

Successfully Subtitling a Soprano

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Introduction

In recent years, increasingly more information “has been presented in or transferred to audio-visual formats” (Zhang and Liu, 113). Naturally, this has increased the demand for both inter-lingual as intra-lingual subtitles. While the translation of audio-visual features is similar to that of a written text, other issues need to be taken into consideration. Not only the written text and the atmosphere created by the writer is present, but “major meaning making models in audio-visual texts [also] include (...) image, music, colour and perspective” (Perez Gonzáles, 13). These elements, combined with the use of language, contribute to the manner in which the show is portrayed to the viewer. As translator, image, colour, music and perspective must be taken into consideration as well, as it is important to portray the whole given picture. For this reason, I found it an interesting and challenging assignment to attempt to make my own subtitles.

I have chosen to translate the American show ‘The Sopranos’. This show is about Anthony Soprano, a mafia boss in the United States, New Jersey. He suffered a panic attack and is, therefore, sent to a psychiatrist with whom he shares his deep and hidden emotions, presenting him like a more sensitive man than one would expect from a mafia boss. I chose this particular show because it has a double effect on the viewer; Anthony is being portrayed as a violent, heartless mafia boss as well as an insecure, tired and depressed man. This makes the viewer develop sympathy for him, while he continuously commits murder and other crimes.

The use of language in ‘The Sopranos’ is considerably important as these two sides of Anthony are portrayed in, amongst other aspects, his use of language. Conveying this subtle, but clearly present, switch in use of language in the subtitles, and therefore contributing to the feeling of sympathy for a criminal seems like a challenging task. Furthermore, Anthony is not the only character that causes various language types to occur throughout the show. The characters on the show are ranging from an uneducated, aggressive person to a psychiatrist using academic language. I want to try to convey all of these characters as they are represented, by taking over their use of language in the Dutch translation.

In this paper, I will begin with a short explanation of the subtitling process and recurring problems during this practise. After which I will present my own analysis of the major difficulties while translating ‘The Sopranos’ and the most important linguistic factors that need to be taken into consideration while translating the specific characters. Finally, I will present my own subtitles together with my motivation for several specific translation choices.

1. Subtitling

In the act of translation, according to Walter Benjamin, “the task of the translator consists in finding that intended effect up the language into which he is translating which produces in it the echo of the original” (qtd. in Fozooni). This could also be considered important for the subtitling process, as the original is depicted simultaneously with the translation. Therefore, the production of subtitles involves many elements that need to be taken into consideration. “Since in subtitling both source and target text are presented simultaneously, the viewer of a subtitled programme has at least two different types of information on which to concentrate: the action on the screen and the translation of the dialogue, that is the subtitles” (Diaz Cintas and Anderman, 23). The viewer should be able to read the subtitles and watch the audio-visual feature simultaneously, without being distracted from the visual images on screen. To achieve such a translation, careful attention needs to be paid to the manner in which the character is using his or her speech, so that a translation as closest as possible to an “echo of the original” (qtd. in Fozooni) can be made. Furthermore, the most important information of what they are trying to make clear needs to be identified. This should, then, all be conveyed to the viewer without “distractions such as complex sentences, abbreviations, unnecessary punctuation, incomplete sentences and ambiguities...” (Luyken and Herbst, 56). Besides translating the information, the translator is forced to take certain technical limitations into consideration.

1.1 Technical constraints

In their book ‘Audiovisual Translation’, Diaz Cintas and Anderman discuss the technical constraints of subtitling. The most significant technical restrictions are the limited amount of time and space. While there is not “any general agreement on reading speed and the average number of characters per line”(Fozooni, 291), according to Diaz Cintas and Anderman, the average subtitles do not consist of more than two lines, whether a character is saying many things or simply states his or her text in a concise manner. Therefore, if a character has a fairly slow manner of speaking and inserts small pauses in his speech, the subtitling process is considerably easier, as there is more time to insert an extra line. If a character tends to provide a lot of information in his speech and has a faster pace, the process becomes more difficult and many information needs to be crossed out. Making the subtitles appear on screen for a shorter amount of time is not an adequate solution as “[a subtitle] will always fail to be successful if viewers do not have enough time to read it” (Diaz Cintas and Anderman, 22). On the other hand, a subtitle should not be on screen for too long, as “it will result in an effect known as overlapping” (Luyken and Herbst, 45). Overlapping causes the viewer to re-read the subtitles if the scene changes while the subtitles are still on screen. To conclude, technical constraints mainly involve the minimal amount of space combined with the minimal amount of time in which subtitles can appear on screen. Short sentences that convey the necessary information need to be made.

1.2 The subtitling process

In their book 'Overcoming Language Barriers in Television', Luyken and Herbst briefly explain the "operational steps involved in the most common method of subtitling" (48). Firstly, a verification of the dialogue is made, the spoken text is critically analysed and examined. Then, the audio-visual element must undergo the spotting process, in which all dialogue is timed. "The purpose of this is to establish the points at which the subtitles should appear and disappear" (Luyken and Herbst, 53), after which, the actual translation can begin. The spotting process divided the various dialogues into smaller segments. Each fragment made in this process is, then, individually translated (González, 2008). According to Luyken and Herbst, the procedure of the definite translation includes three significant steps. First of all, adaptation, in which a transcription of the spoken language is made. In this process, it is important to identify the less important information from the essential information, as "the assumed reading speed of the viewers" (Luyken and Herbst, 55) must already be taken into account. After which, "the conversion from one language to another" (Luyken and Herbst, 54) must take place; the translation. The production of the subtitles concludes with the subtitle composition. This is the process in which, from the extended information, the most important information is identified and sentences that are further abbreviated, since the adaptation process, are made. In this process, sentences must be made as clear and simple as possible, as "the viewer with less than average abilities must be borne in mind" (Luyken and Herbst, 56). After the translation process, the subtitles can be inserted into the audio-visual fragment. Finally, the whole fragment is reviewed, corrected, if necessary, and finally approved.

2. Subtitling ‘The Sopranos’

2.1 Setting

To make the analysis presented below more clear, first, ‘The Sopranos’ should briefly be summarized. The show is about Anthony Soprano, the boss of an organized crime society in the United States, New Jersey. Because his father and his uncle were in the business, he got involved in the illegal business as well. His father passed away but his mother is still alive. Soprano is constantly trying to convince her that she should be living in a retirement community, which she refuses.

Soprano is married to Carmela Soprano. Her faith is important to her and she is desperately attempting to be a good catholic, while she is aware of Anthony’s illegal business. Carmela and Anthony have two children; Anthony Junior, a thirteen year old boy, and his big sister Meadow, who is around sixteen years old. His children are not yet aware of their father’s real business and are under the impression that Anthony Soprano is in waste management. Besides members of his family, almost all of Soprano’s friends are involved in his business.

Soprano recently suffered a panic attack. All his physical tests, however, came back negative. Therefore, he is sent to a psychiatrist; Dr. Jennifer Melfi. She rapidly discovers that Soprano is an organized crime member and, so, makes it considerably easier for Soprano to completely open up to her. To Melfi, he reveals emotions that he feels as if he is forced to conceal while with his family and friends. This way, the viewer gets to experience Anthony Soprano in two completely different settings; the Soprano that is a cold and illegal businessman, and the Soprano that is depressed, insecure and surprisingly sensitive. These two diverse settings affect the translating process, as shifts in the use of language occur frequently.

Besides the various types of language used by the different characters, other problems occur while translating ‘the Sopranos’. Cultural specific elements, linguistic factors, puns and problems on the pragmatic level are common difficulties when translating between the source text and the target text. In her article ‘*Tekstanalyse en de moeilijkheidsgraad van een vertaling*’, Nord divides the various problems occurring during the subtitling process in four categories: problems on the pragmatic level, the socio-cultural level, the linguistic level and source text specific difficulties. These categories can be applied to the problems occurring in ‘the Sopranos’ as well. While looking at Nord, the three major problems in the subtitling process will be discussed below.

2.2 Recurring problems during the subtitling process

While watching the first episode, I experienced three main problems. First of all, the continuous choice between the Dutch ‘U’ or ‘jij’, various American terms of abuse that needed to be translated into Dutch and certain cultural specific elements.

‘U’ or ‘Jij’

When translating from English to Dutch, there is always a specific choice to be made when proceeding with personal pronouns. In the English language, solely one personal pronoun can be used when addressing someone. The Dutch language, however, makes a distinction between the polite form ‘u’, and the informal manner of addressing: ‘je’. This difference of linguistic rules in the two languages can be considered a problem on the linguistic level, according to Nord. Personal pronouns are simply distributed in a different manner because of these linguistic diversities. However, looking at Nord’s four levels on which translation problems can occur, it is also possible to consider this a problem on the socio-cultural level. Besides the fact that a form of ‘u’ or ‘je’ simply does not exist in English, it can also be seen as a difference in what is considered polite. Amongst many other cultures, the Dutch culture makes a distinction between people that need to be addressed with ‘u’ and people that can be addressed with ‘je’. In most cases, adults and older people will be addressed with ‘u’. People in informal relationships tend to make use of ‘je’. Naturally, the English culture has its own ways to address someone in a more polite manner. This is, however, not expressed through language in the same manner as Dutch. The English language is slightly more subtle, as there is not an obvious distinction in personal pronouns. A more formal use of speech and body language, however, can make a distinction in the level of respect someone is treated with.

To make this specific choice between ‘u’ or ‘je’ in the Dutch translation, every relationship between the two characters involved in a conversation must be analysed. One thing that needs to be considered while making the choice between ‘u’ or ‘je’ is the background of the relationship between the two characters. The majority of the relationships in ‘The Sopranos’ have had developed for several years, which already suggests that the word ‘je’ might be the rational choice in most cases. However, the body language and the linguistic choices made by the characters need to be considered as well.

In ‘The Sopranos’ the distinctions between formal and informal communication is clearly present. Soprano interacts with his children in a very informal manner. While Meadow and Anthony Junior talk to their parents with a certain level of respect, they do not behave as if their parents ought to be treated as if they are more important than they are. Meadow Soprano, for example uses the phrase ‘*Get out of here with that fat*’ to her mother. Furthermore, she reacts with the phrase ‘*Big whoop*’ to a story her father is telling her. These subtle uses of language suggest that Meadow Soprano does not consider her parents as authoritarian figures that need to be treated with constant politeness

and respect. Therefore, the choice of letting Soprano's children address him and his wife with 'je' was made quickly.

Furthermore, Soprano associates with his business partners in an informal manner as well. Their use of language suggests that Soprano and his fellow organized crime members are both business partners as well as friends. They call each other names and use many terms of abuse when talking to each other. This suggests that they interact in an unofficial way. Therefore, the use of 'je' is the logical choice in these relationships as well.

The only relationship that is completely new is the one between Anthony Soprano and Jennifer Melfi. They meet each other for the first time in the opening scene of the first episode. A situation in which, in most cases, two adults would address each other with 'u'. Besides being new, the relationship is incredibly official, as Melfi is an academic who offers Soprano a professional service. She creates a formal atmosphere when speaking with a client and, so, keeping a distance between her and Soprano. When Soprano attempts to connect with her on a personal level, Melfi reacts immediately by trying to maintain the formal level on which they had been communicating. This is made clear when Soprano suddenly shifts from a formal conversation to the phrase 'Melfi... *What part of the boot you from, hon?*' Melfi's first response is: '*Doctor Melfi*', suggesting that Melfi attempts to keep their relationship professional and respectful. Translating the personal pronoun 'you' in their conversations with 'u' would be the most rational choice.

Cultural specific elements

Because 'The Sopranos' is located in the United States of America, many cultural differences with the Netherlands can be found. These variations between cultures in the source text and target text are considered 'cultural specific elements'. In his article '*Cultuurspecifieke elementen in vertalingen*', Aixelá clarifies cultural specific elements as certain constituents that cause for problems during the subtitling process because they are unknown or uncommon in the culture of the target text. The names of certain streets, institutions, magazines and places are a few examples of what Aixelá suggests (197). Nord would describe particular cultural differences as a problem on the socio-cultural level. Frequently, the choice between keeping those foreign elements foreign or editing them into a Dutch element needs to be made. Either an adoption or adaptation needs to be employed in the Dutch subtitles. Grit and Chesterman classify different strategies of attending to cultural specific problems.

Grit distinguishes translating strategies that do not necessarily include a shift. First of all, there is the possibility of not translating the particular element, where it is possible to simply maintain the strange term; 'handhaving', or leave it out of the translation; 'weglaten'. While Chesterman identifies various choices where the word is modified in a particular manner. He distinguishes three main categories of shifts. Shifts that cause for syntactic alterations, shifts that modify the entire meaning in the translation; semantic shifts, and pragmatic shifts, that deal with the specific information given in

the source text. To make a choice between these alternatives, the context in which the term is used needs to be analysed. A few cultural specific elements in ‘the Sopranos’, their analysis and the most rational choice of translation will be discussed below.

Because the characters on ‘The Sopranos’ have an Italian background, they occasionally insert an Italian term into their speech. A recurring term is the word ‘goomah’, an Italian definition for mistress. While the characters’ entire use of speech is in American English, the word ‘goomah’ often suddenly arises. In this case, the Italian term is deliberately used in the speech of the characters. While the term might not be entirely clear to the Dutch viewer, this is also the case for the English viewer. Presumably, the use of Italian words suggests that the characters are proud of their Italian heritage and attempt to use the language of their family as often as possible. This effect will disappear if the term would simply be ignored or modified in the Dutch translation. For this reason, it is necessary to maintain the Italian term and apply Grit’s ‘Handhaving’. This method is commonly used when the target audience is already familiar with the particular foreign element, according to Grit. In this case, however, it is not necessary for the target audience to know the Italian term, as it contributes to the content of the show. A similar approach is necessary with the Italian dishes that are commonly named. The dish ‘Sfogliatelle’ is, presumably, unknown by the average Dutch viewer. However, explaining the dish in the subtitles is completely unnecessary and interfering with the information provided in the subtitles. The dishes are simply named in Italian and should, therefore, be adopted by the translator.

When working with cultural elements specific for the United States, in most cases, the adoption, or ‘handhaving’ of those elements should be employed as well. For example, when the character Christopher is talking about ‘Jimmy Dean sausages’. The American brand ‘Jimmy Dean’ is not active in the Netherlands and, therefore, it is possible that the average Dutch viewer has not heard of it. However, the fact that the characters are talking about sausages already suggests that ‘Jimmy Dean’ is a production company of, at least, sausages and possibly more types of food. For this reason, it would be unnecessary to consider ‘culturele filtering’, one of Chesterman’s pragmatic strategies where every foreign element is turned into a comparable Dutch component. For example, replace ‘Dollars’ with ‘Euros’, ‘Boots’ with ‘Etos’ and ‘Jimmy Dean sausages’ with ‘Bifi worstjes’. Instead, Grit’s ‘handhaving’ should be applied.

Furthermore, when working with an audio-visual translation, it is already perfectly clear what country the story is taking place. The surroundings and the speech of the characters all suggest that the show is not located in the Netherlands. According to Grit, adapting specific cultural elements can quickly become a nuisance to the reader with knowledge about particular cultural differences. Therefore, when the characters are talking about, for example, ‘Dollars’ or the ‘Jimmy Dean’ brand, it is not useful to translate these with ‘Euros’ or a particular Dutch brand, it could actually become an annoyance, as the story is clearly not taking place in Europe. In most cases it is beneficial for the

fluency and the viewing pleasure if the subtitles do not suggest that the events are taking place in another country. Therefore, Grit's 'handhaving' is, again, the most beneficial choice.

Terms of abuse

Members involved in the organized crime society often include various terms of abuse in their speech. Besides calling other people names, swear words are used regularly in customary sentences. It is, however, not always required to translate each abusive term. For example, when the word 'fucking' is being used to emphasize a sentence, it is not always necessary to translate this. In the following sentence of the character Pussy Bompensiero, for example, a Dutch form of 'fucking' can be omitted: *'The Kolar uncle is gonna find the kid dead on one of his bins and get out of our fucking business?'* In this case, the word 'fucking' is clearly used to express frustration. Besides his actual words, that frustration is made clear by his body language and the tone of his voice. This makes it already clear to the Dutch viewer that Bompensiero is upset about something. The word 'fucking', however, does add to the level of frustration Bompensiero is attempting to express. Therefore, I translated the phrase 'get out of our fucking business' with 'ons geen gezeik geven'. The use of the word 'gezeik' contributes to Bompensiero's feelings of frustration while the translator is not forced to substitute the word 'fucking' with a comparable Dutch term. In cases such as this one, the translator is not forced to translate a particular abusive term into Dutch.

There are, however, several occasions where an abusive term is the only thing that is said by a character and, therefore, cannot be ignored. When Anthony Soprano is driving through a park, for example, several pedestrians shout an angry remark like "*asshole*". Furthermore, when Pussy Bompensiero shouts *'This is fucked up'*, the translator cannot simply ignore the entire sentence. In these cases, a Dutch term that covers the meaning of the English, and sounds natural in Dutch, needs to be found. To make a choice between the several Dutch terms of abuse, the translator could base his or her decision on personal knowledge of the Dutch slang and their knowledge of English swear words. For example, the word 'asshole' is a common word in the English language, comparable to the Dutch 'klootzak' or 'lul'. As 'klootzak' is one of the most common slang terms in Dutch, I decided to use that particular word. *'This is fucked up'* is clearly an exclamation expressing frustration and anger. Dutch terms such as 'Godverdomme', 'kutzooi' or 'klotezooi' would be the most advantageous, as they are outcries of frustration in Dutch and, therefore, carry the same level of emotion. This way, an abusive term fitting in the context of the English phrase can be found.

Looking at Nord and her four levels on which problems occur, this can be considered a source text specific complication. The abusive terms in English are specific to the source text and are impossible to transfer fully to the target text. Furthermore, they are used as a narrative technique, to portray certain conventions of the surroundings of the characters and the type of persons they are. This is made clear by specific abusive terms solely used in the English language. Because these terms are

particular to the English language, the difficulty of translating them could be considered a source language specific problem.

2.3 The different types of language used by the main characters

One of the initial linguistic elements in ‘The Sopranos’ is the rapid switch between educated, academic language and the slang frequently used by the characters involved in organized crime. Because of the variety of the education, surroundings and profession of the characters, numerous manners of speaking can be found in the show. “Where ... a series attempts to portray life in a particular country, the language of that country is an essential part of that cultural experience and it should be preserved”, according to Luyken (130). While ‘The Sopranos’ does not attempt to depict life in a particular country, the various methods of speech can be considered a reflection of the cultural differences between the world of organized crime and the working class families. To make the Dutch viewer experience these cultural differences and the various characters as they are presented on screen, their language use must be adopted in the subtitles. Therefore, various types of Dutch speech must be used during the subtitling process. To make this clear, the main characters of ‘The Sopranos’ and their background will be discussed briefly. After which, the specific problems occurring with these particular characters will be presented and discussed.

Anthony Soprano

The main character on ‘the Sopranos’ is Anthony Soprano; a middle-aged American who is suffering from panic attacks. Besides being a husband and a father, Soprano is the boss of an organized crime institution. ‘The Sopranos’ shows a clear distinction between these two worlds Soprano is involved with. First of all, the world in which he is the leader of an organized crime society, in which he is expected to appear dominant and often threatening. A dominant manner of speaking and a variety of swearwords are necessary to convey this part of Anthony Soprano. However, when dealing with both his family and his psychiatrist, his use of language abruptly shifts from his authoritarian manner of speaking to a more polite, educated fashion. The changes in language contribute to the suggestion that Soprano is a man with two different lifestyles, that he is a cold and professional leader of an illegal organization while at the same time an ordinary family man, dealing with identifiable problems. These different types of language need to be conveyed to the Dutch viewer as well, as it is an important element in the show. Therefore, during the subtitling process, careful attention needs to be paid to the language, body language and current environment of the character Anthony Soprano. The example of the business consultation on page 23-25 and the conversation with his daughter on page 25-26 demonstrate two different fragments of the first episode of ‘the Sopranos’ together with my Dutch subtitles. Comparing these two dialogues, it can be seen that there is a clear shift in language use.

One of the most noticeable changes in Soprano's speech is the use of swearwords. He often emphasizes his words by using a form of the word 'fuck' in his sentence. In the conversation with his daughter, there is a clear absence of these curse words. For example, Soprano's last sentence in the conversation with his daughter: "*Go out now and find me two guys who can put decent grout around your bathtub*" could have been expected to be emphasized with a curse word, based on the viewer's previous experience with Soprano and his use of speech. However, Soprano has clearly made a conscious decision to adapt his speech to the person he is having a conversation with, his daughter in this case. To make this distinction more clear, when possible, the subtitles need to contain some form of a curse word as well when Soprano is using them. Besides the use of swear words, other elements in his speech suggest the same. For example, the use of the terms 'old man' and 'whatever', which Soprano uses in the example of the business consultation, do not fit in the conversation with his daughter. Instead, he refers to family in a more respectful manner and is more distinct about his explanations so that the word 'whatever' does not have to be used.

In conclusion, when subtitling Anthony Soprano, careful attention needs to be paid to his current situation, environment and his conversation partner. When Soprano is in the environment of organized crime, he tends to emphasize his words with terms of abuse and speak in a less formal manner to the person he is talking to. While, with either his family or his psychiatrist, Soprano tends to use more educated language and omit both indistinct terms and terms of abuse. The Dutch subtitles should reflect these shifts in Soprano's speech.

Meadow Soprano

Another recurring manner of speech used frequently in 'The Sopranos' is the language used by teenagers. Soprano's daughter, Meadow, is introduced as a typical teenage girl from approximately sixteen years old. This teenage girl image is made clear by her attitude, clothing and her speech.

Her frequent use of the word 'like' in between words is one of the first notable elements in her speech. The use of this particular word suggests that she is not always using clear definitions and uses a rather popular manner of speaking. Therefore, with the use of the word 'like', the speech of the characters sounds considerably less mature. This makes that specific word an important element in the speech of Meadow Soprano that should be conveyed to the Dutch viewer as well.

To incorporate every single 'like' Meadow uses, however, will result in a considerably disorganized and unnatural translation. Therefore, it is not always necessary to include an adverb in sentences where Meadow is using the word 'like'. The following example portrays Meadow in a conversation with her father while she is expressing her frustration about her mother's behaviour: '*Dad, don't you think it's totally unfair what mom is doing? And now, like, making this little movie scene out of it; the sad mom who, like, can't even come to her daughter's sports event.*' The word 'like' is present two times in this fragment. In my Dutch translation, which is presented on page 25, I

have chosen not to include an extra word comparable to 'like'. First of all, the adolescent speech is already clearly present because of the repeated use of 'totally', which I have chosen to include in my Dutch translation. Therefore, translating the word 'like' with a comparable Dutch word was not crucial to convey Meadow's type of speech. Furthermore, it could have interfered with the amount of information provided in the Dutch subtitles. Because of the minimal amount of characters, it is more beneficial to focus on information in this particular sentence.

When possible, however, I have included an extra word to make the subtitles sound less mature. Other linguistic factors will also make it possible to convey the young and popular manner of speaking.

I used a similar approach for Meadow's frequent use of the word 'totally' and other short phrases that portray her adolescent use of speech. For example, the phrases 'so gross', 'totally out there' and 'totally unfair'. To fully translate Meadow Soprano, this use of speech cannot be ignored. Meadow uses the word 'totally' to stress her frustration about something. To bring across this emphasis, I believe it is necessary to use an extra word in the Dutch subtitles. Therefore, I have attempted to bring across the slang that is often used by younger speakers of the Dutch language. Some examples of these slang words and my translation can be found in the footnotes. \

Jennifer Melfi

Jennifer Melfi is the psychiatrist of Anthony Soprano. Both her profession and her use of educated language suggest that she is from an academic background. This academic appearance is an important element of her character, as being a contrast with the main character and the environment he is situated in. Soprano grew up amongst organized crime and his entire family is involved, except for his wife and children. None of his family and friends has had any form of higher education, which makes the contrast between Soprano and Melfi enormous. Both of them have diverse educational backgrounds and morals and values. Language is a significant factor in creating this contrast and, therefore, needs to be adopted in the Dutch subtitles to carry across this image of Melfi's character. Consequently, academic language is an important and necessary factor. Popular use of speech and slang must, in most cases, be avoided.

Members of the Mafia

The members of the organized crime society appearing in 'The Sopranos' tend to provide a lot of information while talking at a rapid pace and using many terms of abuse, which makes it rather challenging to translate. The translator should take all these dominant elements in their speech into consideration.

First of all, the word ‘fucking’ is used on various occasions to emphasize what that particular person is declaring. Because of the minimal amount of characters in the subtitles, and the high amount of information in one sentence, it is often not possible to include this emphasis in the Dutch translation. The translator should, therefore, be satisfied with the fact that the majority of Dutch viewers can rely on their hearing as well. As states before, terms of abuse can simply not be included in all cases.

However, recurring terms should definitely be included in the Dutch subtitles, as they represent the relationship between the characters and their manner of communicating with each other. The example on page 21-22 shows a conversation between the characters Salvatore ‘Pussy’ Bompensiero and Christopher Moltisanti while they are trying to dispose of a body. Looking at the example, it can be seen that they communicate in an extremely casual manner. Abbreviations are common and simple, informal terms are used when referred to, for example, the corpse. Their colloquial manner of speaking reflects on the relationship of the two characters. For this reason, the subtitles should contain informal terms as well. Words like ‘gezeik’, ‘dat joch’ and the abbreviation ‘T’ are, therefore, inserted in the subtitles.

3. Dutch Subtitles of Various Scenes from ‘The Sopranos’ Season 1 episode 1

Opening scene; Dr. Jennifer Melfi and Anthony Soprano

2:30 – 9:34

<p>Melfi: My understanding from doctor Cusamano, your family physician, is that you collapsed. Possibly a panic attack. You were unable to breathe.</p>	<p>Ik heb begrepen van uw arts/ dat u bent ingestort./ mogelijk een paniekaanval./ U kreeg geen adem meer.</p>
<p>Tony: They said it was a panic attack, cause all the blood work and the neurological work came back negative. And they sent me here.</p>	<p>Zij noemden het een paniekaanval/ Omdat alle medische tests negatief waren./ Toen hebben zij me hierheen gestuurd</p>
<p>Melfi: You don't agree that you had a panic attack? How are you feeling now?</p>	<p>U stemt er niet mee in/ Dat het een paniekaanval was?/ Hoe voelt u zich nu?</p>
<p>Tony: Good, fine, back at work.</p>	<p>Goed./ prima. Weer aan het werk.</p>
<p>Melfi: What line of work are you in?</p>	<p>In welke branche bent u werkzaam?</p>
<p>Tony: Waste management consultant. Look, it's impossible for me to talk to a psychiatrist.</p>	<p>Afvalverwerking./ Ik kan gewoon niet/ tegen een psychiater praten.</p>
<p>Melfi: Any thoughts at all on why you blacked out?</p>	<p>Heeft u enig idee waarom u flauwviel?</p>
<p>Tony: I don't know. Stress, maybe.</p>	<p>Ik weet het niet. Stress, misschien.</p>
<p>Melfi: About what?</p>	<p>Waarvan?</p>
<p>Tony: I don't know. The morning of the day I got sick I'd been thinking; It's good to be in something from the ground floor. And I came too late for that, I know. But lately I'm getting the feeling that I came at the end. That the best is over.</p>	<p>Ik weet het niet./ Die ochtend had ik zitten denken. / Het is goed ergens /vanaf het begin aan mee te werken./ Ik weet dat ik daar nu te laat mee ben./ Ik heb het gevoel dat het voor mij begon/ nu het beste al voorbij is.</p>
<p>Melfi: Many Americans, I think, feel that way.</p>	<p>Veel Amerikanen¹ voelen zich zo.</p>

¹ The source text uses the word ‘Americans’ to indicate that Soprano’s feelings are quite common. As Dr. Melfi deliberately uses the term ‘Americans’ instead of ‘People’, she possibly attempts to reflect on Soprano’s identity and his feelings of being more than just another person on the world; he is an American and his feelings are common among his fellow Americans. Therefore, I decided to literally translate this into ‘Amerikanen’. Furthermore, because of the American English language, it is clear from the beginning that the show is taking place in the United States. It is not necessary to suggest to the Dutch viewer that the show is taking place in their own culture. Therefore, the term ‘Amerikanen’ is applied here.

<p>Tony: I think about my father, he never reached the heights like me but in a lot of ways he had it better, he had his people. They had their standards, they had pride. Today what have we got?</p> <p>Melfi: Did you have these feelings of loss more acutely in the hours before you collapsed?</p> <p>Tony: I don't know.</p> <p>Tony: A couple months before, these two wild ducks landed in my pool. It was amazing. They're from Canada or some place and it was mating season. They had some ducklings. My daughter's friend was here to drive my daughter, Meadow, to school.</p>	<p>Ik denk aan mijn vader./ Die heeft nooit zoveel bereikt als ik./ Maar hij had het een stuk beter./ Hij had zijn mensen./ Zij hadden waarden, ze hadden trots./ Wat hebben wij nou?</p> <p>Ervaarde u die gevoelens van verlies/ heviger in de uren voordat u flauwviel?</p> <p>Ik weet het niet.</p> <p>Een paar maanden terug landden/ twee wilde eenden in mijn zwembad. Het was geweldig. Ze kwamen uit Canada/ en het was paarseizoen.</p> <p>Ze hebben kuikens ²gekregen. Een vriendin van mijn dochter was er/ om met haar mee te rijden naar school.</p>
<p>Hunter: Meadow, your father with those ducks!</p> <p>Meadow: I know, the whole yard smells like duck poo it's like embarrassing.</p> <p>Carmella: Girls, you got to have more than just Cranberry juice for breakfast, alright. You need brain food for school. Happy birthday handsome. Thirteen.</p> <p>Meadow: Yeah, he doesn't act it.</p> <p>Anthony Junior: Shut up.</p> <p>Hunter: The male and female duck just made a</p>	<p>Je vader met die eenden!</p> <p>Ja, de hele tuin stinkt naar eendenpoep/ Ik schaam me gewoon dood.</p> <p>Jullie kunnen niet alleen sap drinken/ Als ontbijt./ Je hebt een goed ontbijt nodig³/ Gefeliciteerd!/ Dertien.</p> <p>Nou, zo gedraagt hij zich niet</p> <p>Hou je mond.</p> <p>Het mannetje en vrouwtje hebben/</p>

² In the Dutch language, 'kuiken' is not the official term for the young of a duck, according to the dictionary. The Van Dale dictionary provided three translations: "jonge eend", "eendje" and "eendenkuiken" (def. 1). However, in spoken language it is not quite uncommon to use an abbreviated version of the term 'eendenkuiken'. Therefore, I have chosen to simply use the word 'kuikens'. First of all, from the visual images and Soprano's previous sentences it is already perfectly clear that he is talking about ducks. Therefore, it is unnecessary to include the word 'eend' again. Furthermore, 'eendenkuiken' or 'jonge eend' would have taken up too many necessary characters.

³ While the slang term 'brain food' is well-known in the English language, there is no such expression in Dutch. Translating this term with, for example, 'hersens voedsel' would sound extremely unnatural and would be distracting to the viewer. Therefore, explaining the definition in the subtitles is the best approach for this complication. To make it sound natural, I decided to simply convey what Carmella Soprano implies when she mentions 'brain food'.

home in your pool and did it? Meadow: Eew, get out of here. So gross! Carmella: Girls, you want some of last night's sfogliatelle? Meadow: get out of here with that fat Carmella: one bite Hunter: How do you stay so skinny Mrs Soprano? Carmella: Him... with those ducks.	Het gedaan in je zwembad? Ga weg. Zo ranzig ⁴ ! Willen jullie wat sfogliatelle/ Van gisteravond? Ga weg met dat vet. Één hapje Hoe blijft u zo dun ⁵ mevrouw Soprano? Door hem.../ met zijn eenden.
Tony: Listen, if you don't like that ramp, I'll build you another one. Maybe it's the wood. Hey kids, come here. Come here! They're trying to fly. Come here! The babies, they're trying to fly! Look, they're trying to fly. Meadow: National Geographic, Dad. Anthony Junior: Super. You showed us yesterday. Tony: It's great!	Als jullie die duikplank niks vinden/ dan bouw ik een andere voor jullie. Jongens, kom eens./ Ze proberen te vliegen. De baby's proberen te vliegen, kijk. Net <i>National Geographic</i> ⁶ , pa. Super./ Je liet het ons gisteren ook al zien. Het is geweldig.

⁴ the Van Dale dictionary describes the word 'gross' as "informal" (def 8), suggesting that the word is not used in official occasions. Translations as 'afschuwelijk' or 'walgelijk' might, therefore, be a bit too formal. The word 'ranzig', however, covers the meaning of 'gross' and is more likely to be used by this teenage girl that is portrayed in the show.

⁵ In the Van Dale dictionary, the word skinny is translated as "uitgemergeld", "vel over been" or "broodmager" (d1). I decided, however, not to use the word 'mager' in my translation because of its negative connotation. The Dutch 'mager' sounds unhealthy and might suggest that Carmella Soprano is not in good shape. The word 'slank', however, does not cover the meaning of the word 'skinny', as it is not severe enough. The English 'skinny' has a less negative connotation and can, therefore, best be translated in Dutch with 'dun'. This word covers the meaning of 'skinny', while at the same time, does not sound too negative.

⁶ I have chosen to apply Grit's 'Handhaving' and not modify the name 'National Geographic'. Meadow Soprano is clearly speaking with a sarcastic tone to indicate that she is not interested at all. The fact that she compares the ducks to *National Geographic* suggests that she is mocking her father for implying that the ducks are interesting to look at, as *National Geographic* is a rather popular broadcasting channel. Therefore, I found it necessary to preserve the reference to a popular, informative channel. As, *National Geographic* is well-known in the Netherlands as well, it is possible to simply keep the reference as it is in the Dutch translation.

<p>Tony: Now, my wife feels this friend is a bad influence.</p> <p>Hunter: So cool that you're gonna be able to come to Aspen with my family at Christmas. Last year in Aspen I saw Skeet Ulrich. As close as from where you're sitting.</p> <p>Meadow: Oh my god.</p> <p>Carmela: Miss Meadow, we made a deal. You keep your school grades up and your curfew between now and Christmas, then you get to go.</p> <p>Meadow: I know that.</p> <p>Tony: Morning, ladies.</p> <p>Hunter: Hey Mr. Soprano.</p> <p>Meadow: You're late, dad.</p> <p>Tony: Hey, happy birthday.</p> <p>AJ: Thanks dad.</p> <p>Carmela: You're gonna be home tonight for Anthony Junior's birthday party right? Bird man, hello?</p> <p>Tony: Yeah I'll get home early from work.</p> <p>Carmela: I'm not talking about work.</p>	<p>Mijn vrouw vindt deze vriendin/ een slechte invloed.</p> <p>Zo cool dat je deze Kerst/ meegaat naar Aspen.</p> <p>Vorig jaar zag ik Skeet Ulrich/ van super dichtbij.</p> <p>Wauw.⁷</p> <p>Wij hadden een afspraak, mevrouw. Je blijft goede cijfers halen/ en bent op tijd thuis. Dan mag je gaan.</p> <p>Weet ik.</p> <p>Goedemorgen, dames.</p> <p>Hoi meneer Soprano.</p> <p>Pa, je bent laat.</p> <p>Gefeliciteerd.</p> <p>Dankje, pa.</p> <p>Je bent vanavond wel thuis voor/ Anthony Junior's feestje hé? Hallo, vogelman?</p> <p>Ja, ik zal wat eerder weggaan/ van mijn werk.</p> <p>ik heb het niet over je werk.</p>
<p>Tony: This isn't gonna work, I can't talk about my personal life.</p> <p>Melfi: Finish telling me about the day you collapsed.</p>	<p>Dit gaat niet werken./ Ik kan niet over mijn privéleven praten.</p> <p>Vertel verder over de dag/ dat u flauwviel.</p>

⁷ Translating this phrase literally into Dutch and, thereby, applying Chesterman's 'Letterlijke vertaling' could have been possible, as the phrase 'oh mijn God' is not uncommon in Dutch. However, 'Wauw' covers what Meadow intends to say, and is a more common slang term amongst both younger and older Dutch people. In the English language, the phrase 'oh my god' is used on many occasions to express an emotion. 'Wauw' is such a term in Dutch, as it is commonly used when somebody is impressed. Therefore, I decided to use this particular term as it sounds more natural in Dutch.

<p>Tony: I drove to work with my nephew, Christopher. He's learning the business. He's an example of what I was talking about before.</p>	<p>Ik reed naar werk met mijn neefje,/ Christopher. Hij is het vak aan het leren. Hij is een typisch voorbeeld van/ waar ik het net over had.</p>
<p>Tony: Did you call, uh.. what's his name down at Triboro Towers about the hauling contract?</p> <p>Christopher: I got home too late last night, I didn't want to wake the man up.</p> <p>Tony: Did you get up early this morning and call? He's always in his office by six.</p> <p>Christopher: I was nauseous this morning. My mother told me I shouldn't even come in today.</p> <p>Tony (V.O): Bear in mind, this is a kid who just bought himself a 60,000 dollar Lexus.</p> <p>Christopher: It's that guy? Mahaffey.</p> <p>Tony: Get out.</p> <p>Christopher: Right there next to the boo-boo in pink.</p> <p>Tony: Back up. My friend, Maheffey, pullin his taffy. Hello.</p>	<p>Heb je hoe-heet-ie-ook alweer gebeld/ over dat ⁸contract?</p> <p>Ik was gisteren te laat thuis,/ ik wilde hem niet wakker maken.</p> <p>Ben je vanochtend dan vroeger opgestaan/ om te bellen?/ Hij is altijd om 6 uur al op kantoor.</p> <p>Vanochtend was ik misselijk. Mijn moeder vond dat ik niet eens/ naar werk moest gaan.</p> <p>En dit joch heeft net een Lexus van/ 60.000 dollar gekocht.</p> <p>Is dat niet Mahaffey?</p> <p>Nee joh</p> <p>Daar, naast die bimbo⁹.</p> <p>Ga terug. Mahaffey, mijn grote vriend. Hallo.¹⁰</p>

⁸ Since the subject and the exact content of the contract is of no importance to the storyline, nor the description of the character Christopher, I found it unnecessary to literally translate what the contract is about. Furthermore, it would have taken up many characters. Soprano's talk about the contract is simply to introduce the personality of Christopher, as solely his response is important in this fragment. The indication that Christopher is not a hardworking man who does not care that much about something that must have been done for the business is important. Therefore, it is perfectly acceptable to simply translate this with 'dat contract' instead of revealing the content of the contract.

⁹ According to the Van Dale dictionary, boo-boo is used to indicate a stupid mistake, a "blunder" (def. 1) in Dutch. This could suggest that Christopher is talking about the woman as if it is a mistake to choose to be with her, or that she looks like a disaster. In any case, Christopher is talking about the woman with a negative intention. While the Dutch word 'bimbo' might not entirely suggest the same as 'boo-boo', it does have a negative connotation. Calling somebody a bimbo in the Dutch language suggests that the particular woman is not attractive or self-respecting, suggesting that being with that woman is a mistake. Therefore, it is fitting in this particular case.

¹⁰ In this scene, Soprano is talking about Mahaffey in an disrespectful, mocking manner. The phrase '...pulling his taffy' is said in a playful manner, presumably used without any specific meaning but solely for the teasing

<p>Tony: We saw this guy and there was this issue of an outstanding loan.</p> <p>Melfi: Can I stop you for a second? I don't know where this story is going. But there are a few ethical ground rules we should quickly get out of the way. What you tell me here falls under doctor-patient confidentiality. Except if I was—if I was to hear, let's say, a murder was to take place. Not that I'm saying it would, but if. If a patient comes to me and tells me a story where someone's going to get hurt, I'm supposed to go to the authorities. Technically.</p> <p>You said you were in waste management.</p> <p>Tony: The environment.</p> <p>Melfi: Dr. Cusamano, besides being you family physician is also your next door neighbour. See what I'm saying? I don't know what happened with this fellow. I'm just saying...</p> <p>Tony: Nothing, we had coffee.</p>	<p>We zagen een man, en er was/ een kwestie van een openstaande lening.</p> <p>Mag ik u even onderbreken? Ik weet niet waar dit naartoe gaat. Maar er zijn een aantal regels/ die we even moeten bespreken. Wat u me hier verteld is in vertrouwen. Maar als ik bijvoorbeeld/ over een moord zou horen.../ Ik zeg niet dat dit het geval is/ maar stel. Als een cliënt me iets verteld/ waarbij iemand kwaad aan wordt gedaan. Moet ik de autoriteiten waarschuwen. Technisch gezien.</p> <p>U zei in afvalverwerking/ werkzaam te zijn.</p> <p>Het milieu.</p> <p>Dr. Cusamano is, naast uw arts/ ook uw buurman. Snapt u? Ik weet niet wat er met deze man/ gebeurd is. Ik bedoel alleen maar...</p> <p>Niks./ We hebben koffie gedronken.</p>
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effect of the rhyme, as the phrase is not particularly a popular saying. Therefore, the effect is more important than the literal words, in this case. '... mijn grote vriend' has that same sarcastic undertone and, therefore, achieves the same effect on the viewer.

Christopher Multisanti and Pussy Bompensiero disposing of a body
28:10 – 29:40

Pussy: You can't blame T for being pissed you whacked this kid, you should've waited for me Christopher.	Logisch dat T ¹¹ boos is./ Je had op me moeten wachten.
Christopher: That's the last time I show any fucking initiative. Imagine how I felt? T is running down the garbage business I just fucking wet a guy to hold on to one of us stops?	In neem wel geen initiatief meer. Kan je je voorstellen hoe ik me voelde? T laat de boel vervallen/ en ik probeer die klant maar te houden.
Pussy: He's not running it down it's just getting harder in New York.	Hij laat het niet vervallen/ het wordt gewoon lastiger in New York.
Both: One, two, three	Één.../ twee.../ drie
Christopher: Come on!	Kom op.
Pussy: this is fucked up!	Wat een klotezooi! ¹²
Christopher: What, Pussy?	Wat, Pussy?
Pussy: The Kolar uncle is gonna find the kid dead on one of his bins and get out of our fucking business? No way!	Kolar gaat dit dode joch vinden/ en ons dan geen gezeik geven? Ik dacht het niet.
Christopher: Louis Brassi sleeps with the fishes	Louis Brassi slaapt bij de vissen.
Pussy: Luca Brassi. Luca.	Luca Brassi. Luca.
Christopher: Whatever.	Wat maakt het uit.

¹¹ Here, Pussy is using an abbreviation of Soprano's name, which I have chosen to maintain in my Dutch translation. The fact that Pussy and Christopher are referring to their boss in such an informal manner suggests that their relationship is not solely professional, but more friendly. Although they seem to have a certain level of respect for Soprano, they clearly see him as more than just their boss. The use of the abbreviation for his name contributes to the portray of Soprano's relationship with his colleagues and friends. Therefore, I decided to maintain this effect and use the abbreviation in my Dutch translation as well.

¹² In this situation, Bompensiero shouts the phrase 'This is fucked up' to express his frustration about something. The use of swear words fits perfectly into his personality and really emphasizes his frustration. For this reason, I decided to include an abusive term in the Dutch subtitles. 'Klote' is a commonly used terms in Dutch to express frustration. 'Klotezooi' suggests that he is expressing his frustration about the whole situation he has found himself in, and not particularly about one element. Therefore, 'klotezooi' is an adequate solution.

<p>Pussy: There's differences, Christopher, okay. From the Luca Brassi situation and this. Look, if the Kolars know the kid is dead, it hardens their position. Plus now, the cops are looking for a fucking murderer.</p> <p>Christopher: So what do you want to do?</p> <p>Pussy: he disappears, he never comes home. They know, but they don't know. They hope, maybe he'll turn up... If. Come on, let's get him. Got him? Take him to Staten Island, I'll cut him up.</p> <p>Christopher: Pussy, you know, T collapsing at the birthday... what would you do if he was, like, disabled?</p> <p>Pussy: Why would you even ask that?</p>	<p>Er zijn verschillen./ Tussen de Luca Brassi situatie, en deze. Als de Kolars weten dat dit joch dood is/ hebben zij het voordeel. En nu is de politie ook nog is/ op zoek naar een moordenaar.</p> <p>Wat wil je doen dan?</p> <p>Hij verdwijnt, komt nooit thuis./ Ze weten het, maar ook weer niet./ Ze hopen dat hij ooit terugkomt. Kom op, pak hem./ Heb je hem?/ We brengen hem naar Staten Island./ Ik hak hem in stukjes.</p> <p>T die instortte op de verjaardag... wat zou je doen als hij/ gehandicapt werd ofzo¹³?</p> <p>Wat is dat nou weer voor vraag?</p>
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¹³ The use of the Dutch word 'ofzo', here, is a translation from Christopher's use of the word 'like'. Again, the colloquial manner of speaking is portrayed through subtle words as 'like'. Including an extra word in the Dutch translation will contribute to portray the manner in which they interact with each other. Furthermore, Christopher is simply stating an example of what might be the case. Instead of 'like' the phrase 'for example' could have been perfectly fitting as well. Therefore, in the translation, the fact that this is solely an example and more options could be possible needs to be portrayed. 'Ofzo' is both informal and suggests that it merely is a possibility that Soprano would be disabled, yet not certain.

Business consultation**33:45 – 35:47**

Hesh: Mahaffey does not have the money.	Mahaffey heeft het geld niet.
Christopher: What do you mean, Mahaffey does not have the money?	Hoe bedoel je?
Hesh: Mahaffey does not have the money.	Mahaffey heeft het geld niet.
Christopher: How can he not have the money?	Hoe kan hij het geld niet hebben?
Hesh: The man does not have the money.	De man heeft het geld niet.
Christopher: We ran the man over with the car, T himself.	Tony zelf heeft de man aangereden.
Hesh: The man has no wiggle room. He's bled dry.	De man zit vast./ Hij is platzak.
Hesh: So ehm I hear that Junior wants to whack pussy Bompensiero?	Dus.../ Junior wil Pussy Bompensiero omleggen?
Tony: Pussy Malanga	Pussy Malanga.
Hesh: Oh, little Pussy?	Oh, kleine Pussy?
Tony: Yeah, Little Pussy. Do you think he's gonna fuck with big Pussy, my Pussy?	Ja, dacht je dat hij/ met mijn ¹⁴ Pussy durft te kloten?
Silvio: Sandrine, this table drinks on the house. All night.	Deze tafel drinkt de hele avond gratis.
Sandrine: Sorry mister Dante.	Sorry meneer Dante.
Silvio: It's okay.	Maakt niet uit.
Hesh: So, your uncle resents that you're the boss.	Je oom kan het niet hebben / dat jij de baas bent.

¹⁴ In the source text this sentence is meaning to convey a sexual joke. In the Dutch language, however, it is not possible to translate this sentence without losing either the joke or the meaning, as, in Dutch, the word 'pussy' is not considered a slang for the word vagina. Translating the entire name 'Pussy' is too much of a drastic measure, therefore, the word pussy has to remain the same. Amongst many Dutch viewers, however, it is well known what the word pussy can mean in the English language. Therefore, I decided to maintain part of the joke and translate the word 'mine' literally into 'mijn' instead of making the entire sentence into an ordinary Dutch sentence.

<p>Silvio: The sadness accrues.</p> <p>Hesh: Your uncle's had a hard-on is whole life./ First, against your father, his younger brother,/ because he was a made man before him./ And now, you. So, sure, he can't stomach your telling him what to do.</p> <p>Tony: Hesh, I love the man.</p> <p>Hesh: The man is driven in toto by his insecurities.</p> <p>Silvio: I feel bad I was the messenger.</p> <p>Hesh: Your friend Artie, the restaurant. Get him out of town for three weeks. That way the restaurant closes and the hit has to do down someplace else.</p> <p>Tony: You old fucking Jew! No wonder my old man kept you around for so long.</p> <p>Hesh: So what about this fucking Jew's 250 on Mahaffey's 100?</p> <p>Tony: Alright, Mahaffey has a new business partner/ you. / These HMO, they pay out millions of dollars every day to doctors, hospitals, whatever the fuck. / That MRI I had, two thousand dollars a pop./ Now we give this Mahaffey a choice./ He either has his company paying out phony claims to fake clinics we set up. Or, he pays Hesh the 250 grand he owns him which we know he cannot do./ Or it's a rainy night in Lyndhurst.</p>	<p>Het wordt steeds triester.</p> <p>Je oom heeft zijn hele leven /tegen iedereen op moeten boksen./ Eerst je vader, zijn broertje.../ en nu jij./ Dus hij kan er niet tegen/ als jij hem bevelen geeft.</p> <p>Hesh, ik hou van hem.</p> <p>Hij wordt gek /van zijn eigen onzekerheden.</p> <p>Vervelend dat ik het slechte/ nieuws moest brengen.</p> <p>Over Artie, zorg dat hij op reis gaat./ Dan moet het restaurant tijdelijk dicht/en moet de moord ergens anders gebeuren.</p> <p>Valse Jood! Daarom heeft mijn ouweheer jou altijd/ te vriend gehouden.</p> <p>En hoe zit het met het geld van Mahaffey/ voor deze valse Jood?</p> <p>Mahaffey heeft/ een nieuwe zakenpartner.../ Jij. Het ziekenfonds betaald miljoenen aan/ dokters, ziekenhuizen, dat soort shit. Die MRI van mij was al 2000 dollar./ We geven Mahaffey twee opties./ Zijn bedrijf betaalt rekeningen uit.../ aan valse klinieken die wij opzetten. Of hij betaalt Hesh de 250.000/ Die hij hem schuldig is./ Die heeft hij niet.</p> <p>Of het eindigt regenachtig¹⁵</p>
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¹⁵ In this sentence, Soprano is being inexplicit about what he is attempting to say, but from their conversation and Soprano's body language it is clear that he is talking about assassinating Mahaffey. It is assumed that this is a form of a definition that is code for killing somebody. Therefore, the subtitles can be a bit vague as well. However, while the place Lyndhurst is located in New Jersey, where the show is set, I decided it was

Hesh: pretty smart, could be major.	Heel slim./ Zou nog is groot kunnen worden.
Tony: could be as good as garbage.	Net zo groot als afval.
Christopher: Hey, garbage is our bread and butter.	Afval is onze boterham.
Tony: was.	Dat was het.

Meadow and Tony

47:30 – 49:27

Meadow: Mom didn't come?	Is mam niet gekomen?
Tony: didn't think you wanted her to./ the car's over there.	Ze dacht niet dat jij dat zou willen./ De auto staat daar.
Meadow: Hey mister Dante. See you, Heather.	Hoi meneer Dante. Doei Heather.
Tony: You guys played a good game. Heather Dante, where'd she get that spike?	Jullie hebben goed gespeeld./ Hoe komt Heather aan die smash?
Meadow: Dad, don't you think it's totally unfair what mom is doing? And now, like, making this little movie scene out of it; the sad mom who, like, can't even come to her daughter's sports event.	Het is toch super oneerlijk /wat mam doet? En nu de zielige moeder spelen/ die niet eens naar de sportwedstrijd/ van haar dochter mag komen.
Meadow: Dad?	pap?
Meadow: Don't you think it's totally out there? I mean, my Aspen trip, what is she thinking? Dad?	Het is toch totaal debiel?/ Mijn reisje naar Aspen./ Wat denkt ze wel niet?/ Pap?
Tony: It's been years since I've been here.	Ik ben hier jaren niet geweest.
Meadow: Dad, please talk to her, please! This is so stupid.	Pap, praat alsjeblieft met haar./ Alsjeblieft. Dit is zo stom.
Meadow: Why are we sitting here?	Waarom zitten we hier?

unnecessary to include the place name. Because the focus is on the code language, I found it distracting to include Lyndhurst in the subtitles, and, instead, centred the sentence around the rain.

<p>Tony: You know, your mother thinks you have the capacity to be a top student./ and I agree.</p>	<p>Je moeder denkt dat je het vermogen hebt/ Om een top leerling te zijn./ En ik ben het met haar eens.</p>
<p>Meadow: What do you guys want, perfection? What are you looking at?</p>	<p>Wat verwachten jullie van me, perfectie? Waar kijk je naar?</p>
<p>Tony: Your great-grandfather and his brother Frank,/ they built this place.</p>	<p>Jouw overgrootvader en zijn broer Frank/ Hebben dit gebouwd.</p>
<p>Meadow: Big whoop.</p>	<p>Nou en?¹⁶</p>
<p>Tony: Stone and marble workers./ They came over here from Italy,/ and they built this place.</p>	<p>Arbeiders kwamen hierheen vanuit Italië/ En ze hebben dit gebouwd.</p>
<p>Meadow: Yeah right. Two guys.</p>	<p>Vast ja. Twee mannen.</p>
<p>Tony: No, they were two guys and a crew of, you know, laborers. They didn't design it, but they knew how to build it. Go out now and find me two guys who can put decent grout around your bathtub.</p>	<p>Nee, twee mannen/ en een hele bemanning werkers. Ze hebben het niet zelf ontworpen/ maar wisten hoe ze het moesten bouwen. Vind nu maar is twee mannen die/ fatsoenlijk een bad kunnen inzetten¹⁷.</p>

¹⁶ Since 'Big whoop' is a well-known sarcastic expression in America, and by looking at the body language and the tone Meadow is using, it is clear that she is being sarcastic and is not interested in what her father is telling her. In this case, however, I decided not to include a sarcastic comment in the subtitles, but simply translate it with a Dutch phrase commonly used when somebody is completely uninterested: 'nou en?' Besides the fact that it covers the meaning of 'Big whoop', it is a phrase commonly used by adolescents in Dutch.

¹⁷ According to the Van Dale dictionary, grout is either "stukadoren" or "voegen" (def. 1 and 2). Because of the minimal amount of characters in the subtitles, I decided not to use a form of these words. It was a choice between either leaving out the bath or leaving out 'grout'. The translation of 'een bad inzetten' covers the meaning of what Soprano is trying to make clear and sounds natural in Dutch. Therefore, it is the most simple solution to this complication. This way, the choice between 'stukadoren', 'voegen' or a different form of these words does not have to be made.

Conclusion

After writing this paper, I can conclude that producing subtitles for a television show is a challenging and interesting task. Numerous factors need to be taken into consideration and difficult choices need to be made. The minimal amount of characters in one line makes it impossible to translate every piece of information and it is, therefore, important to identify the most important phrases and words. The information that is essential to the storyline of the show and the subtle phrases that contain suggestions of the background and personality of the character all contribute to the overall picture the director is attempting to convey to the viewer. Identifying the most important pieces of information from the phrases that can be left out, is necessary.

Looking at the analysis, one of the most important factors that need to be taken into consideration while translating 'The Sopranos' is the fact that there are numerous alterations in the use of language. Besides the required information to understand the storyline, the use of language from the various characters contributes to the entire understanding of 'The Sopranos'. The show contains of characters all varying in their background, education and values. A shift of language used by the different characters is an important factor in portraying them. To fully convey this variety of characters, their use of language needs to be adopted by the translator.

Furthermore, problems on the linguistic level, socio-cultural level and source text specific problems of Nord's four categories are all present in 'The Sopranos'. By looking at the specific problems individually, a choice can be made between several strategies of adopting or adapting certain cultural specific items and abusive terms.

Overall, the translation of 'The Sopranos' requires an elaborate analysis of the storyline and characters. Tone of voice, body language, the type of character and the scene setting are all factors that need to be taken into consideration. Simply translating the sentences as they are presented in the script will not do. But that is exactly what makes translating such an interesting practice.

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