

FOLLOWING THE PROCESS OF SUBTITLING

Investigating the process and difficulties of audiovisual translation by creating subtitles for an episode of the series *The Following*



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Introduction

The twenty-first century has seen a rapid evolution of the media industry. CBS is a Dutch governmental institution that gathers statistical information about the Netherlands, and CBS statistics reveal that nearly a third of the Dutch population watches more than 20 hours of television a week. With television comes audio-visual entertainment and since 20% of the shows that are broadcast in the Netherlands are in English, audio-visual translation (AVT) has become an important area of research. As Díaz-Cintas observed in “Introduction – Audiovisual Translation: An Overview of its Potential”, indeed, “From being considered a minor area of specialisation within Translation Studies, the position of AVT is now rapidly changing” (3). The theory of AVT had its golden age in the 1990s, when the field became the object of more systematic research leading to AVT coming of age academically (Díaz-Cintas 3).

In general, there are three dominant ways of translating audio-visual programmes: voice-over, dubbing and subtitling. Henrik Gottlieb states that “[in] all former Western European speech communities with less than 25 million speakers, foreign-language films and TV programmes are subtitled rather than dubbed” (“Language-political” 83). Programmes that are intended for children are an exception and are dubbed. In the Netherlands, subtitles are used in news broadcasts, films, documentaries, commercials and series, resulting in all viewers being exposed to some form of subtitling.

Subtitling is also a relevant field of research because of the technical problems that are involved, many of which will be discussed later on. In his introduction to *Topics in Audiovisual Translation*, Philip Orero claims that “subtitling calls for an enormous variety of skills” (x). This has been the main trigger to decide not only to translate a certain text as part of this bachelor’s thesis, but to attempt to create subtitles for a series.

The series *The Following* is an American television drama which premiered on Fox in 2013. In the Netherlands, the first season was broadcast by SBS6, with its premiere one week later than in America. The first episode of the second season was broadcast on 26th February 2014, by Veronica television. The series' plot pivots around a worst-case scenario in which a charismatic serial-killer brings together a group of followers who are all like-minded and form a cult of serial-killers. It is a psychological thriller which is "hard to turn off and even harder to watch" (Stanley). At the moment, the second season is being aired in the Netherlands. I have chosen an episode from the first season as the topic of my bachelor's thesis.

The first section of this paper will examine the history of audio-visual translation, particularly subtitling, along with its process and developments. The focus will be on the specific difficulties and challenges that the making of subtitles provides. Additionally, the rules and regulations used for the translation will be addressed. Following this, an analysis of the episode entitled "Chapter Two" will be provided. Subsequently, the annotated subtitles that have been created for one episode of the series *The Following* will be given. A transcription of the episode's source text closes this work.

Theoretical Framework

Over the last couple of decades the audiovisual industry has proven to be an important field of academic studies with translation at their core. Until recently, AVT was a relatively unknown field of research, partially because the first studies in the field were simply “passed around among professionals and academics without ever being published” (Díaz-Cintas 1).

Fortunately, publications on the subject are a frequent occurrence these days and the position of AVT is now rapidly changing, growing in significance and visibility thanks, amongst others, to “the efforts of many young, novel scholars who have decided to direct their academic interests to the analysis of audiovisual programmes” (Díaz-Cintas 3). Another factor that contributed significantly to the growth of AVT is the digital revolution and the new reality of a society which is media-oriented.

The growth of audio-visual entertainment, and therefore subtitling, has made it possible that a classification can be made of the different types of subtitling. However, different researchers use different classifications. In his paper “Parameters for the Classification of Subtitles”, Bartoll intends to establish new parameters, taking previous studies into account. He mentions that the majority of subtitling studies focus on two basic aspects, namely the linguistic and the technical. Linguistically, Linde, among others, distinguishes between two types: “[I]nterlingual subtitling and intralingual subtitling” (Bartoll 54). Gottlieb makes the same distinction; however, he classifies intralingual as being vertical and interlingual as being diagonal. The term interlingual, or diagonal, has come to be used to refer to the two dimensions that are involved in subtitling, since it crosses “from oral discourse in the original language to the written of the target language” (Bartoll 54). Intralingual, or vertical, subtitling is mostly used for the hard of hearing. The primary concern here is to look at possible difficulties that arise with “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text” (Gottlieb,

“Language-political 86). Consequently, the discussion will be limited to interlingual subtitling, and unless otherwise stated, the word “subtitle” will refer to the type of interlingual subtitles.

In order to be able to discuss the problems that occur when subtitling, it is necessary to clarify exactly what is meant by subtitling. Also, the ways in which its limitations affect translation must be explained. While a variety of definitions of the term subtitling have been suggested, this paper will use the definition provided by Díaz-Cintas and Remael, who argue that subtitling is “a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image” (8). The lower part of the screen is preferred because this part of the screen is usually of lesser importance to the action. Surtitles, which appear in the upper part of the screen, are preferred when the source material itself features information as a subtitle (Díaz-Cintas and Remael 25). In some languages, Japanese for instance, the lines of subtitles are placed “vertically and tend to appear on the right-hand side of the screen” (Díaz-Cintas and Remael 9), though the most common position for subtitles remains centred at the bottom of the screen (Díaz-Cintas and Remael 83).

While research in the field of AVT has only come of age recently, the origin of subtitling can be placed in the beginning of the 20th century, not long after the invention of film, with its predecessor now known as ‘intertitles’ (Karamitroglou 7) occurring for the first time in silent films in 1903 (Ivarsson par 1). Intertitles, also known as ‘title cards’ (Díaz-Cintas and Remael 26), were pieces of filmed, printed texts that appeared between scenes, and consisted of short sentences with the purpose to convey character dialogue and other descriptive narrative material that was related to the images (Díaz-Cintas and Remael 26). From 1909 on they were called sub-titles (Ivarson par 1) and whenever a silent film was exported to other countries, the sub-titles were usually “edited out and replaced by new title

cards in the target language” (Díaz-Cintas and Remael 26). With the invention of sound film in 1927 new problems arose because of the disappearance of the titles inserted between scenes, for the audience could now hear the actors (Ivarsson par 4). One of the possible solutions was to reproduce the dialogues in the target languages; however this was highly time-consuming and expensive. This eventually led to the idea of using the titles as before, though inserting them in the picture instead (Ivarsson par 5). Since this form of translation is significantly more inexpensive than the form resembling dubbing, it has been the preferred option in the smaller language areas including the Netherlands (Ivarsson par 5).

Even though subtitling is the fastest and the cheapest form of audiovisual translation (Brondeel 27), it simultaneously involves restrictions a translator needs to be concerned with. In one of the first publications addressing the subtitling process, Titford claims that the problems defining subtitling “derive essentially from the constraints imposed on the translator by the medium itself” (Díaz-Cintas 2), introducing the concept of constrained translation. Constrained translation is applicable in other forms of translation as well, for example poetry, in which the medium involves rhyme and metre that constrain the translator. Even though constrained translation does not apply exclusively to subtitling, the restrictions itself are inextricably connected to the process of subtitling and cause challenges for translators when they are producing the target text. In order to bring consensus between the ways subtitles are presented and to establish quality in subtitling, Ivarsson and Carroll put forward “a Code of Good Subtitling Practice” (Carroll and Ivarsson). They offer general guidelines and even though they are not binding, since every company is allowed to make their own decisions regarding subtitling, “[t]hese guidelines are widely regarded as standard in the profession” (Díaz-Cintas and Remael 80).

First of all, there are guidelines that prescribe the maximum of space a subtitler is allowed to use. This ensures that the subtitles do not attract attention to itself and that the

image covered by lines is minimized. Generally, a maximum of two lines of subtitles is maintained, and the most common guideline as to the amount of characters is to use no more than 39 characters for a single line and thus 78 characters for two lines of subtitles (Díaz-Cintas and Remael 84-85). This includes punctuation marks and spaces. Nonetheless, there are companies that maintain a maximum number of 33 characters per line, whereas film festivals “will go as high as 43 characters per line” (Díaz-Cintas and Remael 84). This constriction challenges the subtitler when a dialogue is performed at a high pace since they will need to reduce and condense the information in the subtitles.

A second restriction involves the spotting and duration of subtitles displayed on screen. Subtitles which occur prior to the dialogue, or which fail to appear instantaneously, are embroiling. Moreover, “[t]he audience is reminded that they are reading a translation, and feel that something is missing or wrong, losing confidence in the subtitles” (Sánchez 13). Thus, ideally “a subtitle should appear at the precise moment the person starts speaking, and should disappear when the person stops speaking” (Díaz-Cintas and Remael 88-89).

In addition to spotting, the duration of subtitles is of great importance. Since viewers are able to process speech more quickly than written text, subtitles need to give the viewer enough time to process and understand the subtitles that are provided at the bottom of the screen (Díaz-Cintas and Remael 146). However, there is the possibility that subtitles are being displayed too long, creating an opportunity for viewers to reread it, which results in a disturbance of their reading-rhythm (Díaz-Cintas and Remael 89-90). Most companies uphold “the six-second rule” introduced by Brondeel (28), meaning that six seconds is the maximum exposure time for the maximum amount of 78 characters to be on screen. When a line of subtitles contains fewer characters, the displaying time is decreased proportionally. For example, for a line of 32 characters the presentation time will be three seconds. The norm

here is “10 characters, or about two words, per second” (Koolstra et al. 328). To avoid flashing subtitles, a minimum display time of a subtitle has been agreed at one second.

Unfortunately, perfect synchronisation may not always be attainable. Whenever an original dialogue is semantically dense and difficult to condense without the loss of important information, “a certain degree of asynchrony is allowed” (Díaz-Cintas and Remael 90), meaning that the subtitles may appear previous to the actual dialogue and leave after the dialogue has already finished.

Technical restrictions make it necessary to condense extended messages. According to Koolstra et al., the limitations on time and space ensure that “about 30 percent of the spoken text of an English-language programme has to be left out in the Dutch subtitles” (328). However, condensation is not necessarily a detriment to the translation. As Díaz-Cintas and Remael point out, a complete translation is not required because “the verbal subtitle sign interacts with the visual and oral signs and codes” (145). In his article “Language-political Implications of Subtitling”, Gottlieb further explains the interaction with his analysis of its semiotics. Subtitling is used for multi-channel text types, also referred to as polysemiotic, which “form a basis for translation very different to one-channel types – monosemiotic texts” (86). Whereas a novel expresses solely through writing, polysemiotic text types occupy four channels: “dialogue, music and effects, picture, and – for a smaller part – writing (displays and captions)” (Gottlieb, “Language-political” 86).

What is more, is that subtitling is diasemiotic by nature, meaning that it crosses between communicative channels from speech to writing, whereas speech is rendered by speech in dubbing and writing by writing in literary translation (Gottlieb, “Language-political” 86). The element of written text is added to the already complex flow of dialogue, sound and images. This “additive nature of subtitling” (Gottlieb, “Texts” 161) causes

challenges for subtitlers, seeing that they have to convert the original three-channel discourse into four semiotic channels (Gottlieb, “Texts” 167).

Moreover, because the subtitles are provided simultaneously with the original dialogue, the audience is made aware that what they read is not the original text, which changes their reception (Gottlieb, “Texts” 161). However, for many viewers this may not be a problem since “[i]n subtitling countries, reading subtitles while watching the action on screen has become second nature” (Gottlieb, “Texts” 171).

After discussing the central outline of the rules and regulations applicable to the subtitling process, this section now moves on to explaining which methods and procedures were used for this paper. “Standard procedure is not a term which is really applicable to this field” (Sánchez 9) since every subtitling company is allowed to maintain their own style, “affecting the length and duration of lines, reading speeds, the use of typographical signs, and line breaks, among others” (Díaz-Cintas and Remael 80). For this paper, unless indicated otherwise, the house rules of Hoek & Sonépouse Ondertiteling BV (“huisstijl”) are used. They are clear and concise, and relatively easy to process. The H&S house rules include the regulation of continuation dots; whenever a sentence is not finished in one subtitle and needs to be carried over to the next subtitle, continuation dots are used at the end of the first subtitle; however, there are no continuation dots used at the beginning of the continuation. Whenever a subtitle consists of two lines from different speakers, the second line starts with a dash, even when the second speaker interrupts the utterance of the first speaker, in which case the utterance of the first speaker is ended with triple dots. In addition, the utterance after the dash begins with a capital letter and there is no space used between the dash and the first word. Moreover, the house rules incorporate that triple dots should be limited, that lines need to end with a full stop as much as possible and that sentences who need more than one subtitle should be avoided.

Another element that needs to be avoided are abbreviated forms of personal pronouns. A distinction is made, however, between “z’n” and “zijn” and “m’n” and “mijn” in which the latter ones are used emphatically. Moreover, names are to be omitted whenever it is clear whom is spoken to, exclamations marks are never to be used, and when quotation marks are needed, only use single ones.

According to the house rules, an essential part of good subtitling is division. There are several important points that need to be reckoned with regarding division. Firstly, combining: two sentences need to be displayed into one subtitle whenever there is agreement in content, when the lines would be portrayed too briefly if displayed on separate subtitles and when it is a dialogue that concerns questions and answers. Secondly, splitting; splitting is needed whenever two sentences differ too much in content, when the two sentences are addressed to different persons, when there is a desire to intensify suspension and when the second sentence encloses a clue. Lastly, the placement of line breaks within subtitles is important. There are three basic types of line breaks: symmetrical layout, filling the top line before venturing to the bottom one and following syntactic and grammatical considerations. Hoek & Sonépouse Ondertiteling BV handles the latter type.

Textual Analysis

Context

The episode entitled “Chapter Two” from *The Following* is the first episode of the series excluding the pilot. As stated before, the series’ plot pivots around a worst-case scenario in which a serial-killer brings together a group of followers who are all like-minded and form a cult of serial-killers. In addition, it centres around the relationship between Joe Carroll, the serial-killer, and Ryan Hardy, a former FBI-agent who caught Carroll the first time and is now recalled to assist the FBI once Carroll’s cult begins to develop. The episode lets the audience get acquainted with Carroll, who, besides being a psychotic serial-killer, is also a former professor of English literature and has been writing a novel whilst incarcerated. The series depict how his followers bring his story to life. There are several references to Carroll viewing it as the writing of a novel. For example, Carroll tells Ryan that they are going to “write this together” and one of his followers says “This is my chapter and I can write it any way I want to”. The novel-factor is enhanced by flashbacks in which Carroll is still a professor and reads out from a novel. Also, since Carroll views Edgar Allan Poe as his hero and model for his beliefs, references to Poe are present throughout the episode.

It becomes apparent from Carroll’s followers that he has been planning everything for a long time. Emma, for example, is one of his followers, and in order to be able to abduct Carroll’s son, she has been his nanny for over two years. Additionally, Jacob Wells and Paul Torres pretended to be a gay-couple living next door to Sarah Fuller, the only woman who managed to escape Carroll the first time, for years in order to bring her to Carroll so that he could kill her after all. The importance of this all, is to show the audience how dangerous and manipulative Joe Carroll is, for he has managed to find followers who would risk their lives for him, murder in his name and sacrifice themselves for him. The episode causes distrust, since everybody could be part of the cult, waiting until it is their turn to carry out their task in

Carroll's plan. The main characters in this episode are: Joe Carroll, his followers Emma, Jacob, Paul and Jordy, his wife Claire Matthews, his son Joey Matthews, Ryan Hardy and agents Parker, Riley and Weston.

Translation difficulties

Christiane Nord (2010, 145-152) distinguishes between four levels on which translation problems may occur: pragmatic level, socio-cultural level, linguistic level and source text specific problems. The specific translation problems that will be discussed shortly are all located on one of the first three levels. The last level on which translation problems may occur that will be discussed is that of culture-specific elements. Translation problems can be solved using various strategies, a number of which will be discussed below. An important text in the field of applied translation studies is Andrew Chesterman's "Vertaalstrategieën: een classificatie" (2010, 153-172). In it, he discusses the strategies that relate to what happens to the text and refers to them as production strategies. In the discussion below as well as in the annotations to the translation, Chesterman's work will be an important referent.

The pragmatic level involves problems due to differences in what is known on forehand by the target audience and the source audience. Two of such elements will be discussed in this section. The first element can be found during the 'previously on' section of the episode, when agent Turner phones Hardy in order to ask for his assistance, and says: "I know things didn't end well with the Bureau". In the United States, "the Bureau" is a frequently used appellation for the FBI. The American audience will know what is referred to when "the Bureau" is used; however, the Dutch audience might not understand the connection. The translation strategy that is used for this element is what Aixelá calls "beperkte universalisering" (limited universalisation; 2002), in which a culture-specific element that the target audience is not familiar with is replaced by a culture-specific element the target audience will understand. The translation for "the bureau" is therefore "de FBI".

A second translation problem caused by the differences in what is known by the target audience and the source audience, is found in the sentence: "she's from our D.C. Office". This is again related to the FBI and the knowledge the American audience will have about it,

whereas the Dutch audience is not familiar with affairs concerning the FBI. The majority of the Americans will know that the FBI headquarters is located in Washington, D.C. The importance of this message is the implication that since she is from the headquarters, she is the highest qualified person in the branch. This implication would be lost when translating “she’s from our D.C. Office” with “ze is van het D.C. kantoor”. One option would be to use Aixelá’s strategy “intratekstuele toelichting” (intratextual explanation; 201) meaning that the implicitness is explained within the translation: “ze is van het Washington, D.C. kantoor, het hoofdkantoor van de FBI”. However, since subtitles have a limitation of only 39 characters per line, this strategy cannot be used here. Since the provided information is intended to indicate that she is from the headquarters, the most suitable solution would be Aixelá’s “absolute universalisering” (absolute universalisation; 202), in which a neutral element is chosen to replace the original. The translation of “she’s from our D.C. Office” will be “ze is van ons hoofdkantoor”.

The most difficult part of translating a genre that involves crime, is the characters’ use of jargon and legal terms. These difficulties can be attributed to the socio-cultural level of translation problems, “vertaalproblemen die specifiek zijn voor twee culturen” (Nord 147). Different cultures means different legal systems, each of which has its own terminology. Examples of jargon can be found in a dialogue between agent Parker and agent Riley; First, Parker asks Riley how many “prints” there were found. In this situation, “prints” is an abbreviation for “fingerprints”. Riley understands what Parker means because it is usual for an agent to say “prints” instead of “fingerprints”. However, translating it with “afdrukken” would not be sufficient for the Dutch audience since it could also refer to footprints or any other kind of prints. Thus, the term needs to be made more explicit; a strategy classified by Chesterman as “verandering in explicietheid” (change in explicitness; 168). “prints” will therefore be translated with “vingerafdrukken”. Additionally, Riley’s response to Parker’s

question contains an element which can be categorised as jargon: “four clean, several partial”. A literal translation (Chesterman 155) would produce the confusing sentence: “vier schone, meerdere gedeeltelijk”. However, what Riley means with “clean” is that the fingerprints are clear and legible. In this case, the word “clean” cannot be translated with “schoon”, which is generally used for “clean”. Instead, it will be translated with “volledig”.

Another form of socio-cultural translation problems is the use of dialect, which includes slang. The problem encountered pertaining to slang is found in the sentence: “heavy traces of salt were found on the kitchen counter”. In this scene, a child has just been abducted and agents are now investigating the crime scene. Mike informs Ryan Hardy that heavy traces of salt were found. Initially, “salt” was translated into “zout”, however, it became apparent from the context that this “salt” was used to drug guards. Therefore, translating it with “zout” was erroneous. In order to determine the meaning of “salt” in this context, a list of American drug names with its Dutch equivalents was consulted (“salt”). It included the word “salt” as a drug with “heroïne” as the Dutch equivalent, thus, “heavy traces of salt were found on the kitchen counter” has been translated into “er zijn sporen van heroïne gevonden op het aanrecht”. Using slang for heroin in the translation has been considered; however, no satisfactory equivalent could be found resulting in the maintenance of “heroïne”.

Translation problems that occur on a linguistic level, “vertaalproblemen die specifiek zijn voor een talenpaar” (Nord 147) include problems that arise due to differences between the linguistic systems of English and Dutch. This is evident in the case of the English pronoun “you”, as it is the second-person personal pronoun, both in singular, plural, formal and informal usage, whereas the Dutch language clearly makes a distinction by using the second-person pronoun “jij” or “je” in singular occasions, “jullie” to address the plural form and “u” in formal usage. Throughout the translation, the informal second-person pronoun “jij” or “je” is used whenever the characters already know each other, such as the dialogues between Ryan

Hardy and Claire Matthews. When a group of persons is addressed, the plural form “jullie” is used and whenever characters meet for the first time or whenever there are characters between whom is a mutual degree of respect, the formal pronoun “u” is used. An example of this is the dialogue between Ryan Hardy and agent Parker when they meet for the first time.

It is conventional in Dutch culture to address older people with the formal pronoun “u” out of respect. Therefore, whenever two characters between whom there is a significant age difference meet for the first time, the younger character uses “u” to address the older character, whereas the older character responds with “jij” or “je”. This can be seen in the first dialogue between Joe Carroll and Emma Hill.

The final level around which translation problems are located, is the level of cultural-specific problems; elements which are typical for the culture of the country from which the source text originates. Some elements may not exist in the target culture or have a different value (Aixela 197). Therefore, these elements create problems when they are translated into a different language with its different culture.

This is evident in the case of Claire Matthews mentioning American literature in order to indicate on which level her son is reading: “He’s reading Melville and Twain”. Since Melville and Twain were American authors, it is most likely that the American audience is familiar with these writers and understands the connotation of how impressive it is for a young child to read their works. The purpose of mentioning these authors is to emphasise that the child is “reading well beyond his years”. However, the Dutch audience is less likely to be familiar with Melville and Twain, causing impediment when these literary American authors are mentioned in the subtitles. Maintaining these cultural-specific elements would be disadvantageous for the target audience. Moreover, due to time restrictions, there is no room to translate both “reading well beyond his years” and “he’s reading Melville and Twain”. Even though Melville and Twain are two of the most canonical authors imaginable, there is

no room to emphasize their significance in any way and indicating that the child is “reading well beyond his years” is the general message of the utterance. Therefore, the translation strategy “omission” has been used, “whereby the cultural reference is omitted altogether” (Pettit 45). Even though this is a radical decision, it is the only way not to distract the viewer during this dialogue.

Another instance of a cultural-specific element is found in a dialogue between Paul and Emma in which Emma says: “Jacob and I are taking the master”. In this instance, “master” is short for “master bedroom”. According to the *Collins COBUILD Advanced Dictionary*, “[t]he master bedroom in a large house is the largest bedroom”. Unfortunately, the Dutch language does not have an equivalence for “master bedroom”. In order to maintain the message that Emma and Jacob are taking the largest bedroom in the house, “master bedroom” will be translated into “de grote kamer”. The specifier “bed-”, which could be translated into “slaap-“, is omitted as a consequence of space limitations; the line of subtitle “Jacob en ik nemen de grote slaapkamer” would exceed the maximum amount of characters used. In addition, the previous sentence “waar slapen wij” ensures the omission will not be confusing since it already indicates it concerns the bedrooms.

Conclusion

This project was undertaken to investigate the process of subtitling and evaluate the difficulties imposed by it. One of the main findings has been that creating subtitles for an episode of a television series is more complicated than one might seem to think. There are a great many rules, regulations and conventions involved to which subtitles as well as the subtitles must adhere. Those concerning time and space in particular since they lead to the challenging task of reducing the source text. Furthermore, the source text itself challenges a subtitler even further, for it provides translation problems which are more common, such as cultural-specific elements. Taken together, these findings indicate that the process of subtitling is a quite challenging one. Regrettably, creating subtitles is often underestimated by viewers, however, subtitling “Chapter Two” from the series *The Following* has been highly fascinating, challenging and rewarding, though above all: exceptionally instructive.

Translation: ‘Hoofdstuk twee’

Wat voorafging:¹

NEWS: Seriemoordenaar Joe Carroll
 is ontsnapt.

GUARD: Ga hulp halen.

FRANKLIN: Ryan, ik weet dat het niet goed afliep
 bij de FBI.

RYAN: Maar jij hebt hem gepakt. Jij kent hem.
 -Ik werk niet meer voor de FBI.

Hij snijdt de ogen uit als ode
aan zijn favoriete werken van Poe.

Hij heeft niet zomaar 14² vrouwen
verminkt³, hij maakte kunst.

¹ Since the subtitles are provided without visuals, all subtitles are preceded by the name of their speaker to make it as understandable as possible. However, it was unclear which character uttered the phrase “previously on The Following”, therefore, it is lacking a name.

² The Hoek & Sonéponse house rules state that the numbers one to twenty need to be spelled out. However, an exception has been made here, because the translation has already been condensed as much as possible and all the information that is left is too important to omit. Additionally, the audience will not be distracted by the numerals, since exceptions are allowed on other occasions as well, such as ages, house numbers, amounts of money and years.

³ A dialogue list, or script, is usually supplied by a production or a distribution company, or a television station, i.e. the client (Díaz-Cintas and Remael 30). Another possibility is to use the internet to find the dialogue list that needs to be translated. Unfortunately, there was no dialogue list for this series. Therefore, for this translation I needed to work directly from soundtrack alone. This led to the regrettable case of not understanding an utterance. At first, it

WOMAN: Sarah was zijn onvoltooide werk.
 RYAN: -Het einde moest en zou kloppen.

CARROLL: Sarah moest dood vanwege jou.
 RYAN: -Hij werft volgers.

De bewaker, de homo-buren,
 hoe passen die in je nieuwe plot?

Je weet van de sekte.
 CARROLL: -Ik zie ze meer als mijn vrienden.

RYAN: Waar gaat mijn vervolg over?
 CARROLL: -We gaan dit samen schrijven.

Ook al heb je het met m'n vrouw gedaan.
 Heeft ze je de brief laten lezen?

CLAIRE: Hoe kan hij dat weten?
 RYAN: -Niemand hoeft dit te weten.

JOEY: Wat gebeurt er? Is het papa?
 EMMA: -Ik wist niet wat ik moest zeggen.

RYAN: Als het boek niet eindigt met jouw dood
 zou ik maar snel gaan herschrijven.

CLAIRE: Joey? Lieverd, waar ben je?
 En Denise? Waar is mijn zoon?

sounded like “artisserate”. However, that is a non-existent word. Whilst carrying out research on the internet, the following description was found: “Carroll begon aan zijn eigen kunstwerk door het ontdarmen van veertien vrouwelijke studenten” (“The Following” [“Carroll began his own work of art by eviscerating fourteen female students” [my translation]). Listening to the soundtrack again, it might indeed be “eviscerate”. However, since it is said in the “previously on” section, its context is lost and translating it into “ontdarmen” would be confusing for the audience. Therefore, it has been translated into the more general “verminken”.

(nieuwe scene)

JORDY: Sorry, niet schrikken.

GIRL: Is alles in orde?

JORDY: -Extra controle vanavond.

GIRL: Ik dacht dat ie al gepakt was?
Het was op het nieuws.

JORDY: Mag ik toch even binnenkijken?
Om je deuren en ramen te checken.

GIRL: Natuurlijk. Kom Binnen
Ik denk dat iedereen slaapt.

JORDY: Laten we boven beginnen.

GIRL: Moet ik iedereen wakker maken?

JORDY: -Laten we dat maar niet doen.

We beginnen aan het einde van de gang.

GIRL: Dit is Jessie's kamer. Ze is niet thuis.

JORDY: Jessie's kamer ja. Dat wist ik al.

Ik heb dit huis heel goed bestudeerd.

GIRL: Wat is dat?

JORDY: Dit heb ik eerder omhoog gegooid.

Het juiste gereedschap is belangrijk.

Ik ben hier al lang mee bezig.

(nieuwe scene)

TURNER: Seriemoordenaar Joe Carroll
wordt vastgehouden...

in de gevangenis in Richmond.

Carroll's zoon Joey en zijn oppas
Denise Harris worden vermist.

Er is een amber-alert verstuurd.

We vragen iedereen met informatie
contact op te nemen met de FBI.

CLAIRE: Wat is er aan de hand Ryan?
Waar is mijn zoon?

RYAN: We moeten even praten
CLAIRE: -Waarom doet Joe dit?

En wat heeft Denise ermee te maken?
Gaan ze Joey iets aandoen?

RYAN: Ik denk dat ze bij Joe hoort.⁴
CLAIRE: -Nee dat is onmogelijk.

Ze werkt hier al twee jaar.
Ze woont hier, ik ken haar.

RYAN: De homo-buren die hielpen
met de moord op Sarah Fuller...

woonden daar ook al jaren,
met een valse identiteit.

Wij denken dat zij die ook heeft.
.CLAIRE: -Ik heb haar gegevens gecheckt.

Alles staat op papier
RYAN: -Mag ik eens kijken?

MIKE: Er zijn sporen van heroïne
gevonden op het aanrecht.

Ze heeft de bewakers gedrogeerd
RYAN: -Het kind vast ook.

⁴ In the source text Ryan says two sentences: “I think she’s your nanny because of Joe. I think he put her here...”. Due to the limited amount of space it is impossible to translate the entire utterance. The most important message is that Ryan suggests Emma is part of the cult and acts according to Joe’s instructions. Trying to convey this message within 39 characters has resulted into “Ik denk dat ze bij Joe hoort”. It implies that she is part of the cult, and that Joe instructed her to be his son’s nanny so that she could abduct him and eventually bring him to Joe.

MIKE: Toen heeft ze hem via de achterkant van het huis naar de garage getild.

De auto is tien minuten geleden op een parkeerplaats gevonden.⁵

CLAIRE: Denise Harris uit Alexandria.
Adres, referenties, alles.

Ze had het vaak over haar moeder.
Ze hadden vast een goede band.

RYAN: Heb je haar vrienden weleens ontmoet?
CLAIRE: -Nee, ze was erg op zichzelf.

Ze zat vaak te lezen op haar kamer.

RYAN: Zo naïef kan ik toch niet zijn?
-Je mag jezelf niet de schuld geven.

CLAIRE: Vind mijn zoon.

(nieuwe scene)

JACOB: Ik krijg je wel te pakken.

Hebbes.
Moet je eens kijken.

⁵ In the source text he says: “The car was found ten minutes ago on a parking lot forty-five minutes from here”. This utterance consists of three elements of information: “ten minutes ago”, “on a parking lot” and “forty-five minutes from here”. Due to space limitations, not all elements can be fitted into the subtitles. Since two of the three elements provide information about where the car was found, one of those elements needed to be omitted. Moreover, it would be confusing for the audience when both lines of subtitle contain the word “minutes”. Therefore, the element “forty-five minutes from here” has been left out and the utterance is translated into: “De auto is tien minuten geleden op een parkeerplaats gevonden”.

JOEY: Van wie is dit huis?
 EMMA: -Van een kennis.⁶

JOEY: En wij mogen hier zijn?
 EMMA: -Ja. Kom, laten we rondkijken.

JOEY: Mag ik nu mama bellen?
 EMMA: -Lieverd...
 Dat mogen we niet van haar.
 Niemand mag weten waar we zijn.

JOEY: Weet je nog wat ik heb gezegd?
 -We zijn op avontuur.

JACOB: Wat is er met jou aan de hand?
 PAUL: -Ik heb een hekel aan kinderen.

JACOB: Stop daarmee.
 PAUL: -Ik meen het.

JACOB: dat geld niet voor dit kind, oké?
 Dit kind vind je wel leuk.

PAUL: Blijven herhalen tot je het gelooft.
 -Ik breek liever zijn nek.

PAUL: Grapje.

EMMA: Is er iets?
 PAUL: -Nee hoor.
 We zijn op avontuur. Ik ben dol
 op kinderen, vooral dit kind.

EMMA: Waar sloeg dat op?
 JACOB: -Het was een lange nacht. Hij is moe.

EMMA: Fijn om je weer te zien.

⁶ Emma's answer to Joey's question is intentionally vague: "Friend of a friend". It has been translated into "kennis" because "vriend" would imply a closer relationship, whereas "kennis" could indeed be a friend of a friend.

(nieuwe scene)

Gevangenis Richmond Virginia

NIEUWS: Na de moord op Sarah Fuller
wordt nu gezocht naar Joey Matthews.

Hij is vermoedelijk ontvoerd door...

MIKE: Zij doen het veldwerk, zij richten zich
op die bewaker en zij op Joey.

Ryan Hardy, dit is agent Mitchell.

Ze is een forensisch IT-specialiste
van ons hoofdkantoor.

RYAN: Al iets over de oppas?

MITCHELL: -Denise Harris bestaat niet.

MIKE: Maar we hebben de nep-homoburen⁷
van Sarah geïdentificeerd.

Hun echte namen zijn
Jacob Wels en Paul Torres.

MITCHELL: Paul komt uit El Paso in Texas.

MIKE: Hij is computeradviseur
met veel fraude op zijn naam.

Hij regelt de valse identiteiten.

RYAN: -Waar is agent Mason?

TURNER: Ik zou zeggen stuur hem naar huis.

RILEY: -Dat gaat niet. Je hebt Carroll gehoord.

TURNER: Zet hem dan aan de zijlijn
voordat hij instort.

Dat gebeurt zeker.
u was er niet bij toen hij...

⁷ The house rules of Hoek & Sonéouse state that when a conjunction exists of three words, there needs to be a dash between the first and the second part, and nothing between the second and the third part.

PARKER: Dit is pijnlijk.
Ik ben agent Debra Parker.

Zojuist gearriveerd
en we hadden het net over u.

RILEY: Agent Parker heeft nu de leiding.

RYAN: Waar is Mason?
PARKER: -Terug naar Quantico.

Een voormalig agent brak drie
Van Carroll's vingers onder haar leiding.

Dat blijkt niet oké te zijn.
RYAN: -Drie zeg je?

PARKER: Turner wil dat ik u wegstuur.
Hij herinnert zich hoe u toen was.

RYAN: Ben ik nu anders?
PARKER: -Dat mag ik hopen.

Joe Carroll heeft u gekozen
als hoofdrol in zijn zieke vervolg.

Ik kan u niet zomaar uitsluiten.⁸
Het spijt me van Sarah.

⁸ In the source text, agent Parker says: "I can't just kick you to the curb". According to the website of www.urbandictionary.com, "kick him to the curb" can either mean "to quit seeing him" in a relationship or it can mean "to fire him". Since this is Parker's first encounter with Ryan, the former option is unlikely, whereas the latter is plausible. The context confirms this definition because Parker mentions Turner thinks they should "get rid of him", meaning Ryan. In Dutch, there is an idiomatic expression for firing someone as well, namely: "iemand de zak geven". However, Ryan does not work for the FBI so technically, he cannot be fired. Therefore, the idiomatic expression in the translation has been omitted, using Chesterman's strategy "verandering van troop" (165 ["change in trope" [my translation]]), translating it into: "Ik kan u niet zomaar uitsluiten".

- RYAN: Ik hoef geen benoeming tot agent,
maar ik heb wel een wapen nodig.
- PARKER: Wanneer heeft u voor het laatst
een borrel op?
- RYAN: Franklin wil mijn hulp,
dan wil ik een wapen.
- PARKER: Ik zal erover nadenken.
Hoe gaat het met uw hart?
- RYAN: Is dit geen tijdsverspilling?
- Er wordt een kind vermist.
- PARKER: -Vertel me over de medeplichtigen.
- RYAN: Deze bewaker liet hem op het internet.
Daar vond hij volgers voor zijn sekte.
- PARKER: Laten we dat woord vermijden.
- RYAN: -Noem het wat u wilt.
- Zij doen alles voor hem.
- PARKER: -Carroll had het over een brief?
- RYAN: Claire kreeg een brief van hem.
Het was persoonlijk.
- Hij betwifelde mijn relatie met haar.
- PARKER: -Net als de FBI acht jaar terug.
- RYAN: Nu bent u helemaal bij.
- RILEY: Er zijn nieuwe slachtoffers.
- RILEY: Jordy was slordig.
Zijn vingerafdrukken zitten overal.
- Dit slachtoffer probeerde te vluchten.
De anderen waren kansloos.
- Hun gegil maakte de rest wakker.
Toen is hij gevlucht
- RYAN: Hij heeft de ogen verwijderd.
Carroll's handelsmerk.
- RYAN: Hij treedt in Carroll zijn voetsporen.
Het ceremoniële werk van een dienaar.

PARKER: Dat woord impliceert het andere.
Laten we zeggen: zijn handlangers.

RYAN: Hoe dan ook,
hij heeft die mensen in z'n macht.

RILEY: Waarom zijn zoon ontvoeren?
RYAN: -Dat is iets bijbels.

Zijn zoon moet aanbeden worden.
PARKER: -Of geofferd.

RILEY: Carroll weet waar het kind is.
RYAN: -Hij zegt toch niks.

RILEY: Misschien wel tegen z'n vrouw.
Hij vroeg naar haar.

RYAN: Welnee, daar is hij te slim voor.
PARKER: -We zullen het zien.

(nieuwe scene)

CLAIRE: Is er nog iets speciaals
dat ik moet zeggen of vragen?

RYAN: Probeer het te hebben over Joey.
Speel in op zijn vaderlijk instinct.

Maak Joey belangrijk voor hem.
Trek je dit echt wel?

(nieuwe scene)

RYAN: Je nieuwe huis is leuk.
CLAIRE: -Vind ik ook.

Hoe ging het bij de rechtbank?
RYAN: -Het duurt nu niet lang meer.

CLAIRE: Ik ga niet meer.
Ik wil hem nooit meer zien.

RYAN: Dat hoeft ook niet.

(nieuwe scene)

CARROLL: Ik tril helemaal nu ik je weer zie.
Je ziet er nog zo mooi uit.

CLAIRE: Waar is mijn zoon?

CARROLL: Onze zoon, Claire.

CLAIRE: -Alsjeblieft Joe, waar is hij?

CARROLL: Weet je nog die keer in Antigua?

We zouden een paar dagen blijven
maar dat werd een maand.

CLAIRE: Geen een dag kleren aangehad.
-Hij groeit zo snel op, Joe.

Hij leest nu op een hoog niveau.
Al vond hij Robinson Crusoe niks.

CARROLL: Je zult het wel zwaar hebben.
Wat moet jij je verraden voelen.

Alweer.

PARKER: Hou vol Claire.

CARROLL: Je hebt mijn brief ontvangen?

CLAIRE: -Loopt hij gevaar?

Zorg alsjeblieft dat hij veilig is.

CARROLL: -Ik wil antwoord op mijn vragen.

CLAIRE: Zeg eerst waar Joey is.

CARROLL: -Ik heb erg specifieke vragen gesteld.

CLAIRE: Ja.

CARROLL: -Ja, wat?

CLAIRE: Ik heb twee maanden
een affaire gehad met Ryan.

CARROLL: Na het proces?

CLAIRE: -En de scheiding.

CARROLL: Natuurlijk pas na de scheiding.
Wat netjes van je.

Was het goed? de seks bedoel ik?
Trilde je lijf bij iedere aanraking?

CLAIRE: Ja, absoluut.

RYAN: Ze moet daar weg.

PARKER: -Nog even.

CARROLL: Nu nog de laatste vraag.

CLAIRE: Ik weet het niet.
Dat is het antwoord.

CLAIRE: Hoe kan ik ooit nog van iemand houden?
jij hebt me gebroken.

Waar is Joey? Vuile hufter.

RYAN: We moeten ingrijpen.
CARROLL: -Ik zal altijd van je houden.

(nieuwe scene)

RYAN: Gaat het?
CLAIRE: -Sorry voor wat ik zei.

RYAN: Niet nodig. Er staat een auto klaar.
CLAIRE: -Is er al nieuws over Joey?

RYAN: Je hoort het zodra ik iets weet.
We zullen hem vinden.

(nieuwe scene)

JOEY: Waar slaap ik?
EMMA: -Ga maar kijken.

JOEY: Dit is net m'n kamer thuis.
Met een nieuwe Ninja Warrior.

EMMA: Hoe gaaf is dat?
JOEY: -Supergaaf.

Mag ik nu mama bellen?
EMMA: -Lieverd...

EMMA: Dat wil ze niet, we moeten wachten.

JOEY: Waarom is papa zo slecht?

EMMA: Lieverd toch.

Kom eens hier.

Misschien is hij wel niet zo slecht.

Misschien begrijpen wij hem
gewoon niet.

Ga jij nu maar eens eerst
al je nieuwe spulletjes bekijken.

(nieuwe scene)

CARROLL: Goed en kwaad bestond niet langer,
enkel nog gradaties van het kwade.

Hij stierf in de armen van Gwendolyn,
terwijl de storm voortraasde.

De dood was eindelijk daar.

En het was glorieus, tot in de puntjes.

voor Jess
van Joe Carroll

EMMA: Bedankt voor het komen...
-Emma.

CARROLL: Ik vond uw boek geweldig.
-Dus jij bent het, Emma.

EMMA: Het was prachtig, al die beeldspraak.
Het leek echt alsof ik erbij was.

CARROLL: Mijn dag kan niet meer stuk.

Mag ik?

Je ogen zijn zo mooi.
Die mag je ons niet ontnemen.

EMMA: Gaat Gwendolyn dood op het eind?
Als ze in zee naar de horizon zwemt?

CARROLL: Wat denk jij?

EMMA: -Ik denk dat ze dood gaat.

Ze zwom maar de horizon,
naar de zon.

De dood gaf haar hoop.

MOTHER: Emma, ben je bijna klaar?

EMMA: -We kunnen gaan.

MOTHER: Dus hiervoor kwam je. Ik dacht dat alle schrijvers lelijkerds waren.

EMMA: Mam, alsjeblieft.

MOTHER: -Ik geef hem een compliment.

U ziet er niet uit als een schrijver.
Heeft hij je boek gesigneerd?

CARROLL: Bijna vergeten.

Voor Emma.
Hoopvol de jouwe, Joe.

(nieuwe scene)

PAUL: Waar slapen wij?

EMMA: Je bedoelt jij.

Jacob en ik nemen de grote kamer.

PAUL: -Dat kun je niet maken.

EMMA: Jullie zijn geen homo meer.

PAUL: -Dat waren we nooit.

Ik bedoel vanwege het kind.

EMMA: Maak je niet druk.

(nieuwe scene)

MIKE: Ik heb haar gevonden op de bewakingsbeelden.

Ze gebruikte verschillende schuilnamen, net als de nep-homo's.

Drie jaar geleden waren ze er samen.

RYAN: -Jacob Wells. Hij is haar link.

MIKE: En als ik zoek naar Jacob...

RYAN: Paul Torres.

MIKE: -Ze zijn er allemaal in betrokken.

RYAN: Zoek haar eerste registratie op. Misschien had ze nog geen alias.

MIKE: Toen kwam ze op bezoek als Emma Hill. Ik heb een adres in Petersburg.

RILEY: Zo dichtbij is te riskant
 RYAN: -Misschien juist daarom.

PARKER: Neem Weston maar mee.
 En Ryan.

Laat de politie daar weten dat je komt.

(nieuwe scene)

RYAN: Er is niemand.
 MIKE: -We zitten goed.

De burens hebben al een lange tijd
 niemand gezien.

RYAN: Dat mag je niet doen.
 -Jij niet, ik wel.

Ik ga op zoek naar een open raam.

POE: Jij hoort hier niet te zijn.
 Je zal sterven, maar nog niet vandaag.

(nieuwe scene)

MIKE: Gelukkig geen vermoorde puppy's.

Maar het is nu wel tijd
 om dat ene woord te gaan gebruiken.

PARKER: Een sekte dus.
 Weet je zeker dat het Jordy niet was?

RYAN: Het postuur kwam niet overeen.
 Deze plek mocht niet ontdekt worden.

Hier hebben ze alles voorbereid.

PARKER: Carroll heeft een religie
 op Poe gebaseerd.

Hij spreekt tot mensen via
 dat gotisch-romanticisme.

Mensen raken geestelijk verziekt
 door het huidige internet.

Het heeft geleid
 tot gevoelens van leegte.

Als dit mensen met een stoornis
bereikt, dan is het raak.

Een knappe man met uitstraling
kan daar op inspelen.

Hij weet ze te raken,
en laat ze tot leven komen.

Hij leert ze dat je pas echt
hebt geleefd, als je hebt gedood.

Dat soort onzin

Ik run de afdeling
Alternatieve Religies.

Ik ben gespecialiseerd in sektes.

(nieuwe scene)

JACOB: Hebben we verbinding?
Is het beveiligd?

PAUL: Hij is traag, maar niet te traceren.

JACOB: Heb je het nieuws al bekeken?
PAUL: -We zijn overal te zien.

JACOB: Gebruiken ze echt die foto?
Die haat ik.

EMMA: Hoe staat het met Jordy?

PAUL: Nog niks gehoord, maar er zijn
drie dode meisjes aangetroffen.

JACOB: Punten voor de dorpsgek.

EMMA: Paul, kun jij even op Joey passen?
JACOB: -Ik doe het wel.

EMMA: Wees eens een goede vriend, Paul.

Is hij echt geen homo?
Hij is net een jaloers kreng.

JACOB: Hij voelt zich buitengesloten.

We waren lang met z'n tweetjes
Alles is nu anders.

EMMA: Hij moet zich aanpassen.

Dit is wat Joe wilde.

(nieuwe scene)

EMMA: Wat vind je ervan?

Mama vindt me net een jongen.
Of een meisje dat niet op jongens valt.

CARROLL: Je moeder heeft jou nooit begrepen.

Ik vind het erg mooi, Emma.
Het is prachtig.

Ik ken nog iemand
die het heel mooi zou vinden.

EMMA: Probeer je me te koppelen?

CARROLL: Het klikt vast tussen jullie

EMMA: -Ik weet het niet hoor.

Jouw bezoeken
betekenen alles voor me.

Maar het zou je goed doen
om meer vrienden te maken.

Ga op stap, maak eens wat lol.

(nieuwe scene)

JACOB: Joe zei al dat je mijn type was.

EMMA: Wat is jouw type?

JACOB: Bijzondere meisjes.

(nieuwe scene)

RILEY: Acht, misschien negen, handschriften.

PARKER: En hoeveel vingerafdrukken?

RILEY: -Vier volledige, en een paar halve.

De gemaskerde man woonde hier.

MIKE: Er is boven internet
maar z'n laptop is er niet.

(newspaper) vrouw van moordenaar wil scheiden⁹

(nieuwe scene)

CLAIRE: Mag ik wel blij zijn hierom?

Scheiden is nooit leuk,
maar ik ben blij.

RYAN: Je begint een nieuw hoofdstuk.
Joe is opgesloten.

Je verdient het om blij te zijn.

CLAIRE: Proost, op het vrijgezellenbestaan.

Dat klinkt deprimerend.

Kus me.

Je hoorde me goed.
Ik ben vrijgezel, dus...

RYAN: Weet je zeker dat je dat wil?

CLAIRE: -Ik weet het al heel lang zeker.

RYAN: In dat geval...

CLAIRE: -Tenzij jij twijfelt.

RYAN: Zoveel discussie
hoort niet bij een eerste zoen.

CLAIRE: Heb ik nu onze eerste zoen verpest?

RYAN: -Het kan nog goedkomen.

⁹ In the scene, Ryan sees a newspaper-article taped on the wall that says: "Killer's Wife Files For Divorce". It is stated in the house rules of Hoek & Sonépouse that inserts are to be written without capitals and the punctuation should be like the original. There is no punctuation in the original, so neither is there in the subtitle.

(nieuwe scene)

- PAUL: Bericht van Rick:
De FBI heeft Emma's huis gevonden.
- JACOB: Hoezo? Was Jordy daar ook?
PAUL: -Alleen Rick, maar die kon wegkomen.
- JACOB: Emma moet hem bellen.
-Waarom?
- PAUL: Omdat zij de baas is.
Mij wordt niks toevertrouwd.
- JACOB: Dat is niet waar. Zij is hier
nu eenmaal al langer.
- PAUL: Vervelend voor wie?
- Ik snap gewoon niet wat je in haar ziet.
Jij kunt veel beter krijgen.
- JACOB: Ik vind haar geweldig.

(nieuwe scene)

- MOTHER: Zo Jacob, wat doe jij voor werk?
- JACOB: Momenteel ben ik werkeloos.
- MOTHER: Jij bent ook te knap om te werken.
Niet te geloven dat jullie wat hebben.
- JACOB: Uw dochter is een geweldige vrouw.
- MOTHER: Dus jij valt op muurbloempjes.
Dat geldt niet voor de meeste jongens.
- JACOB: Je hebt het gedaan.
Je hebt het echt gedaan.

(nieuwe scene)

- RILEY: Wie zijn die vrouwen?

- RYAN: Vrouwen uit de werken van Poe die allemaal doodgaan.
- RILEY: Een vrouw, ze is al een tijdje dood. Emma's moeder?
- RYAN: Begraven in de muur. Net als in *De zwarte kat*.¹⁰
- Typisch Poe.
- PARKER: Bel om te zien of Claire Matthews veilig is.
- MORALES: Ze is veilig. Nergens sporen van inbraak.
- CLAIRE: Weet je al meer?
RYAN: -Denise's echte naam is Emma Hill.
- Ze maakt deel uit van zijn complot, maar we hebben haar nog niet gevonden.
- Jongens, let eens op.
Jullie staan op wacht.
- Koffiepauze, kom op zeg.
- OFFICER: Alles is in orde.
- RILEY: Negen verschillende handschriften.
- Vier zijn van de verdachten, de andere vijf zijn nog onbekend.
- PARKER: De lijkschouwer heeft bevestigd dat de dode vrouw Emma's moeder is.
- We weten nog niet wie de gemaskerde man is.

¹⁰ The house rules of H&S state that titles of films, radio- and television shows, books, songs, records and pieces of art need to be italicised. Since "The Black Cat", or "De zwarte kat" in Dutch, is a short story by Edgar Allan Poe in which a woman is buried behind a wall, this part of the subtitle functions as a title of a story and has therefore been italicised.

Jordy, niet bepaald het grootste licht,
hoe kan die zomaar verdwijnen?

Wat zijn dat?

RYAN: Plattegronden.
Die stonden daar op de muur.

Via die kast is Sarah ontvoerd.

De garage waar ze de agent vermoordden.

Wacht eens even.
Dit is de kelder van Claire.

RILEY: Ga achterom.
Bewaak de achterkant.

RYAN: Niet schieten, ik ben ongewapend.

JORDY: Daar ben je dan eindelijk.
We hebben op je gewacht.

JORDY: Hou iedereen buiten.

RYAN: Iedereen achteruit en wegblijven.

Oké Jordy, ze zijn weg.

We zijn alleen. Zo goed?

JORDY: Mag ik de deur dichtdoen?
-Dat is een goed idee.

RYAN: Haal dat geweer weg.

JORDY: Ik moet haar vermoorden.

RYAN: -Dat hoeft je niet.

JORDY: En jij moet toekijken.
Zo zijn de regels. Of...

RYAN: Of wat?

JORDY: -Of jij moet mij vermoorden.

.

RYAN: Maar ik wil nog niet dood.
-Joe wil haar niet dood hebben.

- JORDY: Wel waar. Hij wil dat ik het doe
en niemand anders.
- Dit is mijn hoofdstuk
en ik mag het helemaal zelf schrijven.
- RYAN: Waarom bellen we hem niet?
Dan kunnen we het te vragen.
- Ik heb zijn nummer.
- Daar staat de telefoon, naast het bed.
- Bel een ambulance.
- MORALES: De ramen zaten op slot.
MIKE: -De oppas gaf hem een sleutel.
- MORALES: Hij zat verstopt in een airco-hok
waar niemand vanaf wist.¹¹
- RILEY: Behalve de oppas.
- MORALES: Hoe konden wij dat weten?
MIKE: -Dat is jullie werk.
- TURNER: Ik wil iedereen het huis uit,
tenzij je van de FBI bent. Opschieten.
- RYAN: Zeg het eens.
- PARKER: Ze is een sterke vrouw.
RYAN: -Ze heeft geen keus.

¹¹ ST: “He hid under one of the AC units nobody knew about”. An AC unit is an air conditioner unit. Many people in the US who have their AC unit outside, build a decorative cabinet around it. Translating it as “hiding under an AC unit” would confuse the Dutch audience because Dutch houses do not have AC units outside. Therefore, the translation became: “Hij zat verstopt in een airco-hok waar niemand vanaf wist”. That way, it becomes clear to the audience that Jordy had been hiding all the time, and is the critique Mike provides later still applicable, since the police should be familiar with the entire premises when they are there to protect someone.

PARKER: Jordy wordt geopereerd.
We ondervragen hem zodra hij bij komt.

RYAN: Ik wil Joe spreken.

PARKER: -Om z'n andere hand te breken?

(nieuwe scene)

RYAN: Ze vertrouwen me niet alleen met jou.

Hoe gaat het met je hand?

CARRROLL: Slaap jij wel? Je ziet er moe uit.

Je moet goed voor jezelf zorgen.
Bespaar je krachten.

Ik heb om wat boeken gevraagd.
Niets bijzonders hoor.

RYAN: Claire was bijna dood geweest.

CARROLL: -Ik lees graag voor het slapen.

Daar word ik rustig van.

RYAN: Ze was bijna dood geweest,
de vrouw van wie je zoveel houdt.

CARROLL: Ja, maar jij hebt haar gered.
Daar hoopte ik al op.

De eerste heldhaftige daad
van de hoofdpersoon.

RYAN: Wat als ik niet op tijd was?

CARROLL: -Dat houdt het juist spannend.

Je hebt hier te maken
Met gestoorde geesten.

Jordy stelde niets voor.

Vergeleken met
wie er nog gaan komen.

RYAN: Waarom doe je dit?

CARROLL: -Het is een uitdaging.

Accepteer de uitdaging.
Dit is nog maar het begin.

Ik heb nog zo veel verrassingen
voor je in petto.

RYAN: Hoelang hou je dit vol vanuit de cel?
Waar gaat het eindigen?

CARROLL: Daar moet de held zelf achter komen.
Je moet wel iets zelf doen, Ryan.

Jordy was de eerste stap
om jou weer in vorm te krijgen.

Jij was de held.
Hoe voelt die overwinning?

En om de slechterik te doden?

RYAN: Dat heb ik niet gedaan.

Met Jordy gaat het goed,
Hij zit verderop in een cel.

Dat was zeker niet de bedoeling?

CARROLL: Dat maakt niet uit.
Hij weet toch niets.

Het is een stuk onbenul.
En van korte houdbaarheidsduur.

RYAN: Dat zal ik aan hem doorgeven.

Slaap lekker.

(nieuwe scene)

AGENT: Het is in orde.

TURNER: -Dankjewel.

RYAN: Je hoeft hier niet te blijven.

CLAIRE: -Waar dan wel?

RYAN: Probeer maar wat te slapen.

CLAIRE: Ga niet weg.

Jij bent de enige die ik vertrouw.

RYAN: Ik ga nergens heen.

Edgar Allan Poe
verzameld werk

MAN: Bel m'n redacteur maar.

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Source Text: “Chapter Two”

Previously on the following

News: Serial killer Joe Carroll has escaped from prison.

Guard: We need some help now.

Franklin: Ryan, I know things didn't end well with the bureau. But you caught Carroll. No one knows him like you do.

Ryan: I'm not an agent anymore.

He cut out his victim's eyes as a naught to his favourite works of Poe. He didn't just eviscerate fourteen female students, he was making art.

Agent: Sarah was his unfinished work.

Ryan: He wanted to get the ending right.

Carroll: The point of Sarah's death was for you.

Ryan: He's finding people. They are his followers. The prison guard, the gay neighbours; how do they figure into your new plot?
You know about the cult.

Carroll: I'd like to think of them as my friends.

Ryan: So what's my sequel about Joe?

Carroll: We're gonna write this together Ryan. Even though you slept with my wife. Did she show you the letter?

Claire: How does he know.

Ryan: He doesn't. no one needs to know about this.

Joey: Mooooom, what's going on? It's dad, isn't it?

Emma: I didn't know what to say.

Claire: Oh, honey.

Ryan: If this book ends with anything other than your death, you better plan on a re-write.

Claire: Joey? Where is he? Joey? Joey honey where are you? Where is Denise? Where is my son?

(Episode starts)

Jordy: Sorry, didn't mean to scare you.

Girl: Is everything ok?

Jordy: Extra patrol this evening.

Girl: I thought they caught him, I saw it on the news.

Jordy: Still. Mind if I look around? Check your doors and windows?

Girl: Sure. Come on in. I think everyone's asleep.

Jordy: Why don't we start upstairs.
 Girl: Do you want me to wake everyone?
 Jordy: No, we don't wanna do that. Let's start with the room on the end.
 Girl: Oke (very soft...)
 Girl: This is Jessie's room. She's out.
 Jordy: Yes. Jessie's room. I know. I've studied this house a lot.
 Girl: What is that?
 Jordy: I threw this up here earlier. It's my kit. It's important to have the right tools. I've been planning this for a long time.

(new scene)

Turner: Convicted serial killer Joe Carroll has been captured and is being held at the Richmond federal detention centre. As of earlier this morning, Carroll's son Joey Matthews and his nanny Denise Harris have been missing. An amber alert is in effect, and we ask that anyone, with any information as to their whereabouts, please contact the FBI.

Claire: What's going on Ryan? Where is my son?
 Ryan: We need to talk.
 Claire: Why is Joe doing this? I don't understand how Denise is involved, are they gonna hurt Joey?
 Ryan: I think she's your nanny because of Joe. I think he put her here...
 Claire: No that's impossible. She's been Joey's nanny for two years. She lives with me, I know her.
 Ryan: The accomplices, the guys that helped him kill Sarah Faller, they were there for years, using false identities, and we think that she did too.
 Claire: I did a background check. I checked her references, I have records.
 Ryan: Can I see them?
 Claire: Yeah.
 Mike: Heavy traces of salt were down on the kitchen counter. She drugged the guards.
 Ryan: I bet the kid too.
 Mike: Carried him down the back staircase to the garage. The car was found ten minutes ago on a parking lot forty-five minutes from here.
 Claire: Denise Harris. From Alexandria. Her address, her references, it's all there. She talked about her mom a lot. I guess they were close. No dad in the picture.
 Ryan: Did you ever meet any of her friends? Or overhear a phone conversation?
 Claire: Her friends never came over, she was shy, she kept to herself. She read in here room a lot. I can't be this blind, can I?
 Ryan: You cannot afford to think like that, do you understand?
 Claire: Find my son.

(new scene)

Jacob: Hey. You can't run from me. I got ya. Look at this place.
 Joey: Wow, who's house is this?
 Emma: Friend of a friend.
 Joey: And it's ok that we're here?
 Emma: Yeah. Come on, let's check it out.
 Joey: Can I call my mom now?

Emma: Honey. I told you. Your mom told us not to call. She doesn't want anyone to know where we are. you remember what I said?

Joey: We're on an adventure!

Emma: Come on.

Jacob: What's wrong with you.

Paul: I hate kids.

Jacob: Stop it.

Paul: I do, I hate talking to them, I hate looking at them.

Jacob: Hey, not this kid, ok? You like this kid. Just keep saying it over and over again until it sticks.

Paul: I'd rather snap his neck. I'm kidding.

Emma: Is there a problem?

Paul: No. no not at here. We're on an adventure, with the kid. And I like kids. And especially this kid.

Emma: What was that about?

Jacob: It's been a long night. He's tired.

Emma: It's good to have you back.

Text on screen: Federal detention centre, Richmond Virginia

News: More developments from Richmond Virginia upon Sarah Faller's death as the search for young Joey Matthews continues. Convicted serial killer Joe Carroll's son is believed to have been abducted by... (Interrupted)

Mike: Ok. Team over there is covering the ground search. That group is on prison guard Jordy, and we've got Joey search right here. Ryan Hardy, this is agent Mitchell, cyber forensics. She's from our D.C. office. She's awesome.

Mitchell: Nice to meet you sir.

Ryan: Where are we on the nanny?

Mitchell: I know Denise Harris is not from Alexandria because Denise Harris does not exist.

Mike: But, we ID'd Sarah Fuller's gay or, not so gay neighbours. Real names are Jacob Wells and Paul Torres.

Mitchell: Jacob is from Lake Whitehurst, Paul is from El Paso, Texas.

Mike: Where he is a computer consultant with a history of fraud. Which explains all the fake IDs.

Ryan: Where is agent Mason?

Turner: I'd just get rid of him. Send him home.

Riley: We can't. you heard Carroll. He's part of his story.

Turner: Then side-line him before he cracks because he will crack. You weren't around ten years ago, I lived it.

Parker: Well, this is awkward. Hello Mr. Hardy, I'm agent Debra Parker, I'm new to the party. We were just eh, discussing you.

Riley: Agent Parker is in from Quantico. She's taking the lead.

Parker: Can I speak to Mr. Hardy privately?

Ryan: Where's Mason?

Parker: She's on her way back to Quantico. Apparently, she put a former agent alone in a room with Joe Carroll, and let him break three of his fingers. Turns out that's a no-no.

Ryan: Three, huh?

Parker: Marshall Turner thinks I should dismiss you. But he's remembering you for the man you were ten years ago, not the man you are now.

Ryan: And there's a difference?

Parker: I hope so. Because Joe Carroll has cast you as a main character in his psycho sequel so I can't just kick you to the curb. Sorry about Sarah Fuller.

Ryan: I want a gun. I'm not asking to be an agent again but you need to deputise me and give me a gun.

Parker: When was the last time you had a drink?

Ryan: Director Franklin asked me to be here, and if I'm gonna stay, I want a gun.

Parker: I'll take it under advisement. How's your heart? I see here you suffer from cardiomyopathy?

Ryan: Is this really the best use of our time? There's a child missing.

Parker: Tell me about Carroll's accomplices.

Ryan: Well, he used this prison guard to gain access to the internet to create a following. Like a cult.

Parker: Let's not use that word. People don't hear it well.

Ryan: Well you can call it what you want but he solicited people that do his bidding.

Parker: Carroll mentioned a letter?

Ryan: Claire Matthews received a letter about a week before Carroll's escape, it was personal. He questioned my relationship with her.

Parker: As did the FBI eight years ago.

Ryan: So now you're up to speed.

Riley: We've got more bodies.

(new scene)

Riley: Blood smear. Jordy was messy, left prints everywhere. Made no attempt to conceal his identity. Victim number three, she tried to run quick struggle, not the case with the others. There were nine girls in the house at the time. Some of them woke up when they heard the screams and Jordy ran.

Ryan: He removed the eyes. Carroll's signature.

Riley: Mr. Jordy planned a poets greatest hits.

Ryan: He's paying homage to Carroll, it's following the footsteps of his hero, his ceremonial work of an acolyte.

Parker: Let's not use that word either. It implies the other word. Let's say Carroll's accomplices.

Ryan: Well, pick a word, any word, but this is mind control at work.

Riley: Why have his son kidnapped?

Ryan: It's an offering. It's Biblical. They think of him as a son of God. something to be worshipped.

Parker: Or sacrificed.

Riley: Carroll knows where the kid is.

Ryan: He's not gonna tell us.

Riley: But, he might tell his wife. Carroll asked to see her.

Ryan: He's smarter than that, he's not gonna tell her anything.

Parker: Well, let's find out.

(new scene)

Claire: What do I say? Is there anything special I need to ask him?
 Ryan: Try to engage him about Joey. And speak to his paternal instincts. Make Joey important to him. Are you sure you wanna do this?

(flashback)

Ryan: I like your new place.
 Claire: Me too. How was court today?
 Ryan: Moving fast. Won't be long now.
 Claire: I can't go anymore. I can't look at him. I don't ever wanna see him again.
 Ryan: You don't have to.

(new scene)

Carroll: My hands are shaking. My god, you still have that effect on me. You're so beautiful, always.
 Claire: Where's my son.
 Carroll: Our son Claire.
 Claire: Please Joe. Where is he?
 Carroll: Do you remember we went to Antigua? We rented that little cottage on the beach and we were only supposed to be there for a few days but it turned into a whole month. I don't think we wore clothes the entire time... (interrupted)
 Claire: He's growing up so fast, Joey, he's so brilliant. Reading well beyond his years. Melville and Twain, he finished Robinson Crusoe last week but he didn't like it very much.
 Carroll: Must be so hard for you. You must feel so betrayed. Again.
 Parker: Come on Claire, hang in there.
 Carroll: So you got my letter?
 Claire: Is he in danger Joe? Please just let him be ok, ok? Please don't let him be hurt.
 Carroll: I'd like some answers to my questions.
 Claire: Tell me where Joey is first.
 Carroll: I asked you some very specific questions, I'd like you to answer them.
 Claire: Yes.
 Carroll: Yes, you what?
 Claire: Ryan and I had an affair for almost two months.
 Carroll: After the trial?
 Claire: And the divorce.
 Carroll: Oh yes, of course, you waited for the divorce. Noble Claire. Only a proper little diddle will do. Was he good? The sex? Did your body quiver to his every touch?
 Claire: Yes. It did.
 Ryan: We've got to get her out of there.
 Parker: Not yet.
 Carroll: And the last question.

Claire: No.
 Carroll: No you know the question
 Claire: I don't know is my answer. How can I love anyone after you, you destroyed me. You son of a bitch, where's my son? Where is Joey? You bastard where is...(choked)

Ryan: We need to get in there, damn it.

Carroll: I will always love you.

(new scene)

Ryan: You ok?
 Claire: Yes. I'm sorry about what I said in there.
 Ryan: Don't be. We've got a car waiting to...(interrupted)
 Claire: Is there any news on Joey?
 Ryan: As soon as I know anything I promise.. we're gonna find him Claire.

(new scene)

Joey: Which room do I get?
 Emma: I don't know, let's see.
 Joey: Wow. It's just like my room at home. My ninja warrior. And it's brand new.
 Emma: How cool is that?
 Joey: Supercool. Can I call mom now?
 Emma: Honey, she asked us not to call. We have to wait.
 Joey: Why is my dad such a bad man?
 Emma: Oh honey, come here. Maybe, he's not so bad. Maybe we just don't understand him. I tell you what, why don't you get settled and check out all your new things.

(new scene)

Carroll: Good and bad no longer existed. It was all degrees of evil now. Gwendolyn held his dying body as the storm raged on. Death had finally arrived. And it was glorious, till the touch.

Text on screen: To Jess – Best wishes, Joe Carroll

Thank you. Thank you for coming, ehm..
 Emma: Emma. I loved your book.
 Carroll: So you're the one, Emma.
 Emma: It's beautiful, all imageries, so vivid, I felt like I was there.
 Carroll: Ah! You just made my day. Now, may I just ehm, you have such lovely eyes Emma, don't deprive us of them.
 Carroll: Did she die? Gwendolyn? At the end when she went into the sea and started swimming to the horizon?
 Carroll: Well you tell me.
 Emma: I think she died. She was swimming toward the horizon. Toward the sun. In death, she found hope.

Mother: Emma hon, you almost done?
 Emma: I'm ready momma.
 Mother: Oh, so this is the fella you came to see. My my, I thought all writers were big nosed and mushy. Not you...
 Emma: Mom, please...
 Mother: I'm giving the man a compliment. No sir, you do not look like a writer. Did he sign your book?
 Carroll: Ah yes, mustn't forget this. Emma, Hopefully yours, Joe.

(new scene)

Paul: So which is our room?
 Emma: You mean your room. Jacob and I are taking the master.
 Paul: You can't do that.
 Emma: Well you're not gay anymore, remember?
 Paul: We were never gay. It's just with the kid, is that cool?
 Emma: Don't worry about it.

(new scene)

Mike: I tracked her through the prison footage. She used several aliases very similar to the gay guys. Three years ago. The guy, beside her.
 Ryan: Jacob Wells. He connected her.
 Mike: And get this, when I do a search for Jacob...
 Ryan: Paul Torres.
 Mike: They signed in together. You were right, they are all in on this.
 Ryan: Hey find the first time the nanny visited Carroll. Maybe she didn't use an alias.
 Mike: 2004, she signed in as Emma Hill. Ok, there's an Emma Hill in Petersburg, Virginia. I have an address.
 Riley: Petersburg is too close. They'd never risk it.
 Ryan: Unless they're hiding under our nose.
 Parker: Go. Take Weston. And Ryan. Call ahead. Have the local authorities meet you there.
 Mike: Ok.

(new scene)

Ryan: Nobody's home.
 Mike: This is definitely the place. Neighbours say they didn't see anybody in a long time. Ok, you can't do that.
 Ryan: No, you can't do that. I'm gonna check around back, see if I can see through the window.
 Poe: You shouldn't be here. You know you're gonna die. Only not today.
 Mike: Good news: no dead puppies. Bad news: I think it's time to use that word nobody wants to use.
 Parker: So, we have a cult. You're sure this man wasn't Jordy?
 Ryan: Height, weight, nothing matched. It was someone else. We weren't supposed to find this place. This is where they met and planned. I think Carroll..
 (interrupted)

Parker: Carroll's using Poe's work as a religion. He's speaking to people through gothic romanticism. As a pathology to today's internet techno bred minds. It's created a new vacancy in our humanity. Finding the ones with additional disorders: jackpot. Enter a handsome charismatic man who can touch them, make them feel they're alive for the first time. He conditions them: the only way to truly live, is to kill. Some crap like that. I run the bureaus alternative religions unit. Did I not mention that? Cults: my specialty.

(new scene)

Jacob: Hey, are we online?
 Paul: Yeah.
 Jacob: Is it secure?
 Paul: It's a little slow but I got us hacked into the board, it's untraceable.
 Jacob: Did you check the news yet?
 Paul: Yeah, we're everywhere man.
 Jacob: That's the photo that they pick of me? I hate that picture.
 Emma: Did you get it running? What's up with Jordy?
 Paul: Well he hasn't emailed yet but they did find three girls at the sorority house.
 Jacob: Score for the village idiot.
 Emma: Hey Paul, will you go watch Joey for a few minutes?
 Jacob: I can do it.
 Emma: Be a good wingman Paul.

Jacob: Are you sure he's straight? Because he is acting like a jealous little bitch. He just feels like the third wheel. And for a long time it was just me and him. Now everything changed.
 Emma: Well he needs to adjust. This is what Joe wanted.

(flashback)

Emma: What do you think? My mom says that it makes me look like a boy. Or a girl who doesn't like boys.
 Carroll: Well your mother doesn't understand you, she never has. Well I like it. Very much Emma. It's beautiful. What if I told you that I might know someone else that would like it too?
 Emma: A guy? You wanna set me up?
 Carroll: I think you'd like each other.
 Emma: I don't know.
 Carroll: I love our visits. They mean the world to me. But I think you need to make more friends. Go out. Have some fun.

Jacob: Emma?
 Emma: Hi.
 Jacob: Joe said you would be my type.
 Emma: What's your type?
 Jacob: Special.

(new scene)

Riley: I've got eight, maybe nine different handwritings.
 Parker: I want an analysis on each one. How many prints?
 Riley: Four, Clean. Several partial. Our masked man was living here too. Unmade bed, fresh food.
 Mike: There's internet upstairs. He took his laptop and server.

Text on screen: Killer's Wife Files For Divorce

(flashback)

Claire: Is it ok that I'm happy about this? I mean, I know, I know divorce is not a happy subject but, I'm happy.
 Ryan: Well it's a new chapter in your life you know. Joe's been sentenced, he's gone, I think you deserve some happy.
 Claire: Alright, well, here's to being a single lady again. That's depressing. Kiss me.
 Yeah, yeah you heard me, I'm single so...
 Ryan: Are you sure you want me to kiss you?
 Claire: Ah yeah I'm very sure, I've been sure for a long time.
 Ryan: Well, if you're sure...
 Claire: Unless, are, but, are you sure? Because if not...(interrupted)
 Ryan: I don't think first kisses are supposed to have this much discussion
 Claire: I know. It takes the spontaneity out
 Ryan: Yeah it kinda does.
 Claire: Did I just ruin our first kiss?
 Ryan: I think it could be salvaged...

(new scene)

Paul: So we've got an update from Rick. The FBI found Emma's house.
 Jacob: What do you mean they found Emma's house? Was Jordy there?
 Paul: No, Rick was but he got away and he wants Emma to call him.
 Jacob: Why?
 Paul: Well because she's in charge remember. I'm not trusted with the important things.
 Jacob: That's not true. Alright. She's just been here for longer. That's all. You guys need to stop this thing that you got going. It's awkward.
 Paul: Awkward for whom, he? I'm fine, it's just, I don't get what you see in her. you're way out of her league man.
 Jacob: I think she's amazing.

(flashback)

Mother: So, tell me Jacob, what do you do?
 Jacob: Ah currently, I am in between jobs.
 Mother: Well, you're too pretty to work.
 Emma: Mom!
 Mother: Can't believe you two are dating.
 Jacob: Your daughter, is the most amazing woman I know.

Mother: So you like the no fuss plain Jane, isn't that sweet. Most boys don't.
 Jacob: You did it. You really did it.

(new scene)

Riley: Who are all these women?
 Ryan: All names of women in Poe's life or work that died.
 Riley: A female. She's been dead a while. Mother?
 Ryan: Buried in the wall. The Black Cat, The Cask of Amontillado; classic Poe.
 Parker: Call the Matthew's residence. Make sure Claire Matthews is safe.

(new scene)

Morales: She's safe, the house is secured and there's no sign of entry.
 Claire: Anything?
 Ryan: Denise's real name is Emma Hill. She's been visiting Joe in prison, she's part of this but no, we didn't find her.

Hey. Fellas, eyes up huh. You're on watch. Coffee break...for god's sake.

Officer: all good.

Riley: Nine different handwritings were found. We matched all our suspects but five remain unidentified.
 Parker: M.E has confirmed that dead body is Emma's mother, Sharon Cooper. Still no ID on the masked man. Jordy, a disorganised killer with a low IQ, now how does he just disappear?

(new scene)

Parker: What are those?
 Ryan: Blueprints. They were on the wall of the nanny's house. That's the closet they took her through. That's the garage where the officer was killed. Wait a minute. That's Claire's basement.

Riley: Move around back, cover the back.

Ryan: Don't shoot! I'm unarmed.
 Jordy: It's you. Finally, you know we've been waiting for you. Keep them out □ keep everybody out. Get back. Everyone back. Get back!

Ryan: Ok Jordy, they're gone. It's just us. Ok? Can I shut the door?

Jordy: Yeah that's good, you shut the door.

Ryan: Take the gun away from her head.

Jordy: I have to kill her.

Ryan: No you don't.

Jordy: And you have to watch. The rules are the rules. Or eh,

Ryan: Or what?

Jordy: Or you have to kill me. I'm not sure I'm ready to die.

Ryan: Jordy, nobody has to die. Joe doesn't want her to die.

Jordy: Yes he does. And he chose me to do it, not anyone else, me! This is my chapter and I can write it any way I want to.

Ryan: Ok I tell you what. Why don't we call him. We could call him. We can ask him. I have his number. There's a phone right over there by the bed. Get an ambulance.

Morales: The storm windows were padlocked.

Mike: The man had a key. The nanny gave it to him.

Morales: He was dressed as a cop he hid under one of the AC units nobody knew about.

Riley: Except the nanny. Who gave it to him.

Morales: Come on, how are we supposed to know that.

Mike: It's your job!

Turner: Ok, listen up, if you are not a federal agent I want you out of this house now, you understand? Come on, let's go.

Ryan: What's up?

Parker: She's a strong woman.

Ryan: She has to be.

Parker: The prison guard is in surgery, he'll be fine. We'll question the second he's conscious.

Ryan: I want to see Joe.

Parker: So you can break his other hand?

(new scene)

Ryan: They don't trust me alone with you. How's the hand?

Carroll: Have you slept? You look tired. It's important that you take care of yourself. Preserve your strengths. I've made a few requests, nothing scandalous, just a couple of books.

Ryan: Claire almost died tonight.

Carroll: I like to read before bed. Calms my mind. Helps me sleep.

Ryan: She almost died. The woman you profess to love.

Carroll: Yeah, but she didn't. I was hoping you'd save her. an heroic victory by the leading man that summonsed the love story.

Ryan: What if I hadn't arrived in time?

Carroll: That's what makes the story so unpredictable. You should toughen up Ryan, you're dealing with depraved minds, sick and twisted. Now, that Jordy was a mere puppy. Compared to some of the brains I have in store for you.

Ryan: Why are you doing this Joe?

Carroll: It's a challenge Ryan. Accept it. It barely even started. I have so many surprises waiting for you.

Ryan: And how long do you think you can keep this up behind bars? What's the end game?

Carroll: Well that's a question the hero must answer, I'm sorry Ryan but you are gonna have to do some of the work yourself. Jordy was the first step. And your return to form. You saved the day. How does it feel? To be victorious? To kill the villain?

Ryan: I didn't kill him. They have Jordy alive and well, he's in a cell right down the hall. That wasn't part of the plan was it?

Carroll: No, he doesn't matter, he knows nothing. The man is a half-wit. Extremely short shelf life.

Ryan: I'll be sure to tell him that when I speak to him. Sleep tight.

(new scene)

Agent: It's good.

Turner: Ok thanks.

Ryan: You don't have to stay here you know. We can take you someplace else.

Claire: Where?

Ryan: You should get some sleep.

Claire: Don't go. I don't trust anyone but you.

Ryan: I'm not going anywhere.

(scene)

Man: Call my editor.

