

Black Books,
Subtitling a Comedy-Series Using Every Trick in the Book



(Black Books)

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1. Introduction

Since its invention at the end of the 19th century, the popularity of the moving picture has experienced vast growth. At first filmmakers travelled the world with this novelty, introducing their silent films to the curious public. Later on, cinemas arose to cater for popular demand. Subsequent technological developments rapidly brought forth the “talkie”: moving pictures with sound. This new technology opened many new possibilities for more complex plots, editing and camera work. However, it also created new problems. Not every actor had a suitable voice for sound recording, and language formed a barrier when it came to international distribution. “Sound filming created a problem for all producing countries: the language barrier threatened to limit export possibilities. [...] Firms also added subtitles to some films, but these were often rejected as distracting” (Thompson and Bordwell 210). Though these early experiments did not appear favourable to the survival of the subtitle, in the end it has proved to be one of the most extensively used instruments for audiovisual translation in international film and television distribution.

In this thesis I will focus on audio-visual translation (AVT) by interlingually subtitling the first three episodes of the British situation comedy series *Black Books* (2000-2004). Which is a “Bafta-winning sitcom about the antics of foul tempered and wildly eccentric bookshop owner Bernard Black, his long-haired and long-suffering assistant, Manny, and his best (in fact only) friend, Fran” (Homepage *Black Books*). The series consists of three seasons of six 25-minute episodes each, and was produced by Big Talk Productions in association with Channel 4. Even though it only ran for a few short seasons, *Black Books* was a critical success. In 2001 and 2005 it won the BAFTA for Best Situation Comedy, and a Bronze Rose at the Festival Rose d'Or of Montreux in 2001. The lead character of the comedy, Bernard Black, is played by Dylan Moran, an Irish (stand-up) comedian, writer, actor and filmmaker. Originally Moran wrote the pilot of the series, and later he went on to co-write the other episodes with Graham Linehan. The three main characters each have their own peculiarities

as well as differing natures and attitudes, which colours their language use and makes their interaction the main vehicle for comedy (as is custom in sitcoms). Linehan compares Bernard's hostile attitude with a sign in the London bookshop Foyles stating "Please put the books anywhere you like because we've got nothing better to do than put them back." (Dylan Moran and Graham Linehan Interview) The setting is the English cramped, crammed second-hand bookshop *Black Books*, which is owned by Black. Every episode revolves around the relationships between the main characters and their dealings with customers. The comedy makes use of black humour, cynicism, slapstick and sometimes even descends into the absurd. About the creation of the series Moran said they "just wanted to cram as much elaborate stupidity into a half-hour that could make it be coherent and that you would believe." (Ogle, Tina)

Several reasons account for the AVT of *Black Books* as choice of subject. Firstly, its genre lends itself very well to further research, as comedy often brings with it translation difficulties concerning puns, culture specific phenomena and realia. These phenomena and realia are specific for one culture, and can be obstacles for the translator when they do not exist in the target culture or have a different denotation or even connotation (Grit 189). Secondly, the influence of the medium on the translation process is food for thought. For instance, subtitles impose certain constraints on the translated text, which will be discussed in the theoretical framework. Lastly, the relationships between the characters and their individual natures lie at the centre of the series' appeal and are the main focus around which (humorous) events unfold. Therefore it is pertinent to pay close attention to the characters' individual traits, i.e. the language they use, the manner in which they speak, and how to avoid losing these essential and integral features in translation. This thesis will discuss the AVT of the situation comedy series *Black Books* with usage of an extensive textual analysis,

specifically focussing on preserving individual characters' peculiar linguistic trademarks in the target language.

In the next chapter, I will delve into the process, specifics and constraints of the practise of AVT. Delving deeper into the subject of translation, I will then examine the source material in depth in a textual analysis. As translation invariably brings difficulties with it, all throughout these chapters I will discuss te problems I encountered during the translation-process and propose solutions which I applied to my subtitles. Any additional problems I will mention in a short chapter on translation problems and in the footnotes of my translation. Lastly, I will provide a full, annotated translation of the first three episodes of *Black Books* and the source text.

2. Theoretical Framework

2.1. Audio-visual Translation – Principle and Process

As mentioned in the introduction, the practise of subtitling did survive and even thrive despite initial reservations. The use of AVT has now spread from just covering motion pictures to covering varying sorts of audiovisual material in multifarious media. Furthermore, the value of these modern media in society is only growing, which increases the need for AVT as well as its ubiquity. The three main modes of AVT are dubbing, subtitling and voice-over (Cintas & Remael 8). This paper will deal with interlingual subtitling (henceforth also referred to as AVT), which “implies the translation from a source to a target language” (17), specifically from English to Dutch.

Revolutionary technical advancements in the 1930s made it possible to produce synchronised sound. However, this development brought with it a set of problems. The emergence of image with accompanying dialogue caused difficulties for distribution across language regions (Bordwell and Thompson 210). Whereas with silent films global distribution was uncomplicated due to universal comprehensibility, films with sound contained lingual obstacles for understanding. At first production companies sought to dub most moving pictures. Nevertheless, this process of translating and lip-syncing all dialogue in the target language soon proved too costly for small language regions (Kriek). The viable and affordable solution was subtitling: “presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image” (Cintas & Remael 8). In a country as small as the Netherlands, foreign-language programmes are abound and subtitling is indeed preferred. This is especially the case with entertainment formats and other programmes which are not live broadcast, also known as pre-prepared subtitling. This predilection is partly brought about

by the low costs, though the high percentage of the population able to understand English speech and that prefers original voices to dubbing, has a large influence as well (Kriek).

2.1.1. *Rules, Regulations and Restraints*

AVT differs from other forms of translation as it concerns audio-visual material in the source language which is to be converted to written text in the target language. Chesterman's strategy for translation, "change something" (153, my translation), can thus be interpreted in two ways, as the translator does not only have to translate from one language to another, but also from one medium to another. "Gottlieb (1994) calls it 'diagonal subtitling'" (Cintas and Remael 17). From this difference it follows that there are dissimilarities in translation practise as well. Most importantly, AVT has inherent restrictions due to its temporal and spatial constraints. When subtitling a translator cannot focus on the audio alone, but must take into account the meaning that image purveys. This prevents common mistakes of too literal translation because the image clears up confusion about the denotation of the spoken words. Moreover, the video often contains textual components which call for a subtitle as well, such as intertitles, titles, place and time indications, e-mails, letters and other written texts (9). Examples of these visually transmitted verbal signs in *Black Books* are time and place indications, an advertisement, a newspaper headline, as well as rules of conduct written on signs in the shop.

As becomes clear, the interaction between image and sound is of vital importance to the practise of subtitling, for the image indicates who says what and when, and dictates how long the subtitle can be presented on screen for text and image to be synchronised. This close relation between the visual and the textual can take two shapes with differing functions. The verbal mode either further defines visually given information (anchoring), or dialogue and film give approximately the same information (redundancy) (49-50). With respect to

synchrony, it is therefore preferable to use recognisable words concurrently with their audio representative in the original language (Huisstijl Hoek & Sonéponse BV). To further illustrate the specific temporal constraints associated with AVT: Dutch subtitling agency Hoek & Sonéponse BV prescribes that subtitles should ideally be on screen for a minimum of 1:10 second to avoid text flitting by too quickly. Conversely, six to seven seconds is the absolute maximum for a full two lines of subtitles to avoid second reading. This restriction, in combination with the pursuit of synchrony, influences the shape of the translation. Whereas reading takes more time than listening, some text has to be compressed to be delivered concurrently with the audio as well as to give the reader enough time to comprehend the text (Huisstijl Hoek en Sonéponse BV). In some instances this condensation may even cause a third, or half of what is being said to be omitted in translation (Ondertitelen een casus).

In addition, the translator carefully has to arrange his subtitles in the least distracting and interfering way possible while taking notice of the amount of time a subtitle can reasonably be shown and the viewer's reading speed. The average speed of reading for television viewers, which is considered to be a very heterogenous viewing audience, is generally calculated by the 'six-second rule'. Meant by this is the estimated time viewers need to read two lines of about 35-37 characters each, so in total 70-74 characters in six seconds. In contrast, DVDs have a more generous rule of up to 40-41 characters per line since the programme can be rewound and reviewed. In addition it is thought the viewer profile is more homogenous and as the target audience might even specifically use DVDs for second-language learning, staying true to the original audio is preferred (Cintas and Remael 23-4). To satisfy both audiences and considering that not all characters take up the same amount of space, the subtitling of *Black Books* will adhere to an average of the two norms at 37-39 characters a line.

When it comes to appearance, spatial constraints might be even more significant. Not

only reading speed hampers the size of the subtitle, but also the space on the screen, which allows for about 37-40 characters per line each and two lines at most (Cintas & Remael 84). Hoek & Sonéponse advises that it is preferable to have one line of text instead of two, if possible in the available space. If not, decisions on how to divide the text over two lines depend on the fact that readability is bolstered when syntactic and semantic units are kept closely together (Cintas & Remael 86). The translator should bear grammar in mind and put adjective and noun on the same line, for example, and end the top line at a logical pause after one such grammatical unit. Though, in their house rules Hoek & Sonéponse indicates further factors to consider when arranging the spoken words in subtitles. Sentences with the same subject should be grouped together, as well as questions and answers, and subtitles which are too short to deserve enough screen-time on their own. Next, it is custom to group dialogue of one speaker together and to avoid creating two lines of subtitles with text from differing speakers too often after another. A large amount of smaller words takes longer to read than a subtitle of similar length with longer words, which are easier and faster to read. The same applies to titles with difficult, versus those with simple, content. Short and audio-visually self-evident utterances as 'hello, bye, yes, no' etcetera, may be left untranslated as they frustrate the process of compression, and can be considered disruptive and redundant by the viewer.

Finally, Cintas and Remael note that the concepts of causality and continuity are recurring elements of film-structure. In the field of AVT it is therefore essential to keep this in mind when compressing text, so as not to omit (vital) information which could be referred back to at a later point. Conversely, subtitles should never give additional information by being ahead of visual narration, as this could give the viewer prior knowledge of situations to come and thereby interrupt the building of suspense (48-51).

2.1.2. *The Practical Approach to AVT*

Owing to both these spatial and temporal limitations, the AVT process requires a very specific approach. Firstly, the translator commences by making a transcription, or dialogue list, of the source text if it consists of only the audio, or audio-visual material. The transcript of the first three episodes of *Black Books* can be found in chapter 5 of this paper. Next, the screenplay should be analysed to get a feel of characters' personalities and relationships with each other, recurring themes, genre and language use (Cintas and Remael 47-9). Essentially, this is a form of textual analysis, of which the practical execution with respect to *Black Books* is described in paragraph 2.2.

A fundamental procedure in AVT is spotting. “[This task], also known as timing or cueing [...], consists of determining the precise moments when a subtitle should appear on screen – known as the in-time [(in-cue)] – and when it should leave the screen – known as the out-time [(out-cue)] – according to a set of space and time limitations” (Cintas and Remael 30). These moments are measured in feet and frames, or seconds and frames, of which I will apply the latter. In a standard fashion, one second contains 25 frames for European television (25). As the episodes of *Black Books* take about 25 minutes each, the in- and out-times will be listed according to minute, second and frame: 00:00:00. In adherence to the Hoek & Sonéponse stylebook, the in-time starts just before the dialogue is uttered (about three frames), and the out-time just after the speaker finishes (six to twelve frames) (my own translation). It is necessary to have a minimum of two or three frames without text in-between subtitles for the viewer to be able to process the change in text and the titles to connect smoothly. Moreover, if there is less than one second in-between titles, they should connect with three textless frames in-between (my own translation). Lastly, it is desirable not to maintain a subtitle during a cut and to synchronise the appearance and disappearance of the text with the change of shot instead (Huisstijl Hoek & Sonéponse BV). With the help of *Spot*,

a subtitling software programme, the spotting of *Black Books* was made easier due to its specialised timing system which facilitates the capturing of the exact frames for in- and out-cues. The software also calculates the ideal duration of a subtitle according to length and reading time. Thus, I first spotted the dialogue, then divided the subtitles according to the available amount of characters on-screen, speakers and in- and out-cues, and lastly I made a translation of my transcript while taking into account ideal length with respect to synchrony and reading time. During the process of translation, I consulted the Hoek & Sonéponse in-house style guide for Dutch standard AVT norms and conventions concerning grammar, punctuation and linguistic units. Subsequently, I checked whether the subtitles fit by reviewing the image in conjunction with the subtitles.

2.1.3. Translation Strategy for AVT

Finally, given that AVT is a form of translation, it is necessary to determine the function of the source and target text to decide on a fitting strategy for translation. According to Hönig, a deeper understanding of the source text can be gained by determining if the function should remain similar in the target text, or if it should be modified in accordance with the results of a textual analysis (Hönig 135). Nord even posits that first a profile of the target text should be made, which should then be compared to the function of the source text (Nord 146). Both adhere to a functional concept of translation in which the translator should endeavour to focus on the function of the target text, ascribing the target text and its role in the target culture the greatest importance. On the subject of AVT Cintas and Remael state: “[t]he one-to-one translation approach loses all validity in our field and the concept of formal equivalence must be understood from a much more flexible perspective than in other spheres of translation” (11).

Though AVT allows the translator a certain amount of creative freedom exactly because of its technical constraints, the visual aspect severely delimits the space of creativity in which the translator can operate. Therefore the linguistic contents of the subtitle might indeed be strategised from a functional angle. The semantics, however, should be attained within an equivalence based framework. Especially when subtitling, the translator should take heed of his own visibility as viewers have access to both the source and target text at the same time. Subtitles are considered to be disturbing elements in audio-visual media and should not attract attention to themselves.

2.2. Black Books – a Textual Analysis

To aspire after a quality translation of the source material, it is imperative to do a thorough textual analysis on forehand. Hans Höning, Christiane Nord and Diederik Grit recommend its use as beneficial to the process of translation due to the fact that it guides the translator's reflexes and translation in the right direction (129, 145, 189). Each of them has formulated their own system for this preliminary step which is to be taken before the actual translation of the source text.

Höning presents the following three questions in his strategy for textual analysis: "Who speaks where – and why him?" about the relation between the socio-cultural role of the medium and the role of the writer as a transmitter; "What is the subject of the text and why has it been written this way?" about outlining a referential framework for the translator; and finally, "What has to be translated?" about translation difficulties in the source text (132-5, my translation). The first two questions are relevant for the textual analysis as I will further go into in this section. The last I will discuss in the section on translation difficulties.

Nord then, has formed two more elaborate questions for the textual analysis based on the Lasswell formula and extra-textual factors: "Who writes with what purpose to whom by which medium where when why a text with which function? About which does he say what (and what not) in which order, with the use of which non-verbal elements with which words, in which sentences in which tone with which effect?" (146, my translation) As not every element of these questions is applicable to my source text, I will only discuss the relevant parts.

Lastly, Grit argues that translational strategies are dependent on three factors (source), which when determined may also be seen as a framework for a textual analysis: type of text, goal of the text and the target audience (190).

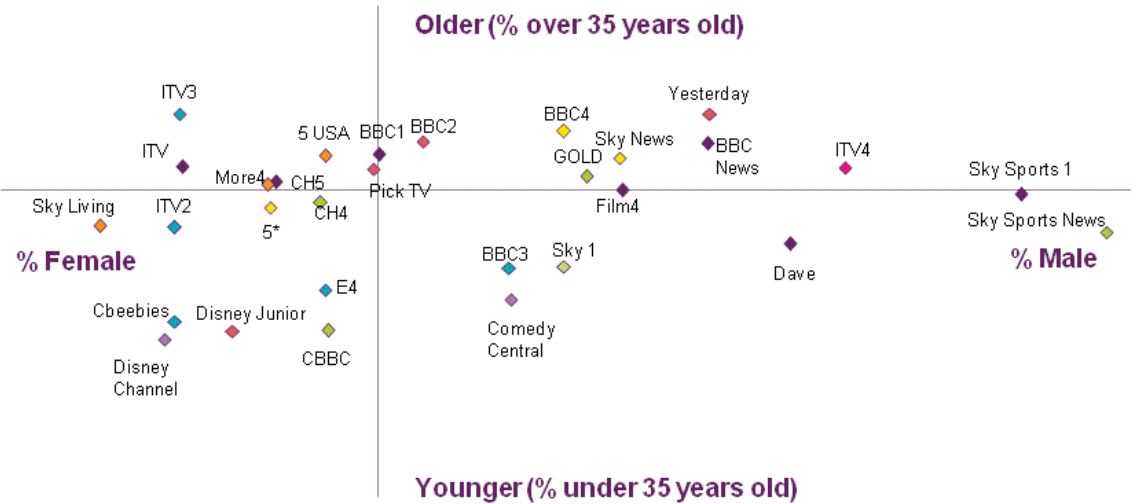
To ensure a thorough examination of the source material, I will selectively make use of parts of all three strategies for textual analysis.

2.2.1. *Medium and Target Audience*

Black Books is a situational comedy series which has been produced in the UK by Big Talk Productions in association with Channel 4. In Figure 1 channel demographics of the TV population average are plotted in multichannel homes. This only takes into account gender and age of viewers in 2012, therefore it does not accurately represent the demographics of the years in which *Black Books* was broadcast (2000-2004). Although, a short history of the channel might shed more light on the target audience of the series. As can be gathered from the graph below, Channel 4 has a viewing audience that is “broadly in line with the general population average in terms of age and gender” (“Figure 2.78”).

Figure 1. UK Channel Demographics of Multi-Channel Homes 2012

Age and gender profile of the 30 most viewed channels in multichannel homes, 2012



Source: BARB Note: The profile of a channel is calculated relative to the television population in multichannel homes. Includes channel's +1 services. HD and SD viewing included.

At its outset in 1982, Channel 4 broadcast mostly independent, experimental and minority programmes. However, from the beginning of the nineties, this output decreased and the channel decided to focus more on popular (American) entertainment. The diverse target viewing audience shifted from minorities to the middle class and youths due to this programming which was more interesting for advertisers and the audience share grew to eleven percent. Between 1997-2001, around the time *Black Books* was produced, the channel commercialised quickly and the recognisable identity which it used to have, became more muddled, even though the rapid expansion focussed on creating a recognisable “‘core reputation’ as a brand, considered to centre on four strengths: film, entertainment, sports and factual” (Born 779). It can be inferred then that, on the one hand, Channel 4 still had some of its older, independent programming, while on the other hand it commercialised with popular concepts and programmes. *Black Books* can be characterised as fitting within the first category as the concept was an original creation by comedian Dylan Moran and the series has a dark, cynical humour while venturing into the surreal at times; therefore it is not conventional by popular TV-standards. However, considering Channel 4’s aim at the time, it is geared to satisfy a broad middle-class and youthful target audience.

2.2.2. *Genre and Goal*

As mentioned before, AVT calls for a paradoxal combination of equivalence and functional based translation. Therefore, parts of both frameworks have to be implemented in advance of, as well as during the translation process. From a functional angle, on forehand the functions of the source and target texts should be compared to determine a strategy for translation. In the case of *Black Books*, both source and target text have the same aim, which is to provide entertainment for a wide audience. Specifically, the series’ goal is invariably linked to its genre, comedy, given that it aims to elicit laughs from the viewer. As even the notion of what

is considered humorous is culture specific, this forms an extra hurdle. British and Dutch culture can be considered to lie fairly close together, with both being Western European cultures and near-neighbouring countries. Also, both British and Dutch humour can be harsh and black, making the humour in *Black Books* largely understandable to a Dutch viewing audience. Following this, it is extremely important to preserve jokes and other humorous utterances, textual components and situations during translation. Often with linguistic jokes and realia this can be difficult, and some creativity of the translator and a very loose, functional translation are required. An example is Bernard's "whores will have their trinkets" ("Manny's First Day"). *Black Books* offers little in the way of linguistic jokes since the focus lies mostly on the singularity of the characters as a vehicle for comedy. The situation-comedy genre is based on the humorous interaction between characters who share the same environment and comical circumstances, which makes for a genre with a broad range. In an interview by Tina Ogle, Moran and Linehan state that they initially "set out to write a comedy that was about what they refer to as the 'white noise' of modern society, citing examples as celebrity culture and music in pubs". This aim and a statement by Moran in the same interview about second-hand bookshops being doomed enterprises, explains *Black Books*' black humour and cynicism as vehicles for comedy. Furthermore, there is an element of surrealism about which Moran states "[i]t's a realistic sitcom, [...] with elements of the surreal. You achieve the surreal jokes through the realism by making it elastic" (Homepage *Black Books*). It is important to note that the series' type of humour is very peculiar in its world-weariness, absurdism, and the contrast between the escape from, and engagement in modern life. Especially the last is achieved through the marked differences in the characters' dispositions.

2.2.3. *Characters and Setting*

The choice to translate the first three episodes is based on the fact that the different traits of the three main characters are especially noticeable when the viewer meets them for the first time and takes notice of their different dispositions and backgrounds. In the first episode main characters Bernard Black, Manny Bianco and Fran Katzenjammer are introduced and their relationship with each other is explained. Then during the second episode, Manny's first day at the bookshop gives the trio an opportunity to get better acquainted with one another.

Finally, in the third episode the interrelationship between Bernard and Manny is established for the rest of the series while they have a surreal experience which draws an analogy to film characters Dr. Frankenstein and his assistant. They vacate the shop while it is being cleaned and are asked to "house-sit" by a friend. Meanwhile, Fran has more screentime by herself for the viewer to become better acquainted with her foot-in-mouth verbiage. Her ill-fated attempt at dating gives the audience a taste of her typical bad luck when it comes to love. Humorous situations in the series are mainly created by circumstance and the interaction between the characters, instead of the use of jokes, punchlines or other linguistic vehicles. As the writers themselves remark "Jokes in sitcoms only work when they're not conspicuous and they reveal character" (Homepage *Black Books*). Therefore it is imperative to study the characters and their distinctive individual uses of language in detail before commencing the translation process.

Moran created all characters and based their natures and the setting of the series on his view of bookshops as doomed enterprises, commenting: "Running a second-hand bookshop is a guaranteed commercial failure. It's a whole philosophy. There were bookshops that I frequented and I was always struck by the loneliness and doggedness of these men who piloted this death ship" (Ogle). As mentioned in an interview by Channel 4, generally,

bookshops tend to be cosy, quiet inviting places (“Interview”). In contrast, Black Books is a dark, dank, dirty hideout for alcoholic misanthrope Bernard Black. The setting of the series is clearly a mixture of negative attitudes and atmospheres that paradoxically seem to surround bookshops as well. In effect it can be stated that bookshops can be spaces of extremes: on the one hand comfortable, welcoming places for dreams and fantasies, on the other hand dark, solitary places for escapism and seclusion. This paradox becomes humorous by the contrast between the extreme cynicism and negativity that perpetually surrounds Bernard like the cloud of smoke and fumes of the cigarettes and alcohol that he consumes as if they are primary necessities of life, and the upbeat, ever positive outlook on life that his employee Manny seems to have, which is closer in line with the first view. Bernard’s manner of speaking is at times fast and often very hostile, sarcastic, uncaring, crazed and despairing. A good example is his crazed monologue close to the end of episode three, when he attempts to recreate the expensive wine he and Manny mistakenly drank. He dislikes customers and wishes to escape his responsibilities. Consequently he acts childish and stubborn at times. These traits are showcased in his phone call to order books and his dismissing Manny at the end of episode two. The following quote shows his attitude towards customers: “Well expect away. Get out. Bye-bye. Come on, all you time wasting bastards, back on the streets” (“Cooking the Books”). In contrast, Fran likes to force Bernard to face up to his responsibilities, as is shown in episode one:

Bernard: Nick the accountant... Nick the accountant... Is a fugitive! ...I’m not doing my accounts!

Fran: Why?

Bernard: Because you can stick it up your arse.

Fran: Bernard, you’ll just have to do them yourself. It’s quite easy. (“Cooking the Books”)

His accent and seemingly his drinking habits indicate that he is Irish, but there are no other specific Irish culture specific or speech elements in the series. “Dylan and Graham stress that although they are both Irish, it isn’t an Irish show. ‘Bernard’s only Irish because I’m too lazy to do an accent,’ Dylan says. ‘He doesn’t need to be.’ Graham agrees. [...] ‘The Irishness isn’t important in *Black Books*, the characters and situations are” (“Interview”).

As mentioned before, Manny’s character starkly contrasts with Bernard’s. In the first episode, the audience gets to know him as a stressed accountant, but after he accidentally swallows *The Little Book of Calm*, he is a well of good advice, peacefulness and serenity with sayings as: “When you rest, you are a king surveying your estate. Look at the woodland, the peacocks on the lawn. Be the king, of your own calm kingdom” (episode 1). In this episode it is important to emphasise the contrast between his use of language in the first part, and that in the latter part after his book-swallowing accident. In the next episodes this exaggerated calmness tapers off, and he becomes easy-going, chirpy, positive, helpful, stressed at times, and forgiving. Unlike Bernard, he loves working in a bookshop and interacting with customers. Manny has an upbeat, slightly awkward and polite manner of speaking, for instance when he greets a customer in episode two with: “Books, old and new” (“Manny’s First Day”). He is the responsible one and expertly takes over the phone call from Bernard to order books in episode 2. After he starts working at *Black Books*, his stress is mostly caused by Bernard’s uncaring and irresponsible attitude: “I don’t know, I don’t know where anything is. Have you been back there recently? It’s like Dresden” (episode 3).

Fran, the only feminine influence in both males’ lives, is the energetic, quirky, chaotic neighbouring shopkeeper, though the audience rarely gets a look in her boutique which reflects her personality with its oddities and paraphernalia on sale. It almost seems as if she never has any customers at all, as she always finds the time to visit *Black Books*. Fran might be Bernard’s only friend and tries to encourage or force him to be more sociable and

responsible, even though she can be chaotic at times as well and often indulges in bad habits with him. As a result of her continuous bad luck and lack of shame, her manner of speech can be dry and matter of fact, however because of her unrelenting positivity, energy and wish to help Bernard she can be chipper and forceful as well. “Come on Bernard, you’d be crazy to let him go. You need someone normal around here. This is what you’ve needed for the past five years” (“Manny’s First Day”). She also makes Bernard apologise to Manny at the end of episode two.

Characteristic are also her outbursts of odd noises or speech when she is frustrated, sarcastic or amused and the way she does not mince her words. In the first episode, she imitates Bernard with just her facial expression and a noise and when Manny finally shows her the use of an object in her shop, she screams loudly. Her bad habits and matter-of-fact speech show when she states: “I’ll just get drunk. In fact, she’ll be on drugs, I’ll be drunk, it’ll be just like the old days” (“Cooking the Books”).

2.3. Translation Difficulties

As Nord claims, the textual analysis as a “profile of the target text is to be compared to the profile of the source text, from which should emerge the inherent problems of the translation of this particular text between this language and culture pair” (146). As mentioned before, the main translation difficulties were caused by the spatio-temporal constraints of AVT.

Additional translation difficulties which I have not yet mentioned, will be discussed in this section.

Some pragmatic translation difficulties I encountered had to do with culture specific phenomena. In episode one, for instance, “Tizer”, and in episode two “David Copperfield”, might not be as familiar to a Dutch viewer as to a British viewer. Tizer is a British soft drink not generally known in the Netherlands, therefore I chose to replace it by the hyperonym ‘drankje’. *David Copperfield*, though a famous literary work, I chose to explain by adding the ‘zo’n verhaal’.

I did not encounter many difficulties on a socio- cultural level, though the time-indication “half ten” in episode two proved challenging. The viewer can clearly hear the number ten, while at the same time reading the time indication. Conventions differ in English and Dutch: where the first uses half past the hour, the latter uses half before the hour.

Nevertheless, to preserve the humour of the situation in which it becomes clear that Bernard opens his shop at an oddly late hour, I decided to naturalise this element to ‘half elf’.

A Genre convention which is not linguistic, but which did cause some challenges was the sound of laughter from the audience. From this sound the viewer can deduce that something humorous is happening, which is challenging for translation as the audience is aware when a possible humorous utterance is not translated well and has lost its function. I noted these moments and tried to preserve the function accordingly.

On a linguistic level the choice between ‘u’ and ‘jij’ for the translation of ‘you’ only posed a problem at the beginning of the second episode. In all other instances it was clear whether the situation required a formal, or an informal personal pronoun. As Manny arrives for his first day at work with a new employer, it would seem logical to use the formal ‘u’, however, this did not fit with the more informal manner in which he spoke to Bernard later on in the episode. Moreover, a flashback shortly after his arrival at work shows that the job interview he had with Bernard the night before was very informal and not even much of an interview. He has seen his employer in an inebriated state and will probably address him in a more informal manner with this knowledge. Therefore, in the end I chose ‘je’.

As mentioned before, *Black Books* does not contain many puns, so source text specific problems mostly concerned style, i.e. figures of speech and tropes, as are explained in the footnotes of the translation.

2.4. Conclusion

It can be concluded that the textual analysis for the AVT of *Black Books* proved itself invaluable as a preparatory step by revealing translation difficulties concerning the function of the text, genre and characterisation. The genre of comedy in combination with AVT brings with it inherent difficulties, cultural as well as linguistic. Thus with foreknowledge of this fact a fitting translation strategy could be determined. The addition of the audio-visual aspect in comparison with purely textual translation, led to a strategy that can be considered a cross between a functional and an equivalence based framework. Bearing in mind that the target audience can simultaneously see the image, hear the source text, as well as read the target text, serious restrictions were placed on creative freedom and loose translation. Furthermore, the spatio-temporal constraints proved to be main difficulties during the practise of AVT. Dense and fast-paced speech and quick alternations of speakers required creativity and severe compression of text. This forced omission provided an extra challenge for the preservation of characters' individual manners of speech. In several instances dialogue had to be cut back to the bare semantics, while still conforming to the speaker's particular way of speaking. This was accomplished by focussing mostly on the register which matched the person best. In the end, spotting and dividing subtitles proved to be an arduous but vital task, for it supplied the spatio-temporal dimensions in which the subtitle should be moulded and the freedom and restrictions involved with the translation. Adding an extra layer of complexity, this made the study of a specific AVT approach for *Black Books* certainly worth studying.

3. Annotated Translation

3.1. “Sjoemelen met de boekhouding”

Titel Sjoemelen met de boekhouding¹ (00:27:24-00:30:24)

In Bernard's boekenwinkel Black Books

Bernard: Geen idee, jij bent de accountant. (00:32:03)

Man: -Deze boeken... (00:35:13)

Bernard: Misschien. Weet ik niet zeker. (00:37:00)

Man: -Hallo daar? Pardon. (00:40:20)

Pardon, ik vroeg me af of... (00:41:20-00:43:18)

Bernard: Het zal heel anders zijn Nick, echt. (00:44:00-00:46:21)

De boekhouding is in orde. (00:47:15)

Ik zie je over een uur. Oké, doe. (00:52:00)

Man: Die boeken, hoeveel? (00:53:17-00:55:05)

Die boeken. In leer gebonden. (00:55:22-00:58:05)

Bernard: Dickens, Verzameld werk. (00:58:08-01:00:10)

Man: Is het echt leer? (01:00:21)

Bernard: -Het is echt Dickens. (01:03:12)

Man: Ik moet weten of het echt leer is. (01:03:18)

Ze moeten bij mijn sofa² passen. (01:08:01)

Alles in mijn huis is echt. (01:08:04)

Ik geef je er 200 voor. (01:11:10)

Bernard: 200 wat? (01:12:12)

Man: -200 pond. (01:13:24)

Bernard: Zijn ze in leer gebonden? (01:14:13-01:16:09)

¹ ‘Cooking the books’ is a saying, meaning “to make fraudulent alterations to business or other accounts” (Collins).

² ‘Sofa’ is not commonly used in Dutch. However, I chose to emphasise the customer’s posh attitude, rather than use the word ‘bank’.

Sorry, dan passen ze niet (01:18:16)
bij mijn portemonnee. Volgende! (01:22:19)

Manny: Heeft u *Het kleine kalmteboekje*? (01:28:07)
Ik heb het nodig. (01:31:18)

Ik ben te laat voor mijn werk. (01:31:21)
Kalmte, *Het kleine kalmteboekje*. (01:36:06)

Bernard: Is dit het? (01:36:09-01:37:19)

Manny: Nee, die is te groot. Het is klein. (01:38:21-01:41:04)

Bernard: Deze? (01:41:12)
Manny: -Nee, kalm. *Het kleine kalmteboekje*. (01:45:08)

Bernard: Deze? (01:46:14)
Manny: -Dat is hem. Geld...hoeveel? (01:49:06)

Bernard: 2,50. (01:49:09-01:50:19)

Ik geef u even een tasje. (01:51:24)
Manny: - Nee, geen tasje, alleen het boek. (01:55:24)

Bernard: Ik geef u de bon. (01:56:02)
Manny: -Nee, dat hoeft niet. (01:58:15)

Bernard: Kapot. Ik moet hem uitschrijven. (01:58:19)
Het kleine... (02:02:17)

Manny: Ik doe het wel. (02:03:14-02:04:24)

Kalmteboekje, 2,50. Bedankt. (02:05:04-02:07:08)

Kijken...streel...nee (02:08:06-02:10:06)

Toe...toetje...nee (02:10:15-02:12:08)

Ontspan op zijn tijd. (02:13:03)
U bent een vrije lelie... (02:16:08)

die een oranje³ rivier afdrijft. (02:16:11-02:18:22)

³ The clour ‘amber’ is more commonly known in English than it is in Dutch. Therefore, Aixelá’s strategy of synonymy (201) offers a solution for this culture specific element.

Sorry. Ik heb een hekel aan mijn werk. (02:23:07-02:25:20)

Bernard: Wat een rare man. (02:28:12-02:29:18)

Goed, de winkel is gesloten, (02:33:10)
iedereen eruit! (02:36:15)

Oude vrouw: Wat? (02:36:18)

Bernard: -Tijd om naar huis te gaan. Kom op. (02:39:08)

Oude vrouw: Het is pas kwart voor drie. (02:39:11)

Bernard: -Het is mijn winkel. (02:42:16)

Oude vrouw: Dat is niet eerlijk. (02:43:15)

Bernard: -Helemaal niet. Eruit. (02:46:16)

Man: Ik verwacht betere service van... (02:46:23)

Bernard: -Verwacht maar. Eruit. Doe. (02:51:08)

Kom op, tijdverkwistend gespuis, (02:51:11)
naar buiten. Hop, tot ziens. (02:55:19)

Bedankt, doe. Tot ziens. (02:55:22)

Terug naar de realiteit. Bedankt. (03:00:02)

Scene verandert naar Fran's winkel Nifty Gifty

Fran: Bernard, wil je dit? Koop dit. (03:17:17)

Bernard: -Wat is het? (03:20:17)

Fran: Het is een ding. (03:20:20)

Bernard: -Is dat zo? (03:22:18)

Fran: Ja. (03:22:24)

Bernard: -Wat doet het? (03:24:09)

Fran: Het is erg in. (03:25:14-03:26:24)

Bernard: Je weet niet wat het is, of wel? (03:27:02)

Fran: -Het is erg van nu. (03:30:10)

Bernard: Wil je hiernaast even opletten? (03:30:13)

Ik moet naar mijn accountant.(03:34:20)

Fran: Neem hulp zodat ik het niet (03:34:23)
elke keer hoeft te doen. (03:38:07)

Wacht... (03:38:10)

Voor deze keer is het goed (03:40:22)

Als je mij overmorgen helpt. (03:41:00-03:43:00)

Bernard:

Waarom? (03:43:03)

Fran:

-Ken je mijn vriendin Julie? (03:45:20)

Woensdag gaat ze bevallen en... (03:46:00-03:48:05)

ze heeft me gevraagd (03:48:17)
geboortepartner⁴ te zijn. (03:51:22)

Bernard:

Dat wordt zwaar. (03:52:06)

Veel bloed en geschreeuw en... (03:55:12)

Fran:

Nee, ik word gewoon dronken. (03:55:15-03:57:15)

Dan zit zij onder de pillen (03:59:05)
en ben ik dronken, net als vroeger. (04:04:00)

Bernard:

Oké, veel plezier dan. Doei. (04:04:12-4:06:14)

Fran:

Hallo? (04:13:00-04:14:10)

Ik verkoop echt een hoop rotzooi hè? (04:17:00-04:20:09)

Scene verandert naar het kantoor van Nick Voleur de accountant

Nick:

Laat me je nieuwe (04:23:00)
administratiemethode eens zien. (04:26:13)

Bernard:

Dit is maart... (04:26:16-04:28:01)

tot... (04:29:00-04:30:10)

doedelijke-doe. (04:31:00-04:32:10)

Dit is... (04:33:10-04:34:20)

'Gemengd'. (04:34:23- 04:36:08)

En de rest is... (04:36:18-04:38:03)

⁴ For 'birth partner' I used Chesterman's G1 strategy of literal translation because no one term for such a person exists in Dutch. Due to spatial and temporal constraints, this solution became most desirable. The term 'geboortepartner' is straightforward, and the context give the viewer an explanation of its meaning.

‘Andere’. (04:39:03-04:40:13)

Nick: ‘Andere’ wat? Andere weken (04:41:03)
met terugwerkende kracht zeker? (04:45:07)

Bernard: ‘Andere... (04:45:10-04:46:20)
tijden’. (04:47:04-04:48:14)
Dus: ‘Deze week’, ‘Erg recent’, en... (04:48:17-04:51:07)
‘Alle andere tijden’. (04:51:17-04:53:06)

Nick: Je moet me even uitleggen wat. (04:53:17)
‘Alle andere tijden’ betekent? (04:57:21)

Bernard: Ik weet het niet, Nick. (04:57:24)
Ik ben... (5:00:11)
Wonder Woman niet. (05:01:00-05:02:10)

Nick: Dit nieuwe systeem is (05:04:23)
sterk gebaseerd op het oude, niet? (05:08:02)

Bernard: Ik zou verder gaan, Nick. (05:09:13)
Het is ongeveer precies hetzelfde. (05:13:17)
Behalve... (05:13:22-05:15:07)
Nee, het is hetzelfde. (05:16:00-05:17:15)
Ik loog een beetje (05:17:19)
aan de telefoon. Ik loog.(05:20:18)

Nick: Hoorde je dat? (05:22:15)
Bernard: -Wat? (05:24:02)

Nick: Niets. (05:25:13)
Je hebt geluk dat ik zo...(05:28:01)
coulant ben. (05:29:01-05:30:11)
Want een hoop andere (05:30:14)
accountants zouden een beetje... (05:34:08)
Hallo? Ja, Jane? (05:34:11-05:35:21)
Bernard, ik moet ervantussen. (05:46:17-05:48:21)

Bernard: Wat? nu? (05:48:24)
 Nick: -Ik zie je snel, goed? (05:51:03)

Detective: Hij is ons altijd een stap voor. (05:55:09)
 De kat heeft zijn mandje verlaten. (06:00:09)

Scene verandert naar Manny's werk

Manny: Ja, het schiet op. Ik zit er bovenop. (06:11:14)
 Ik verstuur het snel.⁵ (06:14:15)

Geloof me, het beste is als ik... (06:15:17-06:18:04)

Manager: Jij daar... (06:21:18-06:23:03)

Wat eet je daar? Soep? (06:26:08-06:27:24)

Manny: Met extra stukjes. (06:34:13-06:35:22)

Manager: Wat zit er in? (06:36:00-06:37:10)

Manny: Stukjes. (06:38:00-06:39:10)

Moet ik iets doen? (06:40:05)
 Heb je de Gleason verslagen nodig? (06:43:20)

Ik heb ze op schijf. (06:43:23)
 Ik zou ze e-mailen... (06:46:18)

maar ik had gedoe (06:46:24)
 met de comprimeerder en... (06:50:12)

de stekker viel in mijn drankje.⁶ (06:52:05-06:54:10)

Manager: Luister, schop jezelf onder je kont, (06:54:13)
 of ik schop je eruit. (06:58:14)

Manny: Ik ga achter de... (07:19:24-07:21:13)

⁵ 'It'll be in the pipe soon' might refer to pneumatic dispatch, 'buizenpost' in Dutch. Company mail is sent through this. As 'buizenpost' did not fit due to spatio-temporal constraints, the action of sending mail was a fitting alternative.

⁶ 'Tizer' is a British soft drink which is not well-known to a Dutch audience. Therefore I chose to use the more general 'drankje'.

boekhouding aan. (07:23:12-07:24:22)

Stelt u zich de oceaan voor. (07:36:02-07:38:02)

Ga terug. (07:42:00-07:43:10)

O, een kalme oceaan, goed. (07:46:07-07:48:08)

Manager: Kom op, we moeten achter (07:50:14)
de facturen van vrijdag aan. (07:54:10)

Manny: Ik kom eraan. (07:54:14-07:55:24)

Manager: Wat is er? (08:00:24-08:02:09)

Manny: Ik heb *Het kleine kalmteboekje* (08:05:08)
ingeslikt. (08:08:08)

Scene verandert naar Black Books

Fran: Is het een soort...(08:14:22-08:16:07)

kale Furby? (08:16:21-08:18:06)

Vroeg dicht vandaag? Hoe ging het? (08:21:21-08:24:05)

Bernard: Nick de accountant... (08:24:21-08:26:16)

is voortvluchtig. (08:27:21-08:29:08)

Fran: Ik ga mijn boekhouding niet doen. (08:33:11)
-Waarom? (08:36:09)

Bernard: Het zal me aan mijn reet roesten.⁷ (08:36:12-08:38:24)

Fran: Je zult het zelf moeten doen. (08:39:13-08:41:15)

Het is best makkelijk. (08:41:18-08:43:08)

Bernard: Ik zal het eens proberen. (08:43:11)
Ik kan vast wat aanmodderen. (08:47:05)

Scene verandert naar later die avond

Bernard: Wat betekent dat? (08:49:18-08:51:03)

⁷ This figure of speech has a similar function in Dutch as ‘You can stick it up your arse’ in the source text and even preserves the word ‘arse’ (Chesterman G10: change of figure of speech).

Als u een sociale huurwoning heeft (08:55:21)
aan een rivier, maar niet blind bent...⁸ (09:00:22)

Meisjesnaam van uw moeder? (09:02:16)
Wat is haar voornaam? (09:06:01)

Ik kende haar gewoon als Ma. (09:06:05)
Dat moet goed genoeg zijn. (09:09:23)

Mogelijk overleden. (09:12:15-09:14:01)

Overschreden uw niet-aftekbare (09:15:22)
uitgaven in het eerste half jaar... (09:20:15)

uw aftrekposten voor (09:20:18)
driemaandelijke BTW aftrek? (09:24:09)

Scene verandert naar Bernard die sokken oprolt

Bernard: Al mijn sokken zijn opgerold, (09:28:15)
terug naar de boekhouding. (09:32:14)

Scene verandert naar Bernard achter zijn bureau

Bernard: Overschreden uw niet-aftekbare (09:35:14)
uitgaven in het eerste half jaar... (09:40:10)

uw aftrekposten voor (09:40:13)
driemaandelijke BTW aftrek? (09:44:03)

Hallo Ma? Met Bernard. (09:50:00-09:52:06)

Nee, er is niets aan de hand. (09:52:21-09:54:22)

Ik heb toch geen smoesje nodig (09:55:00)
om mijn moeder te bellen? (09:58:21)

Tegen zwart scherm Elf seconden later (09:59:12-10:00:20)

Bernard: Doe ik. Ik weet het. (10:00:23-10:02:10)

Zal ik doen. Ik weet het. (10:03:23-10:05:23)

⁸ Hoek & Sonéponse state that quotation marks are unnecessary when something is clearly being read out.

Tot snel. (10:10:12)
Ik moet mijn belastingaangifte doen. (10:13:18)

Overschreden uw (10:16:10)
niet-aftrekbare uitgaven... (10:19:17)

Goddank! (10:19:20-10:21:05)

Jehova's Getuige 1: Hallo, kunnen we (10:26:13)
met u praten over Jezus? (10:29:08)

Bernard: Geweldig. Kom binnen.(10:33:14-10:35:04)

Ik wil alles horen over Jezus. (10:37:10)
Wat doet hij tegenwoordig? Kom binnen. (10:42:03)

Jehova's Getuige 1: Weet u het zeker? (10:42:06-10:43:16)

Bernard: Kom binnen. (10:43:19)
Jehova's Getuige 2: -Het is een valstrik! (10:46:01)

Jehova's Getuige 1: Normaal zeggen mensen geen ja. (10:47:05-10:49:09)

Bernard: Ik ben niet mensen. (10:49:12)
Laten we snel over het geloof praten. (10:53:09)

Kom binnen. Ga zitten. (10:54:15-10:56:16)

Laten we beginnen. (11:05:20-11:07:05)

Jehova's Getuige 1: Om eerlijk te zijn... (11:09:02-11:10:13)
hebben we nooit zo ver vooruit... (11:10:16-11:13:06)

Jehova's Getuigen: gedacht. (11:13:09-11:14:19)

Jehova's Getuige 1: Het is fijn hier... (11:16:17-11:18:02)
binnen. (11:18:15-11:20:00)

Bernard: Wat is jullie favoriete verhaal over... (11:21:20-11:24:15)
Onze Heer? (11:25:10-11:26:20)

Jehova's Getuige 2: Het verhaal van de geldwisselaars. (11:29:21)
Zeker. (11:32:23)

Hoe Hij ze verjaagt... (11:33:01-11:34:15)

Bernard: Het blaast je echt omver, hè? (11:34:18-11:36:22)

En u? (11:38:24-11:40:09)

Jehova's Getuige 1: O, alles is goed. (11:40:12-11:41:22)

Ik denk wanneer Jezus (11:42:07)
de Samaritaan redde. (11:45:19)

Bernard: Nee, Jezus vertelt over de Samaritaan (11:46:18)
die iemand anders helpt. (11:51:04)

Jehova's Getuige 1: Echt? (11:51:10)

Bernard: -Ja. (11:52:20)

Jehova's Getuige 2: En ik vind die leuk waar Hij (11:53:17)
met de belastinginner eet. (11:57:11)

Bernard: Hebben jullie informatiemateriaal, (12:00:05)
of iets wat ik kan bekijken? (12:04:24)

Jehova's Getuige 1: Die boeken en tijdschriften (12:05:21)
die we hebben. (12:08:21)

Scene verandert naar Manny in het ziekenhuis.

Manny: Daar bent u. Tijd voor mijn uitslag? (12:18:05-12:20:19)

Dokter: Ik ben bang dat het (12:20:22)
vrij slecht nieuws is, meneer Bianco. (12:24:19)

Het boekje zit vast tussen (12:24:22)
de dunne darm en de alvleesklier. (12:29:00)

Als het twee centimeter naar links (12:29:03),
beweegt, bent u binnen seconden dood. (12:34:03)

Dat is het ergste scenario. De andere (12:34:06)
mogelijkheid, waarschijnlijker... (12:39:10)

is dat het boekje naar (12:39:13)
rechts gaat, in het nierkanaal.(12:43:05)

Als dit gebeurt, (12:43:08)
zou u langer te leven kunnen hebben. (12:46:24)

Tien jaar, één jaar, wie zal het weten? (12:47:02-12:49:18)

Door de zware littekens (12:49:21)
is het mogelijk ... (12:52:20)

dat u afgrijselijk (12:52:24)

veel pijn zult lijden... (12:56:01)

gedurende die tijd. (12:56:04-12:57:14)

Manny: O mijn God. (12:57:17)
Dokter: -Mijn excuses, ik moet gaan. (13:00:12)

We gaan morgen opereren, (13:00:15)
er is een goede overlevingskans. (13:04:16)

Zo'n 30% schat ik. (13:04:21)
Probeer kalm te blijven. (13:07:22)

Zoals het boekje zelf zegt... (13:08:03-13:10:09)

Wanneer u in de puree zit... (13:12:12-13:14:11)

stelt u zich voor dat u op een prachtig, (13:14:14)
onbewoond eiland bent. (13:18:21)

Scene verandert naar Black Books

Jehova's Getuige 1: Dus Hij zei dat omdat (13:22:03)
niemand zonder zonde is? (13:25:10)

Bernard: Dat was wat hij... (13:26:15)
maar het was verborgen. (13:29:12)

Jehova's Getuige 1: Dus God en Jezus zijn één? (13:29:15)
Bernard: - Je snapt hem. (13:32:12)

Blijven jullie niet nog even? (13:32:15)
Jehova's Getuige 1: -O nee, we moeten gaan, het is laat. (13:37:00)

Bernard: Oké, het zal wel. (13:37:03)
Kom nog eens langs, ja? (13:40:00)

Jehova's Getuige 1: Tot ziens. (13:51:21)
Bernard: -Ja. Doei. (13:53:16)

Scene verandert naar de volgende ochtend

Fran: Klaar met je boekhouding? (14:03:15-14:05:14)

Bernard: Ik heb er een vrij chic (14:05:17)
jasje van gemaakt. (14:08:17)

Fran: Het is een erg mooi colbert, maar (14:15:19)
wat ga je nu met je boekhouding doen? (14:20:12)

Bernard: Ik heb geen idee. (14:20:15)
 Wil jij het doen? (14:23:02)

Fran: Om te beginnen is dat fout, (14:25:05)
 want je deelt dat door tien... (14:29:01)

O nee, hier begin ik niet aan. (14:29:04-14:31:04)

Ik moet al mijn aandacht besteden (14:31:07)
 aan Julie's bevalling. (14:35:09)

Kijk. (14:35:12)
 Er staat iets op de zijkant. (14:37:20)

Er staat iets...15,99... (14:37:23)
 O nee, dat heb ik geschreven. (14:41:15)

Bernard: Wat moet ik nu doen? (14:41:24)
 Wie gaat me helpen? (14:44:14)

Scene verandert naar het ziekenhuis.

Dokter: Meneer Bianco, (14:46:00)
 Daar bent u eindelijk weer. (14:48:23)

Er was een complicatie. (14:49:01-14:50:18)

We gingen naar binnen (14:50:21)
 om het boekje te verwijderen, en... (14:54:20)

Medisch gesproken: u bent er vanaf. (14:55:02-14:57:14)

Anders gesteld: het is er niet. (14:57:17-14:59:21)

Ik weet niet hoe het kan. (14:59:24-15:01:18)

Het lijkt erop dat uw lichaam het (15:01:21)
 vannacht heeft opgenomen... (15:06:03)

hetgeen natuurlijk onmogelijk is. (15:06:06-15:08:18)

Hoe voelt u zich trouwens? (15:12:08-15:14:04)

Manny: Voeg een druppel lavendelolie toe (15:14:08)
 aan uw bad...(15:17:14)

en u zult zichzelf snel kalm weken. (15:17:17-15:20:03)

Dokter: Pardon? (15:21:00)
 Manny: -Als u zich kalm wilt voelen... (15:24:01)

eet meer vers fruit en groenten, (15:24:04)
yoghurt, melk en zaden. (15:28:15)

Dokter: Ik zal u even laten rusten. (15:31:18-15:33:13)

Manny: In rust, bent u een koning (15:33:16)
die zijn landgoed overziet. (15:37:08)

Kijk naar het bosgebied, (15:37:11)
de pauwen op het gazon. (15:40:18)

Regeer over uw eigen, (15:40:21)
kalme koninkrijk.(15:43:16)

Scene verandert naar Black Books

Fran: Ik heb het. (15:47:01)
Bernard: -Ik ben ermee bezig! (15:49:10)

Fran: Ik weet wat dit is, (15:49:13)
het is zo simpel. (15:51:22)

Het is een suikerschenker. (15:52:00-15:53:22)

Bernard: Dat is precies wat het niet is. (15:54:00)
Fran: -Nee, dat is absurd, inderdaad. (15:58:07)

Bernard: Wat is dit nou weer? (15:58:10-15:59:20)

Vrijstelling: Als u aan korte of (16:03:07)
lange termijn-letsel of -ziekte lijdt... (16:08:13)

mag u uw aangifte uitstellen tot... (16:08:16)
Wacht eens even. (16:12:08)

Als u aan korte of (16:12:11)
lange termijn-letsel of -ziekte lijdt... (16:16:16)

mag u uw aangifte uitstellen... (16:16:19-16:19:02)

Fran: Nee, hou toch op Bernard. (16:20:24-16:22:19)

Je zou jezelf echt (16:22:22)
ernstig moeten verwonden. (16:26:00)

Dat ga je toch niet doen (16:26:03)
om je boekhouding te vermijden. (16:29:24)

Scene verandert naar later

- Bernard: Deze is in de aanbieding. (16:34:05)
- Man: -Echt? (16:36:12)
- Bernard: Hij is gratis als je mijn benen breekt. (16:37:04-16:39:20)
- Man: Klinkt goed. (16:40:04)
- Bernard: -Geweldig. (16:41:22)
- Ik pak even een plank. (16:42:18-16:44:05)
- Man: Wacht. Deze heb ik al gelezen.⁹ (16:44:08-16:46:10)
- Bernard: Dat is het probleem met Wodehouse, hè? (16:46:18)
-Vreselijk, breek mijn benen. (16:51:11)
- Man: Het spijt me, ik moet ervandoor. (16:51:18-16:53:24)
- Fran: Wat is dit? (16:55:10-16:56:20)
- Heb je enig idee (16:56:23)
wat dit in vredesnaam is? (16:59:18)

Scene verandert naar de ziekenhuisgang

- PA: *Wil de geboortepartner van Julie* (17:00:05)
Williams zich melden bij verloskamer 1? (17:05:11)
- Julie: Waar is mijn geboortepartner? (17:16:13)
Ik kan dit niet zonder haar. (17:20:13)
- Waar is ze? (17:20:16-17:22:01)
- Zuster: Dat heb ik je al gezegd, (17:22:04)
we kunnen haar niet vinden. (17:25:15)
- We proberen haar al de hele dag te bellen. (17:25:18-17:28:13)
- Manny: Wanneer u onder druk staat, (17:28:16)
doe iets anders. (17:31:17)
- Rol uw mouwen op, (17:31:20)
of eet een sinaasappel. (17:34:15)

⁹ ‘Al’ is added to clarify here due to the omission of the man’s later words ‘But I’ve already read it!’ because of temporal constraints.

Scene verandert naar Black Books

- Man: Is het een soort nepborst? (18:08:20-18:10:17)
- Weet je wel, die vaders dragen? (18:12:10-18:14:15)
- Fran: Waar heb je het over? (18:15:16)
- Man: -Je weet wel, voor baby's. (18:19:02)
- Fran: Baby's... (18:21:09)
- O mijn God, Julie. (18:24:02)
- Manny: Wees alert op dingen (18:28:21)
- waar u om moet lachen. (18:31:18)
- Als u niets ziet waar u om u kunt lachen, (18:31:21)
- doe alsof u het ziet en lach. (18:36:06)
- Fran: Wat? (18:36:09-18:37:19)
- Stem: Hé, Baardaap.¹⁰ (18:37:22-18:39:07)
- Hooligan 1: Wat moet je? (18:45:17-18:47:02)
- Manny: Heeft u wel eens een kalm persoon (18:47:05)
- met een luide stem gehoord? (18:51:07)
- Probeer eens een keer (18:51:10)
- zachtjes te praten. (18:54:07)
- Voeg een likje lavendel toe aan melk, (18:56:05)
- ga de stad uit met een sinaasappel... (19:01:06)
- en doe alsof je ernaar lacht. (19:01:09-19:03:09)

Scene verandert naar Bernard

- Bernard: Jullie daar. Opgehoepeld. (19:07:19-19:09:16)
- Ik moet een paar... (19:09:19)
- je weet wel, ik moet... (19:12:17)
- Skinheads. Perfect. (19:12:20-19:14:17)
- Hooligan 1: Denk je dat je leuk bent? (19:17:08-19:19:06)
- Manny: Wat is er gebeurd? (19:19:09-19:20:19)

¹⁰ 'Baardaap' is more specific than 'hairy', though still fitting as Manny also has a beard.

Hooligan 1: Wil je nog een klap ja? (19:20:22-19:23:00)

Manny: Nog een klap? (19:23:05-19:24:15)

Bernard: Wie van jullie sletjes wil dansen? (19:25:00-19:27:10)

Wanneer jullie je vaste (19:31:17)
trio-dingetje doen in het weekend... (19:35:24)

en het maanlicht van jullie koppen (19:36:02)
en konten ketst en zo... (19:40:03)

raken jullie dan niet in de war? (19:40:06-19:42:10)

Kijk, dit zijn jullie. (19:44:10-19:46:05)

Millwall, dat is het. (19:55:07)
Kennen jullie dit spreekkoor? (19:58:22)

Millwall, Millwall, jullie zijn (19:59:00)
allemaal vreselijk en... (20:03:02)

...al jullie vriendinnetjes zijn (20:03:05)
*onbevredigd en vervreemd.*¹¹ (20:07:05)

Scene verandert naar Bernard in wit licht

Scene verandert naar Black Books

Manny: Heb je pijn? (20:34:00-20:35:10)

Bernard: Niet genoeg. (20:36:07)
Waar zijn ze heen? (20:38:12)

Manny: Ze werden moe en gingen weg. (20:39:10-20:41:08)

Waarom deed je dat? (20:42:09)
Dat was echt ongelooflijk... (20:45:18)

de manier waarop je ze (20:45:21)
je gewoon liet slaan, bedankt.(20:49:11)

Bernard: Ik ben zwaargewond en hoef m'n (20:49:18)
boekhouding niet te doen. (20:53:14)

Jij bent getuige. (20:53:17-20:55:02)

¹¹ Cintas and Remael recommend italics for songs (127).

Manny: Ik zou je boekhouding kunnen doen. (20:55:07)
Bernard: -Wat? (20:58:02)

Manny: Ik ben een accountant. (20:58:05)
Was een accountant. (21:01:03)

Bernard: Het is het minste wat ik kan doen. (21:01:06)
-Zou je meer kunnen? (21:04:21)

Bernard: Mag ik een glas wijn? (21:04:24)
Manny: -Oké. (21:06:23)

Bernard: En een boterham met ham? (21:07:24-21:09:18)

Manny: Als je wilt. (21:09:21)
Bernard: -Met augurk? (21:11:19)

Manny: Is goed. (21:13:05-21:14:15)

Bernard: Begin jij daar dan maar aan, (21:27:14)
en ik zal beginnen met... (21:30:24)

de zaken van vandaag. (21:31:15-21:33:01)

Fran: Auto wil niet starten. (21:33:04)
Telefoonnummer van de taxi. (21:36:22)

Moet naar Julie. (21:37:19-21:38:22)

2.2. “Manny’s eerste werkdag”

Titel Manny’s eerste werkdag¹² (00:45:16-00:49:14)

In Nifty Gifty

Manny: Ik ben eh... (01:06:04-01:07:14)

Fran: Ja natuurlijk. Hoe gaat het met je? (01:09:08-01:12:01)

Manny: Prima. Met jou? (01:12:10-01:14:00)

Fran: Prima. (01:15:00-01:16:00)

We hebben geen seks gehad (01:18:10)
en je wilt me niet laten schrikken? (01:22:12)

Gezien je een man bent, (01:25:00)
dacht ik dat we seks hadden gehad. (01:28:24)

Manny: Ik zoek- (01:29:05)
Ik moet in een boekhandel werken. (01:32:04)

Fran: Welke boekwinkel?¹³ (01:35:01-01:37:13)

Manny: -Die hiernaast?

Fran: Bernard’s boekwinkel? (01:36:17-01:38:11)

Fran: Bernard heeft je aangenomen? (01:39:10-01:41:12)

Fran: Je werkt voor Bernard? (01:42:10)

Manny: -Inderdaad ja. (01:45:00)

Fran: Wacht, Bernard: Iers, roken, drinken? (01:45:02-01:47:24)

Manny: Ja die. (01:50:02-01:51:12)

¹² Chesterman PR2 change of explicitness: to clarify and add extra information, ‘day’ becomes ‘werkdag’. This sounds more natural in Dutch than ‘Manny’s eerste dag’.

¹³ Fran’s character makes ‘boekwinkel’ more fitting than ‘boekhandel’, even though there is no difference in term in English. Manny’s speech is more formal, therefore he would say ‘boekhandel’. This also avoids the parrot-effect when utterances are repeated (Hoek & Sonéponse).

Fran: Die Bernard? (01:51:15)
Manny: -Ja precies. (01:53:10)

Ik dacht dat het wel leuk zou zijn. (01:53:13)
Boekhandel, boeken, aangenaam. (01:58:08)

Fran: Aangenaam? (01:59:00-02:00:10)

Manny: Ja, waarom? (02:02:00-02:02:10)

Fran: Maak je uit de voeten.¹⁴ (02:08:15-02:10:05)

Scene verandert naar Black Books

Manny: Meneer Black? (02:39:10-02:40:20)

Bernard: Ben ik dood? (03:08:20-03:10:05)

Wie ben jij? Zit ik bij een sekte? (03:14:05-03:16:10)

Manny: Nee, ik ben Manny. (03:19:00)
Je¹⁵ hebt me gisteren aangenomen. (03:22:21)

Bernard: Herinner je het? (03:24:20)
-Nee. (03:26:09)

Wat was de situatie? (03:28:08)
Had ik gedronken? (03:30:24)

Scene verandert naar de vorige avond in de pub

Bernard: Dus, wat zeg je ervan? (03:38:22)
Wat vind je? (03:41:04)

Het verdient niet goed, (03:43:03)
maar het is hard werk. (03:46:06)

Durf je het aan? (03:46:09-03:47:19)

Kom op. Wat denk je? (03:50:00-03:51:10)

¹⁴ Chesterman S9 change of trope: a fitting turn of phrase was added for comical purpose.

¹⁵ I decided to use the informal ‘je’, instead of ‘u’, even though Manny is very polite, because Manny has already seen an informal side of Bernard when he had his job interview with an inebriated Bernard the night before.

Ik moet zeggen (03:54:02)
dat ik je een beetje onbeleefd vind. (03:57:13)

Manny: Meneer Black. (03:59:10-04:00:20)

Bernard: Een momentje, een momentje mevrouw. (04:00:23-04:03:18)

Wil je de baan wel of niet Manny? (04:04:05-04:06:09)

Manny: Ik ben hier. (04:06:20-04:08:05)

Bernard: Mijn excuses meneer. (04:16:00-04:17:13)

Wat had je besteld? (04:20:22)

Manny: -Bier (04:22:17)

Bernard: Ik heb crème de menthe voor je. (04:22:20-04:25:00)

Het zit zo. (04:27:18-04:29:03)

Ik mag je graag Joe, Samantha. (04:29:09)

Manny: -Manny (04:32:00)

Bernard: Ja die. Ik mag je graag. (04:33:03-04:34:22)

Manny: Jij bent ook zo slecht nog niet. (04:36:00)

Bernard: -Raak me niet aan¹⁶. (04:39:09)

Bernard: Waar ben je? (04:41:12)

Manny: -Hier. Ik zit voor je. (04:43:21)

Bernard: Wat wil je? (04:46:03-04:47:13)

Manny: Je had het over een baan. (04:47:15-04:49:06)

Bernard: Wat voor werk is het? (04:49:08-04:50:18)

Manny: Ik bedoel in de boekhandel. (04:52:12-04:54:10)

Bernard: Maar ik werk al in een boekhandel. (04:54:13-04:56:21)

Bernard: Heb je iets in een aquarium? (04:57:15-04:59:13)

¹⁶ I chose to paraphrase (Chesterman S8) due to spatial and temporal constraints. The most important message that has to be translated, is that Bernard dislikes to be touched. It is made less specific by the omission of ‘my arm’.

Manny: Nee, voor mij. (05:01:21-05:03:06)

Bernard: Ja natuurlijk. Sorry, sorry. (05:04:03-05:06:10)

Ga je al weg Manny?¹⁷ (05:07:06-05:08:16)

Manny: Nee, dat is de oude vrouw. (05:10:11-05:12:04)

Bernard: Wat wil je? (05:17:11-05:18:19)

Manny: Je had het over een baan. (05:18:21)

Bernard: -Wat voor werk is het? (05:21:24)

Manny: Voor mij. (05:22:01-05:23:11)

Bernard: Het is heel simpel. (05:24:20-05:26:05)

Wil je een baan? (05:27:05)

Manny: -Ja geweldig. (05:29:07)

Bernard: Wat is geweldig? (05:29:15-05:31:00)

Scene verandert naar Black Books

Manny: Had je gedronken? (05:33:07-05:34:17)

Je had wel een paar borrels¹⁸ op. (05:36:01-05:38:05)

Bernard: Kijk... (05:39:20-05:41:05)

Wacht eens. Hoe laat is het? (05:44:11-05:46:10)

Manny: Half elf.¹⁹ (05:47:00-05:48:10)

Bernard: Half elf? (05:48:15-05:50:00)

¹⁷ Chesterman S7 change in emphasis: ‘Al’ is added, as it sounds more natural in Dutch.

¹⁸ ‘Borrels’ is added to clarify, as the phrase ‘Je had er wel een paar op’ might seem vague to the viewer (Chesterman PR2 change of explicitness).

¹⁹ The viewer might become confused by hearing the number ‘ten’ and reading the number ‘elf’. This socio-cultural translation problem is caused by the difference in conventions between English and Dutch. To convey the humour of the fact that Bernard sleeps in extremely late, I chose to naturalise the time indication (Chesterman PR1).

Ik ben nog nooit opgestaan om half elf. (05:51:09-05:54:00)

Wat gebeurt er dan? (05:54:15-05:56:00)

Kijk... (05:57:05-05:58:15)

Heb je ooit een boek gekocht... (06:03:23-06:06:02)

om half elf 's ochtends? (06:06:08-06:07:24)

Manny: Nu je het zegt... (06:08:18-06:10:03)

Bernard: Nee, zie je... (06:10:08)
Dan zou de wereld op zijn kop staan. (06:14:01)

Manny: Voor een bakker zou het vrij laat zijn. (06:15:07)
Bernard -Pas op. (06:18:12)

Ik duld geen brutaliteit. (06:18:22-06:20:17)

Sorry jongen, ik heb me vergist. (06:21:18-06:24:00)

Je hebt het duidelijk niet in je (06:25:00)
om een boek te verkopen. (06:28:19)

's Ochtends wil niemand ze. (06:28:22-06:30:19)

Opschrift T-shirt IK HOUD VAN BOEKEN²⁰ (06:30:22-06:32:07)

Man: Ik wil graag een boek kopen. (06:33:20-06:35:20)

Bernard: Welk boek? (06:37:02-06:38:12)

Man: Maakt me niet uit. (06:38:15)
Ik heb echt zin om een boek te kopen. (06:42:06)

Bernard: We zijn gesloten. Ga weg. (06:42:20-06:44:13)

Man: Misschien wip ik even langs (06:44:16)
bij de bakker. (06:47:13)

Bernard: Wat zeg je van een proefdag? (06:50:22-06:52:23)

Manny: Perfect. (06:53:01-06:54:11)

Hallo? Ik heb het nu een beetje druk. (06:59:20-07:02:08)

²⁰ Cintas and Remael recommend the use of capitals for short writing on clothes (118).

Ik bel je terug. (07:02:24-07:04:09)

Bernard: Waaron dat gejammer?²¹ (07:05:13-07:07:01)

Manny: Ik gebruikte vaak een gsm op mijn werk. (07:07:05-07:09:21)

Daardoor krijg ik nu een pijnscheut (07:09:24)
in mijn hoofd voordat hij over gaat. (07:14:22)

Bernard: Wat is je nummer? (07:15:20-07:17:05)

Kun je me alsjeblieft (07:23:10)
de telefoon aangeven? (07:26:11)

Dat is fantastisch. (07:33:20-07:35:06)

Wacht... (07:40:05-07:41:15)

Hoi Manny, met Bernard. (07:47:03-07:48:19)

Mobieltjes zijn verboden in de winkel. (07:50:03-07:53:03)

Oké? Doei. (07:53:18-07:55:03)

Bernard: Herhaaltoets. (08:00:13-08:01:23)

Scene verandert naar later

Manny: Wat is dit allemaal? (08:08:17-08:10:05)

Bernard: De regels voor de klanten. (08:11:12-08:13:09)

Maar ze gelden ook voor jou. (08:13:12-08:15:10)

Manny: Geen mobieltjes, geen wigwams. (08:15:13)
Bernard: -Walkmans. (08:18:14)

Manny: Geen snoi, snoëriige auto- (08:20:10-08:22:18)

Dit is onleesbaar. (08:23:23-08:25:08)

Bernard: Het is heel simpel. (08:26:22-08:28:08)

Geen mobieltjes. Geen walkmans. (08:30:10-08:32:21)

²¹ ‘Gejammer’ is added to substitute for and explain the sounds of pain Bernard makes (Chesterman PR2 change of explicitness).

Geen van die. (08:35:12-08:36:22)

Geen van alle. (08:37:15-08:39:00)

Manny: Getek...balzak...cack.²² (08:40:13-08:42:04)

Bernard: Getekend, Bernard L. Black. (08:43:22-08:46:03)

Manny: Waar staat de 'L' voor? (08:47:00-08:48:15)

Bernard: Ludwig. Je weet wel, Beethoven. (08:48:18-08:51:01)

Manny: Waarom besloten je ouders om...? (08:53:00-08:55:04)

Bernard: Wat? (08:55:07-08:56:17)

Manny: Niets. (08:57:22-08:59:07)

Bernard: Ik ga me even opfrissen. (09:01:02-09:02:21)

Manny: Boeken, oud en nieuw. (09:14:03-09:15:16)

Bernard: Kom op, kom op. (09:22:11-09:23:21)

Klant: Wie ben jij? Wat doe je? (09:34:15)
-Ik ben gewoon een klant. (09:37:22)

Bernard: Lunch. Waar is Fran in godsnaam? (09:39:05-09:41:10)

Kom op, lunch. (09:43:22-09:45:07)

Manny: Zal ik het bordje omdraaien? (09:45:00)
Fran: -Doe maar. (09:47:18)

Opschrift bordje GESLOTEN (09:49:00-09:50:10)

Fran: Kom erbij. (09:53:22)
Vertel ons eens over jezelf. (09:57:00)

Manny: Ik ben geboren in Londen... (09:57:15-09:59:13)

Bernard: Ho even, David Copperfield. Voor (09:59:16)
zo'n verhaal hebben we popcorn nodig.²³ (10:04:14)

²² The source text uses the vulgar ‘bugger cack’ for humorous purpose when Manny is unable to decipher Bernard Black’s written name. To preserve this joke while also maintaining the likeness to the name, it is translated with ‘balzak cack’.

Fran: Let niet op hem. (10:05:00-10:06:10)

Manny: Geboren in Londen, veel verhuisd, (10:08:05)
zag veel legerbasissen. (10:12:08)

Fran: Zat je vader in het leger? (10:13:00-10:14:19)

Manny: Nee, gewoon toeval. (10:14:22-10:16:10)

Bernard: Kunnen we dit doen (10:16:18)
wanneer ik er niet bij ben? (10:19:19)

Manny: Dit kan echt een mooie zaak worden. (10:20:08)
Bernard: -Het is een mooie zaak. (10:24:07)

Manny: Ja, je moet de planken boenen... (10:24:10-10:26:15)

en dat plakkerige spul schoonmaken (10:26:18)
hier op de grond. (10:30:08)

Bernard: Je hoort daar te blijven plakken. (10:30:11-10:32:18)

Zodat kinderen niet rondrennen. (10:32:21-10:35:04)

Manny: De vloer kitten tegen (10:35:08)
die vieze lucht. (10:37:23)

Wist je van de schelpen²⁴ (10:38:01)
op je leidingen? (10:40:19)

Bernard: Ja en? (10:40:22-10:42:07)

Manny: Van oudsher leven ze in zee. (10:42:22-10:44:21)

Zet wat staande lampen neer. (10:46:00-10:48:01)

²³ Even though David Copperfield is a famous literary work, ‘zo’n verhaal’ is added to emphasise this in the target text. It simultaneously contains the implicit notion that Manny’s talk will be a long one, in the source text referred to with ‘if we go back that far’ (Chesterman PR3 change of information).

²⁴ ‘Weekdieren’ would not be as familiar to a Dutch viewer as ‘schelpen’. The hyperonym molluscs becomes a hyponym.

Bernard: Waarom zei je niet gewoon (10:48:04)
 dat je homo was? (10:50:24)

Manny: Maar dat ben ik niet. (10:51:02-10:52:13)

Bernard: Maar je bent geïnteresseerd in lampen. (10:52:20-10:55:13)

Manny: Ja, maar ik ben geïnteresseerd in (10:55:16)
 vrouwen... (10:58:19)

 en lampen. (10:58:22-11:00:07)

 Ik dacht dat jij het was. (11:00:20-11:02:11)

 Homo, bedoel ik. (11:02:14-11:03:24)

Bernard: Ik ook een tijdje. (11:04:02-11:05:12)

 Tot ik achter (11:06:14)
 de hoge hygiëne-eisen kwam. (11:09:11)

 En al dat gedans. (11:09:14-11:10:24)

 Kijk die klootzak nou. (11:15:11-11:17:06)

 Inderdaad. We houden lunchpauze. (11:18:18)
 Kom binnen. (11:21:23)

 Kijk 'm nou. (11:22:01-11:23:11)

 Wat willen ze van me? (11:23:18)
 Waarom laten ze me niet met rust? (11:27:08)

Manny: Ze willen gewoon boeken kopen.²⁵ (11:27:22-11:30:01)

Bernard: Ja, maar waarom bij mij? (11:30:10-11:32:01)

Manny: Omdat je boeken verkoopt. (11:33:04)

Bernard: -Weet ik, maar jezus... (11:36:16)

Man: Ik wil graag een boek kopen. (11:40:04-11:42:01)

Bernard: Hier heb je er één. (11:42:24-11:44:07)

Man: Nee, ik was... (11:45:00)

²⁵ To emphasise the fact that it is odd for a book salesman not to want any customers, 'gewoon' is added (Chesterman S7 change in emphasis).

Bernard: -Deze is ontzettend goed. (11:47:20)

Man: O ja? (11:47:23-11:49:08)

Bernard: Je zult lachen, huilen. (11:49:18)
 Het verandert je leven. (11:52:24)

5,99. (11:53:02-11:54:12)

Man: Mijn wisselgeld? (11:55:23)

Bernard: -Kom later maar terug. (11:58:18)

Man: Ik kom hier niet meer langs. (11:58:21)

Bernard: -Waar woon je? (12:01:18)

Man: Gallexie Gardens 17. (12:01:21-12:03:08)

Bernard: Ga daar heen... (12:04:06-12:05:16)

en wacht op mijn instructies. (12:05:19-12:07:22)

Waar is hij heen? (12:11:17-12:13:02)

Fran: Ik dacht dat hij je logeerkamer (12:13:05)
 wel zou willen bekijken. (12:17:01)

Bernard: Waarom (12:17:07-12:18:17)

Fran: Voor als je wilt (12:18:20)
 dat hij hier komt wonen. (12:21:13)

Bernard: Ben je gestoord? (12:24:00-12:25:10)

Fran: Hij is geweldig. (12:25:20)
 Wat is er dan mis met hem? (12:28:15)

Bernard: Hij is een lastpost. (12:29:03-12:30:14)

Ik herken²⁶ het van mijlenver. (12:32:07-12:34:06)

Hij lijdt aan allerlei illusies. (12:34:09-12:36:16)

Weet je wat ik zag (12:37:00)
 toen jij er nog niet was? (12:39:20)

²⁶ ‘Smell’ becomes ‘herken’, which is a more natural expression in Dutch (Chesterman S9 change of trope).

Hij zoog aan zijn broek (12:40:20)
terwijl hij lachte. (12:43:20)

Fran: Je liegt, hè? (12:43:23-12:45:08)

Bernard: Nee, volkomen waar. (12:45:11)
-Ik vraag het hem. (12:48:01)

Bernard: Ik heb het verzonnen. (12:48:04-12:49:16)

Fran: Je bent gek als je hem laat gaan. (12:50:00-12:52:04)

Je hebt een normaal persoon nodig hier. (12:52:07-12:55:00)

Bernard: Vind je hem normaal? (12:55:03)
Wat ben ik dan? (12:57:12)

Fran: Je bent een freak²⁷, dat weet je. (12:57:15-12:59:17)

Bernard: Ja, maar ik heb ook rechten. (13:00:24-13:03:11)

Fran: Dit heb je al vijf jaar nodig. (13:04:22-13:07:02)

Ik moet weer terug naar mijn winkel. (13:07:13-13:10:01)

Bernard: Jij daar... (13:20:05-13:21:15)

Lord of the Rings. (13:22:10-13:23:20)

Laten we het eens (13:23:23)
over je proefdag hebben. (13:27:10)

Momenteel ben je ontslagen. (13:28:23-13:30:23)

Dus het gaat niet zo goed. (13:32:16-13:34:09)

Wat is dat? (13:35:23-13:27:08)

Manny: Een fles wijn om te vieren (13:38:00)
als de eerste dag goed verliep. (13:41:21)

Bernard: Welkom terug. (13:41:24-13:43:07)

²⁷ Aixelá's strategy of repetition (200) offers a good solution, as the 'freak' is a loanword in Dutch.

Scene verandert naar later

- Manny: Is dit je boekhouding? (13:48:00-13:49:15)
- Bernard: Er vallen wat gaten hier-en-daar. (13:55:07-13:57:16)
- Manny: Er is een gat (13:58:15)
waar de boekhouding hoort. (14:01:08)
- Het gat dat ik gevonden heb... (14:01:11-14:03:12)
- is het grote boekhoudingloze gat (14:03:15)
tussen pagina 1 en 210. (14:07:11)
- Bernard: Ach, wie geeft er om de boekhouding? (14:11:10-14:13:22)
- Manny: Hier staat: ontvangsten 370 pond. (14:28:20-14:31:15)
- Bernard: Dat is goed. (14:32:08-14:33:18)
- Manny: Ja, maar je uitgaven waren (14:33:21)
meer dan 1200 pond. (14:36:24)
- Bernard: Ieder begaat zo zijn zonden.²⁸ (14:37:02-14:39:07)
- Ik kan niet alles bijhouden hier. (14:40:15-14:43:04)
- Het is chaos. (14:44:00-14:45:10)
- Zie je? (15:08:17-15:10:02)
- Manny: Dus... jij en Fran? (15:10:10-15:11:20)
- Hebben jullie ooit...? (15:12:18-15:14:09)
- Bernard: Je-weet-wel. (15:14:12)
-Nee. Wat? (15:16:05)
- Many: Hebben jullie ooit...? (15:16:08-15:17:24)
- Samen? (15:20:08-15:21:18)
- Je-weet-wel. (15:21:23)

²⁸ 'Whores will have their trinkets' is a made-up expression used by Bernard. I chose to translate the supposed meaning of the expression, which is probably that everyone has their own pleasures in life which are not always linked to good behaviour.

Bernard: -Zeg het gewoon man. (15:24:07)

Manny: Hebben jullie seks gehad? (15:24:10-15:26:09)

Bernard: Jij draait er ook niet omheen hè. (15:26:12-15:28:17)

Manny: Nou? (15:29:13-15:30:23)

Bernard: Volgens mij wel. (15:32:10-15:33:20)

Manny: Ik weet het niet zeker. (15:33:24)
-Wat gebeurde er? (15:36:19)

Bernard: Een paar Nieuwjaarsdagen geleden (15:38:00)
werd ik wakker... (15:41:19)

Ik was er. (15:42:10-15:43:20)

En zij ook. (15:44:08-15:45:18)

En ook onze vrienden... (15:45:21-15:47:12)

de geslachtsdelen. (15:48:08-15:49:18)

We waren er alle zes. (15:50:05-15:51:15)

Manny: Zes? (15:51:18-15:53:03)

En géén van jullie (15:54:12)
kan zich iets herinneren? (15:57:13)

Bernard: Nee. Nou ja, ik wel voor even. (15:57:16-15:59:15)

Toen dwong ze me het te vergeten. (15:59:19-16:01:24)

Zij weet het nog... (16:02:02-16:03:10)

en ik mag het niet weten. (16:03:13-16:05:04)

Waarom heb je de deur niet afgesloten? (16:06:16)

Many: -We kunnen geld verdienen. (16:11:04)

Bernard: Maar het zijn studenten. (16:11:07-16:13:00)

Manny: Die lezen boeken. (16:13:03)
Of ze doen in ieder geval alsof. (16:16:12)

Bernard: Het klinkt gevaarlijk. (16:17:00-16:18:16)

Manny: Geef het een kans. (16:19:12)

Onthoud dat het mijn idee is. (16:22:17)

Student: Nee, ik ben in een boekwinkel. (16:29:03-16:31:05)

Nee, boekwinkel. (16:31:08-16:32:18)

Scene verandert naar lege Black Books

Bernard: Deze dingen... (16:38:22-16:40:07)

zijn erg goed gebouwd. (16:40:15-16:42:04)

Dood. (16:45:20-16:47:05)

Dat voelde zó lekker. (16:51:13-16:54:00)

Manny: Verbazingwekkend dat we daarna (16:54:13)
nog iets verkochten. (16:57:16)

Bernard: Jouw gehijg in hun nek dan? (16:57:22)
Mensen willen met rust gelaten worden. (17:02:10)

Manny: Je denkt dat ik dit niet aankan hè? (17:02:16)
-Inderdaad. (17:05:14)

Ik wed dat ik deze vent een boek (17:05:21)
kan aanraden en verkopen. (17:09:18)

Bernard: Voor tien pond. (17:10:23)

Manny: -Is goed. (17:12:16)

Man: Laat me met rust. (17:21:23-17:23:08)

Ik ben het spuugzat te worden (17:23:16)
lastiggefallen door verkopers. (17:27:23)

Ik ben aan het rondkijken. (17:28:02-17:29:18)

Misschien koop ik iets aan het eind, (17:29:21)
misschien niet. (17:33:12)

Maar je zult me geen jota (17:33:15)
beïnvloeden, geen greintje. (17:37:12)

Nu ik met je klaar ben, mag je gaan. (17:37:18-17:40:07)

Manny: De beste uit drie kansen? (17:53:22-17:55:19)

Scene verandert naar later

Bernard: Ik ga weg om wat kleding (17:57:03)
naar Oxfam te brengen. (18:00:06)

Normaal sluit ik af. (18:06:05-18:07:16)

Manny: Nu ik er ben, is het anders. (18:09:03-18:10:24)
Bernard: Het is anders ja. (18:11:12-18:12:22)

Manny: Wacht. Wat doe...? (18:18:03-18:19:17)

Bernard: Waarom doe je de deur op slot? (18:20:14)
-Dat doe ik altijd. (18:23:20)

Manny: Maar met mij is het anders. (18:23:23-18:25:18)

Bernard: Ja, ik heb nog nooit iemand opgesloten. (18:25:21-18:28:14)

Manny: Ik kan op de winkel letten (18:28:24)
terwijl je weg bent. (18:32:02)

Man: Is 'ie weg? (18:47:00-18:48:10)

Hij is weg, iedereen. (18:50:18-18:52:04)

Bernard: Waar zijn alle boeken? (19:21:08-19:22:22)

Manny: Wat? (19:23:00)
Bernard: -Waar zijn alle boeken? (19:24:24)

Manny: Die zijn verkocht. (19:25:03-19:26:11)

Bernard: Weet je wat dat betekent? (19:29:10-19:31:03)

Dan moet ik de bestelwinkel bellen. (19:31:12-19:34:00)

Je hebt geen idee hoe ongelofelijk (19:34:03)
saai en moeilijk dat is. (19:38:09)

Is dit de winkel waar je boeken (19:46:08)
bestelt... (19:49:05)

voor als je ze in je boekwinkel wilt (19:49:08)
verkopen? (19:52:11)

Weet ik niet. (19:52:14-19:53:24)

Kan je me gewoon wat boeken sturen? (19:54:20-19:57:04)

Manny: Hallo, met wie spreek ik? (20:01:00-20:02:18)

Kan ik de volledige Austen krijgen? (20:05:03)
Complete Trollope, geen trol.²⁹ (20:09:18)

Penguin edities en nieuwe. (20:11:14-20:13:11)

Tolstoj? Gooi er maar een paar bij. (20:14:07-20:16:16)

Bernard: Ik denk dat het eens tijd is om (20:26:18)
te praten over dit proefdag-gedoe... (20:31:23)

en hoe we denken dat het ging. (20:32:16-20:34:15)

Manny: Ik denk dat het erg goed ging. (20:34:18-20:36:17)

Bernard: Je hebt een hoop boeken verkocht. (20:37:05-20:39:13)

Je kon heel goed met klanten omgaan. (20:39:16-20:42:03)

Ik zal je moeten laten gaan. (20:42:18-20:44:15)

Manny: Maar ik heb een hoop boeken verkocht (20:45:18)
en kon goed met klanten omgaan. (20:50:08)

Bernard: Dit is niet zo'n soort zaak. (20:50:11-20:52:15)

Scene verandert naar Nifty Gifty

Manny: Ik wilde alleen even zeggen...
Fran: -Ik vond ons gesprek vandaag echt leuk.

Manny: Ik kwam alleen langs (21:04:20)
om afscheid te nemen. (21:07:17)

Fran: Waar heb je het over? (21:09:00-21:10:10)

Scene verandert naar Black Books

Bernard: Wat heb ik gedaan? (21:13:15-21:14:23)

Fran: Heb je Manny verteld (21:18:00)
dat hij ontslagen was? (21:20:24)

Bernard: Je bezeerde mijn schouder bijna.³⁰ (21:21:10-21:24:03)

²⁹ The pun 'Trollope' as the name of an author as well as an insult, meaning 'slet', or 'slons', is preserved by adding the reference to a troll, which sounds similar to 'Trollope'.

Fran: -Nou?

Bernard: Een beetje. (21:25:15-21:27:00)

Scene verandert naar later

Fran: Manny, kun je even binnenkomen? (21:36:20-21:39:09)

Bernard: Wil je in de boekwinkel werken? (21:57:10-21:59:14)

Manny: Oké. (22:00:00-22:01:10)

Fran: Hij mag je. (22:09:15-22:11:00)

³⁰ 'Bezeerd' sounds slightly childish and exaggerated, which adds to the characterisation of

Bernard.

2.3. “Toorn der druiven”³¹

In een Franse abdij

- Aldo: Eerwaarde. (00:02:20-00:04:05)
- Aldo: Eerwaarde. (00:05:17-00:07:02)
- Vader: Kalm aan, Aldo. (00:09:08-00:11:07)
- Aldo: Het spijt me Vader, maar... (00:11:10)
het is een wonder. (00:15:02)
- Deze druiven komen van (00:15:05)
een rozenstruik in de tuin. (00:18:16)
- Vader: Weet je dat zeker? (00:19:02-00:20:15)
- Aldo: Ja. (00:20:18-00:22:03)
- Vader: Volgens een voorspelling (00:26:05)
zullen de druiven (00:29:12)
- die op een rozenstruik groeien... (00:29:15-00:31:21)
- een wijn voortbrengen (00:31:24)
voor de Heilige Vader zelf. (00:35:10)
- Aldo : U huilt. (00:40:06-00:41:16)

Intro

Titel Toorn der druiven (01:14:21-01:18:03)

Scene verandert naar Black Books

- Bernard: Ik hoeft dit niet. (01:18:16)
- Freddy: -Het is een cadeau. (01:21:04)

³¹ The episode might be named after the novel *The Grapes of Wrath*, written by John Steinbeck and published in 1939. The translation of the title of this work is *De druiven der gramschap*. However, the word “wrath” is more common in English than “gramschap” in Dutch, which sounds old-fashioned and pompous. Therefore, I chose to use the slightly less uncommon word “toorn”.

Bernard: Omkoping helpt niet, (01:21:07)
ik pas niet op je huis. (01:24:05)

Freddy: Het geeft een shiatsu nekmassage. (01:24:08)
Kijk. (01:27:03)

Ik voel het zich nu al verspreiden naar... (01:33:15-01:36:08)

Bernard: Ik denk dat ik een zenuw heb geraakt. (01:38:10)
-Dus daar is het voor. (01:42:09)

Freddy: Ik voel mijn dijen niet meer. (01:42:12-01:44:12)

Bernard: Als je toch van gedachten verandert... (01:51:05)
-Doe ik niet. Doei. (01:55:03)

Kurkentrekker... (01:59:16-02:01:01)

Manny: Hou op met roepen. (02:18:20)
Bernard: -Sorry. (02:20:21)

Je hebt geweldig haar. (02:21:00)
Waar is de kurkentrekker? (02:24:09)

Manny: Weet ik niet, ik kan niets vinden. (02:24:22-02:27:04)

Het is net Dresden daarachter. (02:27:10-02:29:20)

Bernard: Zo erg is het hier niet. (02:29:23)
Manny: -Het is 'zo erg'. (02:32:17)

Had je bijvoorbeeld geen kat? (02:32:22-02:34:23)

Bernard: O ja, waar is hij heen? (02:35:01)
Manny: -Ik heb hem gevonden. (02:37:24)

Bernard: Nipsy! Fantastisch. (02:38:02)
Manny: -Je wilt hem niet zien. (02:41:03)

Bernard: Wat heb je? (02:43:02-02:44:12)

Manny: Ik krijg verschrikkelijke kramp (02:44:22)
van stress. (02:48:00)

Bernard: Waarom ben je gestrest? (02:48:03-02:49:19)

Manny: In de koelkast ligt er (02:49:22)
verband naast de kaas. (02:52:23)

Er zit jam in bad. (02:53:01-02:54:11)

Je bent Koning Vuil.³² (02:56:11)
Vriend van het varken en de rat. (03:00:08)

Kijk. (03:02:15-03:04:00)

Bernard: Ik wilde het later opwarmen. (03:05:05)
Dat doet iedereen. Dat is normaal. (03:09:14)

Je wilt gewoon per se zeuren. (03:09:17-03:11:16)

Manny: En wat zijn dit? (03:11:19-03:13:04)

Bernard: Wespen. (03:14:18-03:16:03)

Scene verandert naar achterkamer

Krantenadvertentie ANALL SCHOONMAKERS (03:18:10-03:20:07)

Manny: Alles is vies. Kijk. (03:20:17-03:22:07)

Het is een complete rotzooi. (03:25:15)
Je kunt niets vinden. (03:29:01)

Ik eet nu roerei met een kam, (03:29:04)
uit een schoen! (03:32:02)

Ik sta erop dat u onmiddellijk (03:35:10)
iemand stuurt. (03:38:13)

Goed, later vandaag. (03:38:16-03:40:08)

Morgen dan, (03:40:11)
maar morgenochtend meteen. (03:43:06)

Gelijk na de lunch. (03:43:16-03:44:24)

Zes uur, perfect. (03:45:15-03:47:00)

Scene verandert naar Black Books

Bernard: Je hebt een jurk aan. (04:20:00-04:21:10)

³² Chesterman S9 change of trope: a ‘wizard’ is a person who is an expert in their field. To be the ‘koning’ of something has a similar function in Dutch.

Fran: Wat denk je ervan? (04:22:02-04:23:12)

Bernard: Gelegenheid? (04:24:22)

Fran: -Ik heb een a date. (04:27:01)

Ben: gescheiden, erg knap. (04:27:04-04:29:04)

Goeie kont. (04:30:06-04:31:16)

En dat is voor het eerst. (04:33:05)

Bernard: Nooit een mooie gehad? (04:36:11)

Fran: Ze bestaan wel. Ik heb ze op tv gezien. (04:36:15-04:39:03)

Heb jij er een gehad? (04:40:00-04:41:11)

Bernard: Eén vrouw, Janine. Ik weet niet (04:43:03)
of hij 'goed' was, maar hij was... (04:47:10)

enorm. (04:47:13-04:48:21)

Dus dat gaf een gigantisch (04:48:24)
gevoel van waarde. (04:52:03)

Fran: Al had hij drie billen, (04:52:10)
dan zou het me niet uitmaken. (04:55:23)

Bernard: Ik heb deze zin 25 keer gelezen. (04:56:02-04:58:06)

Fran: Hij is speciaal, (04:58:10)
anders dan de anderen. (05:01:12)

Bernard: Hij is geen Curt. (05:01:15)
-De violist, hij leek oké. (05:04:15)

Fran: Hij had viezig... tandvlees. (05:05:01-05:07:04)

Of kan je je Raymond nog herinneren? (05:08:16-05:11:03)

Bernard: Wat was er met hem? (05:11:14)
Woonde hij niet bij zijn moeder? (05:15:00)

Fran: In een auto. (05:15:20-05:17:05)

Bernard: Tactiek? (05:18:04)

Fran: -Ik zal me goed gedragen. (05:20:19)

Ik ga niets doms zeggen. (05:21:00)
Ik zal niet nerveus zijn.(05:24:09)

Ik zal aardig, (05:24:21)
gevoelig, en attent zijn. (05:28:01)

Bernard: Onder geen beding (05:28:04)
mag hij je echt leren kennen. (05:31:09)

Fran: Zeker niet. (05:31:12-05:32:22)

Fran: Fran! (05:33:20)
- Ja? (05:35:05)

Bernard: Het is een erg leuke jurk. (05:35:08-05:37:01)

Wat is dát? (05:42:21-05:44:06)

Fran: Het is mijn nieuwe lach met een draai? (05:44:14-05:47:03)

Bernard: De draai is goed, laat het lachen. (05:48:12-05:50:21)

Man in pak: Vies. (05:57:03-05:58:13)

Bernard: Wie ben jij? (06:00:15)
Man in pak: -Wie ben ik? Dat zal ik je zeggen. (06:04:01)

Ik ben *De schoonmaker*. (06:05:04-06:06:20)

Scene verandert naar de keuken

Schoonmaker: Tweedegraads ongespecificeerde (06:10:10)
vervuiling, zones B tot en met K. (06:15:08)

Noordelijke plafondhoek, spinnenweb (06:17:20)
met een aantal overleden spinachtigen. (06:23:15)

Met bonen. (06:24:12-06:25:22)

Bernard: Waarom heb je deze man (06:27:21)
in mijn huis gehaald? (06:30:19)

Manny: Ik hou van toffee. (06:30:22)
Waarom eet ik het niet de hele tijd? (06:34:14)

Mijn tand. (06:35:17-06:3:02)

Bernard: Ik vraag: waarom heb je (06:37:14)
deze gek in huis gehaald? (06:40:20)

Manny: Je dwong me ertoe. (06:40:23-06:42:08)

Bernard: Ik vertrouw hem niet. (06:42:11)
Hij heeft geen neushaar. (06:45:16)

Waarvoor hebben we hem nodig? (06:46:21)
Het valt best mee hier. (06:50:13)

Schoonmaker: Dit zal even gaan duren. (06:56:02-06:57:21)

Alles is erg... (06:59:00-07:00:10)

vies. (07:01:00-07:02:10)

Er zit vuil aan de kranen. (07:02:15-07:04:10)

Dat is erg smerig. (07:04:17-07:06:11)

De staat van de badkamer is... (07:07:08-07:09:10)

schandelijk. (07:09:18-07:11:03)

En het stof... het stof... (07:11:07-07:13:17)

Bernard: Zo stoffig is het hier niet. (07:13:20-07:15:18)

Schoonmaker: Het ergste zijn de kopjes. (07:23:18-07:25:15)

U heeft hele... (07:27:00-07:28:22)

stoffige... (07:29:10-07:30:20)

kopjes. (07:31:02-07:32:12)

Ik wil uw kopjes van binnen (07:32:15)
en van buiten schoonmaken. (07:36:07)

Bernard: Ik ga wel gewoon hier zitten. (07:36:10-07:38:09)

Je kunt Manny alles vragen (07:38:12)
over de schoonmaak. (07:41:18)

Schoonmaker: Kunt u ergens anders verblijven? (07:42:15-07:44:22)

Zodat ik aan het... (07:45:04-07:46:14)

werk kan. (07:47:00-07:48:10)

Manny: Moeten we het huis uit? (07:48:13-07:50:02)

Schoonmaker: Dit is een grote klus. (07:50:05)
U kunt blijven als u wilt... (07:53:14)

maar sommigen gaan liever weg. (07:53:17-07:55:21)

Manny: We kunnen op Freddy's huis passen. (07:55:24)
Bernard: -We gaan helemaal nergens heen. (08:00:14)

Schoonmaker: Wat doet u? (08:00:17-08:02:02)

Bernard: Wat gevallen as in mijn broek wrijven. (08:02:05-08:04:21)

Schoonmaker: Smerig. (08:05:00-08:06:10)
Wat moet ik toch met u? (08:07:10-08:10:05)

Scene verandert naar Freddy's huis.

Freddy: Dit stel ik erg op prijs. (08:12:13-08:14:10)
Het is grandioos (08:14:13)
dat er iemand op het huis let. (08:17:16)

Manny: Met genoeg. (08:17:19)

Bernard & Manny: Sorry. (08:24:20-08:26:05)

Bernard: We hebben mogelijk al wat gedronken. (08:27:17-08:30:05)

Freddy: Dat was duidelijk (08:31:23)
een domme plek om hem neer te zetten. (08:35:15)
We hebben er nog een. Hoewel... (08:35:18-08:37:17)
ik jullie wil verzoeken (08:38:00)
voorzichtig te zijn. (08:41:03)
Gezien het de enige ter wereld is... nu. (08:41:06-08:43:19)

Freddy: Verwarming. (08:45:03-08:46:13)

Manny: Ik zie dat je een liefhebber bent (08:47:06)
van schilderijen. (08:50:23)
Het is een koe. (08:54:08-08:55:18)

Freddy: Houd je van kunst? (08:58:02-08:59:12)

Manny: Vooral late... (09:00:10-09:02:07)
kunst. (09:02:18-09:04:03)
Ik bedoel, de manier waarop hij (09:04:24)
de blik heeft vastgelegd. (09:08:23)

De koe kijkt daarheen. (09:09:01)
We kunnen niet zien wat hij ziet. (09:12:20)

Misschien bedoelt de kunstenaar dat (09:12:23)
koeien iets weten dat wij niet weten. (09:18:01)

Freddy: Frans, schijnbaar van de (09:18:20)
Hollandse school. (09:21:21)

Manny: Bruin.³³ (09:21:24)

Freddy: -Ik heb geen idee wat zijn naam is. (09:24:24)

De timer... thermostaat. (09:25:02)
Het dingetje, de bediening. (09:28:17)

Ik laat het jullie zien in de kelder. (09:28:20)
Volg mij. (09:31:23)

Bernard: Ik moet een plasje doen. (09:32:02-09:33:18)

Freddy: Dit is erg belangrijk. (09:33:21-09:35:10)

Scene verandert naar het restaurant

Ben: ...allemaal over de canapé. (09:41:10-09:43:07)

Fran: Wat heb je een uitzonderlijke lach. (09:45:19)
-Is dat zo? Sorry. (09:49:09)

Ben: Wat is er mis met je wijn? (09:53:04)
-Niets, ik drink gewoon langzaam. (09:57:04)

Fran: Ik ontkleed me langzaam. (09:57:07-09:59:01)

Scene verandert naar Freddy's kelder

Manny: Ik denk dat ik het wel begrijp. (10:02:21-10:04:22)

Dat is aan, dat is uit. (10:05:22-10:07:10)

Freddy: Nee, dat is aan, dat is uit. (10:09:00-10:10:20)

Geniet gerust van de wijn. (10:15:20-10:17:16)

Maar, dit is erg belangrijk: (10:17:22-10:19:21)

³³ I chose to translate 'Brown' as te pun works better in translation. 'Bruin' can be a name as well as the colour, the same as 'Brown' in the source text.

Dit is allemaal prima, (10:20:18)
je kunt zoveel drinken als je wilt. (10:25:05)

Maar, deze tien hier: (10:25:08-10:27:13)

Raak ze alsjeblieft niet aan. (10:29:00-10:31:04)

Beweeg ze niet eens. (10:31:10)
Deze zijn erg special. (10:34:11)

Aan het eind van de maand zal ik de (10:34:18)
Paus er één van aanbieden. (10:38:18)

Manny: Echt? Hoezo? (10:38:21-10:40:17)

Freddy: Ik heb een neef die kardinaal is, Roy. (10:40:20-10:43:10)

Verzonnen beschuldigingen, (10:44:16)
onzin dat hij Sophia Loren sloeg... (10:49:04)

in een nachtclub. (10:49:07-10:50:17)

En de Paus, (10:50:23)
die echt een ontzettend aardige man is... (10:54:13)

heeft ervoor gezorgd dat het allemaal... (10:54:16-10:57:09)
verdween. (10:57:12-10:58:22)

Er zijn boven ook wat boeken over wijn. (10:59:02-11:01:17)

Soms is het verdomd plezierig (11:01:20)
om te weten wat je drinkt. (11:05:14)

Manny zal je op de hoogte brengen. (11:06:14-11:08:21)

Ik moet afscheid nemen van de honden. (11:08:24-11:11:12)

Bernard: Oké, hoe zit het? (11:11:15)

Manny: -Heel simpel. (11:13:19)

Bernard: Dus hoe zit het? (11:14:20-11:16:07)

Manny: We mogen alleen (11:16:22)
deze tien flessen drinken. (11:20:06)

Bernard: Alleen deze? (11:20:18-11:22:03)

Manny: Deze: volledig verboden terrein. (11:22:06)
Niet eens aanraken. (11:26:01)

-Dit zijn de enige. Alleen deze. (11:26:08-11:28:12)

Bernard: Gelukkig was jij erbij. (11:29:10-11:31:03)

Want ik zou hebben gedacht (11:31:06)
dat het andersom was. (11:34:13)

Scene verandert naar Freddy's keuken en woonkamer

Bernard: Oude wijn is goede wijn. (11:36:14-11:38:10)

Manny: Dure wijn is goede wijn ook. (11:42:05-11:45:02)

Bernard: Maar hoe ouder de wijn... (11:47:19-11:49:13)

hoe goeder hij is. (11:50:00-11:51:10)

Manny: Ergo, hoe dunder de wijn, (11:53:12)
dan ook hoe goeder hij is. (11:59:00)

Bernard: Kijk naar de kleuren. (12:01:07-12:02:20)

Alle kleuren. (12:03:02-12:04:12)

Nou ja, geel. (12:04:22-12:06:07)

Manny: Dit is net... (12:07:15)

een boeren-wijngaard. (12:09:03-12:11:01)

Bernard: Alsof je in het oog van een eend kijkt. (12:12:19-12:15:17)

Manny: En alle vloeistof uit zijn snavel zuigt. (12:17:07-12:26:00)

Bernard: Touché. En omdat jij wint, (12:22:02)
mag je naar de kelder. (12:26:00)

Scene verandert naar het restaurant

Ben: De muziek is een beetje saai hè? (12:29:22-12:32:01)

Zouden ze mijn cassette willen draaien? (12:32:04-12:34:23)

Fran: Al mijn favoriete liedjes staan erop. (12:35:01)
-Ik ben een reuzachtig oor... (12:39:18)

wachtend op je mooie liederen. (12:39:23-12:42:08)

Kijk nou eens naar deze... (13:08:19-13:10:17)

borsten. (13:10:20-13:12:05)

Ben: Wacht tot je dit hoort. (13:14:14-13:16:04)

Scene verandert naar Freddy's kelder

Manny: Wijn. (13:25:14-13:26:24)

Neem mij, neem mij. (13:30:05-13:32:02)

Jongens, jongens. (13:32:10-13:33:20)

Jij. (13:35:10-13:36:20)

Le Vin du Rosier. (13:38:18-13:40:03)

Die is prima. (13:41:00-13:42:10)

Heb er één. (13:42:23-13:44:08)

Scene verandert naar Freddy's woonkamer

Bernard: Meer brandstof. (13:47:13-13:48:23)

Geef maar, dank je. (13:49:01-13:50:09)

Pas op met je been. (13:53:05-13:54:15)

Scene verandert naar het restaurant

Ben: Het was een dolle, dolle tijd voor me. (14:40:13-14:43:02)

Een korte periode bij de marine. (14:44:00-14:46:05)

Fran: Kom aan boord kapitein. (14:46:08-14:48:04)

Ben: En nu zit ik in de antiek. Ongelofelijk. (14:49:00-14:51:18)

Fran: Wat een universele man. (14:52:08-14:54:12)

Ben: Rond die tijd was de scheiding en (14:54:08)
sindsdien heb ik niet kunnen... (14:58:19)

settelen met ook maar één vrouw. (14:59:02)

Alsof ik op de versierter ben. (15:03:11)

Scene verandert naar Freddy's woonkamer

Manny: Kijk Bernard. (15:27:00-15:28:14)

Bernard: Wat? (16:00:10-16:01:20)

Manny: Kijk, ik ben een robotprostituee (16:01:23)
uit de toekomst. (16:05:10)

Bernard: Moet je horen wat voor onzin (16:08:16)
er in dit boek staat. (16:11:23)

Drink bordeaux niet in een boot. (16:12:02-16:14:08)

Wat betekent dat? (16:14:11)

Wijn is er gewoon voor plezier. (16:17:20)

Manny: Helemaal waar, mijn vriend. (16:17:23)

Deze bijvoorbeeld... (16:21:11)

Toen ik hem opzocht stond er dat hij (16:21:14)

7000 pond waard is. (16:25:07)

Bernard: Wat een flauwekul. (16:25:10-16:26:20)

Dat is de gewone, doordeweekse (16:26:23)

tafelwijn die Freddy ons gaf. (16:31:02)

Niet dat hele dure spul (16:31:05)

dat verboden terrein is. (16:34:13)

Dat is van de goedkope, (16:34:16)

stoffige wijn aan de rechterkant. (16:38:15)

Niet de schone, dure wijn (16:39:00)

aan de linkerkant. (16:42:03)

Dat is de goedkope, stoffige... (16:46:18)

Niet de schone, dure... (16:50:14)

Nu ik erover nadenk. (16:51:22)

Er staan etiketten uit Landes³⁴ op... (16:56:00)

Bestaat er een kans dat je ons (16:57:04)

op één-of-andere manier... (17:01:03)

niet de goedkope, maar de ongelofelijk (17:01:06)

zeldzame en dure wijn hebt geschonken? (17:06:16)

Hoeveel zei je dat de wijn kostte? (17:08:16-17:10:23)

Manny: Zeven...(17:11:04-17:12:14)

duizend pond. (17:12:17-17:14:02)

Bernard: Nou, ik heb 3,50 bij me. (17:14:05)

Hoeveel heb jij? (17:16:24)

³⁴ 'Landes' is a wine region near Bordeaux. I expect that Dutch viewers have similar knowledge of wine regions as British viewers, therefore I maintained the name.

Raak niet in paniek, (17:17:02)
als dat is wat je doet. (17:19:24)

Manny: Ik dans op een paniekerige manier. (17:20:02)
Bernard: -Hou op. (17:23:00)

We gaan er helder over nadenken (17:23:03)
en een oplossing bedenken. (17:27:03)

Niet gelijk nee zeggen omdat het (17:27:06)
geschift klinkt... (17:30:22)

maar kunnen we het huis platbranden? (17:31:00-17:33:16)

Nee, dat is belachelijk. (17:33:20-17:35:13)

Denk na Bernard, denk na. (17:35:12-17:37:07)

Wat denk je van een cadeau? (17:40:19-17:42:15)

Manny: Dat is een veel beter idee. Maar (17:42:22)
dan moet het wel perfect zijn. (17:47:02)

Bernard: Een hele mooie tekendoos? (17:47:05)
-Nee. (17:49:14)

Manny: Ik bedoel écht een mooie. (17:49:18)

Bernard: Als je de kerel potloden gaat geven (17:51:17)
omdat je zijn wijn hebt opgedronken... (17:56:18)

dan heb je het over magische potloden. (17:56:21)
Je tekent een koe en hij komt tot leven. (18:02:02)

We maken meer. (18:02:12-18:03:22)

Met goedkoop spul merkt niemand wat.³⁵ (18:04:00-18:06:13)

Manny: Deze kostte 7000 pond. (18:06:16)
Hij gaat hem de Paus aanbieden. (18:10:08)

Bernard: Die merkt het toch niet. (18:10:11)
Manny: -Hij is gewend aan het beste. (18:14:01)

Bernard: Gezwets. Niemand wil toegeven (18:14:04)

³⁵ The speech between 18:04:00 until 18:22:20 was dense and fast, therefore a lot of condensation was required.

dat wijn eigenlijk smakeloos is. (18:18:14)

Manny: Met je acht ziljard³⁶ cigarettten per dag (18:18:17)
kan je niets proeven. (18:22:20)

Manny: Wat eet je? (18:22:23)
Bernard: -Eén-of-ander heerlijk koekje. (18:25:24)

Manny: Het is een onderzetter. (18:26:03-18:27:21)

Bernard: O ja? Zijn er meer? (18:29:12-18:30:21)

Bernard: Beschrijven ze de wijn in dat boek? (18:31:18-18:34:03)

Manny: Volgens mij wel. (18:34:06-18:35:16)

Bernard: Wat? (18:36:12)
Manny: -De kramp. Ik ben erg gestrest nu. (18:39:09)

Bernard: Gebruik de shiatsu-machine. (18:39:12-18:41:14)

Scene verandert naar het restaurant

Fran: Wie is de echte Ben, Ben? (18:52:16-18:54:07)

Ben: Wat kan ik zeggen? (18:54:10-18:55:16)

Ben: Had geen geweldige schooltijd. (18:55:19-18:57:24)

Fran: Je voelde je onzeker? (18:58:02-19:59:15)

Ben: Dus ik... (19:00:00)
Fran: -Trok je terug. (19:01:18)

Ben: In je eigen fantasiewereld. (19:02:00-19:03:24)

Ben: Maar ik kon altijd... (19:04:18)
Fran: -Goed met vrouwen opschieten? (19:08:08)

Ben: Dan voelde je je minder anders. (19:08:11-19:10:15)

Ben: Maar vaag voelde er nog iets niet goed. (19:10:18)
Fran: Soms lig je er wakker van. (19:15:01)

³⁶ ‘Bazillion’ is not an existing amount and expresses extreme exaggeration. Linguistically based on vast amounts as billion or trillion, ‘ziljard’ is formed in the same manner in Dutch. It is also a neologism based on amounts as ‘miljard’ and ‘biljard’.

Ben: Hoe kun je dit allemaal weten? (19:15:04-19:17:05)

Fran: Een voorgevoel. (19:17:08-19:18:18)

Vertel eens... (19:20:05-19:21:15)

Hoe vaak per dag (19:25:22)
praat je met je moeder? (19:28:12)

Ben: Geen idee. De normale hoeveelheid. (19:29:03)
Vier-vijf keer per dag. (19:33:05)

Fran: Ik moet je iets vertellen. (19:38:17-19:40:13)

Misschien komt het als een schok, (19:40:20)
maar jij bent... (19:44:06)

Nee, een vraag: (19:45:09-19:47:03)

Wat hebben (19:47:10)
de volgende personen gemeen? (19:50:05)

Elton John, Ian McKellen, (19:50:08)
Jean-Paul Gaultier? (19:53:15)

Ben: Ze zijn allemaal fantastisch. (19:55:04-19:57:09)

Scene verandert naar Freddy's keuken

Bernard: Wat doe je? (20:01:21-20:03:06)

Manny: Op de kurk kauwen om hem (20:03:09)
terug in de fles te krijgen. (20:06:20)

Bernard: Wat? (20:06:23-20:08:08)

Manny: Mijn kies zit los. Het doet pijn. (20:08:11-20:10:17)

Bernard: Een vleugje vanille. Hebben we vanille? (20:10:22)
Manny: -Roomijs? (20:14:12)

Ik zal in de vriezer kijken. (20:15:05-20:17:02)

Bernard: Ze lachten me uit als ze wisten³⁷ (20:24:11)
wat ik probeerde te doen. (20:28:05)

³⁷ The speech between 20:24:11 until 20:41:04 was very dense and fast, therefore a lot of condensation was required.

Een nieuwe superwijn creëren (20:28:08)
in een half uur... (20:31:14)

met nauwelijks hulpbronnen (20:31:17)
en een dwaas als assistent. (20:35:13)

'Hij is krankzinnig en gevaarlijk', (20:35:16)
zouden ze zeggen. (20:39:10)

Ik zal ze wat laten zien. (20:39:13-20:41:04)

Manny: Ik ben teruggekeerd. (20:41:07-20:42:18)

Bernard: We hebben nootmuskaat nodig. (20:42:21-20:44:22)

Het is mijn bestemming, (20:46:06)
mijn nalatenschap. (20:49:07)

Manny; Heb je nog iets nodig? (20:49:10)
Ik word een beetje moe. (20:52:11)

Bernard: Haal de nootmuskaat. (20:52:14-20:54:00)

Manny: Hij staat gewoon hier. (20:54:03-20:55:17)

Bernard: Een eiken afdronk. Eik, eik. (20:58:00-20:59:24)

Naar de voortuin. (21:00:03-21:01:13)

Scene verandert naar Freddy's voortuin

Bernard: Wat is dit? (21:13:07-21:14:17)

Dit is geen eik. (21:14:20-21:16:05)

Waarom zo veel? (21:16:08-21:17:18)

Naar binnen. (21:25:15-21:27:15)

Scene verandert naar Freddy's keuken

Bernard: Leef, leef. (21:45:12-21:48:05)

Scene verandert naar Freddy's kelder

Bernard: Stof... stof... (22:03:10-22:04:20)

Ze zullen er nooit achter komen. (22:05:22-22:08:10)

Scene verandert naar het restaurant

Ben: Het wordt me allemaal duidelijk. (22:09:05-22:11:12)

Ik denk dat ik er al mijn hele leven
mee worstel. Maar waarom? (22:11:15)
(22:15:17)

Bedankt Fran. Je hebt me bevrijd. (22:15:20-22:19:14)

Fran: Ik ben echt heel blij voor je. (22:20:00-22:22:15)

Ik ben zo blij. (22:25:06-22:26:16)

Tegen zwart scherm Eén maand later (22:27:00-22:29:00)

In Bernard's keuken

Bernard: Jam, jam, jam. (22:33:04-22:34:14)

Scene verandert naar Black Books

Manny: Dat is een ontzettend leuke jurk. (22:51:13-22:54:06)

Krant. (22:54:22-22:56:07)

Bernard: Weer een date? (22:57:11-22:58:21)

Fran: Ik denk dat ik deze keer goed zit. (22:59:23)
Hij is een erg interessante jongen. (23:04:15)

Bernard: Je kent hem trouwens. (23:04:18)
-Echt? (23:06:17)

Wie? (23:07:05-23:08:15)

Schoonmaker: Vies. (23:14:20-23:16:05)

Fran: Flirt. (23:16:08-23:17:18)

Bernard: O mijn God. (23:28:00)
Manny: -Wat? (23:29:19)

Bernard: O mijn God. (23:30:03-23:31:21)

Manny: Wat? (23:32:07-23:33:17)

Krantenkop "Paus dood door inferieure wijn (23:33:20)
– Man aangehouden" (23:37:08)

Bernard: Het is de negentiende. Ik ben jarig. (23:37:11-23:40:03)

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5. Source text

a. “Cooking the Books”

In Bernard’s bookshop Black Books

Bernard: I don’t know Nick, you’re the accountant.
Man: These books...
Bernard: Yeah, I know.
Man: Hello?
Bernard: Maybe. I’m not sure.
Man: Hello there? Excuse me!
Bernard: Yeah.
Man: Excuse me, I just wonder if... Hel-
Bernard: It’ll be much different this time Nick, honestly. The accounts are in order, yeah. Ok. Alright. Well, I’ll see you in, in an hour. Ok. Bye. Now...
Man: Those books, how much?
Bernard: Hm?
Man: Those books. Leather-bound ones.
Bernard: Yes, Dickens. *The Collected Works of Charles Dickens*.
Man: They’re real leather?
Bernard: They’re real Dickens.
Man: I have to know if they’re real leather because they have to go with a sofa. Everything else in my house is real. I’ll give you 200 for them.
Bernard: 200 what?
Man: 200 pounds.
Bernard: Are they leather-bound pounds?
Man: ...No.
Bernard: Sorry, I need leather-bound pounds to go with my wallet. Next!
Manny: Hello!
Bernard: Hello.
Manny: Do you have *The Little Book of Calm*? I need *The Little Book of Calm*. Do you have it? I-I need it. I-I’m late for work. Uh, uh, *Calm-The Little Book, The Little Book of Calm*.
Bernard: Er.. Is this it?
Manny: No, er no no, it’s just too big, too big, little, just little, just small...
Bernard: Er.. This one, this one?
Manny: No! No, calm. *The Little Book of Calm*. The-the little one!
Bernard: Er... this?
Manny: That’s the one! Yes! Money... money...how much?
Bernard: Two-fifty.
Manny: Two-fifty... Could...
Bernard: I’ll just get you a bag.
Manny: Ah no, no – no bag, no I don’t need the bag, just the book. The book.
Bernard: I’ll do you a receipt.
Manny: No, no, I don’t need a receipt! That’s fine.
Bernard: That’s broken, I’ll have to write one out.
Manny: Please!

Bernard: Little... Book...

Manny: Look, I'll do it!
Of Calm, two-fifty. Thank you! Uh, Look, uh, st – st – stroke – “stroke”
 ah uh, no uh, tri – trifle, eat a, no – no – no. Let – let – let... “let go
 once in awhile, you are a loose lily, floating down an amber river...”
 Sorry. I hate my job.

Bernard: What a strange man. Right, the shop is closed, everybody get out!

Old Woman: What?

Bernard: Time to go home. Come on.

Old Woman: It's only quarter to three!

Bernard: Yes, but it's my shop. Come on, go home, bye-bye. Thank you, out,
 out-

Old Woman: It's hardly fair.

Bernard: It's not fair at all. Get out. Bye-bye.

Man: I expect better service fr-

Bernard: Well expect away. Get out. Bye-bye. Come on, all you time wasting
 bastards, back on the streets. Come on, bye-bye-bye! Goodbye! Thank
 you! Bye-bye-bye! Back to life, back to reality. Thank you.

Scene change to Fran's shop Nifty Gifty

Fran: Bernard, do you want this? Buy this.

Bernard: What is it?

Fran: It's a thing.

Bernard: Is it?

Fran: Yes.

Bernard: What does it do?

Fran: It's very in.

Bernard: You don't know what it is, do you?

Fran: It-it's-it's very now.

Bernard: Listen, will you just pop next door and mind the shop for half an hour?
 I have to see my accountant.

Fran: Bernard, will you get an assistant so I don't have to do this all the time?
 Oh but, yeah, I actually will do it this one time. But you have to do the
 same for me, uh, the day after tomorrow.

Bernard: Ok. Why?

Fran: Well you know my pal Julie?

Bernard: Yeah.

Fran: They're inducing the baby on Wednesday, and she's asked me to be
 birth partner.

Bernard: Ugh. That's going to be very intense. There's going to be a lot of blood
 and a lot of shouting and-

Fran: Oh no no no, I'll just get drunk. In fact, she'll be on drugs, I'll be drunk,
 it'll be just like the old days.

Bernard: Ok. Well have a nice time. Bye.

Fran: Hello?
 ...I do sell a lot of wank, don't I?

Scene change to Nick Voleur the accountant's place

Nick: So, show me your new filing system, Bernard.
Bernard: This is March. To, er... Oobely-boo. This is... M-misc. And-and-and the rest are, er... Other.
Nick: Other what? Other weeks, other backdated weeks, is it?
Bernard: No. Other... times. So, it goes, This Week, Very Recent, and... All Other Times.
Nick: You gotta help me out here Bernard. I mean, what period does All Other Times cover?"
Bernard: I don't know, Nick! I'm not... Wonder Woman.
Nick: This new system – it's very closely modelled on the old system, isn't it?
Bernard: I'd go further than that Nick. I'd say it was more or less exactly the same. Except... No it's the same. I mean, I, you know, I just sort of lied on the phone, Nick. I lied.
Nick: Well... Did you hear that?
Bernard: What? What?
Nick: Oh, nothing. I mean, you're lucky I'm so... accommodating. Because a lot of other accountants might be a bit funny-
Hello? Yes Jane. Oh, right. Ok, yeah, mm-hm... mm-hm.
Bernard, I've just gotta pop off.
Bernard: What, now?
Nick: Yeah, I'll see you soon, all right? Bye.
Detective: He's always one step ahead! The cat has left the basket. The cat has left the basket!

Scene change to Manny's workplace

Manny: Mm, yeah. It's flying, it's flying, I'm right on it. I mean it'll be in the pipe soon. I tell you, the best thing is er if I...
Superior: You... Manny. What's that you're eating? Soup?
Manny: Yes. It's extra chunky.
Superior: What's in it?
Manny: Chunks.
Should I be doing something? Do you need the Gleason accounts now? I have them on disc. I would have emailed them, but uh, I had a... a lot of clink on... the-the stuffer... expander... and er, plug went in some tizer.
Superior: Look, just shape up, or ship out, all right?
Manny: Eh? Hi, yeah. Yuh. Yeah, I'm-I'm chasing up the, er... the-the company account. Yeah. Okay, okay.
Manny: "Visualise the ocean." Uh, get, back! Oh, a calm ocean, right.
Superior: Right, come on, we've got to get Friday's invoices in.
Manny: Ok, yeah, here I come.
Superior: What is it?
Manny: I-I've swallowed *The Little Book of Calm*! I've swallowed *The Little Book of Calm*!

Scene change to Black Books

Fran: Is it some kind of bald Furby? Bernard. Early closing? How'd it go?
Bernard: Nick the accountant... Nick the accountant... Is a fugitive! ...I'm not doing my accounts!
Fran: Why?
Bernard: Because you can stick it up your arse.
Fran: Bernard, you'll just have to do them yourself. It's quite easy.
Bernard: Yeah, I'll give it... give it a go. I'm sure I could.... Sure I could muddle along actually...

Scene change to later that evening

Bernard: WHAT?! WHAT DOES THAT MEAN? ...THE WHAT? "If you live in a council flat, beside a river, but are not, blind -" WHAT?! "What is your mother's maiden name?" What-what's her first name? I just knew her as Ma! Ma – that'll have to do. Ma. Possibly deceased. "Did your non-returnable outgoings for the first half of the year exceed your deductions for quarterly VAT returns?"

Scene change to Bernard folding pairs of socks

Bernard: Right. That's all my socks paired, back to the accounts.

Scene change to Bernard sitting at the desk

Bernard: Ok. "Did your non-returnable outgoings for the first half of the year exceed your deductions for quarterly VAT returns?"
Hello Ma? It's Bernard. No, nothing's wrong. Come on, I don't need an excuse to call my mother, do I?

On black screen 11 seconds later

Bernard: I know, I am. Yeah, I know. Yes. Yes. Yes, I will. I know. Ha. Yes. Yes! I know. Yeah, ok. Yeah. Goodbye! I have to do my tax.
"Did your non-returnable outgoings for the first half of the year -" Ah, thank Christ!
Yes?

Jehovah's Witness 1: Hello, we're wondering if we could talk to you about - Jesus.

Bernard: Great! Come in!

Jehovah's Witness 1: What?

Bernard: I'd love to hear about Jesus! What's he up to now? Come on in! Come on!

Jehovah's Witness 1: Er, are you sure?

Bernard: Yes! In, in, come in!

Jehovah's Witness 2: It's a trick!

Jehovah's Witness 1: It's just... generally people don't say yes.

Bernard: Well I'm not people! Come on in, let's talk beliefs! Come in, come in, grab a pew. Right, let's go.

Jehovah's Witness 1: Well... to be honest... we've never actually thought this far.

Jehovah's Witnesses: ahead.
 Jehovah's Witness 1: It's uh, uh, nice in here. ...Indoors.
 Bernard: What's your favourite story, about er... Our Lord?
 Jehovah's Witness 2: Money lenders! It has to be the money lenders. Chasing them out of the temple...
 Bernard: It-it-it is knock-out stuff, isn't it, yeah? And, and yourself?
 Jehovah's Witness 1: Oh, it's all good. I suppose when he, when he rescued, when Jesus rescued the Samaritan.
 Bernard: No, that's a story Jesus tells about the Samaritan who helps somebody else.
 Jehovah's Witness 1: Really?
 Bernard: Yeah.
 Jehovah's Witness 1: Wow.
 Jehovah's Witness 2: And I like the one where he went to dinner, with the tax collector.
 Bernard: And do you have any literature or-or-or... anything I could look at?
 Jehovah's Witness 1: Oh yes! Those books and magazines we have!
 Jehovah's Witnesses: Books and magazines!

Scene change to Manny at the hospital

Manny: Ah. There you are. Um, time for my results?
 Doctor: Well, it's rather bad news, I'm afraid, Mr. Bianco. *The Little Book of Calm* is lodged between the small intestine and the pancreas. If it rotates a centimetre or two to the left, you'll be dead in seconds.
 Manny: Oh my god.
 Doctor: No no, hold on a moment, that's just the worst case scenario. The other possibility, and this is far more likely, is that *The Little Book of Calm* will move to the right, into the renal canal. If this happens, you could live for anything up to ten years, one year, who knows? Because of the massive scarring caused by *The Little Book of Calm*, however, it is possible that you'll be in a massive amount of pain-
 Manny: Oh my Go-! Sorry.
 Doctor: -during that time.
 Manny: Oh my God!
 Doctor: Er, sorry about this, I'm going to have to go. We'll operate tomorrow, see if there's anything we can do about it. There's a good chance you'll survive, a 30% chance, I'd say, so try not to worry. As the book itself says...Um, "Whenever you're in a tight spot, try to imagine yourself marooned on a beautiful desert island".

Scene change to Black Books

Jehovah's Witness 1: Oh, so he said that because, because no one's without sin, is that right?
 Bernard: Yeah-yeah-yeah, that's the whole – you know that's what he... but it was hidden!
 Jehovah's Witness 1: So it's like God and Jesus are the one thing?
 Bernard: You got it. Yes. Are you sure you won't stay a bit longer?
 Jehovah's Witness 1: Oh no, really, I mean we have to go. It's-it's very late.
 Bernard: Ok, alright, whatever. Call again though, yeah?
 Jehovah's Witness 1: Oh yes, yes yes.

Bernard: Yeah, yeah.
Jehovah's Witness 1: Goodbye.
Bernard: Yeah. Later

Scene change to the next morning

Fran: Bernard? Finished with your accounts?
Bernard: Yeah. I've turned them into a rather smart casual jacket.
Fran: Bernard! I mean, it is a very nice jacket, but what are you going to do about your accounts?
Bernard: I don't know! Will you do them?
Fran: Oh, well, look, you've got that wrong for a start, cause you divide by ten there... Oh, no, no, no – no, no, I'm not doing this. No, no, I have to give all my attention to being Julie's birth partner.
Oh, look, look, look, look! There's something written on the side!
There's something, "15.99" - ! Oh no, no, I wrote that.
Bernard: What am I gonna do now? Who's gonna help me?

Scene change to the hospital

Doctor: Ah, Mr. Bianco, back with us at last. There's been a... complication.
Ah, you see, we went in to remove the book, and um... Well, uh, in medical terms, it's gone. To put it another way, it's not there. I don't know how this could have happened. The only explanation is that somehow uh, you uh, assimilated it into your system overnight, which is, of course, impossible. How do you feel, by the way?"
Manny: Add a drop of lavender to your bath, and soon, you will soak yourself calm.
Doctor: I'm sorry?
Manny: If you want to feel calm, eat more raw fruit and vegetables, yoghurt, milk, and seeds.
Doctor: Er, maybe I should let you get some rest.
Manny: When you rest, you are a king surveying your estate. Look at the woodland, the peacocks on the lawn. Be the king, of your own calm kingdom.
Doctor: Err... yes.

Scene change to Black Books

Fran: I've got it!
Bernard: I'm doing them!
Fran: I know what this is, it's so simple – it's for giving up sugar.
Bernard: Yeah, that's exactly what it's not.
Fran: No, that's absurd, isn't it?
Bernard: What's this now?
Blah blah blah blah blah blah blah, blah blah yah yah blah blah blah,
"Exemption clause: Person suffering from short or long-term injury or sickness may defer their returns until such time as..." Wait a minute.
"Person suffering from short or long-term injury or sickness may defer their returns..." Ahahaha! Ahahaha!

Fran: No, no, give it up, Bernard. No, you'd have to really cripple yourself. You're hardly gonna do that, just to avoid doing accounts.

Scene change to later

Bernard: Oh, we've got a special offer on this one.
Man: Really?
Bernard: Yes, it's free if you break my legs.
Man: ... Fair enough.
Bernard: Great! I'll just get the hobbling post. Okay.
Man: Wait. I've read this one. That's the problem with Wodehouse, isn't it?"
Bernard: Yes, it's terrible, now hurry up and break my legs.
Man: But I've already read it! No, I'm sorry, I've got to go.
Fran: What is this? What is this?
Have you any idea what the hell this is?

Scene change to the hospital corridor

PA: Would the birth partner of Julie Williams please report to delivery room one?
Julie: Where's my birth partner?! I can't do this without my birth partner, where is she?! Where is she?!
Nurse: I told you Julie, we can't find her. We've been calling her all day.
Manny: When you're feeling under pressure, do something different. Roll up your sleeves, or eat an orange.

Scene change to Black Books

Man: Is it some kind of fake breast? You know, that dads wear?
Fran: What are you talking about?
Man: You know, for babies.
Fran: Ba – Babies. Oh my God – Julie! Oh!
Manny: Be on the lookout for things that make you laugh. If you see nothing worth laughing at, pretend you see it, then laugh.
Fran: What, what the...?
Voice: Oi! Hairy!
Skinhead 1: What you looking at?
Manny: Have you ever noticed a calm person with a loud voice? Try and speak softly one in a while.
Add a dab of lavender to milk, leave town with an orange and pretend you're laughing at it.

Scene change to Bernard

Bernard: Oi, you lot! You, uh, you better clear off. I have to do a few, you know, I have to...I-I have to – Oh! Skinheads! Perfect!
Skinhead 1: Do you think you're funny?
Manny: Wha.. What happened?
Skinhead 1: Looking for another slap, are ya?
Manny: Looking for another slap?

Bernard: Which one of you bitches wants to dance?
Hey, you know when you're uh, doing the usual sort of threesome thing you do on the weekend, you know, and uh, the moonlight's bouncing off your heads and your arses and everything, does that not get a bit confusing?
Right. Look, this is you, ok?
Millwall. That's the one. Do you know this chant? "*Millwall, Millwall, you're all really dreadful, and all your girlfriends are unfulfilled and alienated.*"

Scene change to Bernard in white light

Bernard: Hmm?
Uh?

Scene change to Black Books

Manny: Are you in pain?
Bernard: Not enough! Where have they gone?!
Manny: Oh, er, they got tired and went away.
Er, why... why did you do that? That was just, so incredible, the way you just... kept letting them punch you and... Thank you.
Bernard: I've been gravely injured now. I don't have to do my accounts. You're a witness.
Manny: Oh. Well, I could do your accounts.
Bernard: What?
Manny: Well, I'm an accountant.
Well, was an accountant. Hah. It's the least I could do.
Bernard: You mean you could do more?
Manny: Yeah.
Bernard: Could I have a glass of wine?
Manny: Ok.
Bernard: And a – and a ham sandwich?
Manny: If you like.
Bernard: With a pickle?
Manny: All right.
Bernard: Right, well you, you get started on that, and I'll begin the... the business of the day.
Fran: Car won't start. Cab number, cab number. Got to get to Julie...
AAAAHHHH!!!"

b. "Manny's First Day"

In Nifty Gifty

Manny: Hiya. Hello.
Fran: Hello.
Manny: I'm err the...
Fran: Ah yes of course! How uh- how are you?
Manny: I'm fine, how are you?
Fran: Fine!
We haven't slept together and you're not here to freak me out?
Manny: No, no.
Fran: It's just that you know, with you being a man and everything I thought maybe we'd had sex.
Manny: I'm looking for- I'm supposed to be working at a bookshop. Err, Manny.
Fran: Fran. What bookshop?
Manny: The one next door?
Fran: Bernard's bookshop?
Manny: Yeah.
Fran: Bernard hired you?
Manny: Yeah, yeah, he did, yeah.
Fran: You're working for Bernard?
Manny: Indeed I am.
Fran: What, what wait, Bernard: Irish, smoke, drinking, waargh.
Manny: Yeah, that's right, that's right.
Fran: Yeah that Bernard?
Manny: That's him.
Yeah I thought it would be nice you know: bookshop, books, mellow.
You know, oooh, aaah.
Fran: Mellow?
Manny: Yeah. What? What?
Fran: Run away!
Manny: What?

Scene change to Black Books

Manny: Hello? Hello? Err Mr. Black? Mr. Black?
Bernard: Am I dead?
Manny: No.
Bernard: Who are you? Have I joined a cult?
Manny: No. I'm Manny. You hired me yesterday.
You remember?
Bernard: No.
How was the situation? Had I been drinking?

Scene change to the pub the night before

Bernard: So, what do you say? Huh? What about it? You know the-the-the pay is not great, but the work is hard. Are you up for it? Come on, what do you say?
I have to say I think you're being a bit rude.

Manny: Mr. Black.

Bernard: Just a minute, just a minute, just a minute Miss. Just a minute Miss. Do you want the job or not Manny?

Manny: Erm, I'm over here.

Bernard: I do apologise Sir.

Old woman: Hey!

Bernard: Alrighty, what did you order?

Manny: Lager.

Bernard: I got you crème de menthe
Ok. Here it is. I like you a lot Joe, Samantha.

Manny: Manny.

Bernard: Manny. That's the one. I like you a lot.

Manny: Oh, thanks very much! You're not so bad yourself.

Bernard: Don't touch my arm.

Manny: Sorry.

Bernard: And ehh where have you gone?

Manny: I'm here. You're looking at me.

Bernard: Alright yeah. So, what do you want?

Manny: You mentioned something about a job.

Bernard: What would I have to do?

Manny: No, I mean in the bookshop.

Bernard: But I already work in a bookshop!

Manny: No.

Bernard: Do you have anything in an aquarium?

Manny: Uh no, for me.

Bernard: Oh yes, right, of course, sorry sorry sorry, yes of course right. You're leaving Manny?

Manny: No no, that's the old woman.

Bernard: Bernard Black.

Manny: Manny.

Bernard: So, what do you want?

Manny: You mentioned a job?

Bernard: What would I have to do?

Manny: No, for me.

Bernard: Oh yes yes yes of course I'm sorry it's very simple, very simple. Here we go. Do you want a job?

Manny: Great yes!

Bernard: What's great? What? What?

Scene change to Black Books

Manny: Had you been drinking? I'd say you had a couple.

Bernard: The thing is... thing is, um... Duh! Wait a second! What time is it?

Manny: Um, half ten.

Bernard: Half ten? Half ten? I've never been up at half ten! What happens? Look, um...

Manny: Err... Manny.

Bernard: Manny. Have you ever bought a book... at half ten in the morning?

Manny: Now you mention it actually...

Bernard: No. You see? That would be a world gone topsy-turvy.

Manny: Yes, but if this were a bakery, this would be quite late.

Bernard: Watch it.

Manny: Sorry.

Bernard: I don't want any cheek.

Manny: Alright.

Bernard: I'm sorry, son. I made some kind of mistake. You know, you obviously don't have what it takes to sell a book. People don't want them in the morning.

Man: (I love books). Hello! I'd like to buy a book please.

Bernard: What book?

Man: I don't really care. I'm just in a real mood to buy a book.

Bernard: We're closed! Get out!

Man: Oh, maybe I'll swing by the bakery.

Bernard: Alright. A one-day trial, how about that?

Manny: Fine, a one-day trial. Fine! Er, one-day tri-... Oh, ow! Hello? Yeah. I'm a bit busy at the moment. Yeah. I'll call you back. Okay.

Bernard: What's that, "Ow ow ow"?

Manny: I-I used to work a lot with a mobile and it must have done something to me because now, just before my phone rings I get a very sharp pain in my head.

Bernard: What's your number?

Manny: 080242413.

Bernard: Could you pass my phone, please?

Manny: Yeah. Ow!

Bernard: That's brilliant. Oh actually...

Manny: Ow! Hello?

Bernard: Hi Manny, it's Bernard. The thing is, we don't actually allow mobile phones in the shop.

Manny: Oh, right.

Bernard: Ok? Bye.

Manny: Ok, bye.

Bernard: Bye bye. Oh, look – redial.

Manny: Ow!

Scene change to later

Manny: What's all this?

Bernard: The rules, for the customers, but they apply to you as well.

Manny: "No mobiles, no wigwams."

Bernard: Walkmans!

Manny: "No snoit... no snoity car... "No snoi..." This is indecipherable.

Bernard: Look! It is perfectly simple. "No mobiles, no Walkmans..." None of that, or any of the others!

Manny: "Singe...bugger...cack."

Bernard: "Signed, Bernard L Black."

Manny: Oh, yeah? What's the L for?

Bernard: Ludwig, you know. Beethoven.

Manny: Oh, right. Why did your parents decide on, err...?

Bernard: What?

Manny: Nothing.

Bernard: I'm going to freshen up.

Customer: Hello.

Manny: Hello. Books, old and new!

Customer: Ah.

Bernard: Come on, come on! Who are you?! What are you doing?!

Customer: I'm just a customer.

Bernard: Oh, yeah. Lunch! Where the hell is Fran?!

Fran: All right, all right!

Bernard: Come on, lunch.

Manny: Shall I flip the sign?

Fran: Go ahead. Join us Manny. Tell us all about yourself.

Manny: Oh, well I was born in London...

Bernard: Stop right there, David Copperfield! If we're going back that far we need popcorn or something!

Fran: Don't mind him, Manny. Go ahead.

Manny: Well I could say born in London, moved around quite a bit, saw a lot of army bases...

Fran: Oh your father was in the army?

Manny: No, just coincidence.

Bernard: Sorry, could we do this some other time when I'm not here?

Manny: OK, fair enough. You know, this could be a really lovely place.

Bernard: It is a lovely place!

Manny: Yeah, you have to, wax the shelves and get rid of whatever it is that makes you stick to the floor over here.

Bernard: You're supposed to stick to the floor over there. I like it like that. Stops children running around

Manny: Seal the floor – stop that rising smell and you do know that you've got molluscs on your pipes?

Bernard: What of it?

Manny: Well, it's just that, traditionally they live in the sea. Well, put in a few more standard lamps.

Bernard: Why didn't you just say you were gay?

Manny: What? But-but, er, I'm not.

Bernard: But you're interested in lamps.

Fran: Lamps.

Manny: Yeah, but I'm interested in... in in women... and lamps. I thought you were actually. Gay, I mean.

Bernard: So did I for a bit. Then I found out about the prohibitive standards of hygiene. And all that dancing!

Manny: Oh, ehm...

Bernard: Just look at this bastard. That's right, that's right, we're having lunch – come on in! Look at him – look! What do they want from me? Why can't they just leave me alone? I mean, what do they want from me?!

Manny: Well they want to buy books.

Bernard: Yeah, but why me? Why do they come to me?
 Manny: Because you sell books.
 Bernard: Yeah, I know but Jesus... What?!
 Man: Um, I'd like to buy a book.
 Bernard: Here's one.
 Man: No, I was-
 Bernard: This one's very, very good.
 Man: Oh oh, is it?
 Bernard: Yes! You'll laugh, you'll cry, it'll change your life. 5.99.
 Man: Alright, ok. My-my change?
 Bernard: Er, y'can come back later.
 Man: Well no, I'm not coming back this way.
 Bernard: Where do you live?
 Man: 17 Gallexie Gardens.
 Bernard: OK, now go there, and await my instructions. Where's he gone?
 Fran: Oh I-I thought he might like to have look at your spare room.
 Bernard: Why?!
 Fran: Oh, you know, if you want him living with you all the time.
 Bernard: Are you insane?
 Fran: Why he's great Bernard, what's wrong with him?
 Bernard: He's trouble, is what he is! He's-he's... I can smell it a mile off! He...
 he's got all sorts of fancy notions, and, and, he, he... Do you know
 what I saw earlier when you weren't here and you couldn't have seen
 it. He was, um, he was sucking his trousers and laughing!
 Fran: That's a lie, isn't it?
 Bernard: It... No! Absolutely tr-
 Fran: I'll ask him.
 Bernard: No! Don't! I made it up.
 Fran: Come on Bernard, you'd be crazy to let him go. You need someone
 normal around here.
 Bernard: Normal, he's normal, is he? Is he? What am I then?
 Fran: Well you're a freak Bernard. You know that.
 Bernard: Yes, I know! But I have rights!
 Fran: This is what you've needed for the past five years. I'd better get back to
 the shop. Bye, Manny!
 Bernard: You there... Lord of the Rings. Let's talk about how this whole, err,
 one-day trial thing is going anyway.
 Manny: Ok.
 Bernard: At the moment you're fired.
 Manny: Oh.
 Bernard: So it's not going that well.
 Manny: No.
 Bernard: What's that?
 Manny: That's a bottle of wine to celebrate if the first day went well.
 Bernard: Welcome back on board!

Scene change to later

Manny: These are your accounts?
 Bernard: Yeah. The-the-there... gap here and there.

Manny: Yeah, there's a- there's a gap where there should be accounts. That's the gap I can see, the big account-free gap between page one and page 210.

Bernard: Oh, well. Accounts, who cares?

Manny: Well, there's a thing here – takings 370 pounds.

Bernard: That's good.

Manny: Yeah, but your outgoings were over 1200 pounds.

Bernard: Well, whores will have their trinkets. I can't take care of every little thing around here, you know, it's-it's mayhem! You see?

Manny: So, you and Fran...

Bernard: Yeah.

Manny: You ever, er...?

Bernard: What?

Manny: You know.

Bernard: What? No. What?

Manny: Have you ever...

Bernard: What?

Manny: Have you... you know, have you?

Bernard: What?

Manny: Together... you know... have you ever...

Bernard: What?

Manny: You know...

Bernard: Just say it, man, will you!

Manny: Hav-Have you ever had sex?

Bernard: You don't beat around the bush, do you?!

Manny: Well?

Bernard: Yes! I think so.

Manny: Hm?

Bernard: I'm not sure.

Manny: What happened?

Bernard: Well, a few New Years ago, I woke up...

Manny: Yeah?

Bernard: And I was there...

Manny: Right.

Bernard: And so was she. And so were our friends, the genitals. All six of us were there.

Manny: Six...? What...? Oh. Yeah, and... none of you can remember what happened...?

Bernard: No. No. No. Well, I did for a while. I think so. Then she made me block it out. That's it – she remembers and I'm not allowed to. Dargh, Christ, customers! Why didn't you lock the door?

Manny: Look, we can make some money.

Bernard: But they're students.

Manny: Yeah, but students read books – well they pretend to, anyway, these are students.

Bernard: I don't know, it sounds dangerous, I don't like it.

Manny: Well, look, give it a chance right, and remember this was my idea.

Bernard: OK. Right.

Student: Hi. Yeah. No I'm in a bookshop. No, no – bookshop! No, no, bookshop!

Scene change to empty Black Books

Bernard: These things, are really well-made. Now... now... now. Dead! Oh, that felt really, really good.
Manny: I'm surprised we sold anything after that.
Bernard: Yeah well, what about you – following them around. People want to be left alone in a bookshop.
Manny: You don't think I can do this job, do you?
Bernard: No, I don't.
Manny: All right, I'll bet you I can recommend and sell a book to this bloke here.
Bernard: Tenner.
Manny: You're on. Hello...
Man: Will you leave me alone?! I'm sick and tired of being hounded by salesmen in shops! I'm browsing, all right?! Browsing! At the end of it I might buy something, I might not! But you will not influence me one iota! Not one jot! Now I've finished with you, you may go!
Manny: Best of three?

Scene change to later

Bernard: I'm going out, I have to take some clothes to Oxfam.
Manny: Ok.
Bernard: I usually lock up.
Manny: Ah well, now I'm here it's different.
Bernard: Yes, it's different.
Manny: Wait-wait! What-what are...?
Bernard: What?
Manny: Well, why are you locking the door?
Bernard: I usually lock the door.
Manny: Yes, but now I'm here it's different, isn't it?
Bernard: Yes it's different, I've never locked anybody in before.
Manny: No, no, I can mind the shop for you, while you're out.
Bernard: Oh. Oh. OK.
Man: Psst! Is he gone?
Manny: Err... yeah.
Man: He's gone, everyone!
Bernard: Where's all the books?
Manny: What?
Bernard: Where's all the books?
Manny: Oh, these have been sold.
Bernard: Oh, Jesus! Do you know what that means?! It means I have to go and ring the ordering place, and you have no idea how incredibly boring and complicated that is. Hello? Is this the place where you order books from for when you want to sell them from your bookshop? I don't know! I don't know! No, I... Ca-can you just send me some books? Oh, God!
Manny: Hello, yeah, hi. Who am I speaking to? Katie – hi! Yeah, can I get the full Austen, complete Trollope, not you. Er, Penguin editions, new editions, yep. Oh, Tolstoy? OK, fling a few in. All right. OK, then. Yeah, yeah. OK, fine, see you. Bye.

Bernard: Manny, I think it's about time you and I had a little chat about this whole one-day trial thing and how we think it went.
Manny: Alright. I think it went very well.
Bernard: You... sold a lot of books.
Manny: Yeah.
Bernard: You got on very well with the customers.
Manny: Thank you.
Bernard: I'm gonna have to let you go.
Manny: What? But-but I sold a lot of books! I got along well with all the customers.
Bernard: It's not that kind of operation.

Scene change to Nifty Gifty

Manny: Oh, Fran, er, just wanted to say...
Fran: Hi, Manny. Listen, I just wanted to say that, you know, I really enjoyed our little chat today...
Manny: Well, actually, Fran, thing is... I just popped in to say goodbye.
Fran: Goodbye? What are you talking about?

Scene change to Black Books

Bernard: What did I do? What did I do?
Fran: Did you tell Manny he was fired?
Bernard: You nearly hurt me in the shoulder there!
Fran: Did you?!
Bernard: Yeah, a bit.
Fran: Manny, can you come inside?
Bernard: D'you wanna work in the bookshop?
Manny: Yeah, alright.
Bernard: There.
Fran: He likes you.
Manny: Ow.
Fran: What?
Manny: Ow.
Fran: What?
Manny: Ow.
Fran: What?
Manny: Ow... Ow... Ow...
Fran: What? What?
Manny: Ow... Ow! Agh! Agh!

c. "Grapes of Wrath"

Writing on screen: Bordeaux, 1900

Dans une abbaye Français

Moine: Abbé, abbé, abbé! Abbé, abbé!
Père: Calme-toi, Aldo.
Aldo: Je suis désolé, mon père, mais... C'est un miracle.
Mais ces raisins, ils viennent d'un rosier dans le jardin.
Père: Tu es sûr ?
Aldo: Oui.
Père: Il y a une prophétie, qui dit que les raisins qui poussent sur les ronces
d'un rosier, feront un vin pour le sacré Père lui-même.
Aldo : Mais vous pleurez.

Intro

Scene change to Black Books

Bernard: I don't want this, Freddy.
Freddy: It's a gift.
Bernard: You can bribe me any way you like, I'm not house sitting for you.
Freddy: Put it on your neck, it gives you a shiatsu massage. Look, look...
Ooh, ohh... Oh, that's... Oh. Hmm, already, you see? I can feel that,
that goes right the way down...
I think I may have got a nerve, there.
Bernard: Oh, so that's what it's for.
Freddy: I can't feel my thighs.
If you do change your mind...
Bernard: I won't. Bye bye!
Corkscrew, corkscrew... Ma... Manny! Manny!
Mannymannymannym...
Manny: Will you stop shouting at me?
Bernard: Sorry. Where's the cork, your hair looks amazing. Where's the
corkscrew?
Manny: I don't know, I don't know where anything is.
Have you been back there recently? It's like Dresden.
Bernard: This place isn't that bad.
Manny: It *is* that bad. For one thing, didn't you have a cat?
Bernard: Oh yeah! Where'd he go?
Manny: I found him.
Bernard: Nipsy! Brilliant.
Manny: No...No. You don't wanna see him.
Oh ow, ow!
Bernard: What's up with you?
Manny: Oh god. It's brought on my cramp. I get a terrible cramp when I'm
stressed.
Bernard: Well, don't be stressed. Why are you stressed?
Manny: 'Cause I opened the fridge door, there's shin bandages next to the
cheese.

Bernard: That's just a little...
Manny: There's jam in the bath!
Bernard: Oh, come on!
Manny: You're a filth wizard. Friend only to the pig, and the rat.
Ugh. Look!
Bernard: Pizza! I was gonna warm it, and eat it later. Everybody does that. That's normal. You are looking for things to complain about.
Manny: And what are these?
Bernard: Wasps.

Scene change to the kitchen

Manny: Everything's covered in filth. Look.
The whole place is a complete mess. You can't find anything.
Right now, I'm eating scrambled egg, with a comb, from a shoe.
I'm sorry, but you... I really must insist you send someone immediately. Alright, later today. Alright, tomorrow then, but first thing tomorrow. Alright, after lunch, but just after lunch. Six o'clock, perfect.

Scene change to Black Books

Fran: Lalala-lala.
Bernard: You are wearing a dress.
Fran: W... whaddya... whaddya think?
Bernard: Occasion?
Fran: I got a date. Ben, divorcee, *very* good looking. Nice arse. Which is a first for me.
Bernard: Never had a nice one?
Fran: No. And I know they exist, 'cause I seen 'em on the telly.
You? Had one?
Bernard: There was one woman Janine, and I don't know if it was *nice*, but it was... huge! So there was this tremendous sense of value.
Fran: Ern, to be honest, even if he had three arsese, I wouldn't care.
Bernard: I've read this sentence twenty five times.
Fran: N-no, but this guy's special, he's not like the others. He's not another Curt.
Bernard: The violinist, he seemed alright.
Fran: No, he's very ... gum... diseasy.
Or Raymond, d'ya remember Raymond?
Bernard: What was his thing? Didn't he live with his mother?
Fran: Yeah. In a car.
Bernard: Tactics?
Fran: Oh, no. I'm gonna be really good. I...I'm not gonna say anything stupid.
I'm not gonna be nervous. I'm gonna be nice, and responsive, and caring.
Bernard: Yes, on no account must he see the real you.
Fran: No, no.
Bernard: Fran!
Fran: Yeah?
Bernard: It's a very nice dress.

Fran: What's *that*?
 I... it's my new laugh with a turn?
 Bernard: The turn's alright, lose the laugh.
 Man in suit: Dirty
 Bernard: Waugh!
 Who are you?
 Man in suit: Who am I? I'll tell you who I am. I'm The Cleaner.

Scene change to the kitchen

Cleaner: Second degree unspecified soiling, zones B through K.
 North ceiling corner, cobweb containing a number of deceased
 arachnids, with beans.
 Bernard: Why did you call this man into *my* house?
 Manny: I love toffee. Don't know why I don't eat toffee all the time.
 Ow! Ow, my tooth! Ow, ow...
 Bernard: I'm asking you a question: why did you get this freak into my house?
 Manny: I had to, you made me.
 Bernard: Well, I don't trust him. He has no nasal hair.
 I don't know, why do we need him? The place isn't that bad.
 Cleaner: This is going to take some time. Everything's very... dirty.
 You have grime, under the taps. That's ...very nasty. The state of the
 bathroom is – shameful. And the dust. Oh, the dust.
 Bernard: This place isn't that dusty.
 Cleaner: The worst thing is the cups. Yes you have very...very... dusty... cups.
 I want to clean your dusty cups from the inside out. I w-
 Bernard: Okay! I'm just gonna go and sit over here, okay. Anything else about
 cleaning, you can ask Manny.
 Cleaner: Very well. Do you have anywhere to stay, so that I can get to – work.
 Manny: We have to leave the house?
 Cleaner: Oh, this is a big job. You can stay if you want to. It's just that some
 people prefer to leave.
 Manny: Well, Freddy asked us to housesit.
 Bernard: We're not going anywhere. We're not house sitting for Freddy.
 Cleaner: What are you doing?
 Bernard: Some ash fell, I'm just wiping it into my trousers.
 Cleaner: Filthy. Whatever am I going to do with you?

Scene change to Freddy's house

Freddy: I'll say, it's terribly sweet of both of you. It's marvellous to have
 somebody look after the place.
 Manny: Pleasure.
 Bernard & Manny: Sorry.
 Bernard: Sorry. We may have been drinking before.
 Freddy: No, no. I'm sorry. It was clearly a very silly place to put it. We have
 another one. Although...
 I...I would ask you to be careful of that, because it is the only one left
 in the world... now.
 Eh... Heating.

Manny: Ah, I see you're an aficionado of, eh... paintings.
 Freddy: Oh, yes, yes.
 Manny: It's a cow.
 Freddy: Hmm.
 Freddy: You like art?
 Manny: Oh yes, yes. Esp- especially late... art.
 Yes. I mean the...the way he's captured the... the look, the cow's looking over there. We can't see what the cow's seeing. You know, maybe the artist's saying cows know something we... we don't.
 Freddy: Hmm... It's French apparently, from the Dutch school.
 Manny: Yes, brown.
 Freddy: Well, I don't know what his name is.
 Freddy: T...the...the timer, eh, thermostat. The thingy, controller.
 Freddy: I'll show both of you, it's in the cellar. Follow me.
 Manny: Okay.
 Bernard: Manny, I have to go and wee-wee.
 Manny: Alright.
 Freddy: Now this is very important.

Scene change to restaurant

Ben: ...all over the canapé.
 That's an unusual laugh.
 Fran: Is it? Sorry.
 Fran: What's wrong with your wine?
 Ben: Nothing at all, I just drink slowly.
 Fran: I get undressed slowly.

Scene change to Freddy's cellar

Manny: Well, I think I can manage that.
 That's on, that's off.
 Freddy: No, no, no. That's on, that's off.
 Manny: Oh.
 Freddy: Oh, and, aaaah... Please feel free to enjoy the wine. But, this is very important: eh, anything here is fine, you can drink as many bottles as you want. But: these ten here: now, please, don't touch them. Don't even move them. These are very special.
 Manny: Right.
 Freddy: I'm, uh, presenting one of these to the Pope, end of the month.
 Manny: Really? Wow. What for?
 Freddy: Oh, I, uh, have a cousin who's a cardinal, Roy. And, eh... These trumped up charges, some nonsense about him punching Sophia Loren in a night club. And the Pope, who really is a lovely, lovely man, he made the whole thing, eh, go away.
 And there's some books on wine upstairs, as well. Which is good, because sometimes it's jolly to know what one's drinking.
 Ah, Bernard. Eh Manny will fill you in. I must just go and say goodbye to the dogs.
 Bernard: Right, what's the thing?
 Manny: Very simple.

Bernard: Yes.
Manny: Very simple, very simple.
Bernard: Okay. So what is it? What what?
Manny: We can only drink these ten bottles here.
Bernard: Just these?
Manny: Yeah. These... Completely out of bounds. Can't even touch these.
Bernard: Just these ones then?
Manny: These are the only ones. Just these ones.
Bernard: Okay, got it. Thank God you were here, though; 'cause I would have thought it was the other way around.

Scene change to Freddy's living room/kitchen

Bernard: Old wine, is good wine.
Manny: Yes. But... Expensive wine, is good wine also.
Bernard: Yes. But the older the wine is, the gooder it is.
Manny: Ah. But, by the same token, the more expensive the wine, then the gooder it is also.
Bernard: Ah, look at the colours.
Manny: Yeah.
Bernard: All- all the colours.
Manny: Yeah.
Bernard: Well, yellow.
Manny: This is like, a-a farmyard of- of wine.
Bernard: It's like looking into the eye of a duck.
Manny: And sucking all the fluid from its beak.
Bernard: ... touché. And because you win, you get to go to the cellar.
Manny: Heeeey!

Scene change to restaurant

Ben: Music's a bit boring, isn't it? I wonder if they'd, uh, let me put my tape on. Got all my favourite songs on here.
Fran: I'm a giant ear. Waiting fo-for your songs of niceness...
Will you just l-look at these... breasts.
Ben: Wait until you hear this.

Scene change to Freddy's cellar

Manny: Ah, wine! Hahaha! No, no, no. Take me! Take me! Take me! Take me!
Take me! Boys, boys, boys! You! Le Vin du Rosier. Ah, that'll do. Got one!

Scene change to Freddy's living room

Bernard: Aha, more fuel. Hand over, thank you. Mind your leg.

Scene change to restaurant

Ben: It was a crazy, crazy time for me. A short spell in the navy.
Fran: Oooh, climb aboard, cap-captain.
Ben: And, uh, now I'm in antiques. Unbelievable.

Fran: Wow. Quite the renaissance man.
Ben: It's around about then my divorce came through, and, eh... I've never been able to settle on any one woman since. It's like I'm... Oh, I don't know, cruising.
Ben: Oh, oh! ...and California, and I've sipped champagne from a shoe...

Scene change to Freddy's living room

Manny: Look. Bernard. Bernard. Look. Bernard. Bernard. Look. Bernard. Bernard. Bernard. Bernard. Look. Bernard. Bernard. Bernard. Bernard. Bernard, look. Bernard! Bernard. Bernard. Bernard, look. Look. Look Bernard. Bernard. Bernard, look. Look. Bernard. Bernard. Bernard!!
Bernard: WHAT?!
Manny: Look, I'm a prostitute robot from the future.
Bernard: Yes. Listen to the rubbish in this book. "Don't drink Burgundy in a boat". What does that mean? Wine is just for enjoyment.
Manny: Yeah. You speak the truth, my friend. I mean, look at this. I looked this up, it says it's worth £7,000.
Bernard: Nonsense! That's the normal, everyday- normal everyday drinking wine Freddy gave us. Not the really expensive out-of-bounds stuff.
Manny: Yeah.
Bernard: That's from the cheap and dusty wine on the, on-on the, on the right. Not the, the clean, expensive wine o-on the left. Not the, not the... That's the cheap and dusty. Not the clean, expensive... Whi- Now that I think of it, there's stickers from Landes on the bottles, and... There isn't any chance, Manny, is there, that you somehow managed to direct us to drink not the cheap wine but the unbelievably rare and expensive wine, is there? How much did you say the wine cost!
Manny: Seven... Thousand pounds.
Bernard: Well, I've got three pounds fifty on me. What have you got? Don't panic! Is that what you're doing?
Manny: Yes. I'm sort of dancing, in a panicky way.
Bernard: Well, stop! We'll think about this clearly, and figure a way out. Now. Here's a thought. Don't say no immediately, 'cause this could sound a little crazy. Could we – burn down the house? No, that's absurd. Think Bernard, think! What about a gift?!
Manny: Oh, gift! That's a much better idea. But it'd have to be perfect.
Bernard: Yes.
Manny: Errr... What about a –a really nice box of pencils?
Bernard: No.
Manny: I mean, a *really* nice box. Yeah.
Bernard: No! I think, if you know, you gonna give the guy pencils for drinking his wine, you're talking about, you know, magic pencils. You draw a cow, the cow comes to life! Those kind of pencils.
Manny: Yeah. Yeah, sorry, yeah.
Bernard: We'll make some more.
Manny: What?
Bernard: We'll use some of the cheap stuff, nobody will ever know the difference.
Manny: But this cost £7,000. He's gonna present this to the Pope!
Bernard: He won't know the difference.

Manny: He's the Pope! He's used to the finer things.
Bernard: It's all waffle! Nobody's prepared to admit that wine actually doesn't have a taste.
Manny: But you can't taste anything. You smoke eight bajillion cigarettes a day. What's that?
Bernard: What?
Manny: What are you eating?
Bernard: It's some sort of delicious biscuit.
Manny: It's a coaster.
Bernard: Is it? Are there any more? Anyway... Do they describe the wine here, in that book?
Manny: Well, yes, I think so. Ow! Ooooh...
Bernard: What?!
Manny: Ah! The cramp. I'm very stressed at the moment. Very, very stressed.
Bernard: Use the Shiatsu machine.
Manny: Ah. Ohh, yeah... Ah! Ow! Ah! Oh! Ah! Oh! Ah! Oh!

Scene change to restaurant

Fran: So, Ben. Who's the real Ben, Ben?
Ben: What can I tell you? Ehhh... Didn't have such a good time at school.
Fran: Didn't... feel comfortable?
Ben: Mmm... So I sort of-
Fran: Retreated. Into a private, fantasy world.
Ben: Yeah. But I always-
Fran: Got on very well with women?
Ben: And-
Fran: They helped you feel less different.
Ben: But-
Fran: But something was still wrong, something indefinable. Something that occasionally stops you sleeping.
Ben: How could you possibly know all this?
Fran: Just a hunch. Tell me Ben... how many times a day do you talk to your mother?
Ben: Eh? God, I don't know. I mean, the normal amount, four – five times a day?
Fran: Yeeeeees. Ben, I've got something to tell you. And it might come as a bit of a shock, but you are... Uh, no. Question. What do the following people have in common: Elton John, Ian McKellan, Jean-Paul Gaultier?
Ben: Well, they're all fabulous.

Scene change to Freddy's kitchen

Bernard: What are you doing, what are you doing?
Manny: I'm chewing the cork to get it back in the bottle.
Manny: Ahhh! Ow!
Bernard: What, what?!
Manny: My tooth, it's come loose. It hurts!
Bernard: A trace of vanilla. Do we have any vanilla?
Manny: Ice cream?
Bernard: Yes! Yes!

Manny: I'll check the freezer.
Bernard: They'd all laugh at me, if they knew what I was trying to do. To create a new strain of superwine in half an hour with a fraction of nature's resources and a *fool* for an assistant. "Bernard Black, he's mad," they'd say, "he's insane, he's dangerous!" Well I'll show them! I'll show them all!

Manny: I have returned.
Bernard: Nutmeg! We need nutmeg!
Manny: Nutmeg!
Bernard: It's my destiny! My legacy to the world!
Manny: Is there anything else you need? Just with the limp and everything, I'm getting a bit tired.
Bernard: Just get the nutmeg!
Manny: Nutmeg! Oh, it's just here.
Bernard: Ah. An oaky finish. Oak. Oak! To the front garden!

Scene change to Freddy's front garden

Bernard: What is this? This isn't oak! Why did you get so much?
Manny, get back in! Get back in!

Scene change to Freddy's kitchen

Bernard: Now live! Live!

Scene change to Freddy's cellar

Bernard: Dust, dust. They'll never know. They'll never know!

Scene change to restaurant

Ben: It's all so clear, I- I suppose I've been fighting this all my life, but why am I fighting? Oh, thank you Fran. You've saved my life, you have saved my life.
Fran: I'm really very, very happy for you. Happy. I'm happy. Really, I'm so happy...

On black screen One month later

In Bernard's kitchen

Bernard: Jam, jam, jam. Jam, jam, jam.

Scene change to Black Books

Bernard: Bleugh. Ugh.
Manny: Sorry. Oh, hello. That, is a very, very nice dress.
Paper.
Bernard: Another date?
Fran: Yep. I think this time, I might be on to something. He's a very interesting young man. You know him, actually.
Bernard: Really? Who?
Fran: Bye, Bernard.
Cleaner: Dirty.

Fran: Oh, flirt.
Cleaner: Dirty.
Bernard: Oh my God.
Manny: What?
Bernard: Oh my God!
Manny: What? What?

Headline *“Pope killed by inferior wine – Man held”*

Bernard: It’s the nineteenth, it’s my birthday.