you been wicked, Your Highness?

KATE: Yes, Miss Adler.

(intro starts playing)

A SCANDAL IN BELGRAVIA



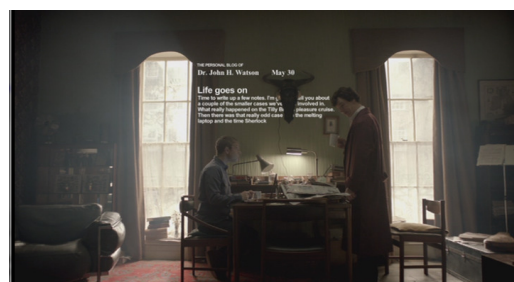
The personal blog of:

Dr. John H. Watson *May 30*

Life goes on

Time to write up a few notes. I’m a couple of the smaller cases we’ve What really happened on the Tilly B Then there was that really odd case laptop and the time Sherlock

you about involved in. pleasure cruise. the melting



HOLMES: What are you typing?

WATSON: A blog.

HOLMES: About?

WATSON: Us.

HOLMES: You mean me.

WATSON: Why?

HOLMES: Well, you’re typing a lot. Right, then. So, what have we got?

MAN: My wife seems to be spending a very long time at the office.

HOLMES: Boring.

WOMAN: I think my husband might be having an affair.

HOLMES: Yes.

MAN 2: She's not my real aunt, she's been replaced. I know she has. I know human ash.

HOLMES: Leave.

MAN 3: We are prepared to offer any sum of money you care to mention for the recovery of these files.

HOLMES: Boring!

YOUNG MAN: We have this website, it explains the true meaning of comic books, 'cause people miss a lot of the themes. But then all the comic books started coming true.

HOLMES: Oh, interesting.

*THE PERSONAL BLOG OF
Dr. John H. Watson*

The Geek Interpreter

*Three young men came to Baker St. claiming
that events in*



HOLMES: "Geek interpreter." What's that?

WATSON: It's the title.

HOLMES: What does it need a title for?

HOLMES: Do people actually read your blog?

WATSON: Where do you think our clients come from?

HOLMES: I have a website.

WATSON: In which you enumerate 240 different types of tobacco ash. Nobody's reading your website.

WATSON: Right, then, dyed blonde hair, no obvious cause of death except for these speckles, whatever they are.

HOLMES: Oh, for God's sakes!

WATSON: What?

HOLMES: "The Speckled Blonde"?

*THE PERSONAL BLOG OF
Dr. John H. Watson*

The Speckled Blonde

*Early thirties, dyed blonde hair, strange red
Speckles all over the body.*



LITTLE GIRL: They wouldn't let us see Granddad when he was dead. Is that 'cause he'd gone to heaven?

HOLMES: People don't really go to heaven when they die, they're taken to a special room and burned.

WATSON: Sherlock ...

LESTRADE: There was a plane crash in Dusseldorf yesterday. Everyone dead.

HOLMES: Suspected terrorist bomb. We do watch the news.

WATSON: You said "boring," and turned over.

LESTRADE: Well, according to the flight details, this man was checked in on board. Inside his coat he's got a stub from his boarding pass, napkins from the flight, even one of those special biscuits. Here's his passport stamped in Berlin Airport. So this man should have died in a plane crash in Germany yesterday, but instead he's in a car boot in Southwark.

WATSON: Lucky escape.

LESTRADE: Any ideas?

HOLMES: Eight so far. Okay, four ideas. Maybe two ideas.

THE PERSONAL BLOG OF

Dr. John H. Watson

Sherlock Holmes Baffled

The body of a 45 year old man was found in a car



HOLMES: No, no, no, don't mention the unsolved ones.

WATSON: People want to know you're human.

HOLMES: Why?

WATSON: Because they're interested.

HOLMES: No they're not. Why are they?

WATSON: Hmm, look at that.

WATSON: One thousand, eight hundred and ninety-five.

HOLMES: Sorry, what?

WATSON: I reset that counter last night. This blog has had nearly two thousand hits in the last eight hours. This is your living, Sherlock, not two hundred and forty different types of tobacco ash.

HOLMES: Two hundred and forty-three.

HOLMES: So, what's this one? "Bellybutton Murders"?

WATSON: "The Navel Treatment"?

LESTRADE: There's a lot of press outside, guys.

HOLMES: Well, they won't be interested in us.

LESTRADE: Yeah, that was before you were an internet phenomenon. Couple of them specifically wanted photographs of you two.

HOLMES: For God's sake! John.

WATSON: Hmm?

HOLMES: Cover your face and walk fast.

LESTRADE: Still, it's good for the public image, big case like this.

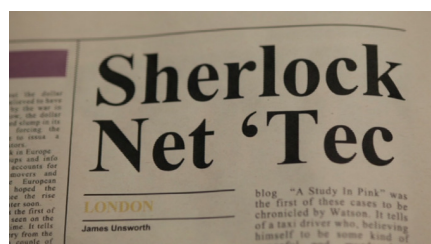
HOLMES: I'm a private detective, the last thing I need is a public image!

Hat-man and Robin: The web detectives

Sherlock Net 'Tec

*Sherlock & John
Blogger Detectives*

*Sherlock Holmes:
net phenomenon*



ADLER: Hello. I think it's time, don't you?

HUDSON: Oh, dear! Thumbs?

PHIL: The door was... The door was ...

MRS. HUDSON: Boys! You've got another one! Oh.

HOLMES: Tell us from the start, don't be boring.

PHIL: Hey! Are you okay?

PHIL: Excuse me! Are you all right?

POLICE OFFICER: Sir, a phone call for you.

CARTER: Carter.

LESTRADE: Have you heard of Sherlock Holmes?

CARTER: Who?

LESTRADE: Well, you're about to meet him now. This is your case, it's entirely up to you. This is just friendly advice, but give Sherlock five minutes on your crime scene and listen to everything that he has to say. And as far as possible, try not to punch him.

POLICE OFFICER: Sir, this gentleman says he needs to speak to you.

CARTER: Yes, I know. Sherlock Holmes.

WATSON: John Watson. Are you set up for Wi-Fi?

WATSON: You realise this is a tiny bit humiliating?

HOLMES: It's okay, I'm fine. Now, show me to the stream.

WATSON: I didn't really mean for you.

HOLMES: Look, this is a six. There's no point in my leaving the flat for anything less than a seven, we agreed. Now, go back, show me the grass.

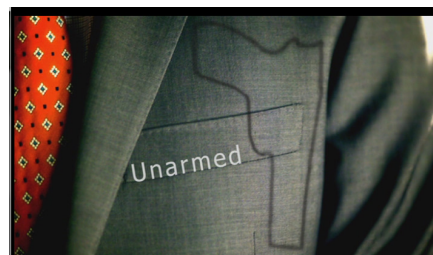
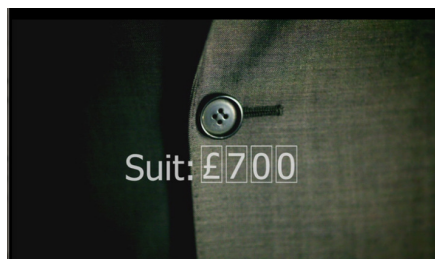
WATSON: When did we agree that?

HOLMES: We agreed it yesterday. Stop! Closer.

WATSON: I wasn't even at home yesterday, I was in Dublin.
HOLMES: It's hardly my fault you weren't listening. Shut up!
WATSON: Do you just carry on talking when I'm away?
HOLMES: I don't know. How often are you away? Now, show me the car that backfired.
WATSON: It's there.
HOLMES: That's the one that made the noise, yes?
WATSON: Yeah. If you're thinking gunshot, there wasn't one. He wasn't shot, he was killed by a single blow to the back of the head from a blunt instrument, which then magically disappeared, along with the killer. It's got to be an eight at least.
CARTER: You've got two more minutes, they want to know more about the driver.
HOLMES: Oh, forget him. He's an idiot. Why else would he think himself a suspect?
CARTER: I think he's a suspect.
HOLMES: Pass me over.
WATSON: All right, but there's a mute button and I will use it.
HOLMES: Up a bit! I'm not talking from down here!
WATSON: Okay. Just take it, take it.
HOLMES: Having driven to an isolated location and successfully committed a crime without a single witness, why would he then call the police and consult a detective? Fair play?
CARTER: He's trying to be clever. It's over-confidence.
HOLMES: Did you see him? Morbidly obese, the undisguised halitosis of a single man living on his own, the right sleeve of an internet porn addict and the breathing pattern of an untreated heart condition. Low self-esteem, tiny IQ and a limited life expectancy and you think he's an audacious criminal mastermind? Don't worry, this is just stupid.
PHIL: What did you say? Heart what?
HOLMES: Go to the stream.
CARTER: What's in the stream?
HOLMES: Go and see.
MRS. HUDSON: Sherlock! You weren't answering your doorbell.
PLUMMER: His room's through the back. Get him some clothes.
HOLMES: Who the hell are you?
PLUMMER: Sorry, Mr. Holmes.
WATSON: Sherlock, what's going on?
PLUMMER: You're coming with us.
WATSON: What's happening? I've lost him. I don't know what...
POLICE OFFICER: Doctor Watson?
WATSON: Yeah.
POLICE OFFICER: It's for you.
WATSON: Okay, thanks.
POLICE OFFICER: Uh, no, sir. The helicopter.

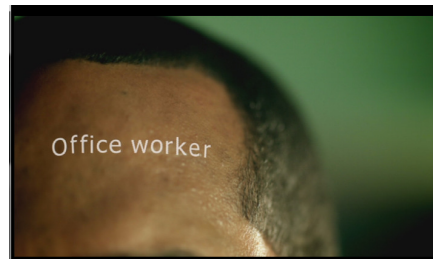
PLUMMER: Please, Mr. Holmes, where you're going, you'll want to be dressed.

Suit £700



Unarmed

Manicured



Office worker

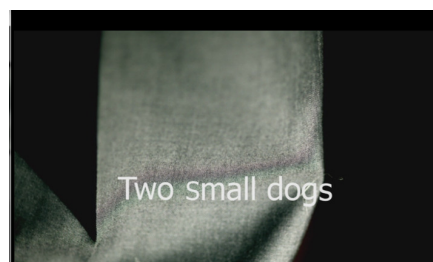
Right handed



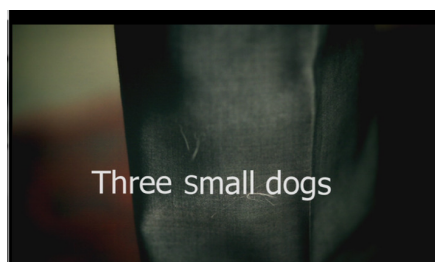
Indoor worker

Small dog

Two small dogs



Three small dogs



HOLMES: Oh, I know exactly where I'm going.

WATSON: Are you wearing any pants?

HOLMES: No.

WATSON: Okay. At Buckingham Palace. Right. I'm seriously fighting an impulse to steal an ashtray. What are we doing here, Sherlock? Seriously, what?

HOLMES: I don't know.

WATSON: Here to see the Queen?

HOLMES: Oh, apparently, yes.

MYCROFT: Just once, can you two behave like grown-ups?

WATSON: We solve crimes, I blog about it and he forgets his pants. So I wouldn't hold out too much hope.

HOLMES: I was in the middle of a case, Mycroft.

MYCROFT: What, the hiker and the backfire? I glanced at the police report. A bit obvious, surely?

HOLMES: Transparent.

MYCROFT: Time to move on, then. We are in Buckingham Palace, the very heart of the British nation. Sherlock Holmes, put your trousers on.

HOLMES: What for?

MYCROFT: Your client.

HOLMES: And my client is?

HARRY: Illustrious, in the extreme. And remaining, I have to inform you, entirely anonymous. Mycroft!

MYCROFT: Harry. May I just apologise for the state of my little brother?

HARRY: A full-time occupation, I imagine. And this must be Doctor John Watson, formerly of the Fifth Northumberland Fusiliers.

WATSON: Hello, yes.

HARRY: My employer is a tremendous fan of your blog.

WATSON: Your employer?

HARRY: Particularly enjoyed the one about the aluminium crutch.

WATSON: Thank you.

HARRY: And Mr. Holmes the younger, you look taller in your photographs.

HOLMES: I take the precaution of a good coat and a short friend. Mycroft, I don't do anonymous clients. I'm used to mystery at one end of my cases, both ends is too much work. Good morning.

MYCROFT: This is a matter of national importance. Grow up!

HOLMES: Get off my sheet!

MYCROFT: Or what?

HOLMES: Or I'll just walk away.

MYCROFT: I'll let you.

WATSON: Boys, please. Not here.

HOLMES: Who is my client?

MYCROFT: Take a look at where you're standing and make a deduction. You are to be engaged by the highest in the land. Now for God's sake! Put your clothes on!

MYCROFT: I'll be mother.

HOLMES: And there is a whole childhood in a nutshell.

HARRY: My employer has a problem.

MYCROFT: A matter has come to light of an extremely delicate and potentially criminal nature, and in this hour of need, dear brother, your name has arisen.

HOLMES: Why? You have a police force of sorts, even a marginally secret aervice. Why come to me?

HARRY: People do come to you for help, don't they, Mr. Holmes?

HOLMES: Not to date anyone with a navy.

MYCROFT: This is a matter of the highest security and therefore of trust.

WATSON: You don't trust your own Secret Service?

MYCROFT: Naturally not. They all spy on people for money.

HARRY: I do think we have a timetable.

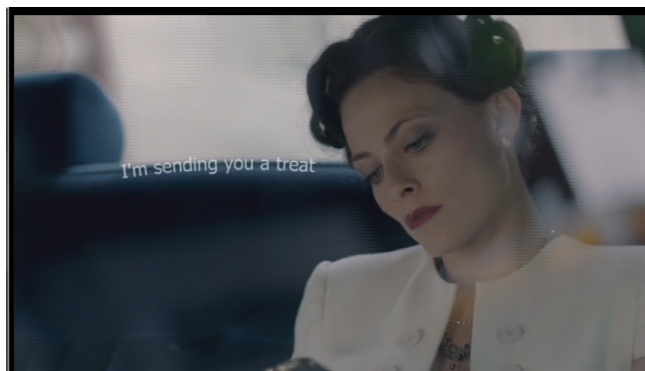
MYCROFT: Yes, of course. What do you know about this woman?

HOLMES: Nothing whatsoever.

MYCROFT: Then you should be paying more attention. She's been at the centre of two political scandals in the last year, and recently ended the marriage of a prominent novelist...

(Irene Adler receives a text message on her mobile phone)

I'm sending you a treat.



MYCROFT: ...by having an affair with both participants separately.

HOLMES: You know I don't concern myself with trivia. Who is she?

MYCROFT: Irene Adler, professionally known as The Woman.

WATSON: Professionally?

MYCROFT: There are many names for what she does. She prefers "dominatrix".

(on Adler's mobile phone)

Downloading image >>>



HOLMES: Dominatrix.

MYCROFT: Don't be alarmed. It's to do with sex.

HOLMES: Sex doesn't alarm me.

MYCROFT: How would you know? She provides, shall we say, recreational scolding for those who enjoy that sort of thing and are prepared to pay for it. These are all from her website.

HOLMES: And I assume this Adler woman has some compromising photographs.

HARRY: You're very quick, Mr. Holmes.

HOLMES: Hardly a difficult deduction. Photographs of whom?

HARRY: A person of significance to my employer. We'd prefer not to say any more at this time.

WATSON: You can't tell us anything?
 MYCROFT: I can tell you it's a young person. A young female person.
 HOLMES: How many photographs?
 MYCROFT: A considerable number, apparently.
 HOLMES: Do Miss Adler and this young female person appear in these photographs together?
 MYCROFT: Yes, they do.
 HOLMES: And I assume in a number of compromising scenarios?
 MYCROFT: An imaginative range, we are assured.
 HOLMES: John, you might want to put that cup back in your saucer now.
 HARRY: Can you help us, Mr. Holmes?
 HOLMES: How?
 HARRY: Will you take the case?
 HOLMES: What case? Pay her, now and in full. As Miss Adler remarks in her masthead, know when you are beaten.
 MYCROFT: She doesn't want anything. She got in touch, she informed us that the photographs existed, she indicated that she had no intention to use them to extort either money or favour.
 HOLMES: Oh, a power play. A power play with the most powerful family in Britain. Now, that is a dominatrix. Ooh, this is getting rather fun, isn't it?
 WATSON: Sherlock...
 HOLMES: Hmm. Where is she?
 MYCROFT: Uh, in London currently. She's staying...
 HOLMES: Text me the details. I'll be in touch by the end of the day.
 HARRY: Do you really think you'll have news by then?
 HOLMES: No, I think I'll have the photographs.
 HARRY: One can only hope you're as good as you seem to think.

Dog Lover

Public School

Horse Rider

Early Riser

Left Side Of Bed

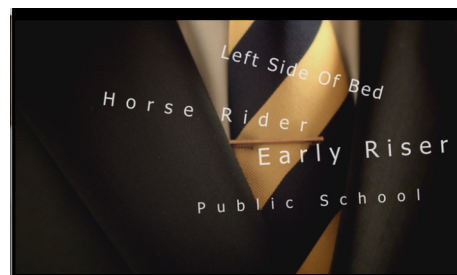
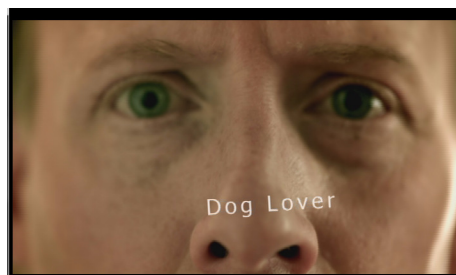
Non-Smoker

Father

Half Welsh

Keen Reader

Tea Drinker



HOLMES: I'll need some equipment, of course.
MYCROFT: Anything you require. I'll have it sent over.
HOLMES: Can I have a box of matches?
HARRY: I'm sorry?
HOLMES: Or your cigarette lighter, either will do.
HARRY: I don't smoke.
HOLMES: No, I know you don't, but your employer does.
HARRY: We have kept a lot of people successfully in the dark about this little fact, Mr. Holmes.
HOLMES: I'm not the Commonwealth.
WATSON: And that's as modest as he gets. Pleasure to meet you.
HOLMES: Later!

WATSON: Okay, the smoking. How did you know?
HOLMES: The evidence was right under your nose, John. As ever, you see but do not observe.
WATSON: Observe what?
HOLMES: The ashtray.

ADLER: Kate? We're going to have a visitor. I'll need a bit of time to get ready.
KATE: A long time?
ADLER: Hmm... Ages!

WATSON: What are you doing?
HOLMES: I'm going into battle, John. I need the right armour. No.

ADLER: Nah.
KATE: Works for me.
ADLER: Everything works on you.

WATSON: So, what's the plan?
HOLMES: We know her address.
WATSON: We just ring her doorbell?
HOLMES: Exactly. Just here, please.
WATSON: You didn't even change your clothes.
HOLMES: Then it's time to add a splash of colour.

WATSON: Are we here?
HOLMES: Two streets away, but this will do.
WATSON: For what?
HOLMES: Punch me in the face.

KATE: Shade?
ADLER: Blood.

WATSON: Punch you?
HOLMES: Yes, punch me, in the face. Didn't you hear me?
WATSON: I always hear "punch me in the face" when you're speaking, but it's usually sub-text.
HOLMES: Oh, for God's sakes!

WATSON: Ow!
 HOLMES: Thank you. That was, that was...

 HOLMES: Okay, I think we're done now John.
 WATSON: You want to remember, Sherlock, I was a soldier. I killed people.
 HOLMES: You were a doctor!
 WATSON: I had bad days!

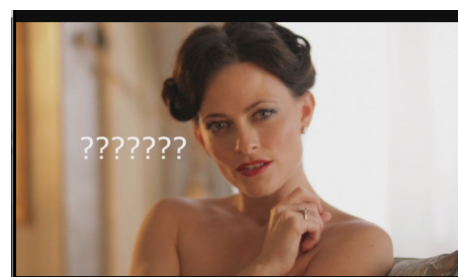
 KATE: What are you going to wear?
 ADLER: My battle dress.
 KATE: Ooh, lucky boy.

 KATE: Hello?
 HOLMES: Oh, um, sorry to disturb you. Um, I've just been attacked, um, and, um, I think they, they took my wallet and, um, and my phone. Um, please, could you help me?
 KATE: I can phone the police if you want.
 HOLMES: Thank you, thank you. Could you, please? Er, would you, would you mind if I just waited here, just until they come? Thank you, thank you so much. Thank you.
 WATSON: I saw it all happen. It's okay, I'm a doctor. Now, have you got a first aid kit?
 KATE: In the kitchen. Please.
 HOLMES: Thank you.
 WATSON: Thank you.

 ADLER: Hello. Sorry to hear that you've been hurt. I don't think Kate caught your name?
 HOLMES: I'm so sorry. I'm...
 ADLER: Oh, it's always hard to remember an alias when you've had a fright. Isn't it? There now, we're both defrocked... Mr. Sherlock Holmes.
 HOLMES: Miss Adler, I presume?
 ADLER: Look at those cheekbones. I could cut myself slapping that face. Would you like me to try?
 WATSON: Right, this should do it. I've missed something, haven't I?
 ADLER: Please, sit down. Oh, if you'd like some tea I can call the maid.
 HOLMES: I had some at the Palace.
 ADLER: I know.
 HOLMES: Clearly.
 WATSON: I had a tea, too, at the Palace. If anyone's interested.

(Holmes looks at Adler)

???????



(Holmes looks at Watson)

Two Day Shirt

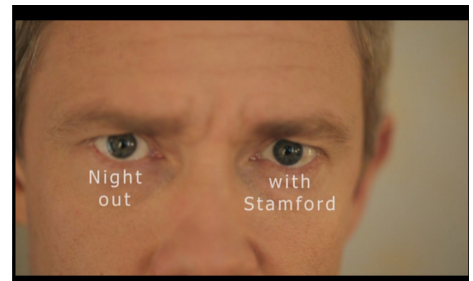
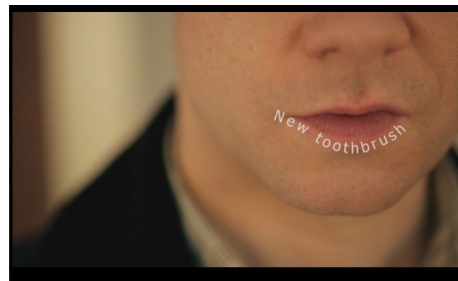
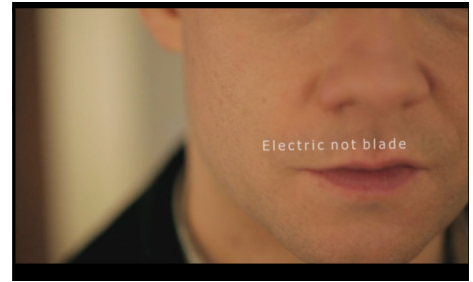
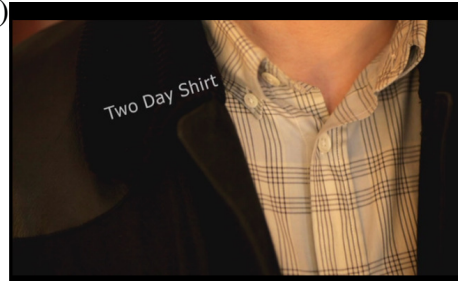
Electric not blade

Date tonight

Hasn't phoned sister

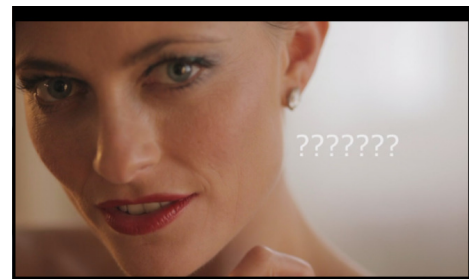
New toothbrush

Night out with Stamford



(Holmes looks at Adler again)

????????



ADLER: Do you know the big problem with a disguise, Mr. Holmes? However hard you try, it's always a self-portrait.

HOLMES: You think I'm a vicar with a bleeding face?

ADLER: No, I think you're damaged, delusional and believe in a higher power. In your case, it's yourself. Hmm, and somebody loves you. Why, if I had to punch that face, I'd avoid your nose and teeth too.

WATSON: Could you put something on, please? Er, anything at all, a napkin?

ADLER: Why? Are you feeling exposed?

HOLMES: I don't think John knows where to look.

ADLER: No, I think he knows exactly where. I'm not sure about you.

HOLMES: If I want to look at naked women, I'd borrow John's laptop.

WATSON: You do borrow my laptop.

HOLMES: I confiscate it.

ADLER: Well, never mind. We've got better things to talk about. Now, tell me, I need to

know. How was it done?
 HOLMES: What?
 ADLER: The hiker with the bashed-in head. How was he killed?
 HOLMES: That's not why I'm here.
 ADLER: No, no, no, you're here for the photographs, but that's never going happen. And since we're here just chatting anyway...
 WATSON: That story's not been on the news yet, how do you know about it?
 ADLER: I know one of the policemen. Well, I know what he likes.
 WATSON: Oh. And you like policemen?
 ADLER: I like detective stories. And detectives. Brainy's the new sexy.
 HOLMES: Position of the car... Er, the position of the car relative to the hiker at the time of the backfire. That and the fact that the death blow was to the back of the head, that's all you need to know.
 ADLER: Okay, tell me, how was he murdered?
 HOLMES: He wasn't.
 ADLER: You don't think it was murder?
 HOLMES: I know it wasn't.
 ADLER: How?
 HOLMES: The same way that I know the victim was an excellent sportsman, recently returned from foreign travel and that the photographs I'm looking for are in this room.
 ADLER: Okay, but how?
 HOLMES: So they are in this room. Thank you. John, man the door. Let no one in. Two men alone in the countryside, several yards apart, and one car.
 ADLER: Oh. I.. I thought you were looking for the photos now.
 HOLMES: No, no, looking takes ages. I'm just going to find them but you're moderately clever and we've got a moment, so let's pass the time. Two men, a car, and nobody else. Driver's trying to fix his engine. Getting nowhere. And the hiker is taking a moment, looking at the sky. Watching the birds? Any moment now, something's going to happen. What?
 ADLER: The hiker's going to die.
 HOLMES: No, that's the result. What's going to happen?
 ADLER: I don't understand.
 HOLMES: Oh, well, try to.
 ADLER: Why?
 HOLMES: Because you cater to the whims of the pathetic and take your clothes off to make an impression. Stop boring me and think. It's the new sexy.
 ADLER: The car's going to backfire.
 HOLMES: There's going to be a loud noise.
 ADLER: So, what?
 HOLMES: Oh, noises are important. Noises can tell you everything. For instance ...

(Smoke alarm goes off. Adler looks at the mirror on the wall opposite her.)

HOLMES: Thank you. On hearing a smoke alarm, a mother would look towards her child. Amazing how fire exposes our priorities. I really hope you don't have a baby in here. All right, John, you can turn it off now. I said you can turn it off now.
 WATSON: Give me a minute.

(Two men walk down the stairs, one of them stops the fire alarm by shooting it with his gun)

WATSON: Thank you.
 HOLMES: Hmm. You should always use gloves with these things, you know. Heaviest oil deposit's always on the first key used, that's quite clearly the three, but after that the sequence is almost impossible to read. I'd say from the make that it's a six digit code. It can't be your birthday, no disrespect, but clearly you were born in the eighties an eight's barely used, so...
 ADLER: I'd tell you the code right now but you know what? I already have. Think.
 NEILSON: Hands behind your head. On the floor. Keep it still.
 WATSON: Sorry, Sherlock.
 NEILSON: Miss Adler, on the floor!
 HOLMES: Don't you want me on the floor too?
 NEILSON: No, sir, I want you to open the safe.
 HOLMES: American. Interesting. Why would you care?
 NEILSON: Sir, the safe, now, please.
 HOLMES: I don't know the code.
 NEILSON: We've been listening. She said she told you.
 HOLMES: Well, if you've been listening, you'll know she didn't.
 NEILSON: I'm assuming I missed something. From your reputation, I'm assuming you didn't, Mr. Holmes.
 WATSON: For God's sake, she's the one who knows the code, ask her!
 NEILSON: Yes, sir, she also knows the code that automatically calls the police and sets off the burglar alarm. I've learned not to trust this woman.
 ADLER: Mr. Holmes doesn't ...
 NEILSON: Shut up! One more word out of you, just one, and I will decorate that wall with the insides of your head. That, for me, will not be hardship.
 NEILSON: Mr. Archer, at the count of three, shoot Dr Watson.
 WATSON: What?
 HOLMES: I don't know the code.
 NEILSON: One.
 HOLMES: I don't know the code.
 NEILSON: Two.
 HOLMES: She didn't tell me, I don't know it!
 NEILSON: I'm prepared to believe you any second now. Three!
 HOLMES: No, stop! (types in a code)
 NEILSON: Thank you, Mr. Holmes. Open it, please.
 HOLMES: Vatican cameos!

(fight scene)

HOLMES: Do you mind?
 ADLER: Not at all.
 WATSON: He's dead.
 ADLER: Thank you. You were very observant.
 WATSON: Observant?
 ADLER: I'm flattered.
 HOLMES: Don't be.
 WATSON: Flattered?
 HOLMES: There'll be more of them. They'll be keeping a eye on the building.
 WATSON: We should call the police.
 HOLMES: Yes. (walks outside, fires gun five times) On their way.

WATSON: For God's sake!
 HOLMES: Oh shut up, it's quick. Check the rest of the house. See how they got in. Well, that's the knighthood in the bag.
 ADLER: Ah. And that's mine.

(Holmes looks at phone display)

I AM

LOCKED



HOLMES: All the photographs are on here, I presume.
 ADLER: I have copies, of course.
 HOLMES: No you don't. You'll have permanently disabled any kind of uplink or connection. Unless the contents of this phone are provably unique, you wouldn't be able to sell them.
 ADLER: Who said I'm selling?
 HOLMES: Well, why would they be interested? Whatever's on the phone, it's clearly not just photographs.
 ADLER: That camera phone is my life, Mr. Holmes. I'd die before I let you take it. It's my protection.
 WATSON: Sherlock!
 HOLMES: It was.
 WATSON: Must have come in this way.
 HOLMES: Clearly.
 WATSON: It's all right, she's just out cold.
 ADLER: Well, God knows she's used to that. There's a back door. Better check it, Dr. Watson.
 WATSON: Sure.
 HOLMES: You're very calm. Well, your booby trap did just kill a man.
 ADLER: He would have killed me. It was self-defence in advance.
 HOLMES: What... What is that? What...
 ADLER: Give it to me. Now. Give it to me.
 HOLMES: No.
 ADLER: Give it to me.
 HOLMES: No.
 ADLER: Oh, for goodness' sake. Drop it. I said drop it. Ah. Thank you, dear. Now, tell that sweet little posh thing the pictures are safe with me. They're not for blackmail, just for insurance. Besides, I might want to see her again. Oh, no, no, no, no, no. It's been a pleasure. Don't spoil it. This is how I want you to remember me. The woman who beat you. Goodnight, Mr. Sherlock Holmes.
 WATSON: Jesus! What are you doing?
 ADLER: He'll sleep for a few hours. Make sure he doesn't choke on his own vomit, it makes for a very unattractive corpse.

WATSON: What's this? What have you given him? Sherlock?
 ADLER: He'll be fine. I've used it on loads of my friends.
 WATSON: Sherlock, can you hear me?
 ADLER: You know, I was wrong about him. He did know where to look.
 WATSON: For what? What are you talking about?
 ADLER: The key-code to my safe.
 WATSON: What was it?
 ADLER: Shall I tell him? My measurements.

ADLER: Got it! Oh, shush now. Don't get up. I'll do the talking. So the car's about to backfire and the hiker, he's staring at the sky. No, you said he could be watching birds, but he wasn't, was he? He was watching another kind of flying thing. The car backfires and the hiker turns to look. Which was his big mistake. By the time the driver looks up, the hiker's already dead. What he doesn't see is what killed him, because it's already being washed downstream. An accomplished sportsman recently returned from foreign travel with a boomerang. You got that from one look? Definitely the new sexy.

HOLMES: I... I ...
 ADLER: Hush now. It's okay. I'm only returning your coat.
 HOLMES: John? John!
 WATSON: You okay?
 HOLMES: How did I get here?
 WATSON: Well, I don't suppose you remember much. You weren't making a lot of sense. Oh, I should warn you, I think Lestrade filmed you on his phone.

HOLMES: Where is she?
 WATSON: Where's who?
 HOLMES: The woman, that woman.
 WATSON: What woman?
 HOLMES: The woman. The woman woman!
 WATSON: Oh, Irene Adler? She got away, no one saw her. She wasn't here, Sherlock. What are you ... What? No, no, no, no. Back to bed. You'll be fine in the morning. Just sleep.

HOLMES: Of course I'll be fine. I am fine. I'm absolutely fine.
 WATSON: Yes, you're great. Now I'll be next door if you need me.
 HOLMES: Why would I need you?
 WATSON: No reason at all.

(Holmes's mobile phone goes off, making a moaning sound. Holmes goes to his phone and reads:)

*Till the next time,
 Mr. Holmes*



HOLMES: The photographs are perfectly safe.
 MYCROFT: In the hands of a fugitive sex worker.
 HOLMES: She's not interested in blackmail. She wants... Protection for some reason. I take it you've stood down the police investigation into the shooting at her house?
 MYCROFT: How can we do anything while she has the photographs? Our hands are tied.
 HOLMES: She'd applaud your choice of words. You see how this works, that camera phone is her get-out-of-jail-free card. You have to leave her alone. Treat her like royalty, Mycroft.
 WATSON: Though not the way she treats royalty.

(Mobile phone makes moaning sound again)

WATSON: What was that?
 HOLMES: Text.
 WATSON: But what was that noise?

(Holmes looks at the message)

Good morning, Mr. Holmes



HOLMES: Did you know there were other people after her too, Mycroft, before you sent John and I in there? CIA-trained killers, I think. Excellent guess.
 WATSON: Yeah, thanks for that, Mycroft.
 MRS. HUDSON: It's a disgrace, sending your little brother into danger like that. Family is all we have in the end, Mycroft Holmes.
 MYCROFT: Oh, shut up, Mrs. Hudson!
 HOLMES: Mycroft!
 MYCROFT: Apologies.
 MRS. HUDSON: Thank you.
 HOLMES: Though do, in fact, shut up.

(Mobile phone makes noise again)

MRS. HUDSON: Ooh. It's a bit rude, that noise, isn't it?

(Text message appears)

Feeling better?



HOLMES: There's nothing you can do and nothing she will do, as far as I can see.
 MYCROFT: I can put maximum surveillance on her.
 HOLMES: Why bother? You can follow her on Twitter. I believe her user name is TheWhipHand.
 MYCROFT: Yes. Most amusing. Excuse me. Hello?
 WATSON: Why does your phone make that noise?
 HOLMES: What noise?
 WATSON: That noise, the one it just made.
 HOLMES: It's a text alert, it means I've got a text.
 WATSON: Hmm. Your texts don't usually make that noise.
 HOLMES: Well, somebody got hold of the phone and apparently, as a joke, personalised their text alert noise.
 WATSON: Hmm. So every time they text you...

(Phone makes moaning sound again)

HOLMES: It would seem so.
 MRS. HUDSON: Could you turn that phone down a bit? At my time of life it's...

(Text message:)

I'm fine since you didn't ask



WATSON: See, I'm wondering who could have got hold of your phone, because it would have been in your coat, wouldn't it?
 HOLMES: I'll leave you to your deductions.
 WATSON: I'm not stupid, you know.
 HOLMES: Where do you get that idea?

MYCROFT: Bond Air is go, that's decided. Check with the Coventry lot. Talk later.
 HOLMES: What else does she have? Irene Adler. The Americans wouldn't be interested in her for a couple of compromising photographs. There's more. Much more. Something big's coming, isn't it?
 MYCROFT: Irene Adler is no longer any concern of yours. From now on, you will stay out of this.
 HOLMES: Oh, will I?
 MYCROFT: Yes, Sherlock. You will. Now, if you'll excuse me, I have a long and arduous apology to make to a very old friend.
 HOLMES: Do give her my love.

(Holmes plays "God Save the Queen" on his violin)

(skip to 1:03:00 in the episode)

WATSON: Hey, Sherlock?
 HOLMES: We have a client.
 WATSON: What, in your bedroom? Oh.

 HOLMES: So, who's after you?
 ADLER: People who want to kill me.
 HOLMES: Who's that?
 ADLER: Killers.
 WATSON: It would help if you were a tiny bit more specific.
 HOLMES: So you faked your own death in order to get ahead of them.
 ADLER: It worked for a while.
 HOLMES: Except you let John know that you're alive and therefore me.
 ADLER: I knew you'd keep my secret.
 HOLMES: You couldn't.
 ADLER: But you did, didn't you? Where's my camera-phone?
 WATSON: It's not here. We're not stupid.
 ADLER: Then what have you done with it? If they've guessed you've got it, they'll be watching you.
 HOLMES: If they've been watching me, they'll know that I took a safety deposit box at a bank on the Strand a few months ago.
 ADLER: I need it.
 WATSON: Well, we can't just go and get it, can we?
 WATSON: Molly Hooper. She could collect it, take it to Bart's. Then one of your homeless network could bring it here, leave it in the café, and one of the boys downstairs could bring it up the back.
 HOLMES: Very good, John. Excellent plan, full of intelligent precautions.
 WATSON: Thank you. So, why don't I phone...
 HOLMES: So... What do you keep on here? In general, I mean?
 ADLER: Pictures, information, anything I might find useful.
 WATSON: For blackmail?
 ADLER: For protection. I make my way in the world. I misbehave. I like to know people will be on my side exactly when I need them to be.
 HOLMES: So how do you acquire this information?
 ADLER: I told you, I misbehave.
 HOLMES: But you've acquired something that's more danger than protection. Do you

know what it is?
 ADLER: Yes, but I don't understand it.
 HOLMES: I assumed. Show me. The passcode.
 ADLER: It's not working.
 HOLMES: No, because it's a duplicate that I had made, into which you've just entered the numbers one oh five eight. I assumed you'd choose something more specific than that, but thanks anyway.

(Security lock on Adler's phone is presented on screen)

I AM
1058
LOCKED

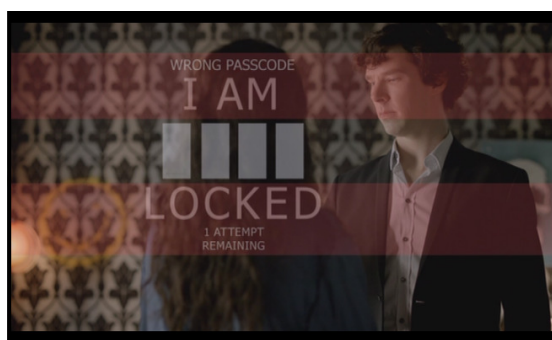


(Phone makes a buzzing noise)

WRONG PASSCODE

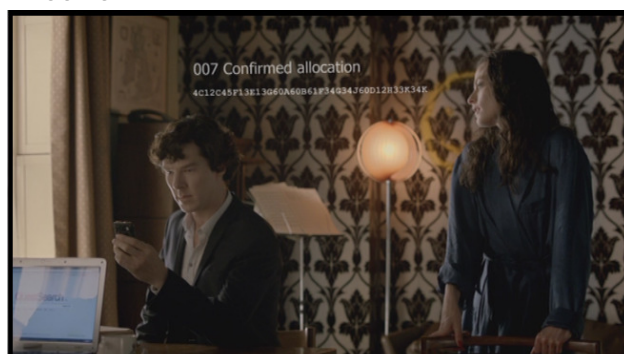
I AM
 _ _ _ _
LOCKED

1 ATTEMPT REMAINING



ADLER: I told you that camera-phone was my life. I know when it's in my hand.
 HOLMES: Oh, you're rather good.
 ADLER: You're not so bad.
 WATSON: Hamish. John Hamish Watson, just if you were looking for baby names.
 ADLER: There was a man, an MOD official and I knew what he liked. One of the things he liked was showing off. He told me this email was going to save the world. He didn't know it, but I photographed it. He was a bit tied up at the time. It's a bit small on that screen – can you read it?

007 Confirmed allocation
4C12C45F13E13G60A60B61F34G34J60D12H33K34K



HOLMES: Yes.

ADLER: Code, obviously. I had one of the best cryptographers in the country take a look at it, though he was mostly upside down, as I recall. Couldn't figure it out. What can you do, Mr. Holmes? Go on. Impress a girl.

HOLMES: There's a margin for error but I'm pretty sure there's a 747 leaving Heathrow tomorrow at six thirty in the evening for Baltimore. Apparently it's going to save the world. I'm not sure how that can be true but give me a moment; I've only been on the case for eight seconds. Oh, come on. It's not code. These are seat allocations on a passenger jet. Look! There's no letter I because it can be mistaken for a 1. No letters past K, the width of the plane is the limit. The numbers always appear randomly and not in sequence but the letters have little runs of sequence all over the place. Families and couples sitting together. Only a Jumbo is wide enough to need the letter K or rows past fifty-five, which is why there's always an upstairs. There's a row thirteen, which eliminates the more superstitious airlines. Then there's the style of the flight number, 007, that eliminates a few more. And assuming the British point of origin, which would be logical, considering the original source of the information and assuming from the increased pressure on you lately that the crisis is imminent, the only flight that matches all the criteria and departs within the week is the 6:30 to Baltimore tomorrow evening from Heathrow Airport. Please don't feel obliged to tell me that was remarkable or amazing. John's expressed the same thought in every possible variant available to the English language.

ADLER: I would have you right here, on this desk, until you begged for mercy twice.

HOLMES: John, please can you check those flight schedules, see if I'm right?

WATSON: Yeah. I'm on it, yeah.

HOLMES: I've never begged for mercy in my life.

ADLER: Twice.

WATSON: Uh, yeah, you're right. Flight double oh seven.

HOLMES: What did you say?

WATSON: You're right.

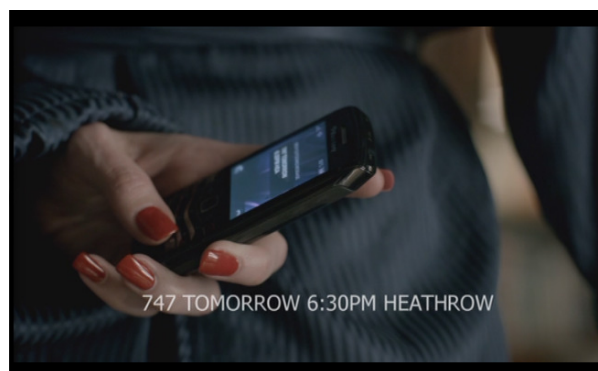
HOLMES: No, no, no, after that. What did you say after that?

WATSON: Double oh seven. Flight double oh seven.

HOLMES: Double oh seven, double oh seven, double oh seven, double oh seven ... Something... Something double oh seven, double oh seven... What?

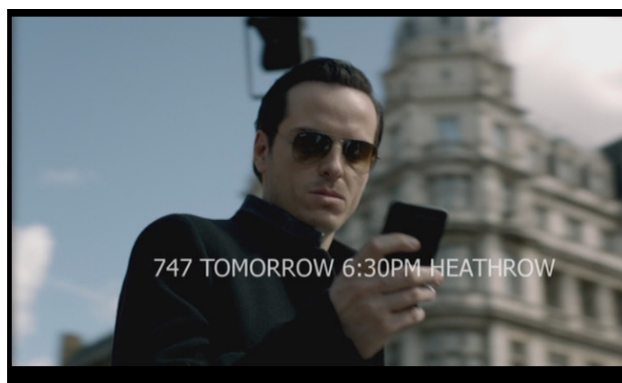
(Adler holds her phone behind her back and types)

747 TOMORROW 6:30PM HEATHROW



(Moriarty receives this text message)

747 TOMORROW 6:30PM HEATHROW

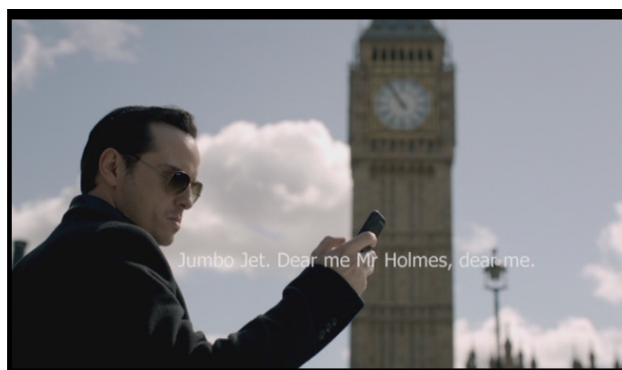


HOLMES: Double oh seven. Double oh seven, what? What, something, what?

MYCROFT: Bond Air is go. Bond Air is go. Bond Air is go.

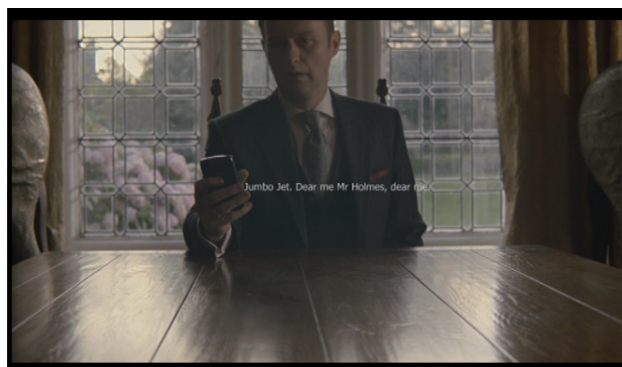
(Moriarty types into his phone:)

Jumbo Jet. Dear me Mr Holmes, dear me.



(Mycroft receives text message)

Jumbo Jet. Dear me Mr Holmes, dear me.



MYCROFT: Bond Air is go, that's decided. Check with the Coventry lot.

HOLMES: Coventry.

ADLER: I've never been. Is it nice?

HOLMES: Where's John?

ADLER: He went out a couple of hours ago.

HOLMES: I was just talking to him.

ADLER: He said you do that. What's Coventry got to do with anything?

HOLMES: It's a story. Probably not true. In the Second World War, the Allies knew that Coventry was going to get bombed because they'd broken the German code but they didn't want the Germans to know that they'd broken the code, so they let

it happen anyway.

ADLER: Have you ever had anyone?

HOLMES: I'm sorry?

ADLER: And when I say "had", I'm being indelicate.

HOLMES: I don't understand.

ADLER: I'll be delicate then. Let's have dinner.

HOLMES: Why?

ADLER: You might be hungry.

HOLMES: I'm not.

ADLER: Good.

HOLMES: Why would I want to have dinner if I wasn't hungry?

ADLER: Mr. Holmes, if it was the end of the world, if this was the very last night, would you have dinner with me?

MRS. HUDSON: Sherlock?

ADLER: Too late.

HOLMES: That's not the end of the world, that's Mrs. Hudson.

MRS. HUDSON: Sherlock, this man was at the door, is the bell still not working? He shot it.

HOLMES: Have you come to take me away again?

PLUMMER: Yes, Mr. Holmes.

HOLMES: Well, I decline.

PLUMMER: I don't think you do.

HOLMES: There's going to be a bomb on a passenger jet. The British and American governments know about it, but rather than expose the source of that information, they're going to let it happen. The plane will blow up. Coventry all over again. The wheel turns, nothing is ever new.

HOLMES (to Neilson): Well, you're looking all better. How ya feelin'?

NEILSON: Like putting a bullet in your brain, sir. They'd pin a medal on me if I did, sir.

MYCROFT: The Coventry conundrum. What do you think of my solution? The flight of the dead.

HOLMES: The plane blows up mid-air. Mission accomplished for the terrorists. Hundreds of casualties, but nobody dies.

MYCROFT: Neat, don't you think? You've been stumbling round the fringes of this one for ages. Or were you too bored to notice the pattern?

LITTLE GIRL: They wouldn't let us see Granddad when he was dead.

MAN 2: She's not my real aunt. I know human ash.

MYCROFT: We ran a similar project with the Germans a while back, though I believe one of our passengers didn't make the flight. But that's the deceased for you, late, in every sense of the word.

HOLMES: How is the plane going to fly? Oh, of course, unmanned aircraft. Hardly new.

MYCROFT: It doesn't fly. It will never fly. This entire project is cancelled. The terrorist cells have been informed that we know about the bomb. We can't fool them now. We've lost everything. One fragment of one email, and months and years of planning, finished.

HOLMES: Your MOD man.

MYCROFT: That's all it takes: one lonely naïve man desperate to show off, and a woman clever enough to make him feel special.

HOLMES: You should screen your defence people more carefully.

MYCROFT: I'm not talking about the MOD man, Sherlock, I'm talking about you! The damsel in distress. In the end, are you really so obvious? Because this was textbook. The promise of love, the pain of loss, the joy of redemption, then give him a puzzle and watch him dance.

HOLMES: Don't be absurd!

MYCROFT: Absurd? How quickly did you decipher that email for her? Was it the full minute, or were you really eager to impress?

ADLER: I think it was less than five seconds.

MYCROFT: I drove you into her path. I'm sorry. I didn't know.

ADLER: Mr. Holmes, I think we need to talk.

HOLMES: So do I. There are a number of aspects I'm still not quite clear on.

ADLER: Not you, Junior. You're done now. There's more, loads more. On this phone I've got secrets and pictures and scandals that could topple your whole world. You have no idea how much havoc I can cause and exactly one way to stop me. Unless you want to tell your masters that your biggest security leak is your own little brother.²⁵

²⁵ The transcription of the dialogue and texts on screen present in "A Scandal in Belgravia" is based on a transcription of this episode created by Ariane De Vere. The accuracy of De Vere's transcription has been verified by viewing the episode in question with subtitles for the deaf and hard of hearing. The screenshots of the visually presented texts have been taken from the episode "A Scandal in Belgravia" by Mark Gatiss and Steven Moffat.