

Dokter wie? *Doctor Who!*

Translating “The Unicorn and the Wasp”

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Content

Introduction.....	3
1. Problems in Subtitling.....	5
1.1 Audiovisual Translation.....	5
1.2 Spatial Limitations.....	5
1.3 Temporal Limitations.....	6
2. Problems in <i>Doctor Who</i>	9
2.1 Realia.....	9
2.1.1 Transcultural ECR.....	9
2.1.2 Monocultural ECR.....	10
2.1.3 Infracultural ECR.....	10
2.2 Realia in <i>Doctor Who</i>	11
2.2.1 Tardis.....	12
2.2.2 The Doctor.....	13
2.2.3 Time Lord.....	14
3. Problems in “The Unicorn and the Wasp”.....	15
3.1 Transcultural ECR in the episode.....	15
3.2 Monocultural ECR in the episode.....	16
3.3 Infracultural ECR in the episode.....	16
3.4 Intertextuality.....	17
Conclusion.....	21
Appendix.....	22
Excerpt A.....	22
Excerpt B.....	26
Excerpt C.....	32
Excerpt D.....	35
Bibliography.....	47

Introduction

Doctor Who is a British television show that has been broadcast since 1963. It was cancelled in 1989, but a remake aired in 2005. It is a popular series among the British people, and even beyond the boundaries of Great Britain; the so-called secret to success is mainly the fact that the writers can keep the show fresh by changing the actors. It is a science-fiction series about an alien named the Doctor, who travels through time and space with his ship called Tardis. Since he is not a human, but a Time Lord, he can regenerate. Consequently, he stays the same man on the inside, but he changes his appearance, which gives the writers of the series the opportunity to change the leading actor from time to time. He usually travels with a human companion and they have exciting adventures throughout time and space.

Since it is a science-fiction show, some things appear in the show that do not or even cannot exist in real life. For instance, his spaceship Tardis and planets that do not exist in the world as we know it are part of the script as if they were normal, which may make this series complicated to translate.

During 2006 and 2007, the Dutch broadcasting cooperation VARA broadcast the first two new series, although they stopped after only those two years. Apparently, it was not popular enough in the Netherlands.

In this thesis I will partly translate an episode called “The Unicorn and the Wasp”. It takes place at an English mansion on earth in 1926: the Doctor and his companion, Donna Noble, have to solve several crimes alongside Agatha Christie. I will try to find an answer to the following research question: What major problems occur when translating an episode of *Doctor Who* and what are the possible solutions and which of them are the most desirable?

The first chapter will be concerned with the problems that arise when subtitling, without

looking at any film or television series in particular: spatial as well as temporal limitations that occur in subtitling will be mentioned and what this means for the translation I will make. The second chapter is about subtitling *Doctor Who*: three terms that are specific for this television series and which occur in almost every episode are discussed as regards their possible translations. In the third chapter I will look at problems that arise while subtitling this specific episode: there are several occurrences of titles of books written by Agatha Christie and the translation of these book titles are ideally put in the subtitles without creating strange sentences. In addition to these occurrences of intertextuality, I will also discuss three types of culture specific elements, namely transcultural, monocultural and infracultural ones and explain how I translate these types of realia by taking examples from the source text.

Chapter 1: Problems in Subtitling

1.1 Audiovisual Translation

When asking people what comes to mind when they think of translating, it will mostly be translating a written text in a certain language to a written text in another language. However, audiovisual translation (AVT) is something else: it is a term that is used for the translation of sources that have a visual as well as an aural dimension. Most of these sources are films or television programs and the AVT form that is used the most in the Dutch culture is subtitling. There are also methods like dubbing or voice-over, but I will focus on subtitling. This translation technique can be divided into two major categories: intralingual and interlingual subtitling (Díaz Cintas and Remael 14). The first is mainly for people who are deaf or hard of hearing, but interlingual subtitling concerns translating a source language into a target language and will be the form focused on in this thesis.

AVT is a peculiar kind of translation: according to Díaz Cintas and Remael, some people “prefer to talk about adaptation” instead of translation (9). This is due to the many limitations that a translator has to take into account, which Díaz Cintas and Remael divide up into spatial and temporal limitations (81-99). The main problems will be discussed in this chapter.

1.2 Spatial limitations

The best-known spatial problem is that the translator is limited in the amount of characters he or she can use. Since the film or television show is an audiovisual source, the viewers still need to be able to see the screen; if the subtitles would be put over the entire screen, the

viewer will miss visual information. In addition, the subtitles would attract attention to itself if it took up a large part of the screen. Consequently, “interlingual subtitling is limited to two lines, which occupy no more than two twelfths of the screen” (Díaz Cintas and Remael 82). To make sure that the subtitles fit on the screen, there is a maximum of two lines each consisting of 37 characters per line for the Roman alphabet (84).

Then there is the issue of where to put these lines. Usually, the bottom part of the screen is where the images are the least active, so if the subtitles are put there, the viewer will miss the least visual information. However, sometimes there is important information on this part of the screen: there might be another subtitle in the language of the film when actors speak a few lines in another language, or perhaps the name of a person being interviewed. There can also be an important action occurring at the bottom of the screen. In these cases, the subtitles are usually moved to the top of the screen.

1.3 Temporal limitations

The main temporal problem a translator will face while making subtitles is to allow for the reader to have enough time to read the lines. If he or she would remove the text too quickly, the viewer cannot read all of it, or he or she might not even notice the subtitle: “no subtitle should stay on screen for less than one second so as to guarantee that the eye of the viewer can register its presence” (Díaz Cintas). On the other hand, if the same subtitles would be on screen for too long, the viewer will start reading them for a second time and become confused. It is therefore important to know what the average reading speed is for subtitles; research shows that there is a so-called “six-second rule” (Díaz Cintas and Remael 96). Television programs show 25 frames per second to make the viewers believe they are watching a moving image. It appears that the audience needs the timespan of two frames to be

able to read one character in the subtitles. This means that 12.5 characters can be read per second and when multiplying this by six, it results in 75 characters per six seconds. Bearing in mind the spatial limitation of maximally two lines with each 37 characters – so 74 characters in total – it turns out that subtitles should never be shown longer than six seconds (Díaz Cintas and Remael 96).

However, sometimes actors or actresses speak more than these 74 characters per six seconds. This means that translators cannot translate all the spoken text; they have to cut back on the information and make sure they translate at least everything that is important to understand the storyline: “decisions have to adhere to the principle of relevance and make sure that no information of vital diegetic value is deleted” (Díaz Cintas). The problem of the talking speed also works both ways: sometimes there is said so little that one person’s text can be fully translated in the subtitles. However, this is not always the best thing to do. Sometimes the actors deliberately pause before speaking further, or perhaps the speaker tells a joke and the pause comes before the punch line. Occasionally, someone does not know what to answer and the audience does not either. It would be a pity if the audience reading the subtitles would know the next lines earlier than they are spoken, so it is important to make sure that the subtitles are in synchrony with the soundtrack. Consequently, the translator might have to cut back on information, while in other situations, he or she might have to make two separate subtitles instead of two full lines, which would be more comfortable for the viewer to read.

Another problem for the translator is the difference between translating for viewers or readers: an audiovisual source text versus a written source text. The former can have people talking simultaneously while the latter is limited to showing the words of one person at a time. When dealing with translating an audiovisual source text into a written target text, the translator has to decide which information spoken simultaneously is the most important and

has to appear in the subtitles. In addition to this, he or she has to time the lines rather precisely: it has to be clear to the viewer who is speaking the lines translated in the subtitles.

A problem similar to the previous one occurs where the shot in the film or television show changes. When this occurs, viewers think that the text changed as well and they tend to re-read the subtitle (Díaz Cintas and Remael 91). It is therefore better to change the subtitle along with the shot, which results in a few short subtitles instead of a long one. It becomes even more difficult when the speech continues during the shot change, for example in a flashback. When there is a pause or a point where the sentence can be paused easily, grammatically speaking, it can be solved by making a new subtitle. Otherwise, the translator can choose to use a different font to indicate the flashback: putting the words in italic is a solution that is used often.

These limitations, spatial as well as temporal, will be taken into account while translating “The Unicorn and the Wasp”. Although the place to put the subtitles is not of importance for this thesis, which will be a written text instead of a visual document, I will limit the amount of characters two to lines with a maximum of 37 characters per line. The six-second rule will be applied as well, which has the consequence of first having to examine the amount of seconds the spoken lines take and subsequently deciding what the maximum amount of characters is in the subtitles and what information not to translate. Actors speaking simultaneously is something that does not occur in the episode I am translating, however, flashbacks do occur and I will try to make sure that the subtitles do not overlap the change of shots.

Chapter 2: Problems in *Doctor Who*

In this chapter, I will discuss three types of realia and some of the main realia that occur in any episode of *Doctor Who*: some major terminology of the series will be discussed.

2.1 Realia

Elements that are difficult to translate for any sort of translator are realia: culture specific elements. Jan Pedersen wrote an article about whether or not to interfere by helping the audience understand these “Extralinguistic Cultural References (ECRs)” while subtitling (73). Before translating a cultural item, translators do not only need to decide whether the target text audience has knowledge about it, but also if the source text audience is familiar with this item. Pedersen therefore distinguishes three types of ECRs: transcultural, monocultural and infracultural (73). Transcultural items are known in the source text culture as well as the target text culture, while monocultural items are known only by the source audience. Infracultural elements, however, are unknown in either of the two cultures.

2.1.1 Transcultural ECR

The transcultural items usually do not cause difficulties for the translator: since the element is known in both cultures, the target text audience will not have trouble understanding the retained word in the subtitles. However, the translator should be careful to identify a word as a transcultural item: he or she is part of the target audience, but usually has an advantage over the rest of the target audience. “[P]rofessional subtitlers are also cultural experts, with much more knowledge about the [source culture] than the average viewer” (Pedersen 75).

2.1.2 Monocultural ECR

Monocultural elements usually require intervention of the translator in order to be understood by the target audience, because the item is not known in the target culture. This can be done by adding words, but due to the spatial and time limitations discussed above, this is not the ideal solution for subtitles. Diederik Grit states that a reale can be translated through adaptation: using an equivalent word in the target language and therefore focussing on the connotation instead of the denotation (193). Furthermore, the translator can choose to delete the culture specific element (193); this is not always possible, for the element might be too important for the storyline to delete. On the other hand, the reale might be explained visually, so that it is not necessary to put the item in the subtitles as well, which gives the translator more characters to dedicate to the rest of the sentence.

2.1.3 Infracultural ECR

From the translator's point of view, infracultural ECRs are quite similar to transcultural ECRs: the audience of the target text has as much knowledge of the reale as the audience of the source text. It is therefore unnecessary for the translator to make the item more accessible to the readers of the subtitles. It might have been the intention of the scriptwriter to initially leave the audience in the dark about what this item means. He or she might, however, make things clearer by explaining this ECR later on in the conversation or he might show the audience. Consequently, the translator can explain the ECR in the target text at the same time it is explained in the source text, or if the explanation is visual, the target text audience can see the explanation themselves without intervention of the translator. The

scriptwriter might also have intended that the audience would never know what the ECR means, in which case the translator would not have to clear anything up in the subtitles either.

2.2 Realia in *Doctor Who*

Doctor Who is a long-term science fiction television show about an alien called the Doctor, who travels through time and space with his space and time machine Tardis. Since he travels to all sorts of places and meets all kinds of species that do not exist in the real world, there are many transcultural elements in this television show. There are different opinions about the target audience, however, although the show is also popular among teenagers and even adults, children remain the target audience in my opinion. The series have gotten darker since there came a new lead writer in 2010, but the episodes were much more suitable for children back in 2008 when this episode was written. The official website of the television show even features a so-called “fear forecast”: four children, age seven till fifteen, are grading the episode as regards scariness. These children also give “a minute-by-minute guide” to the episode: parents can see here when the scary scenes will be shown and warn their own children. I therefore think that the original target audience of the show is children around the age of seven till fourteen. This is important to know when applying the Lasswell model: “Who says what in which channel to whom with what effect?” (Nord 145). The “to whom” and “with what effect” will be dealt with.

2.2.1 Tardis

The word Tardis is not just a name, but it is an abbreviation that stands for Time and Relative Dimension in Space. What are the options for a translator when putting this name into a subtitle?

Diederik Grit gives a few possibilities for translating realia, but not all of them are useful in this situation. This realia is bound to the English language, however, only because the television series is so popular among the British people and not because it only exists in England, since the Tardis does not exist in real life. The option to use a similar word in the target language is therefore not possible, since there is not a ship that can travel through time and space in the Dutch culture. There might be some Dutch people who wrote about such machines, like the creators of the Tardis, but using that name would be plagiarism.

One of the solutions Grit deals with for translating realia is describing them in the target language (192). This can be useful when the connotation is important, as well as the denotation. However, Grit states that it might be difficult to fit this description naturally in the target text (193). In subtitling, however, the smoothness of the sentence is not the major problem when using a description. The translator who is making the subtitle is limited in the amount of characters he or she can use (see chapter 1). Most descriptions would never fit on the screen and if there would be multiple lines, the viewer would not have enough time to read the subtitles.

Grit also deals with a so-called loan translation. He describes this method as a literal translation, which is only possible if the word in the source text is made up of words that occur independently in the target text (192). When looking at the word Tardis as an abbreviation, it consists of six words that can be translated literally into Dutch: Tijd en relatieve dimensie in de ruimte. This could be abbreviated to Terdidr, however, this is not easy to

pronounce and it looks exotic. Tardis might be a non-existing word in English, but it is made up of two syllables that are pronounceable for English speakers: they are both closed and consist of a consonant, followed by a vowel and then a consonant at the end. The Dutch word Terdidr, on the other hand, is not easy to pronounce: the combination of the letters d and r does occur in Dutch, but at the beginning of a word instead of the end. Terdidr would therefore be more alienating for the Dutch audience than Tardis would be for the English viewers. Although this method of translation is possible in this situation, it is not the preferable one.

In addition, the word Tardis is not only the term for this machine, but it really is its name. It is possible for a translator to change names of characters: an example is Wiebe Buddingh' who translated J.K. Rowling's Harry Potter series into Dutch. However, changing names may cause confusion when the reader of the target text can hear the source text simultaneously. It would be less confusing to have the same names in Dutch as in English, so changing names in subtitles is rare. The most logical option would therefore be to keep the same word in the target text as in the source text: I would maintain the word Tardis in the subtitles.

2.2.2 The Doctor

As mentioned above, changing names in subtitling can be confusing for the viewer. This will not cause many problems, except maybe for the name of the main character: the Doctor. This is not a title, but it functions as the proper name of the protagonist: Time Lords are all known by a title they choose themselves, so nobody knows the Doctor's real name. This is where the name of the show comes from: he always introduces himself as the Doctor. Most people think that this is a title and they still want to know his name, which results in them asking: Doctor

who? This joke would be lost when keeping the word Doctor in the Dutch subtitles. Although the words Doctor and Dokter sound quite alike, the spelling is a bit different. Although many people watch *Doctor Who*, it is originally a children's show and this joke would be lost on the Dutch children who do not understand English and can understand the dialogues solely through the subtitles: the "to whom" in the Lasswell model would be ignored (Nord 145). Consequently, the name the Doctor would be translated into de Dokter in my subtitles, so the introduction can be translated as follows: 'Ik ben de Dokter.' 'Dokter wie?'

2.2.3 Time Lord

In the case of the words Time Lord, there are two options: retention or translation. The Lasswell model should be taken into consideration before deciding which of these two methods to use: especially the "to whom" and "with what effect" (Nord 145). Since *Doctor Who* has children as the original target audience, the subtitles would have to be made for Dutch children if it ever were to be broadcast in the Netherlands again. The words Time Lord would mean nothing to Dutch children who do not understand English, so a translation would have to be made; that is where the "with what effect" of the Lasswell model becomes important. The words Time Lord imply that this person can rule Time; the word Lord gives him authority and especially if he is the Lord of Time. This authority has to be present in the Dutch subtitles, hence the word heer. The words Time Lord would therefore be translated into Tijdheer.

Chapter 3: Problems in “The Unicorn and the Wasp”

In this chapter, I will discuss the three types of ECR’s by giving examples from the episode “The Unicorn and the Wasp” and I will talk about the intertextuality that occurs in the episode.

3.1 Transcultural ECR in the episode

Somewhere at the beginning of the episode, when the body is discovered, Donna is astonished by the fact that they met Agatha Christie in the middle of a murder mystery: “Agatha Christie didn’t walk around surrounded by murders. Not really. I mean that’s like meeting Charles Dickens, and he’s surrounded by ghosts. At Christmas”. One could argue about the familiarity of Charles Dickens in the target culture and I might have more knowledge as a translator than the rest of the target text audience, however, Dickens has written so many famous books that I think his name is a transcultural ECR. However, she continues here statement by adding another situation that she believes to be impossible. “It’s not like we could drive across country and find Enid Blyton having tea with Noddy. Could we? Noddy’s not real. Is he? Tell me there’s no Noddy!” Enid Blyton is not as well-known as Charles Dickens: does her name belong to the transcultural ECRs? If this is not the case, it should be treated as a monocultural element; Enid Blyton might be replaced by a Dutch equivalent, for instance Annie M.G. Schmidt with her Jip and Janneke. However, they are so typically Dutch that it might sound alienating if a British person referred to them and Enid Blyton’s books are also translated into Dutch, so she is not completely unfamiliar in that culture. I would therefore treat Enid Blyton and Noddy as transcultural items and would leave their names in the subtitles.

3.2 Monocultural ECR in the episode

One of the monocultural elements in this episode occurs at the beginning of the episode. The Doctor and Donna arrive at the cocktail party at the lawn and a footman comes up to them, asking if they would like anything to drink. The Doctor orders a “lime and soda”, which is a drink that is unknown in the Dutch culture. Deletion of the name of the drink would be strange: The Doctor is asked whether he wants something to drink, does not answer, and a few seconds later he is holding a glass. The colour of the drink also makes it difficult to use a Dutch equivalent in the translation, for there are not many Dutch drinks that have a green colour. A description of the drink is therefore the most logical solution. A lime and soda is not a non-alcoholic drink, which is told by the glass it is served in. The Dutch word that is used often for a non-alcoholic fruit drink is “*sapje*” and the green colour of the drink would have to come from “*limoenen*”, so I would translate “a lime and soda” with “*een limoensapje*”.

3.3 Infracultural ECR in the episode

Doctor Who has quite a few infracultural elements: I have already mentioned the “Tardis” and the words “Time Lord” above. However, almost every episode has more infracultural ECRs: names of planets or species that do not exist in real life. When the Doctor and Donna are eavesdropping on the butler about the cocktail party, Donna is looking forward to this and says: “Never mind Planet Zog, a party in the 1920s, that's more like it”. Planet Zog does not exist and is therefore an infracultural element, since it is unknown in either cultures. This reale is not described, so it is unnecessary for the translator to add information. It is not important for the audience, either English or Dutch, to know more about this planet: this line tells us that Donna likes this party so much, that she is willing to give up their original trip

where they would visit an unknown planet: it is supposed to make the audience enthusiastic about this party as well. Consequently, it has to be an unknown planet in the subtitles as well and since it is a name that can be easily pronounced in Dutch, it does not sound stranger to the target text audience than to the source text audience. The translator would therefore have no reason to change the name of the planet and I would translate it as “*planeet Zog*”.

3.4 Intertextuality

According to Brillenburg Wurth, intertextuality is a literary technique in which a new text quotes one or more other texts (101). These intertextual elements can be either transcultural or monocultural; if they were infracultural, they would not be quotations. However, before deciding whether they are transcultural or monocultural, the translator has to decide who the target audience is. As mentioned before, *Doctor Who* is a television show for children and, although adults watch it as well, these children should be treated as the target audience. Mieke Desmet states that “[a]dults have access to a repertoire of adult books not necessarily accessible to children, but children too may have read works unfamiliar to the adult writer/reader. [...] These differences in reading experience mean that allusions may remain dormant or that different connections will be made” (33). When children are the target audience, many intertextual references can be considered to be monocultural references. Desmet states that deletion of these monocultural intertextual elements might be the right solution for a translator “as they would not be understood anyway” (34). Another option is leaving the reference as it is, but the down-side of this technique is that Dutch children will probably not understand the words, since they do not have the required knowledge of the language of the source text (34). When the translator does not recognise the intertextual reference or if he or she does not expect the audience to recognise it, there is also the option

of translating the reference literally: “going for the closest equivalent phrase in the target language” (34). The last solution Desmet states is the usage of “substitution, whereby intertextual or cultural items that would remain dormant and close off a text are substituted by different references of a similar kind that work in the target culture and create a similar effect in the target reader” (35).

One of the difficulties for this particular episode is intertextuality. The writer of “The Unicorn and the Wasp” put as much as eighteen references to titles of books by Agatha Christie in the script. Some of these titles are used to actually refer to the book with the similar title, while others are more hidden; they occur in lines where they do not attract attention, since they fit in the speech without creating sentences that sound strange. These little jokes made by the writer are more difficult to translate than the first type of book titles.

For instance, after inspecting the body and concluding that it is a major coincidence that there happens to be a murder in the presence of Agatha Christie, Donna says the following: “Next thing you know, you'll be telling me it's like *Murder On The Orient Express*, and they all did it!” She actually refers to the book here, so the title could be noticed by the audience. It is therefore possible to translate this line as: “*Straks is het als Moord in de Oriënt-expres en is iedereen schuldig!*”

However, translating one of the hidden titles would be more difficult. For example, the book “The Moving Finger” is translated into Dutch as *De giftige pen*. The reference can be found near the discovery of who the murderer is: all the characters are gathered in one room and all the motives and alibies are discussed. The Doctor even mentions Agatha Christie and after Donna asks whether the writer is the murderer, he answers: “No! But she wrote! She wrote those brilliant, clever books. And who’s her greatest admirer? The moving finger points at you... Lady Eddison!” While speaking the last sentence, he actually moves his finger

across the room until he points it at Lady Eddison. If the Dutch title would be used in the translation, that reference would be lost in the subtitle. In addition, retaining the Dutch title might not even be possible without making small adjustments: the emphasis would have to be moved. In the episode, the words “the moving finger” and the way the Doctor looks, indicate that all eyes are focussed on her; all the characters believe for a moment that she is the murderer. The only way to put “*de giftige pen*” in the sentence without making it sound like it comes out of nowhere, is to link it to the books the Doctor speaks of: the connection between writing books about murders that seem to come true and a poisonous pen sounds reasonable. Consequently, the focus of that sentence is still on the books in the subtitles, instead of on Lady Eddison being the possible murderer. However, the accusing look on the Doctor’s face shows us what he is saying: it might be lost in the translation, but it is possible for the viewer to see. Consequently, I would translate the lines as follows: “*Nee, maar zij schreef die geniale boeken. En wie is haar grootste fan? De giftige pen wordt bewonderd door... Lady Eddison.*” By not putting the Dutch book title in italics, the audience notices that there is something special about the subtitle and they might notice that it is the title of one of Christie’s books. With this translation, it is possible to use the Dutch book title in the subtitles.

There is one other book title I would like to discuss: “The Murder at the Vicarage”. This title is not literally quoted in the episode, but they do refer to it. At the end of the story, the Doctor, Donna and Agatha watch the murderer - reverend Golightly - killing himself and they reflect on the murder mystery. The reverend had some kind of split personality and the evil version of himself reached the surface when he became angry: his rage would cause him to go mad. The Doctor uses the situation to make a joke by saying “Murder at the Vicar’s rage”. Donna looks at him doubtfully and he adds “Needs a bit of work”: he gives Agatha Christie the idea of the real title by saying something that sounds quite like it. The Dutch translation of this book title is “*Moord in de pastorie*”. The English word “vicarage” already

contains the word “vicar”: luckily, the Dutch word “*pastoor*” can be heard in the word “*pastorie*”. In order to retain the pun, I have to find a word that describes the rage and madness of the vicar, which would be the reason for the murder in the book title, and this word ideally ends with the “ie” sound, in order for it to rhyme with “*pastorie*”: the word “*manie*” is suitable in this situation. This would refer to the split personality of the vicar and when you say the words “*pastoors manie*”, it sounds a little like “*pastorie*”. It might not sound as a book title someone would use, for “*de manie van de pastoor*” is easier to pronounce, but the doubtful look Donna gives the Doctor tell us that it is not a very good book title and gives the translator the opportunity to say “*pastoors manie*”. Consequently, after changing the preposition into “*door*”, I would translate this book title as “*Moord door de pastoors manie*”.

Conclusion

To conclude, this bachelor thesis dealt with the major problems that occur when translating an episode of *Doctor Who*. I anticipated some of these problems, but others had not crossed my mind before starting this thesis. I expected that there would be a maximum of characters to put on the screen and when watching television, I noticed that translators need to cut back on information because he or she has to take the reading speed of the audience into account. Díaz Cintas and Remael wrote about many rules which I knew had to exist, but I did not know the exact rules, like the maximum amount of 37 characters per line. So this book was very useful for the theoretical part of audiovisual translation.

I did not realise that realia would cause such big problems for subtitling. When translating a written source text, culture specific elements might be difficult to translate, but in audiovisual translating, the audience can also hear the source text at the same time. The audience will notice when the translator deletes something or uses an equivalent word in the target language: the readers are aware of the source text. The articles of Grit and Pedersen were very helpful in these situations.

After writing this thesis, the two major problems when translating a television show are in my opinion translating realia and deciding what information is the most important and what information can be deleted to make sure the subtitles are in synchronicity with the spoken text. I used to be critical about subtitles shown on television, but now I realise how hard this job is and I read subtitles quite differently now. I will never speak badly about subtitles again without analysing all the options first.

Appendix

Excerpt A

This scene is the beginning of the episode.

D: the Doctor

DN: Donna Noble

GR: Greeves

PP: Professor Peach

RG: Reverend Golightly

MC: Miss Chandrakala

DA: Davenport

00:10	D: Oh, smell that air. Grass and lemonade ... and a little bit of mint. A hint of mint, must be the 1920s ¹ .	Ruik die lucht eens. Gras, limonade en een vleugje munt. ² Dit is vast de jaren '20.
00:18	DN: You can tell what year it is just by smelling?	Kun jij ruiken welk jaar het is?
00:21	D: Oh yeah!	Zeker!
00:22	DN: Or maybe that big vintage car coming up the drive gave it away.	Of je zag het aan die antieke auto.
00:34	GR: The Professor's baggage, Richard, step lively!	Neem de baggage aan, Richard.

¹ The script is based on a blog and I edited it if I thought the actor said something else.

² The slash is used whenever I have more than two lines of subtitles and it indicated where the subtitles should be cut in my opinion.

00:38	GR: Good afternoon, Professor Peach.	Goedemiddag, professor Peach.
00:40	PP: Hello, Greeves old man.	Dag m'n beste Greeves.
00:43	PP: Ah, Reverend.	Dag eerwaarde.
00:44	RG: Professor Peach! Beautiful day. The lord's in his heaven, all's right with the world.	Wat een prachtige dag. Alles gaat z'n gangetje.
00:48	GR: Revered Golightly. Lady Eddison requests that you make yourselves comfortable in your rooms. Cocktails will be served on the lawn from half past four.	Lady ³ Eddison laat weten dat u zich kunt opfrissen in uw kamer./ Om half vijf worden er cocktails geserveerd op het gazon.
00:57	PP: You go on up, I need to check something in the library.	Ik moet naar de bibliotheek.
00:59	RG: Oh?	Oh?
01:00	PP: Alone.	Alleen.
01:01	RG: This is supposed to be a party! All this work will be the death of you.	Dit is een feestje. Al dat werken wordt nog eens uw dood.
01:05	DN: Never mind Planet Zog, a party in the 1920s, that's more like it!	Vergeet de planeet Zog, een jaren '20 feestje is veel leuker!
01:11	D: Problem is, we haven't been invited. Oh I forgot, yes we have!	We hebben alleen geen uitnodiging. Oh wacht, toch wel!
01:18	PP: I was right! Kept secret all these	Ik had gelijk!/

³ Although I thought at first that the word “lady” in the Dutch translation might sound too alienating, I discovered that this is the right term in the target language: either “lady” or “adellijke dame”, according to the Van Dale. The term “adellijke dame” sounds strange in combination with the last name of the character and it consists of too many characters to be easily fitted in the subtitles. I will therefore use the word “lady”.

	years, it's unbelievable. But why didn't they ask ... Heavens!	Ongelofelijk dat het al die jaren geheim is gebleven./ Maar waarom heeft niemand.../ Lieve hemel!
01:27	PP: Oh, it's you. I was just doing a little research. I say, what are you doing with that lead piping?	Oh, u bent het. Ik was wat aan het nakijken./ Wat moet u met die pijp?
01:35	PP: That's impossible!	Dat kan niet!
	<i>(introduction theme)</i>	
02:09	THE UNICORN AND THE WASP by Gareth Roberts	De eenhoorn en de wesp door Gareth Roberts
02:17	D: We'll be late for cocktails!	Schiet op, zo missen we de cocktails!
02:22	DN: What d'you think? Flapper or slapper?	Wat vind je? Netjes of sletjes? ⁴
02:26	D: Flapper. You look lovely!	Netjes. Je ziet er prachtig uit.
02:37	MC: Look sharp, we have guests!	Opgelet, de gasten zijn er!
02:39	D: Good afternoon!	Goedemiddag!

⁴ The expression “flapper or slapper” took some time to come up with a satisfactory translation. According to the Van Dale, a flapper is outdated slang for a “modieuze, vrijgevochten jonge vrouw uit jaren ‘20”. Clearly, this description contains too many characters for the four seconds in which the English words are spoken.

Consequently, I started looking for the meaning behind this word: Donna is wondering if she is dressed suitable for the year they are in, or if she is a slapper: British slang for a “slet”. In addition to the meaning of the words, the rhyming is also important: Donna probably did not choose this words by accident. I therefore wanted to find words that would describe suitable and inappropriate respectively and these words should preferably rhyme.

After much deliberation, I finally came up with the translation “netjes of sletjes”.

02:40	DA: Drinks sir? Ma'am?	Wilt u iets drinken?
02:42	DN: Sidecar, please.	Een sidecar ⁵ , graag.
02:44	D: And a lime and soda, thank you.	Een limoensapje ⁶ alstublieft.

⁵ When I inserted the ingredients of a sidecar in google, there were not many hits for cocktails which consisted of only those ingredients. However, the hits I did find, were all called “sidecar”. I therefore decided to translate this drink as “sidecar” instead of substituting it with another drink that would be better-known in Dutch.

⁶ The reason for this translation is explained in chapter 3.2.2.

Excerpt B

In this scene, the body is discovered and the Doctor and Donna are investigating.

GR: Greeves

D: the Doctor

DN: Donna Noble

LE: Lady Eddison

CO: Colonel Curbishley

RG: Reverend Golightly

RR: Robina Redmond

AC: Agatha Christie

07:19	GR: Oh my goodness.	Lieve hemel.
07:21	D: Bashed on the head. Blunt instrument. Watch broke as he fell, time of death was quarter past four.	Klap op het hoofd. Stomp voorwerp./ Tijdstip van overlijden is kwart over vier toen hij viel.
07:28	DN: Bit of pipe. Call me Hercule Poirot, but I reckon that's blunt enough.	Een stuk pijp./ Ik ben dan wel geen Hercule Poirot, maar dat lijkt me aardig stomp.
07:38	D: Nothing worth killing for in that lot, dry as dust.	Hier is geen motief te vinden.
07:41	DN: Hold on. The body in the library? I mean, Professor Peach, in the library, with the a lead piping?	Wacht even. Moord in de bibliotheek?/ Professor Peach, in de bibliotheek met een stuk pijp?
07:49	LE: Let me see.	Laat me erdoor.
07:49	CO: Out of my way!	Aan de kant!

07:50	LE: Gerald!	- ⁷
07:51	RG: Saints preserve us!	De heiligen beware ons!
07:52	RR: Oh how awful...	-
07:53	AC: Someone should call the police.	Bel de politie.
07:54	D: You don't have to. Chief Inspector Smith from Scotland Yard. Known as the Doctor. Miss Noble is the plucky young girl who helps me out.	Inspecteur Smith, genaamd de Dokter. Ms. Noble is mijn dappere hulpje.
08:00	LE: I say.	Zeg dat wel.
08:00	D: Mrs Christie was right. Go into the sitting room. I will question each of you in turn.	Ik zal iedereen in de woonkamer verhoren.
08:03	AC: Come along, do as the Doctor says. Leave the room undisturbed.	Komt u maar mee. Raak niets in de kamer aan.
08:08	DN: "The plucky young girl who helps me out"?	"Mijn dappere hulpje"?
08:10	D: No policewomen in 1926.	Politieagentes bestaan niet.
08:12	DN: I'll pluck you in a minute. Why	Dan nog. ⁸

⁷ Many characters speak simultaneously at this point, so I had to decide which lines to translate and which to delete. In my opinion, this sentence is not of importance, since the audience can hear lady Eddison speaking the professor's name and would therefore not necessarily lose information. The line of Robina Redmond was also deleted, because the sentence uttered by the reverend already took the maximum amount of characters for the two seconds in which the two sentences occurred, and her sentence is in my opinion less special than the reverend's line.

⁸ In the source text, Donna refers to the word "plucky" the Doctor uses a few lines earlier. She does not agree with being describes as plucky and she shows this by saying "I'll pluck you in a minute". This double occurrence

	don't we phone the real police?	Waarom bellen we de politie niet?
08:15	D: Well the last thing we want is PC Plod sticking his nose in.	Ik wil niet dat die ⁹ zich ermee bemoeit.
08:18	D: ...especially now I've found this! Morphic residue.	Zeker niet nu ik dit gevonden heb! Morfisch overblijfsel.
08:24	DN: Morphic? Doesn't sound very 1926.	Morfisch klinkt niet erg als 1926.
08:27	D: It's left behind when certain species genetically re-encode.	Dat blijft achter wanneer levensvormen genetisch muteren.

of the word is difficult to translate into Dutch: I could not think of some sort of threat with the word “dapper”. Consequently, I chose to translate the dissatisfaction about the word “dapper”. With the words “Dan nog”, she shows that, although there are no policewomen in 1926, she still does not think he has the right to describe her as his “dappere hulpje”.

⁹ “PC Plod” is another term for a policeman. However, it is used in a derogatory sense: the Doctor thinks normal policemen would be incapable to help with this murder investigation. This discontent with the police force is also shown in the words “sticking his nose in” and in my translation “zich ermee bemoeit”. However, it would cost too many characters to translate “PC Plod” with for instance “die amateurs”. I therefore decided to refer to the police with the word “die”, since they are already mentioned in the previous line, and to put the derogatory feeling in the words “zich ermee bemoeit”.

08:31	DN: The murderer's an alien.	Het is buitenaards ¹⁰ .
08:32	D: Which means, one of that lot is an alien in human form.	Eén van hen is een alien, verkleed als mens.
08:35	DN: Yeah, but think about it. There's a murder, a mystery, and Agatha Christie.	Denk even na: we hebben een moord, een mysterie en Agatha Christie.
08:40	D: So? Happens to me all the time.	Dus? Dat overkomt mij zo vaak.
08:43	DN: No, but isn't that a bit weird? Agatha Christie didn't walk around surrounded by murders. Not really. I mean that's like meeting Charles Dickens, and he's surrounded by ghosts. At Christmas.	Dat is toch raar? Agatha Christie werd niet echt omgeven door moorden./ Charles Dickens werd met kerst toch ook niet omringt door geesten?
08:55	D: Well...	Nou...
08:55	DN: Oh, come on! It's not like we could drive across country and find Enid Blyton having tea with Noddy. Could we? Noddy's not real. Is he? Tell me there's	We kunnen toch ook niet Enid Blyton tegenkomen die thee drinkt met Noddy?/ Toch? Noddy bestaat toch niet? Toch? Zeg me dat het niet waar is!

¹⁰ In this sentence, I chose to change the subject in my translation: in the source text, the subject is the murderer and in the target text is the morphic residue the subject. If I were to translate the sentence literary, the translation would be “De moordenaar is een alien”, which contains too many characters for the one second it takes the actress to deliver the line: the reader of the subtitle would not have enough time to read it. If the translation would be “Hij is een alien” or “Zij is een alien”, the readers of the subtitles would not only fail to know what the pronoun refers to, but I also would be giving more information about the murderer than the source text tells us. Since the subject of the previous line is the morphic residue, I decided to make that the subject of this line as well, especially since the next line tells the audience that one of the characters is an alien: it is not necessary to also mention it in this line. Due to temporal limitations, I therefore came up with this translation.

	no Noddy!	
09:07	D: There's no Noddy.	Het is niet waar.
09:08	DN: Next thing you know, you'll be telling me it's like Murder On The Orient Express, and they all did it!	Straks is het als Moord in de Oriënt-expres en is iedereen schuldig!
09:13	AC: Murder on the Orient Express?	Moord in de Oriënt-expres?
09:15	DN: Oh, yeah. One of your best!	Ja, één van uw beste boeken.
09:17	D: But not yet.	Nog niet.
09:19	AC: Marvellous idea though.	Prachtig idee.
09:20	DN: Yeah. Tell you what, copyright Donna Noble, okay?	Zeker. Er rust copyright op van Donna Noble, akkoord?
09:24	D: Anyway! Agatha and I will question the suspects, Donna, you search the bedrooms. Look for clues. Any more residue.	Wij gaan de verdachten verhoren terwijl jij de slaapkamers doorzoekt.
09:30	D: You'll need this.	Je zult deze nodig hebben.
09:32	DN: Is that for real?	Serius?
09:33	D: Go on. You're ever so plucky.	Kom op, je bent zo dapper.
09:38	D: Right then! Solving a murder mystery with Agatha Christie, brilliant!	Wow, een moord oplossen met Agatha Christie.
09:41	AC: How like a man to have fun, while there's disaster all around him.	Mannen hebben altijd plezier als er onheil is.
09:44	D: Sorry, yeah.	-
09:45	AC: I'll work with you, gladly. But for the sake of justice. Not your own	Ik werk graag met u, maar ter wille van gerechtigheid in plaats van u.

	amusement.	
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Excerpt C

The Doctor has been poisoned just before this scene and he tries to tell Donna what he needs to detoxicate. However, he cannot speak, so he mimes it and Donna tries to guess what he means.

D: the Doctor

DA: Davenport

MH: Mrs. Hart

AC: Agatha Christie

DN: Donna Noble

22:25	D: Ginger beer!	Gemberbier!
22:26	DA: I beg your pardon?	Pardon?
22:26	D: I need ginger beer!	Ik heb gemberbier nodig!
22:28	MH: The gentleman's gone mad!	Mijnheer is gek geworden!
22:30	AC: I'm an expert in poisons, Doctor. There's no cure! It's fatal!	Ik weet veel van giften, Dokter. Deze is dodelijk.
22:35	D: Not for me! I can stimulate the inhibited enzymes into reversal... Protein! I need protein!	Niet voor mij. Met proteïne kan ik de blokkerende enzymen terugdringen.
22:40	DN: Walnuts?	Walnoten?
22:41	D: Brilliant!	Goed zo!
22:45	DN: I can't understand you! How many words?	Wat bedoel je? Hoeveel woorden?
22:48	DN: One! One word!	Eén woord.
22:49	DN: Shake, milk shake, milk? Milk?	Schudden? Mengem? Mixen?

	No, not milk? Hm, shake shake shake... Cocktail shaker! What do you want, a Harvey Wallbanger?	Cockails mixen? Cocktailshaker? ¹¹ Wil je een Harvey Wallbanger?
22:56	D: Harvey Wallbanger?!	Harvey Wallbanger?
22:57	DN: Well, I don't know!	Weet ik veel!
22:58	D: How is Harvey Wallbanger one word?	Dat zijn toch twee woorden?
23:00	AC: What do you need, Doctor?!	Wat wilt u, Dokter?
23:01	D: Salt, I was miming salt! Salt! I need something salty!	Ik bedoelde zout. Ik heb iets met zout nodig.
23:04	DN: What about this?	Is dit goed?
23:06	D: What is it?	Wat is het?
23:07	DN: Salt!	Zout!
23:07	D: That's too salty!	Dat is té zout.
23:08	DN: Oh, that's too salty!	Dat is té zout...

¹¹ This scene is much like the game of charades: the Doctor still has his mouth full of walnuts and starts gesturing what he needs next. He shakes his hand, which gives Donna the idea that it has something to do with “shake”. Subsequently, she starts associating words with the word “shake” and, through “milkshake”, arrives at the word “milk”. This is a logical association, for the word “milkshake” contains both the words “shake” and “milk”, contrary to Dutch. It would be less logical to think of the word “milkshake” when thinking of “schudden” and, although “milk” and “melk” are more alike, they are not the same words either. However, it is important to keep the cocktailshaker in the subtitles, because that is the link to the Harvey Wallbanger. As said before, the step from “schudden” to “shake”, or in this case “shaker”, is rather unlogical. Consequently, I decided to delete the word “milkshake” altogether and use these characters to form a bridge between “schudden” and “shaker”. “Schudden” relates to “mengen”, which is like “mixen”. “Mixen” is what you do with “cocktails” and that is done in a “cocktailshaker”.

23:09	AC: What about this?!	En dit dan?
23:11	DN: What's that?	Wat is dat?
23:12	AC: Anchovies!	Ansjovis.
23:13	DN: What is it? What else? It's a song? Mammy? Um, I don't know, Camptown Races?	Wat nog meer? Een liedje? <i>Mammy</i> ¹² ? Geen idee... <i>Camptown Races</i> ?
23:21	D: Camptown Races?	<i>Camptown Races</i> ?
23:22	DN: All right then, Towering Inferno!	<i>Towering Inferno</i> dan?
23:25	D: It's a shock! Look! Shock! I need a shock!	Ik heb een schok nodig!
23:27	DN: Right then, big shock, coming up!	Een grote schok kun je krijgen.
23:43	D: Detox! I must do that more often!	Ontgiften! Dat moet ik vaker doen.
23:49	D: I mean, the, the detox.	Het ontgiften bedoel ik.
23:51	AC: Doctor, you are impossible! Who are you?	Dokter, u bent onmogelijk. Wie bent u?

¹² This songtitle is, along with *Camptown Races* and *Towering Inferno*, a monocultural reale: it exists in the English culture, but Dutchmen are unfamiliar with it. There are different ways to translate these kinds of realia: explanation, adaptation, deletion and retention. In subtitling, there is not enough time for the readers to read the explanation of the reale. Adaptation might be useful in some cases of translation, however, since the audience can hear the source text simultaneously with AVT, adaptation can sound confusing or even alienating. Deletion is not an option in this situation, since it is one of the guesses of the charade game, which leaves retention as the only option.

Excerpt D

This scene is the clue of the murder story: all characters are gathered in one room and the detective explains what happened and who did it.

D: the Doctor

AC: Agatha Christie

RR: Robina Redmond

DN: Donna Noble

LE: Lady Eddison

CO: Colonel Curbishley

RG: Reverend Golightly

27:36	D: I've called you here on this endless night, because we have a murderer in our midst. And when it comes to detection, there's none finer. Ladies and gentlemen, I give you ... Agatha Christie!	In de eindeloze nacht zijn wij hier, omdat één van ons een moordenaar is./ Niemand verricht beter speurwerk dan zij: dames en heren, hier is/ Agatha Christie.
27:53	AC: This is a crooked house. A house of secrets. To understand the solution, we must examine them all. Starting with you...	Dit kromme huis zit vol met geheimen./ Die moeten we allemaal onderzoeken om de zaak op te lossen./ Ik wil beginnen met u...
28:04	AC: ...Miss Redmond.	Miss Redmond.
28:08	RR: But I'm innocent, surely?	Ik ben toch zeker onschuldig?
28:10	AC: You've never met these people and these people have never met you. I think the real Robina Redmond never left	U heeft deze mensen nooit ontmoet en zij u ook niet./ De echte Miss Redmond is vast nog in

	London, you're impersonating her!	Londen en u doet zich voor als haar!
28:20	RR: How silly! What proof do you have?	Doe niet zo mal. Kunt u dat bewijzen?
28:23	AC: You said you went to the toilet...	U zei dat u naar de wc ging.
28:26	DN: Oh, I know this. If she was really posh, she'd say 'loo'.	Als ze echt deftig was, zou ze toilet zeggen.
28:29 28:41	AC: Earlier today, Miss Noble and I found this on the lawn. Right beneath your bathroom window. You must have heard that Miss Noble was searching the bedrooms, so you panicked. You ran upstairs and disposed of the evidence.	Ms. Noble en ik vonden dit vanmiddag onder uw badkamerraam./ Toen de slaapkamers doorzocht zouden worden, raakte u in paniek/ en moest u van het bewijs af.
28:45	RR: I've never seen that thing before in my life.	Ik heb dat nog nooit eerder gezien.
28:48	LE: What's inside it?	Wat zit erin?
28:50	AC: The tools of your trade, Miss Redmond. Or should I say... the Unicorn!	Het materiaal waarmee u werkt, Miss Redmond. Of moet ik u/ de Eenhoorn noemen!
28:59	AC: You came to this house with one sole intention. To steal the Firestone!	U kwam hier met maar één doel: om de vuursteen te stelen.
29:05	RR: Oh, all right then. It's a fair cop. Yes, I'm the bleedin' Unicorn. Ever so nice to meet you, I don't think. I took my chance in the dark and nabbed it. Go on then, you nobs. Arrest me, sling me in jail!	Oke, ik ben erbij. Ik ben die vervloekte Eenhoorn./ Aangenaam kennis te maken, maar niet heus./ Ik heb hem in het donker gegapt./ Toe dan, stelletje hoge pieten,

		arresteer me, sluit me maar op.
29:25	DN: So, is she the murderer?	Dus zij is de moordenaar?
29:27	RR: Don't be so thick. I might be a thief, but I ain't no killer.	Doe niet zo dom. Ik ben een dief, geen moordenaar.
29:31	AC: Quite. There are darker motives at work. And in examining this household, we come to you ... Colonel!	Inderdaad. Dat motief is duisterder./ Wanneer we deze familie onderzoeken komen we bij u... Kolonel.
29:44	CO: Damn it, woman! You with your perspicacity! You've rumbled me.	Verdorie, vrouw. Met uw scherpe blik. U hebt me doorzien.
29:52	LE: Hugh, you can walk! But why!?	Je kan lopen! Maar hoe?
29:55	CO: My darling, how else could I be certain of keeping you by my side?	Hoe kon ik er anders zeker van zijn dat je bij me zou blijven, lieverd?
30:00	LE: I don't understand...	Ik snap het niet.
30:01	CO: You're still a beautiful woman, Clemency. Sooner or later some chap will turn your head. I couldn't bear that. Staying in the chair was the only way I could be certain of keeping you. Confound it, Mrs Christie, how did you discover the truth?	Je bent nog steeds knap, Clemency./ Uiteindelijk zal een of andere vent jou het hoofd op hol brengen./ Door de rolstoel zou je zeker bij me blijven./ Verdraaid, Mrs. Christie, hoe bent u erachter gekomen?
30:17	AC: Um, actually I had no idea. I was just going to say you're completely innocent.	Ik wist het niet. Ik wilde net zeggen dat u onschuldig was.
30:21	CO: Oh... ugh.	Oh.
30:23	AC: Sorry!	Sorry.

30:25	CO: Well, well shall I sit down then?	Zal ik dan maar gaan zitten?
30:27	AC: Yeah, I think you better had.	Dat lijkt me goed.
30:29	DN: So he's not the murderer?	Dus hij is niet de moordenaar?
30:31	AC: Indeed, not. To find the truth let's return to this. Far more than the Unicorn's object of desire. The Firestone has quite a history. Lady Eddison.	Nee. Laten we voor de waarheid terugkeren naar dit ¹³ ./ Het is meer dan een waardevolle ketting die de Eenhoorn wil stelen./ Het heeft een aardige geschiedenis. Lady Eddison.
30:50	LE: I've done nothing!	Ik ben onschuldig!
30:52	AC: You brought it back from India, did you not? Before you met the Colonel. You came home with malaria, and confined yourself to this house for six month, in a room that has been kept locked ever since, which I rather think means...	U bracht hem mee vanuit India, voor u de Kolonel kende. U had malaria en/ sloot u zes maanden op in een kamer die sindsdien op slot zit./ Dit betekent volgens mij dat
31:06	LE: Stop, please.	Nee, alstublieft.
31:07	AC: I'm so sorry. But you had fallen pregnant in India. Unmarried and ashamed, you hurried back to England with your confidante, a young maid later	Het spijt me, u werd zwanger in India. Beschaamd kwam u weer naar/ Engeland met een jong meisjes dat huishoudster werd, Ms. Chandrakala.

¹³ This word might not make sense, but the visual element of the scene explains that it is about the Firestone: Miss Redmond shows it to everyone. Díaz Cintas states: “avoid translating what is explicitly conveyed through the image”.

	to become housekeeper Miss Chandrakala.	
31:18	CO: Clemency, is this true?	Is dat waar, Clemency?
31:20	LE: My poor baby. I had to give him away. The shame of it.	Mijn kind. Ik moest hem wel opgeven. De schande was te groot.
31:25	CO: But you never said a word...	Je hebt nooit wat gezegd.
31:27	LE: I had no choice. Imagine the scandal. The family name! I'm British, I carry on.	Ik had geen keus. Het was een groot schandaal voor de familie./ Ik ben Brits en ga dus door.
31:35	D: And it was no ordinary pregnancy.	En het was geen gewone zwangerschap.
31:38	LE: How can you know that?	Hoe weet u dat?
31:39	D: Excuse me Agatha, this is my territory. But when you heard that buzzing sound in the dining room, you said "It can't be." Why did you say that?	Dit is mijn terrein, Agatha./ Toen u het gezoem hoorde zei u: "Dat kan niet." Waarom zei u dat?
31:48	LE: You'd never believe it.	Dat gelooft u toch niet.
31:50	AC: The Doctor has opened my mind to believe many things.	De Dokter heeft mij vele dingen laten geloven.
31:54	LE: It was forty years ago, in the heat of Delhi, late one night. I was alone. And that's when I saw it, a dazzling light in the sky. The next day, he came to the house. Christopher, the most handsome man I'd ever seen. Our love blazed like a wildfire. I held nothing back. And in	Veertig jaar geleden, in het warme Delhi, was ik op een avond alleen./ Toen zag ik een verblindend licht in de lucht. De volgende dag/ kwam hij naar het huis. Christopher, de knapste man die ik ook had gezien./ We stonden in vuur en vlam.

	return ... he showed me the incredible truth about himself. He'd made himself human, to learn about us.	Ik gaf me helemaal./ In ruil daarvoor liet hij zien wie hij werkelijk was./ Hij had zichzelf menselijk gemaakt om over ons te leren.
32:33	LE: This was his true shape.	Dit was zijn ware gedaante.
32:37	LE: I loved him so much, it didn't matter. But he was stolen from me. 1885, the year of the great monsoon. The river Jamuna rose up and broke its banks. He was taken at the flood. But Christopher left me a parting gift, a jewel like no other. I wore it always, part of me never forgot. I kept it close. Always.	Ik hield zoveel van hem dat het niet uitmaakte. Maar hij werd/ van mij weggenomen. 1885: het jaar van de grote moesson. De rivier/ Yamuna trad buiten zijn oevers. Hij werd met de stroom meegevoerd ¹⁴ ./ Maar hij liet een geschenk achter, een ongeëvenaarde juweel./ Ik droeg hem altijd en ik ben het nooit vergeten./ Ik hield het dicht bij me. Altijd.
33:05	RR: Just like a man, flashes his family jewels, and you end up with a bun in the oven!	Mannen laten hun erfstukken zien en jij raakt dan zwanger!
33:09	AC: A "poor little child". Forty years	Het "arme kleine kind". De baby werd

¹⁴ The source text is the title of one of Christie's books: "Taken at the Flood". The translation of this booktitle, however, is "De moordenaar waagt een gok". I saw no opportunity to fit this title in the subtitles. This is a very serious part of the episode and lady Eddison even gets a little emotional; I therefore did not want to change too much about the source text and to fit the Dutch title in, much changes would be required.

	ago, Miss Chandrakala took that newborn babe to an orphanage. But Professor Peach worked it out. He found the birth certificate.	naar een weeshuis gebracht ¹⁵ ./ Maar professor Peach kwam erachter. Hij vond de geboorteakte.
33:19	DN: Oh, that's maiden! Maiden name!	Dat betekent dus meisjesnaam!
33:21	AC: Precisely.	Precies.
33:22	DN: So, she killed him?	Dus zij is de moordenaar?
33:24	LE: I did not!	Zeker niet!
33:25	AC: Miss Chandrakala feared that the Professor had unearthed your secret. She was coming to warn you.	Ms. Chandrakala dacht dat hij het wist en kwam u inlichten.
33:29	DN: So, she killed her?	Dus zij is haar moordenaar?
33:31	LE: I did not!	Zeker niet!
33:32	AC: Lady Eddison is innocent. Because at this point... Doctor!	Lady Eddison is onschuldig. Want vanaf hier... Dokter.
33:39	D: Thank you. At this point, when we consider the lies and the secrets, and the key to these events, then we have to consider... it was you, Donna Noble!	Dank u. Vanaf hier, wanneer we alle leugens en geheimen afwegen die/ de oplossing vormen tot de moorden, komen we bij jou, Donna Noble!
33:51	DN: What!? Who did I kill?	Wat? Wie heb ik vermoord?
33:53	D: No, but you said it, all along. The vital	Niemand, maar jij gaf de grootste

¹⁵ I changed this sentence from active to passive, due to temporal limitations: deleting Miss Chandrakala's name shortened the sentence considerably. This is also the reason for deleting "forty years ago": the fact that the child was still a baby, means that it was in the same year and lady Eddison already told it took place forty years ago some lines earlier.

	clue. This whole thing is being acted out like a murder mystery. Which means ... it was you, Agatha Christie!	aanwijzing: dit lijkt op een boek./ Dat betekent dat u het was... Agatha Christie.
34:04	AC: I beg your pardon, sir!	Pardon, mijnheer?
34:06	DN: So, she killed them?	Dus zij is de moordenaar?
34:08	D: No! But she wrote! She wrote those brilliant, clever books. And who's her greatest admirer? The moving finger points at you... Lady Eddison!	Nee, maar zij schreef die geniale boeken. En wie is haar grootste fan?/ <i>De giftige pen</i> wordt bewonderd door... Lady Eddison.
34:18	LE: Oh, leave me alone!	Oh, laat me met rust.
34:20	DN: So, she did kill them?	Dus zij is de moordenaar?
34:21	D: No! But just think, last Thursday night, what were you doing?	Nee, maar denk eens terug aan donderdagavond./ Wat was u aan het doen?
34:26	LE: Uh, I was... uh, I was in the library. I was reading my favourite Agatha Christie thinking about her plots, and how clever she must be. How is that relevant?	Eh, ik las in de bibliotheek mijn favoriete Agatha Christie/ en dacht na over haar boeken en hoe slim ze is./ Wat doet dat ertoe?
34:39	D: Just think. What else happened on Thursday night?	Denkt u even na: wat gebeurde er nog meer donderdagavond?
34:46	RG: I'm sorry?	Pardon?
34:47	D: You said on the lawn, this afternoon. Last Thursday night, those boys broke into your church.	U vertelde vanmiddag dat die jongens toen hadden ingebroken in de kerk.

34:53	RG: That's correct. They did.	Dat is waar ook.
35:00	RG: I discovered the two of them. Thieves in the night, I was most perturbed.	Ik betrapte die dieven in de nacht. Ik was helemaal van streek.
35:05	RG: What the blazes are you doing boys?	Wat zijn jullie in vredesnaam aan het doen, jongens?
35:11	RG: But, I apprehended them.	Maar ik kreeg ze te pakken.
35:13	D: Really? A man of God against two strong lads? A man in his forties? Or, should I say... forty years old, exactly?	Echt waar? Een pastoor tegen twee sterke jongens?/ Een man in de 40? Of misschien wel... precies 40 jaar oud?
35:24	LE: Oh my god!	Oh, mijn hemel!
35:27	D: Lady Eddison, your child, how old would he be now?	Lady Eddison, hoe oud zou uw kind momenteel zijn?
35:31	LE: Forty, he's forty!	40, hij is 40 jaar oud.
35:35	D: Your child has come home.	Uw kind is teruggekeerd.
35:37	RG: This is poppycock!	Dit is larienkoek!
35:39	D: Oh? You said you were taught by the Christian Fathers. Meaning, you were raised in an orphanage.	Oh? U bent onderwezen door paters: u bent opgegroeid in een weeshuis.
35:45	LE: My son... can it be?	Mijn zoon... Is het echt waar?
35:48	D: You found those thieves, Reverend, and you got angry! A proper, deep anger, for the first time in your life, and it broke	Toen u die dieven ontdekte, was uw woede groter dan ooit./ Dit brak het genetisch slot.
35:57	the genetic lock! You've changed!	U bent veranderd.

36:00	RG: Put thozzzzze ... thingzzzzz... back	Zzzzzet die dingen terug waar zzzzzze
36:07	where you found them! It'zzzzz...	vandaan kwamen. Het izzzzz...
36:17	D: You realized your inheritance! After all these years, you knew who you were.	U besepte uw afkomst. Na al die jaren wist u wie u was.
36:24	D: Oh, and then it all kicks off, because this isn't just jewel. It's a Vespiform telepathic recorder! It's part of you, your brain, your very essence. And when you activated, so did the Firestone. It beamed your full identity directly into your mind. And, at the same time it absorbed the works of Agatha Christie, directly from Lady Eddison. It all became part of you.	En toen begon het allemaal, want dit is niet zomaar een juweel./ Het is een wespervorm ¹⁶ telepatische recorder. Het is onderdeel van u,/ uw brein, uw wezen. De Vuursteen activeerde tegelijk met u./ Uw identiteit werd uw geest ingezonden. En tegelijk nam hij/ het werk van Agatha Christie in zich op. Het werd onderdeel van u.
36:49	D: The mechanics of those novels formed a template in your brain. You killed, in this pattern, because that's what you think the world is. Turns out, we are in the middle of a murder mystery. One of yours, Dame Agatha!	De stijl van de boeken vormden een patroon in uw brein./ U moordde op deze wijze, omdat dat uw wereldbeeld is./ We zitten dus toch in een boek. Een van u, dame Agatha.
37:02	AC: Dame?	Dame?

¹⁶ The English word “Vespiform” is derived from the word Vespa, which is an animal related to the wasp. Since the murderer is some sort of wasp, it is important to keep this reference in the subtitles. By choosing the word “wespervorm”, there is the reference to the wasp and it still sound quite alike “Vespiform”, which prevents confusion for the audience.

37:03	D: Oh, sorry, not yet.	Oh, sorry, nog niet.
37:05	DN: So he killed them? Yes? Definitely?	Dus hij is de moordenaar? Ja? Zeker weten?
37:10	D: Yes.	Ja.
37:11	RG: Well ...this has certainly been a most entertaining evening.	Nou... Dit was zeker een vermakelijke avond.
37:17	RG: Really, you can't believe any of this, surely, Lady Edizzzzz...	U gelooft toch zeker niet dat dit waar is, lady Eddizzzzzzz...
37:22	D: Lady who?	Lady wie?
37:23	RG: Lady Edizzzzzzon...	Lady Edizzzzzzon.
37:25	D: Little bit of buzzing there, Vicar.	U zoemt een beetje, pastoor.
37:27	RG: Don't make me angry!	Laat me niet boos worden!
37:29	D: Why? What happens then?	Waarom niet? Wat gebeurt er dan?
37:32	RG: Damn it! You humanzzzz! Worshipping your tribal sky godzzzz! I am so much more! That night, the universe exploded in my mind! I wanted to take what wazzz mine. And you, Agatha Christie, with your railway station bookstall romancezzzzz... What'zzzzz to stop me killing you?	Verdikkeme. Jullie menzzzzzen met jullie hemelzzzzze goden!/ Ik ben zoveel groter! Die avond explodeerde het universum in mij./ Ik wou hebben wat van mij wazzzzz./ En jij ¹⁷ , Agatha Christie, met je flut ¹⁸ romannetjezzzzz./ Waarom zzzzzou ik je niet vermoorden?

¹⁷ Usually, I would have translated the word “you” with “u”, since people in 1920 were more polite than nowadays, however, the reverend is losing his temper and therefore become very impolite.

¹⁸ The reverend speaks with a derogatory tone about Christie’s books and I thought that “flut” would cover that tone better than “stations”.

37:56	LE: Oh, my dear god. My child!	Oh, mijn hemel. Mijn kind!
37:59	RG: What'zzzz to stop me killing you all?	Waarom zzzzzou ik jullie niet allemaal vermoorden?
38:04	LE: Forgive me!	Vergeef me!
38:05	CO: No, no, Clemency, come back! Keep away, keep away my darling!	Nee, Clemency, kom hier. Blijf uit zijn buurt, lieverd!
38:09 38:17	AC: No! No! No more murder! If my imagination made you kill, then my imagination will find a way to stop you, foul creature!	Nee! Geen moorden meer! Als mijn fantasie je ¹⁹ liet moorden, zal mijn fantasie jou ook stoppen, vals wezen!

¹⁹ I deliberately chose to use the word “je” instead of “u”, since Mrs. Christie is very angry with him and calls him a “foul creature”: she would probably not say “u” in combination with those words.

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