

Subtitling Quite Interesting

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Introduction

Quite Interesting (QI) is a British quiz panel television show, hosted by Stephen Fry and his permanent panel member Alan Davies. It has been on air since 2003, and has run for 9 seasons. In 2008, the Dutch network company VARA decided to buy the show's format, and reformatted it in order for it to appeal more to a Dutch audience. This is not an uncommon practice and indeed many Dutch shows, such as *Dit Was Het Nieuws* (Have I got News For You) and *De Lama's* (Whose Line is It anyways) have been made based on this principle.

The Dutch version of the programme QI was hosted by Arthur Japin and was aired in 2009. The Dutch version kept the same structure as well as the same questions as the original, but never caught on. As a consequence the show never made it beyond six aired episodes. The fact that copying the questions alone was not sufficient enough to make a good programme seems to suggest that the enjoyment people derive from QI is not only based on the factual questions and answers, but also on the original comedic banter derived from those questions and answers, something which is hard to copy in a reformatted version. Since the show was deemed interesting enough to warrant a Dutch format, I wondered about the possibility of a subtitled version.

One of the show's producers, John Lloyd, mentioned in an interview why U.S.A. based networks have not shown an interest in buying QI, claiming that the issue is mainly one of the costs involved. The original show's image property rights have only been cleared for the UK region and whichever country would buy the program would need to get world clearance, which is highly expensive (Gallagher, 9). However, Lloyd's statement was given in 2009 and now, in early 2012, the show has in fact been sold to the ABC channel of Australia and is also aired in New Zealand (The QI FAQ, 6).

While QI in its original form has not yet left the English speaking world, it might not be unfeasible that it will soon be aired in non-English speaking countries, given that the website claims that episodes have also been sold to Sweden and African countries. When this happens an audiovisual translation of the source material will likely be needed either in the format of subtitling or dubbing. I believe that in this respect QI presents interesting challenges for translators and subtitlers alike, due to its density of content, comedic content and its cultural entrenchment in British Culture. Consequently, I have chosen to focus this research paper on the question of what problems arise when it comes to subtitling for the British panel show Quite Interesting in Dutch and how to solve them.

1. Audiovisual translation

In order to be able to discuss the issues that arise when subtitling for QI, subtitling and the ways in which its limitations affect translation must first be explained.

Audiovisual translation (AVT) is a field mainly concerned with the translation of audiovisual materials such as films, television programmes, documentaries, and live theatre. These translations can be loosely subdivided into two categories, which are dubbing, or revoicing, and subtitling (de Linde and Kay, 2). These two categories can be further subdivided into a multitude of different AVT types, depending on the type of audiovisual material in question and their intended purpose, and includes amongst others: voice-overs, surtitling and bilingual subtitling (de Linde and Kay, 2). The Netherlands is predominantly a nation that prefers subtitling to dubbing. Gottlieb, in his paper on "language-political implications of subtitling", indicates, that this is symptomatic of all "European speech communities with less than 25 million speakers" (Gottlieb, 83). This is further corroborated by Cintas and Remael, as well as de Linde and Kay, who all indicate that the cost of dubbing is much higher than that of subtitling. As a consequence, countries with potentially small audiences, like the Netherlands, will most likely choose subtitling as their preferred AVT method (8; 1). Programmes aimed at young audiences, however, are dubbed. This is done in order to compensate for children's comparatively slower reading speed. Due to the multitude of different types of audiovisual translation, and the subject matter at hand, I will from now on limit myself to discussing interlingual subtitling alone.

1.1. Subtitling

Cintas and Remael define subtitling as follows:

“a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as discursive elements that appear in the image (letters, insert, graffiti, inscriptions, placards and the like), and the information that is contained on the soundtrack (songs, voices off). (8)

As can be derived from this, interlingual subtitling is occupied as much with intersemiotic translation as it is with interlingual translation. Similarly, Gottlieb indicates that as opposed to monosemiotic, or isosemiotic translations, such as novel translations where writing is translated with writing, subtitling is diasemiatic in that it crosses over from speech to writing (86). Furthermore, unlike e.g. books, subtitling generally does not allow for backtracking in order to clarify what is being said or happening because the programme in question cannot be stopped (Georgakopoulou, 23). While it is possible to do this with DVDs, as they can be rewound, it is most likely to be experienced as highly disruptive to the action of the programme.

This change of mode, from speech to writing, as well as the limits placed on it by the nature of the medium, causes quite a few technical problems which will affect a translation. I will discuss the main ones below.

1.1.1. Technical limitations

When it comes to technical limitations, subtitles are constrained in two ways: availability of space and the audience's reading speed.

Regarding space, Cintas and Remael indicate that subtitles should be limited to two-twelfths of a screen in order to affect a minimum of image corruption (82). Subtitles can have a varying amount of characters in one line, although the maximum usually ranges from 33 to 43 characters per line, depending on the type of program, in what country it is shown, and the demands of the client (82-84). Only a maximum of two lines are displayed simultaneously at any given time, preferably at the bottom of the screen (Brondeel, 4; Cintas and Remael, 82-84; Carroll and Ivarsson, 2).

Beyond being limited by the screen they are displayed on, subtitles are further limited by the audience's reading speed. Viewers are able to take in verbal elements much quicker than they can take in writing. As a result they need more time to comprehend what is written in the subtitles than they would need when simply listening to the dialogue. Furthermore, they must also be allowed to watch the action on screen and listen to other non-verbal cues such as the soundtrack (Cintas and Remael, 148).

Brondeel indicates that "the six second rule" is the one most preferred by TV companies, which means that most companies choose to display two lines of subtitles for a maximum of six seconds. Deviations do occur, as no standardised international guidelines exist as of yet, and it is of course possible to display one line for three seconds or shorter double lines for 4 or 5 seconds. Furthermore, it is interesting to note that, in a survey conducted amongst Norwegians, Jan-Emil Tveit discovered that "readability was not dramatically affected when the duration of a full double-line subtitle decreased from 6 to 5 seconds" (86). This is perhaps a result of the high exposure to subtitles Norwegian viewers experience, which might lead to faster reading speeds amongst the viewers as

they slowly become practised subtitle viewers, but it might also herald a change to come in the future of subtitling. When it comes to minimum display times, the consensus seems to be that subtitles should at very least remain on screen for more than one second, in order for their presence to be able to be registered by the viewers (Cintas and Remael, 85; Carroll and Ivarrson, 2; Brondeel, 4). For my own subtitles I have adhered to the six second rule as much as possible, but deviations do occur quite often as the dialogue did not always facilitate this division perfectly.

Additionally, it is highly important that the subtitles are spotted correctly. Spotting is also known as cueing and consists of determining when a subtitle should appear and disappear (Cintas and Remael, 88). Spelling errors or ungrammatical subtitles can be experienced as annoying by the viewer, but subtitles that appear greatly out of sync with the visual image are so disruptive that they might cause a disconnection between text and image to the point of non-comprehension. This is, of course, undesirable, which is why, ideally, subtitles should reflect the rhythm of the film and be mindful of pauses and interruptions (Carroll and Ivarrson, 2; Cintas and Remael, 88). For a TV show such as QI it is also important that any jokes are timed in accordance with the reaction of the audience and contestants. Displaying a punch line too soon is not overly problematic, but displaying it too late may lead viewers to think they have missed out on a joke.

1.1.2. Effects on translation in general

The spatiotemporal limitations of subtitles effectively mean that everything that is said during six seconds of, e.g. a movie, needs to be rendered into a maximum of two lines, each containing a maximum of 38-43 characters. Rendering the full dialogue of most movies in these constrained conditions is nigh impossible. As a consequence it is unavoidable that the dialogue ends up getting reduced, or rather condensed. I will discuss condensation and how it relates to QI in section 2.2..

It must also be noted that quite a lot of people have a rather negative view of subtitles when it comes to their quality. This is identified as being the result of the gossip effect, or feedback effect, and audience members might be affected by it when, for instance, a character who clearly speaks a lot is continuously reflected through seemingly short or few subtitles (Tornqvist, 6). This effect occurs due to the fact that the source text (ST) is displayed alongside the target text (TT), allowing for immediate comparison between the two by anybody who has any passing knowledge of the source language (SL) (Tornqvist, 6).

Christiane Nord distinguishes between different translation elements which may become problematic for a translator in general. In particular, she indicates four categories of translation problems which are applicable to most isosemiotic text translations:

1. Pragmatic problems, which are generated by the differences in communicative situations in which the TT and ST are embedded, such as differences in time and space.
2. Socio-linguistic problems, which are caused by the differences between the respective cultures of the SL and the target language (TL).

3. Linguistic problems, which are caused by the difference between the linguistic structures between the SL and the TL.
4. Text specific issues, which are problems based on an individual text's complications, such as puns or neologisms. (Nord 147)

However, when it comes to audiovisual translation, most of the potential problems she indicates become more complicated. Pragmatic and socio-cultural issues in particular become tricky, or rather gain another dimension of complications when it comes to television programmes and film. In typically isosemiotically translated text types these issues are constrained to one channel, for instance in the case of a book this would be the printed text. In audiovisual translation, however, the spatiotemporal and cultural setting is also carried, for a large part, by the visual code through set design, as well as the soundtrack and other non-dialogue sounds (Gottlieb, 86). This does not mean that the dialogue does not or cannot contain cultural references or spatiotemporal references. Take for example the BBC miniseries *Pride and Prejudice* in which the dialogue is based on the language spoken in 19th century England in order to, along with the visual information, fully render the spatiotemporal setting.

What this entails for subtitlers, is that they need to not only be highly aware of how they are going to bring all that cultural and pragmatic information across, but also how they are going to do that without causing a disconnection between image, text and sound, and without further strengthening the feedback effect and negative views about subtitles.

Like Nord, Cintas and Remael also identify four main translation problems, but theirs are specifically aimed at handling particular subtitling issues. They are: the translation of marked speech, the translation of songs, the translation of culturally

bound items, and the translation of humour. I will focus on the last two as they relate to QI in sections 2.3 and 2.4 respectively.

2. Quite Interesting

2.1. Format

As said in the introduction, QI is a British quiz panel show which is hosted by Stephen Fry, who is accompanied by his permanent panel member Alan Davies. The self-stated goal of the show is to eradicate misconceptions and find something interesting in the seemingly mundane, claiming that “ Everything is interesting if looked at *in the right way* ” (The QI Philosophy, 13). The show does this through asking 4 contestants outlandish questions, such as “what was the most disastrous haircut ever,” or “ What is the difference between a ship and a boat,” (Fashion; Electricity). The contestants differ per episode, though reoccurrences are not uncommon, and they are usually active in the British comedic circuit or on British television. Occasionally the live audience is allowed to participate as a collective and when they do they frequently ends up winning the game.

Right or interesting answers will earn a contestant points, whereas obvious or wrong answers will earn them a forfeit and a deduction in points. Contestants are, however, not just expected to be intelligent, but also funny. John Lloyd, the show’s producer, in *The making of QI*, states that contestants are expected to “riff off of” whatever Mr. Fry says, to provide some levity for the quite dry or bizarre subject matters. In practice this set-up results in a lot of banter in which neither the contestants nor the host shy away from using marked speech in the form of profanity or bawdy jokes, either thinly veiled or explicit, as will become apparent in the discussion of my corpus.

2.2. Loss of Information

As mentioned in section 1.1.2., subtitles are limited in both space and display time. This is a direct result of the fact that viewers can absorb speech quicker than they can read. When adding subtitling to a film, viewers not only need enough time to be able to read and comprehend the subtitles, but must also be allowed to watch the action on screen, listen to the soundtrack and combine all that information into one coherent picture (Cintas and Remael 148).

This is problematic for a show like *QI* because it is a quickly paced show in terms of its dialogue and a highly dense show in terms of its content. As a consequence, it is inevitable that the subtitles for *QI*, and indeed subtitles in general, end up becoming either partially reduced, or condensed, versions of the original dialogue, in which entire lexical items are either summarised or omitted (Cintas and Remael 146). In practice a subtitler will likely have to employ a combination of the two in order to allow for a grammatically correct and naturally sounding TL sentence. Reduction rates usually range from 20 to 40% (Gottlieb, 87 ; Brondeel, 4). Furthermore, it is not entirely unavoidable that these reductions end up deleting information that might be relevant for comprehension and viewers inevitably end up losing some of the original information (Brondeel, 4).

According to Tornqvist, viewers lose information in three specific categories:

1. What is being seen, due to the division of attention as well as the corruption of the image by the subtitles.
2. What is being said, due to the change in mode, e.g, from speech to writing.

Combined with the spatiotemporal limitations it is, in most cases, nigh impossible to render the full dialogue into written subtitles.

3. How it is said, due to fact that the paralinguistic information, such as intonation and pronunciation, can rarely be rendered in subtitles. (7)

When looking at QI, loss of information regarding to what is being seen, seems to be of minor importance initially. Any eventual subtitles will rarely block anything important happening in the bottom of the screen, because there rarely is any important information or action to be found in the bottom of the screen. Furthermore, because this is a quiz, and not a high-paced action film or dramatic period piece, the action on screen mainly consists out of people sitting and talking, and can perhaps be considered to be secondary to what is being said. Furthermore, the show rarely employs quick shots or scenery changes, which are often also a large problem for subtitlers (Cintas and Remael, 93-94).

However, beyond simply blocking the screen, subtitles also have the effect of diverting a viewer's attention away from the important visual information. In QI's case there are various instances during the episodes where the visual information can be considered to be important and relevant. An example of visual information being as important as what is being said can be found in excerpt 6, where Mr. Jupitus makes various humorous observations about the way Mr. Fry looks in the glasses he is sporting at that point. Occasional task-based rounds, as well as jokes that are made in reference to the images displayed on the display screens, also place more importance on the visual effect of the program.

The prolonged shots do, however, have the unfortunate side effect that viewers are most likely sensitive to instances in which the subtitled information deviates from what is being shown on screen. Consequently, subtitlers and spotters alike need to pay close attention to what is being shown and referred to, in order to ensure that the

translated references regarding the visual information do indeed reflect back to the actual information on display.

The second category, loss of information as to what is being said, is, arguably, a serious issue when it comes to QI. The show prides itself on its devotion to information, whether relevant or not, and factual correctness. It is, however, also a fast paced show, and tends to shower viewers with factual information and comedic content in a high tempo. Mr. Fry in particular tends to speak very quickly, especially when he is giving the correct answer to one of the questions. Take for instance excerpt 3. In this monologue about woodpeckers and their tongues, enough information for 906 characters including spaces, is doled out in roughly 46 seconds. However, the time frame only allows for about 613 characters in the subtitles. As a result the information contained within needs to be conveyed as shortly as possible, which in practice resulted in the deletion of several phrases. For instance, the phrase “two-hundred and fifty times more forces than an astronaut is subjected to,” was left out of the subtitles, because it is simply another way of saying the phrase that directly follows it, “a thousand G,” which is much more succinct and easier to translate, though it is perhaps less interesting. Likewise, the phrase, “It couldn’t have evolved”, was left out, because that information is already made implicit in the fact that the creationists think that woodpeckers are made by a designer. In the case of the phrase, “through the back of its eye sockets,” the information that has been left out is not contained within the rest of the sentence. Fitting the entire utterance into the subtitles proved to be quite impossible due to the lack of space. I consequently decided, that what the woodpecker does with its tongue, “wrap it round its brain, ”and why it does this ,e.g. in order to fit it into its mouth, was slightly more important than how it does this. A similar thing occurs in line six with the phrase “little muscles and cartilages.” If this phrase were to be maintained the translation would read “spieren en

kraakbeenderen," which would add about 17 extra characters to the subtitle. However, the fact that a woodpecker's brain has some form of internal protection can be conveyed just as well with only one of the two words. Consequently, I opted for the shorter word in this case, which was "spieren."

Luckily, this high tempo is not maintained throughout the show. The comedic content, while difficult to render, helps out in this case. The show is shot in front of a live audience whose reaction to the jokes, as well as the panel members' own reactions, is included in a laugh track. This moment of laughter usually allows for a second, or more, of time before dialogue resumes, considerably slowing the pace down. An example of this can be found at the very end of excerpt 1, where there is two seconds of only laughter between Arthur Smith's remark about the bewildering array of Scottish accents and the next question. This effectively allows more time for the subtitles to be displayed in and as a consequence allows for longer subtitles. The candidates themselves also tend to speak somewhat slower than Mr. Fry, though this differs per candidate.

However, the candidates themselves prove to be problematic in another sense. They regularly interrupt one another or talk simultaneously, as can be seen, or rather heard, in excerpt 4, at the 14:05 mark, in excerpt 6 at the 13:05 mark, and in excerpt 7 at the 11:41 mark. This results in aborted sentences and conflicting sources of information, which makes it difficult for viewers who do not speak the SL to keep track of who is saying what because they have to rely on the subtitles for comprehension. While it is possible to reflect the fact that they are in fact interrupting each other in the subtitles, this will lead to choppy sentences, which might not be preferable. For reading comfort I have elected to, where possible, reflect both pieces of dialogue as separate sentences as opposed to interruptions. In excerpt 6, for example, it was initially possible to allow both Mr. Mitchell and Mr. Fry their own subtitles, as they only interrupted each other at the

very end of their sentences. The only exception was Mr. Mitchell's statement, "Yeah. He was a turncoat wizard," which was dropped from the subtitles entirely. This was done partly out of consideration for the spatiotemporal constraints, but also because he repeated what had already been said. In excerpt 7 I omitted Mr. Smith and Mr. Hall interrupting each other entirely as the entire incident only spanned two seconds.

The last category, as to how it is being said, is problematic, but perhaps also to a lesser extent than the problem of what is being said. Tornqvist's example about this issue of the loss of paralinguistic information includes, for instance, movies which play heavily with, and rely on, character development through dialect (16-17). QI does feature a great deal of dialectal variety when it comes to its contestants, but the way a person sounds is frequently less important than what he or she is saying. However, as can be seen from excerpts 1, 2 and 5, a not insignificant amount of jokes in the show revolve around impersonations of accents. In excerpt 1 I was able to insert the fact that they are talking about various Scottish accents into the subtitles, because the host himself as well as a panel member remark upon it. However, the fact that Mr. Fry also impersonates Maggie Smith at a certain point was not added to the subtitles, because it was not remarked upon. It is possible to add this information through the usage of brackets, but this would leave less space for what is being said and impede the flow of the subtitles. For this reason, and the fact that he only appears to impersonate her for one sentence, I chose not add this information.

The same problem occurs in excerpt 2 in which various American and British Southern accents are used in the dialogue. I chose not to reflect this in the subtitles for the same reasons mentioned for excerpt 1. I have, however, where possible, attempted to reflect that they are in fact quoting somebody, or pretending to quote somebody

through impersonation, by adding quotation marks. This can also be seen in excerpt 5, where Phil Jupitus impersonates Benny Hill and Henry Mcgee.

Lastly, it must be said that any loss of paralinguistic information is partially negated by the fact that the visual and ST dialogue is displayed along with the subtitles. (Cintas and Remael, 145). This means that viewers are able to pick up on some verbal cues even if they are relatively unfamiliar with the SL.

2.3. Translation of Culture

I have chosen to focus on the issue of translating cultural references, as it regards QI, because, as has been mentioned, the programme aims to be both funny as well as educational. The educational value is mainly derived from the questions it poses on a variety of topics, of which a not inconsiderable number are culturally bound, and even cross-culturally bound, as foreign cultures are discussed from a British point of view. Take for instance excerpt 7, which deals with the American breakfast dish called biscuits and gravy, or excerpt 2, which talks about why Spaniards lisp. Furthermore, the banter that results from all these questions is also full of references to an external British cultural context, as the, mainly, British panel members do not shy away from referring to it in their discussion of the show's material. All of this results in a show as overflowing with cultural information and references as it is with comedy. Before discussing specific issues, I will first explain why cultural references pose an issue for translators and what strategies are on offer for subtitlers in order to deal with them.

As mentioned, both Nord and Cintas and Remael indicate (socio-)cultural references to be a problematic area of translation and subtitling in particular, as differences in cultural backgrounds between the ST's audience and the TT's audience can lead to comprehension issues. According to Grit, the problem with cultural references is not just the fact that members of a given culture might not comprehend the denotative meaning of a word or term, but also that they are highly unlikely to understand the connotations connected to that word or term (190). Consequently, the challenge for translators is to try and replicate both the denotative and connotative meaning of such a reference into the TL, if possible.

Pedersen, in his paper on "How subtitlers determine the need for cultural mediation", indicates that when it comes to subtitling, but possibly also translation as a

whole, the question of what to do with cultural references is mainly concerned with making an assessment of how well-known they are to the (intended) audience and then applying the correct translation strategy (70-71). Pedersen further denotes that, due to the interconnection of cultures, or transculturality, certain cultural references do not always need to be translated as they are no longer specific to one culture, such as for instance McDonalds or Microsoft, though this needs to be assessed on a case by case basis (71).

There are a variety of translation strategies available to a subtitler in order to deal with cultural references. Pedersen, in a later article about "cultural interchangeability", discusses a few of these, but his main concern is that of foreignization and domestication, a distinction first introduced by Venuti in the 1980s. Foreignization occurs when the ST culture is given precedence. Domestication, on the other hand, involves helping the reader understand the ST through intervention. His classification of strategies shows many commonalities with Cintas and Remael's list of strategies, which in turn shares similarities with Diederik Grit's article on *de vertaling van realia*. Cintas and Remael's list of strategies is, however, the most comprehensive and includes the following strategies:

1. Loan or retention: The term or phrase in question is maintained in its original form, because it either cannot be translated or because both languages utilize the same word.
2. Calque: A literal translation of a phrase or word is used, e.g. "States-General" for "Staten-Generaal".
3. Explication: A subtitler chooses to make the ST more accessible through either specification with the usage of a hypernym, e.g. tulip instead of flower,

or generalization through the usage of a hyponym, e.g. dog instead of German shepherd.

4. Substitution: When the spatiotemporal constraints do not allow for the original phrase's translation, due to it being too long, it can be substituted by a synonym, hypernym or hyponym.
5. Transposition: A cultural concept of the ST is replaced with a similar concept in the TT. For instance, replacing two inches with five centimetres.
6. Lexical recreation: When the ST is full of neologisms for which no translation exists, a translator or subtitler will be forced to create their own. A prime example of this is Alice in Wonderland and its Dutch translations.
7. Compensation: The loss of information is compensated by adding extra information elsewhere.
8. Omission: Parts of a sentence or indeed entire sentences are left out due to the lack of space.
9. Additions: This is actually a subset of explications. In some cases it might be desirable to add background information to a subtitle in order to clarify what it is being referred to. (Cintas and Remael, 202-207).

When it comes to QI the translation of these cultural references becomes tricky because as stated before the show does not only aim to be funny, it also aims to be educational. Furthermore, a distinction can be made between two different types of cultural references when it comes to their context. Firstly, there are the cultural references that are made as a result of the questions and resulting answers, that deal with countries and cultures, and can be found in the translated excerpts 2, 4, 6,7 and 11. These references made in conjunction to the questions are likely to have had a relatively

foreignizing effect in the S, especially when they are about countries other than Britain. This means that when it comes to translating these segments, a subtitler might wish to reproduce the effect, or intended effect, by maintaining the original references as much as possible.

Take for example excerpt 6. The question it revolves around is that of which British actors have played which Hollywood villains. While it is possible to use transposition in this case, and effectively change around the names and films to Dutch actors, it would be a rather large and possibly disruptive manoeuvre. Furthermore, it is likely that as this questions deals with some rather well known actors on and movies on an international level viewers are likely to know understand the English names and titles. Consequently, translating it with an all Dutch cast could cause a severe disconnection between the audio and the subtitles. As a result I have chosen to maintain the original names and movie titles. However, while it might be likely that viewers know either the actor, or the movie, they might not be familiar with the details of either the actors' careers or the plots of the movies mentioned to the point of knowing the names of the villains they played. This is why I have decided to utilize addition and where possible, add extra information to make matters more clear for the audience, though the rapid answers did not always facilitate this in this instance. The information that is added consistently takes the form of either explaining what movie they are talking about, or which role the actor played in it, if it is not already made clear. For instance, the following interaction: "Tarkin?" "Tarkin! Very good. The Grand Moff Tarkin.", is translated as follows: "Tarkin? Inderdaad, de Grootmoff uit Star wars." In this instance the movie franchise, rather than the movie's original title was chosen because the individual movie titles for the star wars series are rather too long to comfortably fit into the subtitles.

Excerpt 7 is about the question of what biscuits and gravy is. The concept is clearly as foreign to the British, or at least the panel members, as it is likely to be to the Dutch audience, otherwise Mr. Fry would probably not have felt the need to ask. Transposition with a similar Dutch dish might have been an option, but that would have interfered with the American setting. Moreover, there is no comparable dish in the Netherlands. Instead I have opted for a calque of the term and translated it with “biscuits met jus.” The confusion the British panel members experience regarding this term is mainly founded in the fact that they are not aware of the American connotation of “biscuit” as bread as their own connotation of “biscuit” is cookie. In order to maintain that confusion, I have used “biscuit” rather than “brood” or “broodjes” as a translation as the word “biscuit” as it is used in England has much the same meaning in Dutch, which is that of a hard cookie and not that of a piece of bread.

Secondly, there are the cultural references that randomly come up in conversation, as can be seen in excerpts 1, 5, 12, and 16. QI’s panel members, and even the host, have a tendency to digress from the main topic and a multitude of cultural references that are not related to the questions pop up frequently in their interactions. Take for instance excerpt 5. This interaction deals with the characters of Benny Hill and Henry Mcgee, a famous comedic duo from the 1960s. They both starred in the Benny Hill show, which was in fact aired in the Netherlands in the 1960s. The likelihood that the general Dutch viewer knows who they are, is still relatively low, for while the show aired in the Netherlands, this was over forty years ago, and it is unlikely younger viewers have heard of them. This would mean that domestication through substitution or transposition would be slightly more preferable in order for the viewer to be able to understand that they are making a reference to a comic duo. For instance, it would have

been possible to replace them with a famous Dutch comedic duo, such as van Kooten and de Bie, though these are quite likely to also be rather unknown to younger viewers.

However, the reference is actually based on what is happening visually as well. Mr. Jupitus claims that Mr. Fry looks like Benny Hill in the glasses he is wearing and then proceeds to impersonate the comedic duo. As a result, domestication would conflict heavily with what is being shown on screen and the impersonation by Mr. Jupitus. I have chosen to avoid this by retaining the reference as it stands. The result of this is that the impersonation, which consists out of a sketch the duo once did, loses nearly all of its comedic impact, because the viewers are rather unlikely to be familiar with the original context of the jokes. This might have been lessened by attempting to copy the original subtitling for the show, but no reliable information is available as regards whether or not this particular snippet of a sketch was ever aired in the Netherlands.

However, in order to bring the fact that they are discussing a comedic duo across to younger viewers I have decided to make that aspect explicit by adding it to the subtitles: “Oh if only Henry McGee was on tonight, what a show you’d have.” “Was Henry McGee er maar bij, dan was het komische duo complete.”.

Excerpt 2 actually showcases both types of context for QI’s cultural references. The excerpt starts off with the question of why Spaniards lisp. The information about Spain and lisping was rather straightforward to translate as the cultural references were limited to geographical references, all of which have an official equivalent in Dutch. Quickly after the initial question, however, the discussion derails into an anecdote about Arnold Schwarzenegger. As with excerpt 6, I’ve chosen to utilise the loan strategy by maintaining the actor’s name and the movie that is being referred to, as both are internationally known and rather successful. The most problematic parts to translate in this excerpt are the quotes Mr. Davies and Mr. Fry are using. Firstly, it is not entirely

certain if all of them are direct quotes. Secondly, as mentioned in section 2.2. they're all done in various accents. I've chosen to translate Mr. Davies quite literally, and maintained the name of John Connor, as it is the name the character has in the Dutch version of the films as well. However, Mr Fry's quote "hasta la vista, baby" is in this case omitted from the subtitles as it is a direct quote and is in fact one of more well known ones. Viewers are likely to pick up on it via the audio and probably do not specifically need the term to be repeated verbatim in the subtitles. Furthermore, space was limited in this instance, as his whole utterance only lasted 3 seconds. As a result I have decided to only translate the second part of his utterance.

Lastly, excerpt 9 is taken from the introduction of episode 5 from the F series and showcases how difficult these introduction can be for translators. This particular introduction is tricky because it is conducted in a blend of French and English and contains French cultural references used as puns on the actual contestants being described with them. For instance, Jo Brand is called "la femme fatale", even though she is anything but. Luckily this particular reference provided the least of issues as "la femme fatale" has the same connotations in Dutch as it has in French and English. The other three references were rather more complicated. Starting with "La grand legume," which is used to describe Phil Jupitus. The literal Dutch translation of the French term would be "de grote peulvrucht" which is, perhaps, a bit strange for a joke. Le grand legume, however, is a French collocation which does not in fact usually refer to legumes, but means more or less the same as the English collocation: "the big cheese" or "big shot," both of which indicate a person of some importance. Consequently, I have chosen to translate this secondary connotative meaning rather than its denotative meaning, particularly as Mr. Jupitus can indeed be described as an important figure in the British comedy world. Mr. Dennis's introduction as "le bourgeois gentilhomme" is a reference

to the similarly named comedic ballet written by the French writer Moliere in the late 17th century. The play is likely to be relatively unknown amongst Dutch viewers, as it is not performed regularly in this country. However, as the play carries the same title in Dutch as it does in English and French I have chosen to maintain the original title. I have also used addition in this particular case and added Moliere's name to the subtitles, in order to indicate what is being referred to. Accordingly, "et le bourgeois gentilhomme, Hugh Dennis," is subtitled with "Moliere's bourgeois gentilhomme, Hugh Dennis" It is of course possible that Dutch viewers have never heard of Moliere either, but the same can be said of the English viewers or indeed any other nation besides perhaps France itself, where the man enjoys rather more fame. Initially I found Mr. Davies' introduction as "Babar the elephant" to be the most problematic of all. The reference is based on a similarly named fictional elephant who stars in a French children's book series, which was written by Jean de Brunhoff in the early 20th century. I had originally supposed that the character had not made its way to the Netherlands and was relatively unknown amongst the general Dutch viewer due to my own, and my peer group's, apparent unfamiliarity with the character. Based on this assumption I had at first opted to translate this reference by using transposition. I substituted Babar with another elephant who is well known internationally and also had children as its initial target group, which was the Disney elephant character of Dumbo or "Dombo" as he is known in the Netherlands. Upon further research, however, it appeared that Babar the elephant did in fact make its way to the Netherlands and has been around since the nineteen forties in the form of the translated original book series, a popular children's TV series and various films. It can consequently be supposed that the general Dutch viewer has some degree of familiarity with the character and as a result I have let the reference stand as it is.

2.4. Translation of humour

I have decided to focus on this topic in particular because as has already been stated a few times now, QI is also a comedy quiz filled with jokes ranging from punch line based humour, as can be seen in excerpt 15, to the impersonations found in excerpt 2 and 5. The two types of humour that most commonly occur, however, are anecdotal humour and pun based humour. Before discussing specific issues and how I have handled them I will first explain what makes comedy such a tricky thing to translate and what translation strategies are on offer to deal with comedy and pun based humour.

In the introduction to *Translation, Humour and Literature*, Delia Chario starts off by indicating that “Verbal humour travels badly”, which is a rather grim prospect (1). However, as Cintas and Remael rightly indicate, in practice, comedies, be they in book or audiovisual format, tend to travel well despite the frequently supposed untranslatability of humour (212). This can be seen in, for instance, the success of blockbusters such as the Hangover and Johnny English, and popular comedic television shows that are aired internationally, such as the Big Bang Theory, South Park and The Simpsons.

Peter Allan Low, as well as Cintas and Remael, demonstrates that just like cultural references, some jokes or types of humour can be considered to be transcultural, or bi-national, because they are neither language nor culture specific (60-61; 218). These jokes work by using other rhetoric devices such as understatements, slapstick or juxtapositions and are usually easily subtitled through a literal translation, though cultural acceptability does need to be taken into account (Cintas and Remael 218). An example of this can be found in the sanitary towel joke that is made in excerpt 15, which only required a literal translation.

However, as Graeme Ritchie rightly indicates, not all jokes “work equally well in all settings”, and not all jokes are in fact transcultural (33). The British for instance like

to fixate on class based humour, the translation of which becomes complicated in cultures where class distinctions are not as important culturally speaking or emphasized as heavily when it comes to comedy (Cintas and Remael, 222). However, Cintas and Remael also argue that such a thing as a “cultural specific sense of humour” has never been proven empirically (222). Similarly, Low argues that while jokes might have a specific cultural or linguistic setting, their translatability does not require that the same structures are used (60). He argues that what a translator should aim to do is translate the joke in such a way that it is recognizable as something funny, and that it accordingly might amuse people (Low, 60).

As said, QI showcases quite a lot of different types of humour. The two types that occur most commonly however, are anecdotal and pun based humour. Anecdotes are stories told with the intention of being interesting or striking and occur in excerpts 1, 2, 6, 12, 14 and 16. These jokes or rather stories are referential, in the sense that they use as a vehicle for the meaning, which is the actual joke (Ritchie, 34). They are, as a result, relatively easy to translate into Dutch, though arguably some of the humoristic nuance gets lost, due to the fact that the way the story is told, which tends to contribute to the experience of an anecdote, cannot be rendered completely in the subtitles as a result of the necessary condensation. Take for instance excerpt 16, the story about the Duke of Devonshire and his pastry chefs. Quite a lot of the extra detail about the sheer amount of staff the man had in his employ, as well as the absurdity of a committee coming round to see if one needs all these people, does perhaps not quite come across as clearly as the space is limited. Similarly, in excerpt 12, Mr. Fry gives a lot of detail about the young man called Heinz, such as the fact that he is blond, effete and went to Eton, in order to set the scene for the eventual punch line. He further solidifies this character by impersonating him and his posh accent. As discussed in section 2.2., accents are difficult

to render in subtitles. Furthermore, like excerpt 16, space is limited as Mr. Fry is telling his story rather rapidly. As a result the details regarding Mr. Heinz's background and looks are omitted from the subtitles as well as Mr. Fry's impersonation. However, in order to give the Dutch audience at least an idea of what this Mr. Heinz is like, I decided to substitute Mr. Fry's impersonation with what he is actually trying to say about this man through his impersonation. Consequently the following 10 second segment: "He was really nice. 'oh, Hi, actually!' really, super guy, very funny. Everything was hilarious, 'God, that's really funny, actually. That was seriously funny.' Er really nice," is translated with : "Hij was erg aardig, vond daadwerkelijk alles grappig en praatte een beetje erg bekakt."

Puns are made quite regularly in QI and appear in nearly every single episode, as the introduction of the guests is quite frequently an amalgamation of different puns. Puns are jokes that make use of the ambiguity of language. Hijmans defines them as being , in Saussurian terms, a signifier with two or more possible signifieds, meaning that a pun is a word with multiple connotations (8). They are difficult to translate, "because, unlike most kinds of verbally expressed humour, they use specific features of a particular language" (Low, 59). Hijmans further suggests that the translational dilemma becomes one of preserving meaning versus preserving "linguistic wittiness" (10). While translating puns is difficult, it is not impossible as Hijmans herself argues. Both Low and Hijman claim that the perceived untranslatability of puns, and for jokes in general, is based on the opinion that translation should be literal, which is not necessarily true as exemplified by Low (60; 8).

Before continuing with practical examples from my corpus I would first like to give an overview of the strategies that are on offer for translating puns and jokes in subtitling. The following list is based on Low's lists of strategies for both jokes and puns

and also incorporates Hijman's own suggestions for strategies, as they show many similarities.

List of strategies:

1. Replication: The ST joke and context is replicated in the TL
2. Creation: A new pun that is similar to the ST pun is created in TL
3. Omission: The pun or joke is omitted due to untranslatability.
4. Compensation in kind: A different humorous device is used when the joke cannot be translated as is, e.g. using a spoonerism instead of a pun.
5. Compensation in place: A joke or wordplay is inserted in an adjacent sentence to compensate for omission.
6. Explication: An expanded translation of the joke is given by adding extra information that explains the joke and why it is funny.
7. Dilution: In long texts filled with jokes and puns one can consider omitting some of them, as the fact that it is a funny text will get across regardless.
8. Exaggeration: The joke is over exaggerated to make it funnier or work better in the TL.
9. Substitution: A different joke, humorous text or sketch, which is equally entertaining, is used instead of the original joke. (Low, 67-70; Hijmans, 19-21)

Hijmans further argues that “the degree of inherent differences between languages must not be overestimated”, meaning that while languages might be different linguistically this does not mean they do not share certain features which makes pun translation relatively easy in some cases(8). Take for instance the pun and resulting remark made by Mr. Fry in excerpt 11: “Andy yours is a Z. Z, Zulu. It actually means I require a tug. So come and see me in my Cabin! Erm, I’ll see what I can do”. This is quite

easily translated via replication into a similar Dutch pun, because one of the translations of “to tug” is “trekken” which has the same sexual connotations in Dutch as “to tug” does in English. I have decided to make those sexual connotations slightly more explicit in the translation in order to allow them to fully come across and as a result Stephen’s “Come and see me in my cabin. I’ll see what I can do,” remark has been translated as follows: “Roep maar als je een extra hand nodig hebt vanavond.”

Other puns, however, are not as easily translated. Take for instance the puns made in the introductions, which can be found in excerpts 8, 9 and 10. The introduction of every episode tends to be a unique mixture of cultural references, collocations and wordplay. Take for instance excerpt 10, where all the wordplay is based on a fruit proverb: “plucking the low-hanging fruit”, which stands for doing the easy work. The following puns or wordplays, “groaning tree of knowledge,” “plucking my plums,” and “which plums they will be plucking,” follow quickly after. In an attempt to maintain the fruit collocations as well as the proverbial nature of this introduction, I have utilised a combination of creation and transposition. The first sentence: “the show which plucks the low-hanging fruit from the groaning tree of knowledge”, implies that what they are doing during the show is easy as the tree of knowledge has enough to share. I have chosen to translate this sentiment with the following sentence: “de show waar de boom van kennis veel onzinnige vruchten draagt.” This was originally derived from the Dutch proverb “de boom van wraak draagt geen vruchten,” as the Dutch language knows no proverbs based on trees of knowledge and means that taking revenge is pointless. I have, however, as can be seen, made some extensive changes to the original proverb, so much so that the meaning it attempts to convey is the direct opposite of the original and is perhaps now unrecognizable as such. The sentiment that plucking fruit from this tree would be easy is still brought across, as the Dutch subtitles imply that it has plenty to

share. I further added the word “onzinnig” to the subtitles in order to echo the sentiment of the “groaning tree of knowledge,” which seems to imply a certain sense of reluctance or apprehension about what is to come, as quite a lot of information or knowledge that is about to be shared in the programme has little real life application or use beyond it being interesting.

The second sentence: “Plucking my plums tonight” is translated with “vanavond zijn mijn rijpe pruimen schudders.” This is derived from the Dutch proverb “de rijpste pruimen zijn geschud,” which means that the most important and/or easiest job has now been done. I believed it to be fitting as it echoes back to the plucking of the low-hanging fruit, in the sense that this is an easy job, as well as the fact that the panel members will also be performing an important function within the programme. It also rather neatly incorporates the word plums into the subtitles. The plums or fruit theme is continued in the last sentence: “And now, let’s see what you actually will be plucking tonight, so if you would. Phil goes:,” which is used to introduce the various buzzer sounds that have been assigned to the contestants. I have further opted to continue the plum theme in the subtitles. In order to convey roughly the same meaning, I used a famous Dutch poem about a boy and plums, of which the first line is particularly famous and is about him seeing plums hanging on a tree. Consequently, the subtitles read: “Dan nu de pruimen die Jantje zag hangen. Phil klinkt:.”

Excerpt 13 features a pun made by Mr. Jupitus in response to a comment by Mrs. Brand. In response to whether or not any of the panel members have ever slid down a banister, she claims to have “slid down a barrister,” which is the Dutch equivalent of a lawyer or “advocaat.” Mr. Jupitus then asks her if she hit herself “on the knob at the end,” knob being a pun on the actual knob at the end of the staircase and the fact that the word is also used to describe the male member. The Dutch translation for that particular

feature of a staircase is "trapknop," which has no sexual connotation and if used would cause the remark to lose all of its entertainment value. Therefore, I decided to forego the staircase connotation and exaggerated the sexual connotation by focusing solely on that. The subtitles now read: "Ik ben wel eens van een jonge man af gegleden," "Bleef je niet achter z'n jongeheer hangen?"

Lastly, The most problematic pun in this selection of excerpts is perhaps the one found in excerpt 4, the German bight/bite pun. The problem lies within the fact that the Dutch official translation of the German Bight area is "Duitse Bocht" which has no linguistic homophone to facilitate the bite, dogs and barking jokes that are made following the original pun in English. The problem is exacerbated by the fact that the pun is made out of context and that it does not become clear what is actually being discussed, and why it is a pun, until at least 30 seconds into the conversation. Retaining the English pun as it stands, or rather copying it directly as a loan, was not a possibility. It cannot be supposed that the general Dutch viewer has enough knowledge of English to know what either bight or bite means. although this could have, arguably, been made clear via the context. Furthermore, writing the pun down would eliminate one of the homophones and the ambiguity needed for it to work which would make retention redundant. As a result I have omitted the initial pun and used the official Dutch equivalent in its stead, as the area mentioned is paramount to the later discussion about the shipping forecast and is perhaps more important for the structure of the discussion than the pun itself. This does mean that the resulting discussion about dogs would appear completely out of context. In order retain that dog connection I have used compensation in kind and translated Mr. Mullarkey's and Mr. Fry's interaction : "A German bark. Yo Ho. You were thinking of JS, possibly, were you?" as follows: "Een Duitse Bankhond! Ah, jij denk aan doggersbank nietwaar?" By inserting "bankhond" and

“doggersbank,” which is one of the areas connected to the German Bight, instead of the the “german bark” and “JS” reference, the connection between dogs and the shipping forecast is still made and it allows for Mr. Davies and Mr. Fry’s joke about silent Germans to be translated without too much of a distortion of the original dialogue. It is, however, quite a large departure from the original and “bankhond” is not exactly a standard expression in Dutch. Furthermore, the dog connection will likely only be picked up by members of the audience who have enough familiarity with English in order to know that dog means “hond” in Dutch.

3. Conclusion

In conclusion, the main problems that arise when it comes to subtitling for QI in Dutch can be found in the following areas: information loss, translation of cultural references, and comedy. When it comes to condensation, the complications directly issuing forth from the constraints of subtitling itself would appear to be a necessary evil as viewers can hardly be expected to read more quickly. There are two information categories that suffer most as a result. Firstly, the show places quite a lot of emphasis on its informational output, some of which will inevitably not be reflected in the subtitles due to the spatiotemporal constraints. Secondly, quite a lot of jokes are made based on the impersonation of various accents or people. Reflecting this aspect in subtitles is difficult as the impersonation or switch in accent is not always referred to directly in the dialogue. As a result this paralinguistic information mostly ends up getting lost in translation. I have, however, attempted to, where possible, salvage this information somewhat through using quotation marks to indicate an ongoing impersonation and by indicating that different accents are being discussed or used whenever there was space for it. Subtitlers might consider using brackets in order to reflect this information as a way of solving this issue. I preferred not to as space is constrained enough as it is when it comes to subtitling for this particular show. As said in section 2.2. the loss of paralinguistic information is partially made up by the fact that the ST dialogue can be heard by the viewer. However, this is highly based on individual experience as not every viewer can be supposed to be familiar with all possible accents used nor the connotations connected to said accents. Consequently, no general predictions can be made about potential viewer comprehension in this respect. It is arguable that all these omissions and condensations take some of the spirit away from the show, which is after

all as much about bizarre facts and inane information as it is about comedy, but as said it cannot be avoided due to its fast pace.

The problems resulting from cultural references stem from the differences in the cultural background of the English and the Dutch viewing audience. The show QI is practically overflowing with cultural references to both British and other cultures, which results in a varied list of issues. In general, I have utilised quite a lot of retention by retaining the original references as they were, with the occasional explication via addition of extra information to make matters more clear for the viewers. For most of the references I made this choice because what was being referred to was well known on an international level due to transculturality. Consequently, the general Dutch viewing audience could be supposed to be familiar with what was being discussed. Excerpt 9, for example, features the term "la femme fatale," and is an excellent example of Pedersen's transculturality as the term "la femme fatale," is used the same way in both English and Dutch. Excerpt 5 deviates from this reasoning, as there the decision to utilise retention was based on the potential visual conflict that might result from changing the reference. In the case of excerpt 4 and excerpt 12, official Dutch equivalents already existed for the terms "shipping forecast" and "Heinz baked beans," and they were used accordingly as they have the same denotative meaning and nearly the same cultural connotative meaning in Dutch as they do in English.

Comedy in particular is an issue, because as indicated, the show is as much a comedic show as it is a quiz show. My corpus alone features at least four distinct types of comedy, such as impersonations, punch line based humour, anecdotes, and puns. The problems with subtitling anecdotal humour mainly stem from the spatiotemporal constraints inherent to subtitling as quite a lot of the scene setting and description, as well as the way the story is set up, gets lost in condensation and translation. The most

problematic, however, are the puns as they not only feature in nearly every single episode, but also depend on the ambiguity of the English language and the linguistic structures found within that language. They have, however, proven to be mostly translatable either through replicating the pun or creating a similar pun in Dutch. The only notable exception was the German bite pun found in excerpt 4, which was in the end omitted

There are undoubtedly more issues that are raised by subtitling this show in Dutch such as for instance the translation of marked speech, the language use regarding profanity and idiomatic expressions, and spotting, which all deserve looking into, but I imagine that those can also be overcome. It would at the very least appear that a subtitled version of this show is quite feasible in Dutch.

4. Appendix containing translated material

The following excerpts have all been taken from the transcripts made by the community project and website QI transcripts. The dialogue has been time coded with start and end times given in minutes and seconds. The times codes are preceded by the person who is in fact speaking. The subtitles are indented and follow the spatial constraints with a maximum of 43 characters per line, with the occasional exception of the ellipsis used to indicate that a sentence will continue in the next set of subtitles Footnotes regarding some minor translation issues that have not yet been discussed can also be found within.

Excerpt 1 : Series C, episode 2: Common Knowledge

[9:59-11:21]

Stephen Fry

[09:59-10:05]

Well, do you know, the part I love . . . Do you know, there's a marvellous story about Maggie Smith, when she was going to play Miss Jean Brodie,

Er is een leuk verhaal over de Britse actrice Maggie Smith uit *Jean Brodie*.

[10:05-10:11]

and she was going "Oh, God, I can't do a bloody Scottish accent." And a friend of hers said, "Well, I've got an aunt who lives in Morningside,"

Ze had moeite met het vereiste accent en iemand had een tante uit Schotland...

[10:11-10:18]

which is just the right area for Jean Brodie, that very refined Scottish accent. She said, "Call her up, and, you know, offer to take her out to tea."

...die misschien kon helpen, want zij had precies het juiste accent voor *Jean Brodie*.

[10:18-10:24]

And so, Maggie Smith called up, and said "Hello, it's Maggie Smith. I don't know if you know the novel *The Prime of Miss Jean Brodie*,"

Dus Maggie belt haar, en zegt: ik weet niet of u het boek *Miss Jean Brodie* kent.

[10:24-10:30]

she said, "but I'm playing that character and I'd love for . . . Apparently, you have a very, very charming Morningside accent, and I'd like to take you to tea,

Ik ga Jean Brodie spelen in een film, en ik zou graag met u koffie gaan drinken...

[10:30-10:42]

and maybe with a tape recorder, and . . . " There was a very frigid pause. She said, "My dear, I have been told I have no accent *whatever!*" And she put the phone down, completely insulted!

...om uw accent aan te kunnen leren. En toen zei die tante verontwaardigt:

"Ik heb helemaal geen Schots accent"

En gooide beledigd de hoorn erop.

[10:42-10:50]

And there are Scots . . . I remember talking to one Scot, who spoke a form of Scottish where he was *convinced* that everyone thought he sounded English!

Ik heb ook ooit een Schot ontmoet die dacht
dat iedereen dacht dat hij Engels klonk.

[10:50-10:56]

There is absolutely nothing I am saying which ought to lead you to believe that I am Scottish.

"Alles wat ik zeg klinkt namelijk helemaal niet
Schots. Iedere klinker is *helemaal* Engels."

[10:56-11:04]

Absolutely every vowel is pure English! [*as himself*] And yet, it sounded more Scottish than the worst Glaswegian drunk in a Soho doorway! . . .

Toch sprak hij met een zwaarder Schots
accent dan een dronkaard uit Glasgow.

[11:05-11:07]

Erm, there you are.¹

Arthur Smith

[11:07-11:08]

You were doing so well.

Je was nog wel zo goed bezig.

Stephen Fry

[11:08-11:14]

¹ This particular utterance appears to conclude Mr. Fry's story about the strangely accented Scottish man. Mr. Smith's reply appears to be a jest regarding Mr. Fry's own mocking of the Scottish and implies that he was being a bit mean. I decided, in the end, to omit Mr. Fry's utterance from the subtitles, in order to allow more display time and space for Mr. Smith's reply, as the whole interaction only lasts 3 seconds and placing both of the utterances in the subtitles resulted in a set of subtitles that would require more than just 3 seconds.

Yes. Sorry. "I know you, aye. They do that voice . . . I don't know; it goes--"

Sorry. Ze hebben soms zo'n apart accent
en dat klinkt een beetje zo.

Arthur Smith

[11:15-11:19] --[11:21]

Really, I've got to say, Stephen, it's been a *bewildering* array of Scottish accents!

Ik moet zeggen Stephen, dat was een
verbijsterend scala aan Schotse accenten!

Excerpt 2: Series F, episode 5: France

[23:55-25:14]

Stephen Fry

[23:55-23:59]

Now, why do Spaniards lisp when they speak?

Waarom slissen de Spanjaarden?

Alan Davies

[23:59-24:02]

Because the king lisps and everyone copied him.

Omdat ze de koning nadoen!

Stephen Fry

[24:06-24:07]

There's always a delay.

[24:08-24:12]

Yeah, there is no evidence whatsoever for this; and if it were true then they would lisp all the time.

Daar is dus geen bewijs voor en als het zo was zouden ze dus altijd slissen.

[24:12-24:25]

They wouldn't say "Espania"; they'd say "Ethpania", but they don't, except in . . .

There are very small areas where they lisp on the "s" as well, but that's considered very bumpkinish in Spanish, so it's just somehow one of these stories that's got around that isn't true at all.

Dan zouden ze dus Sssspanse zeggen in plaats van Spanje, wat ze niet doen.

Er zijn plaatsen waar ze het wel doen, maar daar wonen alleen maar boerenkinkels.

Hugh Dennis

[24:26-24:31]

Do you know that story about Arnold Schwarzenegger? When they'd made *Terminator*, and they did a German version of it,

Ken je dat verhaal van Arnold Schawarzenegger en de Duitse versie van Terminator?

[24:31-24:37]

and he said, "Can I please dub it back into German because I speak German?"

Hij vroeg of hij de Duitse nasynchronisatie mocht doen, omdat hij Duits spreekt.

[24:37-24:42]

And they said "no", because he's Austrian and he sounds like a farmer.

En ze zeiden nee, omdat hij Oostenrijks
is en klinkt als een knollenboer.

Alan Davies

[24:44-24:48]

"Now where's John Connor? We're looking for John Connor."

"We zoeken John Connor! Waar is ie!"

Phill Jupitus

[24:49-24:51]

"Ooh!"

Alan Davies

[24:49-24:50]

"I'm from the future!"

"Ik kom uit de toekomst!"

Stephen Fry

[24:52-24:55]

"Hasta la vista, baby!" It's a hell of a thought.

Als dat toch eens waar was.

Hugh Dennis

[24:57-24:58]

"I want your jacket."

Stephen Fry

[25:00-25:02]

Well, it certainly has nothing to do with sucking up to the king.

Het heeft in ieder geval niet
met de Spaanse koning te maken

[25:02-25:06]

It isn't technically a lisp, but a feature of pronunciation in Castile,

[25:06-25:14]

no different from the curious northern British pronunciation of bath and grass; or, if you prefer, the curious southern pronunciation of bath and grass.

Het is technisch gezien geen slissen,
maar een spraakklank uit Castile.

Het is net zo apart als diverse Britse
manieren om Bad en gras uit te spreken.

Excerpt 3: Series B, Episode 2: Birds

[07:28-08:14]

Stephen Fry

[07:28] -[07:30-07:40]

How does it fit into its mouth, you may wonder. Well, it has to wrap it 'round its brain, through the back of its eye sockets.

Om die tong op te bergen moet hij hem om
z'n brein wikkelen; anders past het niet.

[07:34-07:40]

Funny enough, woodpeckers are very popular on **creationists** websites, because they argue, this is such a . . .

Spechten zijn erg populair op
creationisme websites, want zij denken...

[07:40-07:46]

an extraordinary creature designed, you know, so fit for this purpose and so on, that only a designer could have made it; it couldn't have evolved.

..., omdat ze zo buitengewoon zijn, dat ze
door een Maker gemaakt moeten zijn.

[07:46-07:52]

Apart from everything else, when it moves, sometimes up to fifteen or sixteen times a second it beats the wood to make a hole,

Een specht kan wel 15 tot 16 keer
per seconde een boom raken met z'n snavel...

[07:52-07:59]

which is incredibly fast, and generates immense forces, two-hundred and fifty times more forces than an astronaut is subjected to. It's a thousand G's.

...wat ongelooflijk snel is en
G- krachten genereert tot 1000 G.

[08:00-08:06]

And it has this extraordinary, kind of, little muscles **and cartilages** around its brain to sort of stop it from shattering.

Hij heeft een hoop spieren rond
z'n brein, zodat die niet verbrijzelt.

[08:08-08:14]

If the pecker's got wood, why go for tongue², you may argue. Erm . . . But it is . . . it is a pretty astonishing animal.

Het is een wonderbaarlijk dier, ook al
heeft het een groot bos hout voor de deur.

² The pun used here has a double sexual connotation as the word pecker is a slang term for the male member and the word wood can also refer to an erection. In order to keep this sexual connotation as well as the reference to wood and birds, I opted to substitute this pun with a well known Dutch collocation: “Zij heeft een groot bos hout voor de deur.” While this collocation is typically used to describe a woman with large breasts, I felt that the “groot bos hout” reference as well as the underlying sexual connotation fit its purpose here. It must be said however that the resulting joke is perhaps slightly less amusing than the original. Another option would perhaps have been to focus on the tongue aspect of the woodpecker's physique, as its tongue is quite long, and turn that into a sexually themed joke.

Excerpt 4: Series D, Episode 3: Dogs

[13:39-15:19]

Stephen Fry

[13:39-13:41]

What comes before a **German bite**?

Wat komt er voor een Duitse bocht?

Stephen Fry

[13:43]

Oh. Yes?

Neil Mullarkey

[13:44-13:45]

A **German bark**.

Stephen Fry

[13:46]

Yo ho.

Stephen Fry

[13:48-13:50]

You were thinking **of JS**, possibly, were you?

Een Duitse bankhond!

Ah, jij denk aan doggersbank, nietwaar?

Alan Davies

[13:50-13:54]

But they never bark when they're going to attack you. It's when they go quiet. That's when you have to worry.

Wist je dat je moet oppassen
als ze stoppen met blaffen?

Stephen Fry

[13:54-13:55]

Germans?

Alan Davies

[13:59-14:01]

I don't know about Germans, but definitely dogs.

Wat? Duitsers?

Nee, Duitse honden!

Stephen Fry

[14:04-14:03]

Definitely, yeah. Any other thoughts?

Iemand nog andere gedachten?

Liza Tarbuck

[14:04]

Lundy?

Lundy?

Stephen Fry

[14:05-14:07]

You're on the right lines, but it isn't Lundy.

Jeremy Clarkson

[14:06-07]

I was thinking it was Fisher, isn't it?

Niet Lundy, maar bijna!

Ik dacht Vissersbank!

Stephen Fry

[14:07-14:09]

"Fisher" is the right answer.

Vissersbank is het juiste antwoord!

Liza Tarbuck

[14:08]

Fisher.

Stephen Fry

[14:09-14:15]

And the first one, oddly enough, is the one we were discussing, Dogger. Dogger, Fisher, German Bight

[14:14-14:19]

. It's like a great British poem. Do you know what we're talking about here, Alan?

En daar hebben we het over: Doggersbank, visserbank, duitse bocht.

Het is net een schitterend gedicht.

Weet je waar we het over hebben Alan?

Alan Davies

[14:20-14:21]

It's the shipping forecast.

Stephen Fry

[14:21-14:22]

Exactly.

Het scheepsweerbericht!

Precies!

Alan Davies

[14:23-14:28]

I call them the chicken forecast, 'cause that's what it always sounded like when I was a kid. [in radio RP] "And now . . . the chicken forecast."

Ik noem het altijd het veerbericht,
want zo klonk het als ik jong was.

Stephen Fry

[14:34-14:45]

So you get things like "Sole Lundy Fastnet southeasterly 4, or 5 backing northwesterly 5 to 7, veering easterly later in Lundy. Rain or showers, moderate or good."

Het klinkt ongeveer zo: Doggersbank: zuidwest
3-4 krimpend zuid 4-5, zicht overwegend goed.

Duitse Bocht:west tot noordwest 3-4
krimpend zuidwest,zicht matig tot goed

[14:45-14:47]

What's the difference between backing and veering?

Neil Mullarkey

[14:47-14:48]

It's weather!

Wat is het verschil tussen krimpend
en ruimend? Het weer!

Stephen Fry

[14:48-14:49]

It is.

Neil Mullarkey

[14:49-14:52]

The chicken are backing or the chicken are veering. That's what it's about.

Je kunt dat toch toch aflezen aan kippen?

Liza Tarbuck

[14:52]

Wind.

Stephen Fry

[14:53-14:58]

"Veering" means the wind is changing in a clockwise direction; "backing" means it's changing in an anti-clockwise direction.

Ruimend betekent dat de wind met de klok
mee draait en krimpend tegen de klok in.

[14:58-15:02]

And they always start where? Which one is the first one, when they read . . . go through the areas?

En in welk gebied beginnen ze met voorlezen?

Alan Davies

[15:01-15:02]

Rockall.

Stephen Fry

[15:02-15:04]

No, they don't start with Rockall.

Rockal?
Nee, niet daar

Alan Davies

[15:04]

Forties.

Liza Tarbuck

[15:05]

Faroes.

Stephen Fry

[14:06]

No, one up.

Forties? Faeroes?
Nee, een naar boven

Alan Davies

[15:06-15:07]

Faroes, Bailey, Hebrides. Fastnet.

Faeroes, Bailey, Hebrides, Fastnet?

Neil Mullarkey

[15:08]

Viking.

Viking!

Stephen Fry

[15:09-15:11]

Viking is the first one.

Alan[15:11]

Oh, damn you.

Viking is de eerste!

Stephen Fry

[15:11-15:19]

It's Viking, North Utsire, South Utsire, Forties, Cromarty, Forth, Tyne, Dogger, Fisher, German Bight, and so on.

Het is Viking, Noord-Utsire, Zuid-Utsire,
Forties...doggersbank, vissersbank etc.

Excerpt 5: Series F, Episode 5: France

[18:29-19:39]

Phill Jupitus

[18:29]

Ste ... stephen ...

Stephen Fry

[18:29-18:30]

That's pretty good.

Phill Jupitus

[18:30-18:33]

Put ... Put the glasses back on.

Stephen, doe je bril weer 's op.

Stephen Fry

[18:33]

Yeah.

Phill Jupitus

[18:34]

Just pop them back on.

Gewoon even opdoen.

Stephen Fry

[18:34]

Yeah.

Phill Jupitus

[18:36-18:42]

Now people flicking over the channel may suddenly think that they're seeing a Benny Hill retrospective.

Mensen die langs zappen denken nu dat ze naar Benny Hill aan het kijken zijn.

[18:44-18:45]

"Hello, viewers!"

Stephen Fry

[18:48-18:49]

There's a touch of that.

Phill Jupitus

[18:49-18:53]

Oh, if only Henry McGee was on tonight, what a show you'd have.

Daar lijkt het inderdaad op.

Was Hengry Mcgee er maar bij,
dan was het komische duo compleet.

Stephen Fry

[18:53]

Yeah.

Phill Jupitus

[18:53-19:00]

[as McGee] "We are speaking with Mr Fred Scuttle."

[as Hill] "Yes, we are sir! I've been hosting quizzes . . . "

"We spreken vanavond met Mr. Scuttle:
Inderdaad, en ik was quizhost.."

Stephen Fry

[19:00-19:01]

Er . . .

Phill Jupitus

[19:01-19:07]

[as Hill] " . . . for some 20 years! My father used to build concrete barriers to stop cars."

...ongeveer 20 jaar lang! Mijn vader bouwde
vroeger betonnen wegversperringen'

[19:07-19:09]

[as McGee] "Bollards?"

[as Hill] "It's true, sir!"

'Verkeerspalen?' 'Inderdaad!'"

Stephen Fry

[19:12-19:14]

We miss him, we miss him dearly. The world needs Benny. .

[19:15-19:18]

Anyway, that's . . . that's the point, despite . . . What did Groundskeeper Willie³ famously call them?

We missen Benny allemaal. Hoe noemde
Willie uit de Simpsons de Franzen?

³ The television programme the Simpsons is not terribly popular in the Netherlands, or at least not popular enough for the general viewer to be aware who exactly is being referred to when they say groundskeeper Willie as he is not a main character. I chose to use addition, as I did extensively in excerpt 6 , and added the television programme's name to the subtitles in order to make matters more clear for the Dutch viewing audience.

Phil Jupitus

[19:19-19:20]

Ah, "cheese-eating surrender monkeys".

Stephen Fry

[19:20-19:24]

"Cheese-eating surrender monkeys." And despite that reputation for not being

Kaas etende apen die altijd overgeven.

Terwijl ze eigenlijk vaak wonnen.

[19:24-19:30]

... In fact, there was a time when if you Googled "French military victories", er, Google returned ...'

Een poosje geleden, als je bij Google

op Franse militaire overwinningen zocht...

[19:30-19:36]

'cause someone had written a very clever little programme inside it ... They returned "Did you mean: 'French military defeats'?"

...kreeg je als resultaat:

Bedoel je : Franse militaire nederlagen?

[19:38-19:39]

It was extremely unkind.

Gemeen he?

Excerpt 6: Series F, Episode 11: Films and Fame

[12:28-13:49]

Stephen Fry

[12:28-12:34]

Now . . . Now, I'm gonna give you a few English actors. I want you to tell me the villains they've played in Hollywood movies. Er, Peter Cushing.

In welke Hollywood films speelde deze
Britse acteurs schurken: Peter Cushing.

Stephen Fry

[12:36]

Yes?

John Sessions

[12:37-12:39]

I don't know. I don't know why I buzzed.

Stephen Fry

[12:38-12:40]

Well, then don't buzz! Let other people have a chance.

Ik weet niet waarom ik gedrukt heb.
Druk dan ook niet!

Stephen Fry

[12:41]

Yes.

Emma Thompson

[12:41]

Dracula.

Dracula

Stephen Fry

[12:42-12:46]

No, I don't think he ever played Dracula.
And not in a Hollywood movie, certainly.

Nee, en al helemaal niet in een hollywood film.

David Mitchell

[12:46-12:47]

Is it Tarkin?

Stephen Fry

[12:47-12:49]

Tarkin! Very good. The Grand Moff Tarkin.

Tarkin?
Inderdaad, de Grootmoff uit Star Wars!

David Mitchell

[12:49]

Yeah.

Stephen Fry

[12:50]

Er, Steven Berkoff?

Steven Berkhof?

Alan Davies

[12:51]

Oh.

Alan Davies

[12:52]

Beverly Hills Cop.

John Sessions

[12:52]

Beverly Hills Cop.

Stephen Fry

[12:53-12:56]

Beverly Hills Cop. Very good. And Rambo, in fact, if you remember.

Beverly Hills Cop!

Inderdaad, en hij speelde ook in Rambo.

John Sessions

[12:56]

Yeah.

Emma Thompson

[12:56]

Oh, yeah.

Stephen Fry

[12:56-12:57]

Christopher Lee?

Emma Thompson

[12:57]

Dracula.

Stephen Fry

[12:58-12:59]

Yeah, but Hollywood movies.

Christopher lee? Drucula?

Ik zei Hollywood films!

Emma Thompson

[13:00]

Oh!

John Sessions

[13:00-13:01]

Scaramanga, *Man With the Golden Gun?*

Stephen Fry*[13:01-13:04]*

He did. That's kind of made in Britain too. But actually, it's, er . . .

James Bond: Man with the Golden Gun?
Niet helemaal.

David Mitchell*[13:05-13:08]*

He was a bad wizard in the . . . in the Hobbit films.

Hij was een tovenaar in Lord of the Rings

Stephen Fry*[13:07-13:11]*

He was a very bad wizard, wasn't he? He was an awfully naughty wizard.

Hij was de slechte tovenaar, Saruman.

David Mitchell*[13:10-11]*

Yeah. He was a turncoat wizard.

Stephen Fry*[13:12-13:16]**[as*

"Though he was very angry not be cast in the third one. He was furious. He refused to do any publicity."

David Mitchell*[13:14-13:18]*

Was he? He . . . He hardly catches a break, does he, sort of, in his whole career.

Hij was erg boos dat hij niet in de derde zat. Die arme man heeft ook altijd pech.

Stephen Fry*[13:16-13:19]*

No, he doesn't. He was also in *Star Wars*, apparently.

Hij speelde ook Dooku in Star wars.

David Mitchell*[13:19-13:21]*

Is Christopher Plummer British?

John Sessions*[13:22]*

Canadian.

Stephen Fry

[13:22]

Well, Canadian, actually.

David

[13:23]

Oh.

Is Christopher Plummer Brits?

Nee, Canadees.

Stephen Fry

[13:24-13:28]

I had a friend who worked with Christopher Plummer in a film, and it's one of those ... They ...

Ik ken iemand die met hem gewerkt heeft.

[13:28-13:34]

He arrived at the airport, and you know, the runner was there to say, "Er, well you go straight to the bar of the hotel.

Het werd hem opgedragen dat als
ze elkaar zouden ontmoeten...

[13:34-13:39]

Chris will be there. *Don't mention The Sound of Music.*" He says, "Okay, okay, okay."

..hij het vooral niet mocht hebben
over The Sound of Music!

[13:39-13:44]

So, he stays 'round, hangs there, you know, into the bar. Christopher Plummer comes in.

[13:44-13:49]

And then half an hour later he was playing Edelweiss on the piano. That's great. Yeah.

Dus Christopher Plummer komt langs
en een halfuur later zit ie zelf

edelweiss te spelen op een piano.

Excerpt 7: Series B, Episode 7: Biscuits

[11:15-11:54]

Stephen Fry

[11:15-11:21]

What you call a biscuit is more like what we would call . . . I don't know, a kind of scone-y thing. You have "biscuits and gravy". Explain to the ladies and gentlemen what that is.

In America eten ze "Biscuits met Jus",
leg eens uit wat dat is.

Dara Ó Briain

[11:23-11:25]

O Traveler from an arcane land!

O reiziger uit verweggistan!

Stephen Fry

[11:29-32]

WHAT . . . DO YOUR PEOPLE . . . *EAT*?

WAT EET JOUW VOLK?

Rich Hall

[11:38]

[*just as forceful*] EVERYTHING!

ALLES!

Arthur Smith

[11:41]

Well, that's the way--

Rich Hall

[11:42]

Biscuits are--

Arthur Smith

[11:42]

That's the way you--

Rich Hall

[11:42-11:48]

Yeah. Biscuits are made from self-rising flour, and then they just slop gravy over it and it just takes up room on the plate.

"Biscuits" zijn een soort broodjes,
waar ze dan jus over heen gooien

Stephen Fry

[11:48-11:50]

Right. And it's a breakfast-y thing, or . . . or a lunch-y thing, or . . .

Rich Hall

[11:50-11:54]

It depends on what trailer park you live in. Sometimes it's three meals a day.

Eet je dat voor ontbijt of lunch?

Nee, drie keer per dag.

Excerpt 8: Series B, Episode 5: Bears

[00:29-00:45]

Stephen Fry

[00:29-00:33]

Hello, hello, hello, hello, hello, and welcome to *QI*.

[00:33-00:38]

Once again, we trawl the trackless ocean of knowledge, only to find that everything smells fishy.

Hallo en welkom bij *QI*. Vanavond wissen

we weer naar kennis in onze hersenen.

Maar er zit overal een luchtje aan!

[00:38-00:45]

I'm joined on the seafront of understanding tonight by three **winklepickers** and a **cocklewarmer**.⁴

Ik word vergezeld door drie scherpe

komieken en één harverwarmende.

⁴ Cocklewarmer comes from the expression "to warm the cockles of your heart" and a winklepicker is a pointy shoe or a type of boat with a pointy prow. What is being implied here is that three of the panel members are sharp, or witty, while one of them warms the cockles of the heart, meaning that he or she brings a certain feel good vibe to the table. Initially I had attempted to reproduce the foreignizing effect of the original, by translating it as follows: "ik word vergezeld door drie scherpe punters en één hartverwarmende." "Punter" and "hartverwarmer" are the correct translation of those terms and are also likely as unknown to the Dutch viewing audience, as "winklepicker" and "cocklewarmer" are to the English. However, I rather felt that this particular subtitle ended up being too incomprehensible, as the word punter is not in common use in the Netherlands. Therefore I ended up replicating what was being implied rather than what was being said in my second set of subtitles: "Ik word vergezeld door drie scherpe komieken en één hartverwarmende."

Excerpt 9: Series F, Episode 5:

France

[00:33-01:30]

Stephen Fry

[00:33-00:45]

Well! *Bonsoir, bonsoir, bonsoir, bonsoir, bonsoir, mes dames et messieurs, et bienvenue à QI*, or "Coo-Eee", as we should more properly call it, because tonight

Bonsoir en Goedenavond, welkom bij QI
mes dames en messieurs.

Of eigenlijk bij kwie zoals we het
vanavond moeten uitspreken, want...

[00:45-00:50]

tonight we fare forth into our favourite foreign fiefdom,

[00:50-00:54]

land of *fromage, froideur, and flageolets*⁵: *la belle France*.

...vanavond varen we naar ons favoriete
vaderland. Het land van kaas, wijn...

...en baguettes: Frankrijk!

[00:54-01:00]

Avec moi, ce soir, je suis delighted to welcome: Le grand legume, Phill Jupitus

Vanavond wordt ik vergezeld door
de hoge piet: Phil Jupitus. ...

[01:04-01:08]

... *et le bourgeois gentilhomme*, Hugh Dennis ...

⁵ Fromage, froideur and flageolets actually translates to: cheese, hostility and flutes or some kind of bean. While the English might associate these stereotypes with the French, save perhaps for the flageolets, the Dutch do not, except for the cheese. This is why I replaced froideur and flageolets at the cost of the alliteration, with the Dutch "wijn," en "baguettes," both of which are traditionally seen as originating from France. "Baguettes," also partially rhymes with flageolets, though this was an unintentional side effect.

Moliere's bourgeois gentilhomme, Hugh Dennis...

Hugh Dennis

[01:11]

Merci.

Stephen Fry

[01:14-01:16]

La femme fatale, Jo Brand . . .

... de femme fatale Jo Brand...

[01:20-01:23] - [1:30]

and Babar the Elephant.

en Babar, de olifant.

Excerpt 10: Series C, Episode 12: Combustion

[00:34-01:04]

Stephen Fry

[00:34-00:37]

Good evening! Good evening, good evening, good evening, good evening, good evening, and welcome to *QI*,

[00:38-00:42]

the show which plucks the low-hanging fruit from the groaning tree of knowledge.

Welkom bij Qi. De show waar de boom
van kennis veel vruchten draagt.

[00:42-00:47]

Plucking my plums tonight will be Phill Jupitus

Vanavond zijn mijn rijpe pruimen
schudders: Phill Jupitus...

[00:49]

Dara Ó Briain

...Dara O' Briain..

[00:52]

Bill Bailey

...Bill Bailey...

[00:54]

and Alan Davies.

..en Alan Davies!

[01:00-01:04]

And now, let's see what you actually will be plucking tonight, so if you would, Phill goes:

Dan nu de pruimen die Jantje zag
hangen. Phil klinkt:

Excerpt 11: Series F, Episode 3: Flotsam and Jetsam

[02:08-04:28]

Stephen Fry

[02:08]- [02:20]

S: So, er, now, for your convenience tonight, if you have anything nautical or nice to tell me, you can actually catch my eye, as well as using your buzzer, by waving your international maritime flag, which you should have somewhere under your desks. There you go.

Vanavond, als je iets interessants te vertellen hebt
of iets maritiems...

zwaai dan met de maritieme signaalvlag
die je onder je bureau kan vinden.

Stephen Fry

[02:21]- [02:26]

Charlie, yours is "R". "R", Romeo, in the **MCC colors**, there. And that means –

Charlie, die van jou is R, Romeo,
in de MCC ⁶kleuren, en het betekent..

Charlie Higson

[02:26] – [02:32]

It looks like . . . I think it's a kind of nautical bumper sticker.

⁶ The MCC is the Marylebone Cricket club one of the most famous cricket clubs in Great Britain. Cricket does not, however, enjoy the same status in the Netherlands as it does in Britain, therefore the likelihood that Dutch viewers know what the MCC is, is relatively low. I initially considered using transposition by substituting this reference with a famous Dutch football club, which matches the colours shown, which would have been the Go Ahead Eagles as they play in red and yellow. However, they are not well known outside of the Netherlands as they do not regularly play in European competitions. Consequently, it would be rather absurd for a British programme to refer to them. As a result I decided to retain the MCC reference, as the colours that are indicated by it are also displayed on screen by Mr. Higson waving the flag that is mentioned around.

Stephen Fry

Yeah, yeah.

Charlie Higson

It looks like:- "My other ship is a destroyer."

Is het een nautische bumpersticker?

"M'n andere schip is een torpedojager!"

Stephen Fry

[02:32]- [02:38]

Oh, very good! It actually means, "You can feel your way past me." That's its meaning there, but I'm gonna be pretty . . .

Het betekent eigenlijk:

Je mag je langs me heen voelen.

Andy Hamilton

[02:38]- [02:45]

How do you do that in . . . That's not a proper nautical term, surely.

Stephen Fry

No. Well, it is. It's . . . It's – "The way is off my ship; you may feel your way past me."

Dat is toch geen nautische term? Nee,
het is eigenlijk: U kunt voorzichtig oplopen.

[02:45] - 02:52]

Andy, yours is a "Z". "Z", Zulu.

Stephen Fry

It actually means, "**I require a tug**".

Andy, die van jou is Z, Zulu
En staat voor: wil je me trekken?

[02:52]- [02:59]

So, come and see me in my cabin! Erm, I'll see what I can do.

Andy Hamilton

Nah, I . . . I think I won't be needin' that, thank you, Stephen.

Roep maar als je een extra hand nodig
hebt vanavond. Liever niet, Stephen.

Stephen Fry

[03:00]- [03:06]

And yours, Rob, there.

It's actually "J", or Juliet. "J", Juliet, and it means, "**I'm on fire**."

En Rob die van jou is J, Juliet
En betekent: Ik sta in brand.

Rob Brydon*[03:06]- [03:12]*

How strangely apt.

Stephen Fry

So *you* can come to my cabin, as well. It has a second meaning, which is, "I am leaking."
Erm . . .

Zeer toepasselijk. Het betekent ook:
Ik ben aan het lekken.

Stephen Fry*[03:15]- [03:21]*

So, Alan, yours is . . .

Alan Davies**"Coming up behind"?**

Alan, die van jou is..
Ik kom van achter?

Stephen Fry*[03:21]- [03:28]*

No, erm, it's . . . it's "D", Delta, and it actually means, "Keep clear of me; I'm manoeuvring with difficulty."

Nee, het is D, Delta en betekent
Ik kan moeilijk manoeuvreren.

[03:32]- [03:38]

Well, mine is "U". And it means – "Uniform". It means, "You're running into danger."
Which is a good one, isn't it?

De mijne is U, Uniform, en betekent:
U stuurt een gevaarlijke koers.

Andy Hamilton*[03:38] - [03:44]*

We did News Quiz, the radio show, with a signer quite a few times. And it always intrigued me, 'cause you were mentioning topical characters,

Bij mijn radioshow werkten
we wel eens met een doventolk.

[03:44]- [03:50]

and it's amazing how quickly they come up with . . . Like, Prince Charles is that.

Stephen Fry

Yes.

En het is verbluffend hoe snel ze
nieuwe gebaren bedenken. Prins Charles is:

Andy Hamilton

[03:50]- [03:57]

And we were doing material about Bill Clinton, and I waited to see what the signer would do. And, er, he just did his zip!

En het signaal voor Bill Clinton is
Je rits naar beneden trekken.

Stephen Fry

[03:57]- [04:03]

Wonderful!

Andy hamilton

It was brilliant.

Stephen Fry

In America, the American Sign Language is slightly different.

In Amerika gebruiken ze andere signalen
bij het dovertolken.

[04:03]- [04:09]

An "R" is, er, just to crook your finger like an "R", and so "Ronald Reagan" was – like that. Two "R"s; Ronald Reagan. Very neat.

Daar is de letter R een gebogen vinger
En Ronald Reagan is dus twee R-en.

Rob Brydon

[04:11]-[04:17]

That makes sense, 'cause a lot of girls that I've . . . that I've been out with . . . My name is Rob, of course. They've made that sign to me.

Dat gebaar maken vrouwen ook
altijd na een nacht met mij.

Stephen Fry

[04:20]- [04:28]

I'm sure they haven't. I can't *believe* it. Now, can you guess what *these* flags mean, and what the letters stand for?

Ik geloof er niets van! Kunnen jullie
raden wat deze vlaggen betekenen?

Excerpt 12: Series D, Episode 12: December

[24:14-24:55]

Stephen Fry

[24:14-24:18]

Do you know, I was at university, and there was a young man who was called Heinz.

[24:18-24:22]

I knew it wasn't his real name because he was actually an Etonian, rather sort of blonde, effete guy.

Op de universiteit kende ik iemand
die Heinz heette.

Wat niet zijn echte naam was.

[24:22-24:27]

[*public school accent*] He was really nice. "Oh, hi, actually!" Really super guy, *very* funny. Everything was "hilarious".

[22:27-24:32]

"God, that's really funny, actually. That was seriously funny." Er, really nice.

Hij was zeer aardig,
vond daadwerkelijk alles grappig...

...en praatte een beetje erg bekakt.

[24:32-24:37]

And . . . And I asked a . . . a friend who had been at school with him . . . I said, you know, "His name's William or Piers or Hamish," or whatever, you know.

[24:37-24:39]

I said, "Why does everyone call him Heinz?"

Dus ik vroeg aan een vriend van hem
waarom iedereen hem Heinz noemde.

[24:39-24:49]

They said, "It was when he was at school. Somebody burst into his room without knocking and he had a mound of baked beans all over his knob and he was wanking in it!"

Die zei dat ze hem ooit betrapt hadden
terwijl hij zich aan het aftrekken was...

...met witte bonen in tomatensaus van Heinz.

[24:49-24:55]

And . . . So this poor guy is called . . . And everyone's called him Heinz! He went "Hi, yeah, absolutely."

En sindsdien wordt die arme man
dus door iedereen Heinz genoemd.

Excerpt 13: Series D, Episode 12: December

[25:43-26:19]

Stephen Fry

[25:43-25:45]

Now, have you ever slid down a banister?

Alan Davies

Yes.

Ben je wel eens van een baluster⁷
afgegleden? Ja.

Stephen Fry

[25:51-25:54]

Well . . .

I have to say . . .

Alan Davies

[25:54-25:55]

Yes, I have!

⁷ The initial question this entire excerpt is derived from is the question of whether or not Mr. Davies has ever slid down a banister, which turns out to be impossible as "Banister" is actually not the name of the top of a staircases' railing, which is in fact called a balustrade. The problem here is twofold. Firstly, the apparent lexical confusion about what to call the top of staircase's railing exists in English, but it does not exist in Dutch, as we do call the top of a staircase's railing a "balustrade." In fact the Dutch equivalent of "sliding down a banister," is "van de balustrade afglijden." Secondly, the word banister has no Dutch equivalent. In order to retain the confusion regarding what the top of a staircase is called, I omitted the word "banister" entirely. I substituted it with the word "baluster," which does exist in Dutch, but is rarely used as it has been replaced with its modern equivalent "trapspijl." I felt that the word baluster was phonetically speaking close enough to balustrade in Dutch to allow for the initial confusion, and this way the resulting discussion about what the official names are for the parts of a staircase's railing can also be retained.

Dat weet ik toch echt zeker!

Phill Jupitus

[25:56-25:58]

Please don't destroy Alan's childhood!

Daar gaat z'n jeugdsentiment!

Stephen

[26:01-26:07]

There is, bless him!

Stephen Fry

Yes, the point is this, that the little yellow thin up-and-downies are balusters, sometimes wrongly called "banisters"

[26:07-26:12]

and the bit on the top is called a "balustrade", so you should be sliding down a balustrade, not a banister.

Het punt is dat de bovenkant, waar je af kan glijden, balustrade heet.

Een baluster is eigenlijk een ander woord voor ornamentele trapspijlen.

Jo Brand

[26:12-26:17]

When I was at college, I slid down a barrister.

Stephen Fry

Did you?

Ik ben wel eens van een jonge man afgegleden.

Phill Jupitus

[26:17-26:19]

Did you hit yourself on the knob at the end?

Bleef je niet achter z'n jongeheer hangen?

Excerpt 14: Series B, Episode 2: Birds

[11:21-11:49]

Stephen Fry

[11:21-11:27]

I went into a friend's house, and at the top of the landing of their house, they . . . they had this sort of football, and in a merry mood . . .

Vrienden van me hadden een bal
liggen op hun overloop...

[11:27-11:34]

and it was an open window, and I . . . and I kicked it out the window, very pleased. Converted it. And I had never heard of these things that people who have hamsters have

...en in een lollige bui schopte ik het
uit het raam. Ik had alleen nog nooit...

[11:34-11:37]

. . . these little balls where the hamster--

...gehoord van zoiets als hamsterballen.

[11:37-11:39]

And I kicked the hamster right out the window,

[11:39-11:43]

and it'd bounced on the . . . and gone all over the place! I felt absolutely awful.

Dus toen stuiterde die hamster buiten
over straat in een plastic bal.

[11:42-11:43]

Jo Brand

Did it die?

Was ie dood?

Stephen Fry

[11:44-11:49]

No, it survived. It seemed perfectly cheerful! I'd never heard of . . . Have you seen these--
?

Nee, de hamster had niets.
Heb jij ooit zo'n bal gezien?

Excerpt 15: Series B, Episode 2: Birds

[12:54-13:09]

Stephen Fry

[12:54-13:01]

So, now, what weighs six pounds, covers eighteen square feet, and has to be changed once a month?

Wat weegt zes pond, is 1.6 m2 groot,
en moet eens per maand vervangen worden.

Jo Brand

[13:03-13:06] --

Someone's gotta do it. "One of my sanitary towels."

Iemand moet het zeggen:
M'n maandverband!

Jo Brand

[13:09]

Sorry. I just--

Sorry.

Excerpt 16: Series B, Episode 7: Biscuits

[14:36-15:42]

Stephen Fry

[14:36-14:40]

Actually, there's a true story about the Duke of, er . . . I think it was the Duke of Devonshire--

Alan Davies

[14:40-14:41]

Oh . . . I can't believe you.

Er is een leuk verhaal over
de hertog van Devonshire.

Stephen Fry

[14:41-14:46]

--I think it was, in the second World War, they would have people from the ministry of Labour going around checking on everybody,

Tijdens de tweede wereldoorlog
zochten ze naar extra manschappen...

[14:46-14:51]

and . . . particularly on the big estates, to see if all these people could . . . if someone could be released for essential war work,

...en vooral op de landgoederen
onder het personeel.

[14:51-14:54]

and they went to . . .to Chatsworth, where the Duke of Devonshire's estate was, and they . . .

Zo ook bij de Hertog van Devonshire.

[14:55-14:59]

you know, stopwatch and clipboard, and they checked everybody, and eventually, they had an interview with the . . . with the Duke, and they said,

Toen ze alles hadden nagetrokken...

[14:59-15:05]

"Well, your Grace, we can understand that you need, er, 47 gardeners and 13 under-gardeners, and you need, er,

...zeiden ze dat ze begrepen dat hij
47 tuiniers, 13 ondertuiniers...

[15:05-15:11]

erm, grooms, and you need chauffeurs, and you need, er, upstairs maids and downstairs maids and in-between maids and laundry room maids and stillroom maids

.., stalknechten, chauffeurs, koks,
een dienstmeisje voor iedere kamer...

[15:11-15:14]

and kitchen maids and nursemaids and housemaids and parlour maids,

[15:14-15:19]

and we can understand that, er, you need the boy to scrape the knives and boots, and you need the butler and the four footmen, and the under-butler

, butlers, keldermeesters, en lakeien
nodig had.

[15:19-15:25]

... but we wonder if a man economy might be made ... Do you ... Does your Grace necessarily need two pastry cooks?"

[15:25-15:28]

To which he apparently replied, "Oh, damn it. Can't a man have a biscuit?" ...

Maar had hij nou echt twee banketbakkers
nodig? Waarop hij zei: Verdomme, mag ik...

...niet gewoon af en toe een koekje willen eten?

[15:31-15:42]

Which is, I mean ... you know, we're all prepared to make sacrifices, and beat the Hun, but I mean, *really*. That's going a bit far, isn't it? Anyway, so ...

We zijn allemaal bereid om dingen op
te geven om de moffen te verslaan...

...maar m'n banketbakker gaat wel erg ver.

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