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[TRANSLATING SOUTH PARK]

Exploring the challenges of audiovisual translation by creating subtitles for two episodes of South Park

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1. Introduction

For people living in the Netherlands, subtitles are a part of daily life. It is estimated that the average Dutch viewer “spend[s] about five to six hours per week reading subtitles” (Koolstra, Peeters, and Spinhof 340). In fact, subtitles are considered so normal that very few people ever give thought to the difficult process that creates them, or are even aware such a process exists. Regardless, viewers have no problems regularly pointing out mistakes and even making fun of translators for producing supposedly bad translations. In reality, audiovisual translation and especially subtitling produce challenges and difficulties that cannot be found in other translation fields. Many of these difficulties arise from the limitations imposed by placing text on screen. Out of an interest to explore and experience these difficulties specific to subtitling myself, I have chosen to produce subtitles instead of translate a written text as the core activity of my thesis.

The texts I have chosen to translate for this thesis are two episodes of the animated comedy show *South Park*, which centers around four little boys who live in a small fictional Colorado town that goes by the same name of the show. Widely known for its dark humor and use of profane language, *South Park*'s intended audience primarily consists of adults. The show is produced by Trey Parker and Matt Stone, who went to college together in Colorado and started the creation of *South Park* not expecting great success. After two short, simple videos went viral on the internet, however, Comedy Central showed an interest in producing the series, and the first official episode aired in 1997. To this day, *South Park* is still broadcasted by the Comedy Central television network, in the United States as well as the Netherlands, with a new episode every week, attracting millions of viewers worldwide. The show is currently on its eighteenth season. The particular episodes I have chose to translate are *The Return of the Fellowship of the Ring to the Two Towers* and *The Jeffersons*. There were a number of reasons for me to choose this particular show. One of the main difficulties

of producing subtitles are space limitations. The characters in *South Park* are usually characterized by a fast way of speaking, using a large number of words in a short amount of time. This made the problem of space limitations even more prominent; a challenge I was excited to take on. Moreover, many of the characters on the show have their own unique personalities and ways of talking. These distinct personalities are not just visible in the main characters. In fact, over the history of the show, non-recurring characters have proven to possibly be even more diverse. Transferring this diversity into the subtitles was another difficulty I found worth exploring. Lastly, *South Park* is infamous for pushing the limits in regards to both content and use of language to an extent that is virtually unknown to other shows.

Since every translator has to abide by certain rules, especially in the field of subtitling, during this translation process it was decided I had to comply with the rules of *Hoek & Sonéponse Ondertiteling BV*. Furthermore, a demo version of the spotting program *Spot* was used to determine the length each subtitle was allowed to have.

I will start off this thesis by providing a brief discussion of audiovisual translation, paying attention specifically to the subcategory of subtitling: its historical development, importance in today's society, and the specific difficulties it imposes. After this discussion, the focus will shift to the source texts themselves by means of a character analysis as well as a textual analysis. Subsequently, I will discuss the major translation problems that arose during the translation process and explain their accompanying solutions. In doing so, I will occasionally refer to Andrew Chesterman's classifications of changes made when translating from source to target text. According to Chesterman, these changes can be categorized under three strategies: syntactic or grammatical strategies, semantic strategies, and pragmatic strategies (154). Lastly, a conclusion will be given. Enclosed are the annotated translations of both episodes as well as their matching scripts.

2. Theoretical Framework

2.1. Audiovisual Translation

As the name might suggest, audiovisual materials are materials that contain both audio as well as visual information (Chiaro 1). In other words: materials that contain sounds and pictures. Audiovisual translation, then, can be defined as the translation of “the verbal components contained in audiovisual works” (Chiaro 1). The two main areas of audiovisual translation are dubbing and subtitling. Although more areas exist, such as voiceovers and intertitles, these two main areas are used on a far more regular basis (Koolstra, Peeters, and Spinhof 326). In the case of dubbing, the original speech is replaced by a new speech in the target language which “attempts to follow as closely as possible the timing, phrasing, and lip-movements of the original dialogue” (Chiaro 3). Countries that prefer this method of translation include Austria, France, Germany, Italy and Spain (Koolstra, Peeters, and Spinhof 326). In the case of subtitles, the original speech remains intact. A translation of this speech is presented “in the shape of one or more lines of written text presented on the screen” (Chiaro 4). Since subtitles are central to this thesis, this particular area will be explored further in this section.

Historical Developments and Importance of Subtitles

The practice of subtitling originated in the early 1900s with the emergence of silent films (Ivarsson). To be able to convey the dialogue to viewers, words were placed on the screen in the form of intertitles, “texts, drawn or printed on paper, filmed and placed between sequences of the film” (Ivarsson). Several years later, when sound was added to the visual content, intertitles were no longer convenient, since viewers could now hear the actors (Ivarsson). While dubbing was considered as a new strategy, the technology was thought to be too difficult and, most of all, expensive (Ivarsson). The most easy and cheap solution was to insert text in the pictures instead of in between pictures: subtitles (Ivarsson). Not much later,

in 1929, the first subtitles appeared (Ivarsson). Since then, technological developments have resulted in a process of automation that ultimately transformed the practice from the initial manual projection of printed texts on screen to a highly digitalized process (Ivarsson). Nowadays, the process of placing text on the screen is fast, cheap, and most importantly, produces very sharp subtitles (Ivarsson).

It is not a coincidence that subtitling technologies have seen such an enormous development. After all, an increasing amount of translation activity takes place in the audiovisual field (Díaz-Cintas 192). This growing importance of audiovisual translation can be explained by an increasingly media-oriented society as well as the digital revolution that took place during the last century. New digital technologies have ultimately resulted in an increase in the numbers of TV channels, a whole new range of television programs, and a flourishing of the film industry (Díaz-Cintas and Anderman 1). Moreover, they have resulted in a new worldwide connectedness, transferring these audiovisual products across borders (Díaz-Cintas 192). In the mid-1990s, research pointed out that the vast majority of audiovisual programs broadcasted in Europe are produced in English (Díaz-Cintas and Anderman 2), and these numbers may have grown even higher since then. Many of these programs have to be translated into subtitles in the local language, which is the primary way of translating audiovisual material in countries like Belgium, Denmark, Finland, Greece, Luxembourg, the Netherlands, Portugal, and Sweden (Koolstra, Peeters, and Spinhof 326).

Difficulties of Subtitling

Even though there are many benefits to subtitles when compared to other forms of translation, they also pose an array of difficulties for the translator. These difficulties typically arise from the fact that subtitles entail spatial and temporal constraints. As a rule, subtitles usually consist of no more than two lines, each containing a limited number of characters (Díaz-

Cintas and Anderman 22). Moreover, the time a subtitle is allowed to show on screen is limited. The most common method for deciding how long a subtitle will appear on screen is the six-second rule: “the longest possible subtitle of two lines containing a total of 64 characters (including spaces), is shown on screen for six seconds” (Koolstra, Peeters, and Spinhof 328). The fewer the characters, the smaller the time the subtitle appears on screen. Since talking occurs at a significantly faster pace than reading, this time limit means that transferring every single piece of information into the subtitles would result in subtitles that take too long for viewers to read, which is why in most cases, the original text has to be condensed (Koolstra, Peeters, and Spinhof 328). This is demonstrated by the fact that “about 30 percent of an English-language programme has to be left out in the Dutch subtitles” (Koolstra, Peeters, and Spinhof 328). The difficulty for translators lies in trying to narrow the original text down for these purposes without causing the loss of vital information for the audience. In solving this problem, translators often categorize speech elements into three different types: elements that have to be translated, elements that can be condensed, and elements that can be omitted (Díaz-Cintas and Anderman 26). Elements that must be translated are elements that are relevant to the plot and that are important for viewers to be able to follow said plot (26-27). Elements that can be condensed or omitted, on the other hand, are those elements that are not relevant to the plot, or that concern information viewers can acquire from the audiovisual material itself (28).

In addition to these temporal and spatial constraints, or perhaps enhancing them, translators have to consider the fact that viewers have to focus on two different types of information at once: the audiovisual material and its subtitles (Díaz-Cintas and Anderman 26). Since good subtitles are subtitles that are not consciously noticed by the viewer, translators should try to produce subtitles that do not distract from the audiovisual material (Díaz-Cintas and Anderman 26). Problems in this regard arise, for example, when translating jokes. If a

translation of a joke in the subtitle is already presented on screen before the joke is actually heard in the original material, viewers are distracted and thereby made consciously aware of the fact that they are reading subtitles. A solution to this problem could be to present the clue of the joke in a separate subtitle. Although many distraction problems need to be dealt with individually, there are three general rules translators often use to minimize these problems caused by the interaction between audiovisual materials and subtitles:

- When the visual dimension is crucial for the comprehension of a particular scene, subtitlers should offer only the most basic linguistic information, leaving the eyes of the viewers free to follow the images and the action.
- Conversely, when important information is not in the images but in the soundtrack, subtitlers should produce the fullest subtitles possible, to ensure that the viewers are not left behind.
- The presentation of the subtitles, the way which the words of each subtitle are arranged on the screen, and on each subtitle line, can help enhance readability. (Díaz-Cintas and Anderman 23)

Besides grammar and word order, the third rule also refers to the arrangement of syntactic word groups; ideally, a translator should aim for a subtitle consisting of only one sentence, with its clauses positioned on different lines (Díaz-Cintas and Anderman 22).

Moreover, regardless of these general rules and recommendations, translators are constrained by the specific rules that translation companies impose on them. Examples of these constraints include specific number of allowed characters per subtitle, specific times a subtitle is allowed to stay on screen, and rules concerning the arrangement of words in the subtitles. For example, according to *Hoek & Sonépouse*, there are three different strategies for arranging the words in a subtitle: to keep syntactic phrases together, to fill up the top line, and to produce two lines of the same length. *Hoek & Sonépouse* itself chooses the first. Since, for

this thesis, it was decided I had to comply with the rules of *Hoek & Sonépouse*, that is also the strategy I will use while creating subtitles for the chosen episodes of *South Park*. Other rules, for example, include inserting a dash when a second speaker is introduced in the bottom subtitle line, ending a split subtitle with three dots, not using exclamation marks, and using minimal punctuation in the case of songs. Additional rules that are important to the choices made in the translation process of this thesis will be dealt with more in the footnotes in the actual translations.

2.2. Introducing the Characters

As mentioned before, many of *South Park*'s characters have distinct personalities and ways of talking. Knowledge of these personalities can be important in the translation process, since it may guide a translator's choice of words. Moreover, when a translator knows a character's usual way of speaking, he is able to recognize when the character shows a deviation from this norm, which may be important to consider. Lastly, knowing the characters and their interpersonal relationships facilitates a better understanding of the text as a whole. For these reasons, I will provide a brief introduction of the main characters of the show as well as a few recurring characters that appear in the episodes considered in this thesis that I feel are important to note.

The Boys

The main characters of the show are four eighth year old boys named Stan, Kyle, Cartman and Kenny. Stan and Kyle are best friends and out of all four are without doubt the most normal ones of the group. Stan grew up in an all-American family, while Kyle is from a Jewish family. Cartman is a fat, spoiled, extremely rude guy with no boundaries whatsoever, who will literally do whatever it takes to get what he wants. His mom gives him whatever he wants and treats him like an angel even though he is close to being the opposite. He seems to lack any feelings of empathy, and regularly makes fun of Kyle for being Jewish. Lastly, Kenny is a somewhat quiet boy, always hiding behind the hood of his sweater. He comes from a very poor family. A regular reoccurrence in *South Park* is the fact that Kenny dies in multiple different episodes, but somehow always returns alive in the next episodes.

Butters

A bit of a softy, Butters never breaks any rules and is often a target of bullies, even though most of the time he does not even notice. He is a friend and classmate of the four boys, although it sometimes seems like they are only his friends when convenient.

Jimmy

Jimmy is also in the boys' class. His main characteristic is the fact that he is crippled and stutters.

The Parents

Randy and Sharon Marsh are Stan's parents. Randy is an all-American guy who loves baseball, beer, and women. His wife Sharon is one of the very few characters of the show who seem to be completely normal. Chris and Linda are Butters' parents, and their main characteristic is their love for grounding their son. Gerald and Sheila are Kyle's strictly Jewish parents.

2.3. Textual Analysis

According to both Christiane Nord and Hans G. Hönig, every translation process should begin with an analysis of the target text. Building on the Laswellformula, “Who says what in which channel to whom with what effect?”, both researchers have developed distinctive strategies to analyze a source text (Nord 145-46). According to Hönig, the ultimate goal of such an analysis is to improve the translator’s translation competence (130). For this translation assignment, a textual analysis was conducted based on Hönig’s three questions:

Who speaks where – and why him?

What is the text about and why was it written this way?

What needs to be translated here? (Hönig 132-35)

“Who speaks where – and why him?” This question can be interpreted in two different ways. It can either be interpreted that the original writer of the episodes is the one who speaks, or it can be interpreted that the characters of the show are the ones who speak. If the first interpretation is used, then the ones who speak are Trey Parker and Matt Stone, who were mentioned in the introduction of this thesis. The men produce each episode in a week, trying to find fun in, or making fun out of, a variety of current affairs. The only identification one can find between Parker and Stone would be the fact that both grew up in Colorado; the same state in which *South Park* takes place. If the second interpretation is used, however, then the ones who speak are multiple characters, the four main characters of which are Cartman, Kyle, Stan and Kenny, as mentioned earlier. Each of these characters have different personalities and different interests, which makes it impossible to make universal statements about the “[w]ho” in this case.

“What is the text about and why was it written this way?” The first episode, *The Jeffersons*, was inspired by the worldwide controversy surrounding Michael Jackson and centers around Mr. Jefferson, clearly a reference to Michael Jackson, who acts like a little kid

and befriends all the kids in South Park, neglecting his own son. A side story tells about a local police officer who tries to frame Mr. Jefferson merely because he believes him to be black, even though he does not look it. Both Mr. Jefferson being a little kid on the inside and the police officer trying to frame innocent black people are exaggerated representations of realistic situations in the US. Considering Parker and Stone's main goal is to find humor in a variety of current affairs, and their show is meant to entertain its audience, it is safe to assume that their main goal is to entertain people by conveying humor. It therefore makes sense that the text was written in an exaggerated way, as the exaggeration is exactly what makes the episode humorous. The second episode, *The Return of the Fellowship of the Ring to the Two Towers*, follows the boys as they try to bring a videotape they believe to possess evil powers back to the video store while playing to be *Lord of the Rings* characters. The video tape is in fact a pornographic video that only Butters has seen and that he tries to steal back from the boys. Not only Butters tries to get his hands on the video; a group of older kids who have found out about the true content of the tape also chase the boys. Meanwhile the parents try to find the boys, too, thinking they have all watched the pornographic movie and, as a result, are confused. The story itself as well as the way it was written are strikingly similar to the original *Lord of the Rings* story. The story starts out as the boys just pretending to be *Lord of the Ring* characters, which is a realistic possible situation. However, over time the story starts to change and starts to show stronger similarities to *Lord of the Rings*, and ultimately basically develops into a different version of *Lord of the Rings* itself. This *ridiculous* and unrealistic situation that is demonstrated through these strong similarities is what carries the episode's humor. Once again, it therefore makes sense for the writers to choose this particular writing style, as it contributes to their main goal of entertaining viewers through the use of humor.

“What needs to be translated here?” To be able to answer this question, it is important to note subtitling may bring about different challenges and needs than other forms of translation, particularly due to limitations in space. Keeping this in mind, the most important goal while creating the subtitles was to make sure viewers were provided with the information necessary to be able to follow the story without missing out on vital information. Furthermore, in both the case of *The Return of the Fellowship of the Ring to the Two Towers* and *The Jeffersons*, I wanted to make sure the characters’ specific use of language was expressed in the target language just as successfully as in the source language, since it played such a vital role and was basically the essence of the episodes, since, as explained, it was central to its humor.

2.4. Translation Problems and Solutions

During the translation process, many problems and difficulties arose, most of which had already been anticipated on during the textual analysis. According to Christiane Nord, translation problems can be categorized under four types of problems:

- Pragmatic translation problems, caused by differences in the communicative situations in which the source text and target text are embedded
- Translation problems specific to two cultures, caused by differences in norms and conventions between the source culture and target culture
- Translation problems specific to the language pair, caused by differences in structure between the source language and target language
- Text-specific translation problems, which are specific to an individual text and do not have one single solution applicable to all situations (147)

Nord goes on to say that dealing with these problems in a specific *top-down* order, starting with pragmatic problems, moving on to culture-specific problems, and ultimately ending with language-specific problems, will result in automatic solutions for most text-specific problems (147). For this reason, the discussion of translation difficulties will follow this particular order. As, due to length limitations, it would not be possible to focus on each and every problem, a selection was made of the most important ones. In this section, a discussion is provided of these main difficulties. In chronological order, the subjects of this discussion will be pragmatic translation problems, culture-specific translation problems, language-specific translation problems, and text-specific translation problems. The latter category will especially be of significance and will deal with register, curse words and subtitling problems, which will be further subdivided into space limitations and information inherent to the audiovisual material.

Pragmatic Translation Problems

Pragmatic translation problems are problems that are caused by differences in the communicative situations in which the source text and target text are embedded. To analyze these problems, it is important to identify these differences. The original target audience are Americans, whereas my target audience are people living in the Netherlands. Although there is no significant time difference since episodes of *South Park* usually air in the Netherlands within a week after their premiere date in the United States, the difference in audience did cause a few translation difficulties. As stated before, episodes of *South Park* commonly deal with current affairs. However, due to differences in place, current affairs for the original audience do not cover the same topical matters as for the target audience. Even though many Dutch people may possess knowledge about certain topics in general terms, they may not know all the details and therefore will not understand or will miss out on specific information in the original material. An example can be found in a scene from the episode *The Jeffersons* where the parents of the boys and Mr. Jefferson are having dinner together, and Gerald says: “Kobe Bryant was up in Eagle today.” For American citizens, the Kobe Bryant case was a major news item. Consequently, they have prior knowledge about what “Eagle” means in relation to Kobe Bryant; it is the place where he was arrested and went to trial. The average Dutch viewer, however, will not understand what is meant by “Eagle,” because even though they may have heard about the Kobe Bryant case, they do not have prior knowledge about the details. To solve this problem, I added the explicit meaning of Eagle to the subtitles: “Kobe Bryant moest weer voorkomen.”

Culture-Specific Translation Problems

Throughout the text, many problems specific to the two cultures arose, most of which could be classified as culture-specific elements, or CSEs (Aixelá 197). Although these CSEs were

dealt with individually, two examples will be discussed in this section. To begin with, in *The Return of the Fellowship of the Ring to the Two Towers*, the terms “eighth graders” and “sixth graders” are found throughout the entire text, and presented me with a culture-specific problem since the US school system is a social-cultural element (Grit 189). In the Netherlands, the eighth grade equals *groep 6*, whereas grade 6 equals *groep 4*. A decision had to be made between preserving the original numbers for the purpose of synchronicity between audiovisual material and subtitles, thereby slightly changing the semantic meanings of the terms, or changing the numbers to their Dutch equivalents, thereby preserving the semantic meanings, but resulting in less synchronicity. I chose to stay true to the original semantic meaning and use the Dutch equivalents in my translation, since I felt like the four boys came across too immature to pass as children in *groep 6*. A second example of a culture-specific translation problem, this time in *The Jeffersons*, is unit of currency. This specific problem presents translators with two options: maintain the currency of the target culture, or convert to the currency of the source culture. In this case, I decided to maintain the Dollar as unit of currency, since *South Park* is such a typical American show with so many American elements, Euros would sound too exotic in comparison to the rest of the show.

Language-Specific Translation Problems

Together with text-specific translation problems, which will be discussed later, problems specific to the language pair were the most occurring problems. As was the case with CSEs, these problems mostly were dealt with individually. Two examples will be discussed, the first of which can be found in *The Return of the Fellowship of the Ring to the Two Towers*. While the boys are on their way to Conifer to return the tape to the video store, Craig decides to go back to play with a group of kids they just passed who were playing Harry Potter. The original text in this scene reads “[g]o ahead and play Harry Butthole Pussy Potter!” In

English, adding adverbs in between words or names is considered normal and acceptable. However, in Dutch it sounds rather odd. I therefore decided to place both words in front of the name Harry Potter, changing the, in this case, adverb “[p]ussy” into the noun “watje.” This strategy is known as a transposition (Chesterman 156), and occurs on a frequent basis when translating from English to Dutch. Next, in *The Jeffersons*, Harris tells Yates Mr. Jefferson is black, to which Yates replies: “By God, so he is.” The most literal translation of this phrase one could probably come up with would be something along the lines of “[m]ijn God, dat is hij.” However, idiomatically this construction does not sound correct in Dutch. Instead, an idiomatically more common expression was used: “[m]ijn God, je hebt gelijk.”

Text-Specific Translation Problems

While problems occurred on all four levels, the vast majority could be classified under translation problems specific to the language pair and text-specific translation problems. In the specific episodes translated for this thesis, text-specific translation problems especially posed numerous challenges. It can therefore be said that in this particular case, Christiane Nord’s general rule of automatic solutions to text-specific problems by using the *top-down* method did not work. As indicated earlier, the subcategories of this section will include register, curse words and subtitling problems.

Register

One of the most prominent and significant features of *The Return of the Fellowship of the Ring to the Two Towers* was the use of specific register. Throughout the entire episode, the four main characters and their friends identify as characters from *The Lord of the Rings*, and play a game where they pretend to be in a similar world. Consequently, they use language that resembles the language used in Tolkien’s books and accompanying movies. Since this

specific way of talking was central to the humor of the episode, one of the main challenges of translating the episode was to make sure the register portrayed in the source language was also achieved in the target language, thereby preserving its humor. In this section I will point out a few of these instances of specific register and explain how I arrived at their translations. As will become apparent, there are many possible strategies that are all situation dependent, showing that this is a text-specific translation problem (Nord 147).

The first example shows a sentence that on itself does not necessarily look like it contains a specific register. In the very beginning of the episode, Stan asks his father if he is sending him on a mission: “You’re sending us on... a quest?” Instead of translating this sentence with “Je stuurt [...],” the translated version reads “U stuurt [...]”. It is not common, based on known translations of *South Park*, for Stan to address his father with “u”. However, since he pretends to be in a scene of *The Lord of the Rings*, adding “u” in this case changes the dynamics between Stan and Randy from a son talking to his dad to one of a subordinate talking to his leader. This form of politeness, that is unknown to the English language, contributes to the register the text tries to produce.

Another example can be found in a scene where the boys visit Clyde, or the *High Elf of Faragon*, to talk about the videotape they believe to possess evil powers. When Clyde initially answers the door, he asks “What do you guys want?” As soon as he realizes he is in the middle of their game of *Lord of the Rings*, however, his register changes to one matching that of *The Lord of the Rings*: “What troubles you?” It needs no explanation that this striking difference in register needed to be transferred to the target language. The Dutch translation of the first question reads “Wat is er?”, whereas the second reads “Wat verontrust jullie?”. Since “verontrust” is a word the average eight year old boy would probably never use in everyday conversation, the two lines maintain their difference in register in the target language. Interesting to note is that there were two ways to translate “What do you guys want”: “Wat

willen jullie,” and “Wat is er.” Although it can be argued that the first option would facilitate a sharper distinction between the two registers since there would only be a one-word difference between the two, namely “willen” and “verontrust,” I chose the latter option because idiomatically that option was more correct.

The same situation where someone clearly switches from a *normal* use of language to a *Lord of the Rings* way of talking is a scene where Randy asks the boys to bring back the videotape from Butters. He realizes that to be able to get the children to go get the tape, he needs to act like he is a *Lord of the Rings* character, too: “You must retrieve the tape. But do not look at it [...] it holds an evil power.” To get a satisfying translation of the word “retrieve” in the target language, I felt the need to slightly change its meaning, making it more explicit, so that it would fit better in the episode’s atmosphere. The sentences were translated as follows: “Herover de band. Maar kijk er niet naar [...] het bezit een duistere kracht.”

Besides the specific way of talking, there was another feature of the source text that directly related to its use of register: names of places and people. There were a number of names that appeared to be directly retrieved from *The Lord of the Rings*. However, closer investigation revealed that most of these names were actually made up. For the names that were indeed drawn from *The Lord of the Rings*, they could be classified as culture-specific elements (Aixelá 197). Since my source of reference, namely existing subtitles to *The Lord of the Rings*, preserved these names, they were preserved in this translation as well (Grit 192). The names that were not drawn from *The Lord of the Rings*, I decided not to translate, since they were unknown even in English, therefore may have been meant to seem unfamiliar. Examples of these include “wizard of Gregendath,” “mines of Endor,” and “mountains of Grog,” which were translated into “tovenaar van Gregendath,” “mijnen van Endor,” and “Bergen van Grog,” respectively.

There were, however, a few exceptions to this strategy where it appeared that the names were not meant to seem unfamiliar, but instead made perfect sense in English. In those cases, the choice was made to translate the elements so that they would make equal sense in Dutch, by means of a literal translation (Chesterman 155). Examples of these instances are the “Woods of Gathering” and “Talangar the Black,” which were translated into “het Bos van Samenkomst” and “Talangar de Zwarte.”

Curse Words

Very typical for both episodes is the use of curse words. The first question that arose in this regard was what would and, more importantly, would not be appropriate in terms of the translation of these swear words. In order to answer this question, the target audience was considered. The episodes were translated for Comedy Central, with a target audience primarily consisting of adults and young adults. Since Comedy Central rarely censors and the target audience did not include children or elderly people, it was assumed that the translation of swear words was allowed freely. How these swear words should be translated depended on each case specifically, since there is no universal way of solving such a text-specific translation problem.

To start with, *The Return of the Fellowship of the Ring to the Two Towers* exhibits a wide variety of curse words. In the scene where Cartman incorrectly refers to Clyde as Paragon, as opposed to Faragon, Clyde replies by correcting him and calling him an “asshole.” This example clearly shows that a literal translation of curse words does not suffice in at least some situations, as a literal translation in this case would be something along the lines of “kontgat,” which is not considered a common swear word in Dutch. Since Clyde seemed to be particularly mad by the look on his face as well as the tone of his voice, the phrase was translated into “klootzak.” In the following sentence, Cartman replies by calling

Clyde a “dick.” Because Cartman seems to be calmer and less mad, this utterance was translated into the less strong “lul.” It is also important to notice both translations correspond with the spoken text in terms of their length. Especially in the latter case, the entire sentence is a very short utterance containing only short words spoken at a fast speed, which means a longer word in the subtitles would look unnatural. An alternative translation might have been “zak,” but such a translation would have conveyed too much anger in this particular situation. The next occurrence is during a scene where Jimmy tries to tell the parents the boys went to the video store, but the parents appear to be too dumb to understand: “No, you retards! The video store!” There is a clear hint of irritation in this utterance, which is conveyed perfectly in the final translation: “Nee, stommelingen. De videotheek.”

In *The Jeffersons*, a possibly even wider variety of swear words can be found. After Sharon tells the boys to stop going to Mr. Jefferson, Cartman tells her to “suck my fat, hairy balls!” What makes this passage funny the most is the addition of “fat” as well as “hairy” to an otherwise quite well-known phrase. Since these additions sound unfamiliar and catch the viewer’s attention even when they are a native speaker of English, a literal translation was used to maintain these elements: “u kunt m’n vette, harige ballen likken”.

Difficulties Specific to Subtitling

Perhaps not surprisingly, both texts posed a variety of problems specific to subtitling. These can be subcategorized into problems caused by space limitations, and challenges of transferring information inherent to the audiovisual material into the written word.

• *Space Limitations*

A great deal of translation difficulties arise when translating all information is impossible due to space limitations. As has been discussed, the most common strategy to solve this problem

is to condense or omit information that is not of significant importance to the story from the subtitles. These methods of adaptation were indeed used numerous times in the translation of the two episodes. Two examples drawn from *The Jeffersons* are provided below.

To begin with, an omission was used in the subtitles when Cartman tells Blanket they will not play with him because he is too young for them: “Look dude, we’re in the fourth grade, okay? You know what that means? It means we don’t hang out with a little kid.”

Translating all this information would create four lines in the subtitle. However, the utterance itself only takes a few seconds. Viewers would therefore only have a few seconds to read and understand all four lines. This problem was solved by omitting information in the subtitles, thereby creating two lines instead of four. The utterance was translated into “Luister. Wij zitten in groep zes. Dat betekent dat we niet spelen met kleine kinderen.” This way viewers have enough time to read and comprehend the subtitle, without missing out on important information. A second instance of omitting information occurs when Sharon says “we’re supposed to have the Broflovskis and the Stoches over for dinner tonight.” By choosing not to translate “we’re supposed to have” and “tonight,” the phrase fit in one single line instead of two: “De Broflovski’s en Stoches komen hier eten.”

- *Information Inherent to the Audiovisual Material*

By information inherent to the audiovisual material, information is meant that is not as easily expressed or conveyed in a written text. More specifically, in this case, I talk about expressions and sounds that cannot be translated into words, such as hesitations and other non-speech sounds. The main question in this regard was when and how to translate these utterances. Most of the time, it was decided that the information did not need to be included in the subtitles, because the audiovisual material alone was sufficient in getting the message across. There were, however, exceptions to this rule. I will discuss one of these here in order

to show the way these problems were solved was case-specific. The example can be found in *The Return of the Fellowship of the Ring to the Two Towers*.

After explaining that the boys have a pornographic videotape in their possession, Randy says to the other parents: “And so that’s the situation. All the boys are out there somewhere with a... pornographic videotape.” Whereas with most utterances of this form it was chosen not to incorporate the hesitation in the subtitles, in this case the decision was made to split the subtitles so that the translation of “pornographic videotape” would not appear on screen before it was actually heard by the viewer. Randy’s hesitation to say the word “pornographic videotape” is central to the humor of this phrase. To convey this effect, his hesitation therefore had to be explicitly communicated. This was achieved by correct timing of the subtitles; when Randy says “And so that’s the situation. All the boys are out there somewhere with a...,” a subtitle that reads “Dus dat is de situatie. De jongens zijn ergens daar buiten met een...” appears on screen simultaneously. It is not until Randy actually pronounces “pornographic videotape” that the next subtitle, “pornofilm,” also appears on screen. This ensures that the anticipation of the obvious word is not just felt through the audiovisual material, but also conveyed through the subtitles.

3. Conclusion

The aim of this thesis was to explore the difficulties of producing subtitles as opposed to other areas of translation. Throughout the process, it has become clear that creating subtitles is much more complicated than it might seem. Not only does the translator have to deal with problems inherent to the more general process of translation; he also faces problems imposed by the limitations caused by the act of subtitling itself. The most significant of these are space limitations, which force the translator to omit large pieces of information from the source text. These limitations combined with the more common problems of translation together make creating subtitles a complicated process full of interesting challenges and at the same time a highly underestimated field of work. Through the process of writing this thesis I have come to appreciate audiovisual translators, particularly those who create subtitles. Above all, I have found this to be a fun, rewarding, and educational experience.

4.2. Annotated Translation *The Return of the Fellowship of the Ring to the Two Towers*

De Terugkeer van de Reisgenoten van de Ring naar de Twee Torens

STAN: O, wijze tovenaars van Grendath.
Op welke missie¹ stuurt u deze Jager en Paladijn?

CARTMAN: Slechts een ding kan ons koninkrijk redden.

Breng me een stuk notentaart met ijs en
een magische schelp. Haast je.

KYLE: Dat is een stomme missie.
Bedenk iets anders.

RANDY: De ouders van Butters willen
de *Lord of the Rings* video lenen.

Kunnen jullie hem brengen?

STAN: U stuurt ons op een missie?

Wij moeten de Band
naar het Huis van Butters brengen?

RANDY: Ja, het zal wel.

CARTMAN: De lange reis zal vele gevaren kennen.

KYLE: Maar wij zijn gekozen de Band

¹ A literal translation of the word “quest” would have been “queeste.” However, since I assumed the target audience did not consist of intellectuals, I decided this word was too difficult. It could be argued that non-intellectuals who are familiar with the original *Lord of the Rings* story will understand difficult terms drawn from that story, however the term “queeste” does not appear in any of the Tolkien books nor their movies. A second option was “tocht.” After consideration, I felt that “tocht” did not communicate the fact that the boys had a specific goal. I therefore ended up at this particular translation, which I feel is both understandable as well as semantically close to the original.

naar het Huis van Butters te brengen.

STAN: We zullen meteen vertrekken.
Kom, strijders.

DE JONGENS: Ø

RANDY: Zo, die zijn weg.
SHARON: -Jij bent in een speelse bui.

RANDY: Dat komt, *Lord of the Rings* is niet
de enige video die ik gehoord heb.

RANDY: Ik heb ook een pornofilm.
SHARON: -O, stouterd.

RANDY: Wil je hem kijken?

(Nieuwe scène)

STAN: Hoe reizen we naar het Huis van Butters?

Door de mijnen van Endor of
over de bergen van Grog?

KYLE: Pas op. Daar komt de grote draak van
Perengraph.

CARTMAN: Maak je geen zorgen. Ik ben
de geweldige tovenaar Motortart.

Ik zal ons beschermen tegen zijn vuur.

STAN: Goed gedaan, tovenaar.

CARTMAN: En zo bewoog het gezelschap zich
verder...

de wijze Toveraar, de bekwame Jager
en de gierige Jood.

KYLE: Ik ben een Paladijn, Cartman.
 CARTMAN: -Dat kunnen Joden niet zijn.²

(Nieuwe scène)

SHARON: Hallo, cowboy.

RANDY: Klaar voor een hete nacht?
 SHARON: -Zeker weten.

RANDY: De jongens zeiden dat ik deze
 echt moest huren.

Dit is zonder twijfel de heetste pornofilm
 die ooit gemaakt is.

SHARON: Klinkt goed.

RANDY: Wat een lekker setje.

RANDY: Vind je dat lekker?

SHARON: Ø

RANDY: Ben je er klaar voor?
 SHARON: -Helemaal.

NARRATOR: *Het begint in een tijdperk lang geleden,
 in de diepte van Midden-Aarde...*

*waar Scorn bloeide in het koninkrijk
 van Gelgarar.*

RANDY: Ik haat porno's met een verhaal.

² The original text here was "Jews can't be Paladins." The most obvious translation, "Joden kunnen geen Paladijn zijn," would cause a repetition of the word "Paladijn" in the subtitles. Since the rules of *Hoek & Sonépouse* prescribe to avoid repetitions, I decided to use the word "[d]at" instead of "Paladijn."

- NARRATOR: *Zeven ringen werden gesmeed en
gegeven aan de Mens...*
- RANDY: Ø
- zeven aan de Elven,
vijf aan de bewoners van Gelgendor...*
- SHARON: Wauw, de productiewaarden zijn echt goed
in deze een porno.
- RANDY: Het lijkt bijna op...
- Lord of the... O, mijn god.*
- Dit is Lord of the Rings.*
- SHARON: Maar dat betekent dat...
- RANDY: -De jongens de beste porno ooit hebben.

(Nieuwe scène)

- CHRIS: O, hallo, jongens.
- STAN: Mijn vader heeft ons geboden u deze
versie van *Lord of the Rings* te brengen.
- CHRIS: Dankjewel, vriendelijke helden.
- CARTMAN: Een beloning is op zijn plaats.
Goud? Frankensteinsrook?³
- CHRIS: Onze dank volstaat vast
voor jullie nobele helden.

³ Here, Cartman makes a clear reference to frankincense and Frankenstein, which he combines for a humorous effect. According to Nord, this so-called pun is a text-specific translation problem (147). Its solution therefore has to be found by means of creativity. Considering the biblical reference highlighted by the combination “[g]old” and frankincense, there is only one correct translation of frankincense in this specific case: “wierook.” To maintain the original pun, this word was combined with the name Frankenstein to form “Frankensteinsrook.”

CARTMAN: Dat is stom.

(Nieuwe scène)

CHRIS: Butters, kijk wat we voor je hebben:
Lord of the Rings.

BUTTERS: Wauw. Kan ik hem eindelijk kijken.

LINDA: Je vader en ik doen onze belasting. Kun je alleen kijken zonder bang te worden?

BUTTERS: Ik word niet bang. Beloof ik.

CHRIS: -Brave jongen. Alsjeblieft.

BUTTERS: Joepie. Ik ga eindelijk *Lord of the Rings* kijken.

EVAN STONE: *Ik wil billenkoek.*

BUTTERS: Ø

BUTTERS: Gaaf.

BUTTERS: Dit is goed, zeg.

(Nieuwe scène)

SHARON: Dit wordt zo gênant. 'We vroegen ons af of we onze porno terug konden krijgen.'

RANDY: Rustig maar. Misschien zijn de jongens er nog niet.

(Nieuwe scène)

CARTMAN: En zo keert het gezelschap terug na het voltooiën van hun missie.

- STAN: De Band⁴ was teruggebracht en South Park kende weer vrede.
- KYLE: Snel. Een monster uit Rivendell.
CARTMAN: -Maak je klaar voor de strijd.
- SHARON: De jongens.
- RANDY: Jongens. Waar is de videoband?
- STAN: Bij de ouders van Butters, zoals door u bevolen.
- SHARON: Nu moeten we wel met ze gaan praten.
- RANDY: Wacht even. Jongens, denk je dat jullie de band snel kunnen terughalen?
- CARTMAN: Dit klinkt als een hele belangrijke missie.
- RANDY: Dat is het ook. Dit is belangrijker dan alles wat ik jullie ooit gevraagd heb.
- Herover de band, maar kijk er niet naar, want het bezit een duistere kracht.
- Breng de band naar ons terug.
Jullie zullen rijkelijk beloond worden.
- STAN: Wauw.
CARTMAN: -Dit is zo cool.
- KYLE: Heren, erop af.
- RANDY: Zo. Probleem opgelost.

(Nieuwe scène)

⁴ Since translating “the one tape” with “de ene band” did not sound idiomatically correct in Dutch, the decision was made to convey the tape’s importance through the use of a capital: “de Band.”

BUTTERS: O, jeetje.

Wat gebeurt er toch allemaal daar beneden?

STAN: We komen de Band terughalen.

BUTTERS: Wat doe je?

KYLE: De koning en koningin van het Huis van Stanses eisen de band terug.

BUTTERS: Maar het is de beste film die ik ooit heb gezien.

Jullie hadden gelijk. *Lord of the Rings* is geweldig. Laat me hem nou afkijken.

CARTMAN: Nee, Butters. De Band moet worden teruggebracht naar het Huis van Stanses.

(Nieuwe scène)

KYLE: Butters.

Je mag hem niet kijken.
We zijn op een missie.

BUTTERS: Nou... Laat me dan meegaan.

KYLE: Goed dan. Maar als je met ons meegaat, moet je *Lord of the Rings* spelen.

BUTTERS: Oké, dan.

KYLE: Butters. Wat ben je aan het doen?
-*Lord of the Rings* spelen.

KYLE: Blijf van me af.

- KYLE: Je bent een freak.⁵ Je mag niet met ons spelen.
- BUTTERS: Geef me de band.
-Nee. We moeten hem terugbrengen.
- BUTTERS: Mijn film. Mijn geweldige, mooie film.

Mijn...

lieveling.
- CARTMAN: Zo werd de band heroverd om te worden teruggebracht naar Stanses' huis.
- KYLE: Deze versie van *Lord of the Rings* had een slecht effect op de jonge Butters.
- STAN: Ja, en mijn ouders deden ook al raar.
- CARTMAN: Misschien bezit de Band een onvoorziene kracht.
- 8^e GROEPER 1: Zo, zo.

Als dat Robin Hood en zijn Vrolijke Volgelingen niet zijn.
- KYLE: Shit, de achtste-groepers.
- 8^e GROEPER 1: Wat heb je daar?
STAN: -Niks.
- STAN: Hé, jongen.
8^e GROEPER 1: -*Lord of the Rings*? Die film is gay.
- CARTMAN: Jij bent gay.
- 8^e GROEPER 1: Wat...

⁵ “Freak” is a word that is not unheard of in the Dutch language. I was not able to think of a Dutch equivalent that held the same meaning and connotations, which is why I chose to maintain the original English word, something Chesterman calls a loan, or calque (155).

GEEN SPREKER: ACHTERDEURSLETJES 9

8^e GROEPER 1: Wauw. Moet je zien.

Stan: Geef terug. Hij moet terug naar mijn ouders.

8^e GROEPER 1: Dus niet. Wij houden hem en gaan zelf kijken.

STAN: Je mag hem niet houden.

8^e GROEPER 1: En wat gaan drie zesde-groepers daaraan doen?

STAN: We zijn met z'n vieren. Kenny's ziel zit nog steeds vast in Cartman's lichaam.

8^e GROEPER 1: O, man. Ik kan niet wachten om deze te kijken.

KYLE: Die video heeft echt een raar effect op mensen.

CARTMAN: De Band moet worden teruggebracht.

STAN: Rennen.

6^e GROEPERS: -Pak ze.

(Nieuwe scène)

CHRIS: O, hallo, Randy. Sharon.

RANDY: Chris, zijn de jongens hier?

LINDA: Nee, alleen Butters. Hij is beneden *Lord of the Rings* aan het kijken.

SHARON: O, jee.

CHRIS: Wat is er?

RANDY: -We...

RANDY: Dit is eigenlijk best grappig...

maar er zit per ongeluk een porno
in het hoesje van *Lord of the Rings*.

LINDA: O, god.

CHRIS: Butters?

LINDA: -Butters?

BUTTERS: Kom je mijn lieveling terugbrengen?

CHRIS: Waar is de film die je aan het kijken
was?

BUTTERS: Ze hebben z'n lieveling meegenomen.

BUTTERS: Meegenomen om zonder hem te kijken.

BUTTERS: Hij vond het ook echt een leuke film.

BUTTERS: Mijn lieveling.

RANDY: De jongens hebben zeker gezien wat
het was en hebben hem meegenomen.

LINDA: O, nee.

(Nieuwe scène)

KYLE: De achtste-groepers mogen die band
niet te pakken krijgen.

CARTMAN: Mee eens. Als deze versie van *Lord of the Rings*
besmet is...

is hij niet veilig in verkeerde handen.

8^e GROEPER 1: Ik ruik zesde-groepers.

STAN: O shit, man.
 KYLE: -Verstop je.

8^e GROEPER 2: Volgens mij zie ik daar beneden iets.

STAN: Ø

KYLE: De Band wordt inderdaad gezocht.

STAN: Ja. Butters, mijn ouders, nu de achtste-groepers.

CARTMAN: Kom, jongens. We moeten de Hoge Elf van Faragon op de hoogte brengen.

KYLE: Ja, de Hoge Elf weet wel wat we moeten doen.

(Nieuwe scène)

RANDY: Dus dat is de situatie. De jongens zijn ergens daar buiten met een...
 pornofilm.

SHEILA: O God, dit is verschrikkelijk.

GERALD: Oké, rustig maar. Hoe erg is die pornofilm eigenlijk?
 Iets als *Ballenfratsen 3*?

RANDY: Ik ben bang dat het...

RANDY: *Achterdeursletjes 9* is.

GERALD/CHRIS: *Achterdeursletjes 9*.

LINDA: Is dat erg?

CHRIS: Vergeleken met *Achterdeursletjes 9* is *Ballenfratsen 3* net *Stoute Zusters 2*.

GERALD: Het is de meest vieze, zieke pornofilm die ooit is gemaakt.

SHEILA: En hoe weet jij dat?

GERALD: Ik heb erover gelezen in People.

SHEILA: O, dit is ronduit geweldig.
Hoe konden jullie zo onvoorzichtig zijn?

SHARON: Het spijt ons.

LIANE: Nou, Sheila, we kunnen onze jongens niet eeuwig beschermen.

Misschien is het goed voor ze om een volwassen film te zien.

SHEILA: Niet zonder hun ouders om het uit te leggen.
Ze begrijpen niet wat ze zien.

RANDY: Het kan niet zoveel kwaad, toch?

BUTTERS: Lieve!ing...

Laat me mijn lieveling zien.
Alsjeblieft.

(Nieuwe scène)

CARTMAN: Open.

CARTMAN: Bellog.

CLYDE: Wat is er?

STAN: We moeten spreken met de Hoge Elf van Faragon.

Clyde: O, oké. Wacht even.

Wat verontrust jullie?

KYLE: We hebben iets van grote kracht in ons bezit.
Het is *Lord of the Rings*.

CLYDE: En? Ik heb drie versies. En een DVD
met twaalf uur extra materiaal.

STAN: Ja, maar dit is geen...
-Wauw, twaalf uur?

Ja, maar dit is geen normale versie.
Mensen gaan zich er raar door gedragen.

CARTMAN: We zijn serieus, Hoge Elf. Er verbergt zich
iets zeer kwaads in deze band.

CLYDE: Oké dan, ik zal de raad bijeen roepen.

We zien elkaar in het Bos van Samenkomst
achter het huis van Talangar de Zwarte.

En zorg dat m'n moeder je niet ziet,
want dan zit ik in de problemen.

CARTMAN: Dank U, Hoge Elf van Paragon.

CLYDE: Faragon, klootzak.

CARTMAN: Clyde is een lul.

(Nieuwe scène)

8^e GROEPER 1: Luisteren, iedereen. Er lopen daar
drie kleine snotneuzen rond...

met de pornofilm *Achterdeursletjes 9*.

8^e GROEPERS: Ø

8^e GROEPER 1: Op internet staat dat *Achterdeursletjes 9*
de hardste pornofilm ooit gemaakt is.

8^e GROEPERS: Ø

8^e GROEPER 1: Ik heb dit leger achtste-groepers bijeengeroepen om die hoe dan ook te pakken te krijgen.

En nu die pornofilm halen.

(Nieuwe scène)

CLYDE: Dus dat is de situatie. De video bezit wellicht een duistere kracht.

Kyle, wil jij hem hierheen brengen, alsjeblieft.

ANDEREN: Ø

JIMMY: Die video kan gemaakt zijn door Sauron's duistere k-krachten.

CRAIG: Er kan een soort geestelijke vloek op rusten.

KEVIN: Misschien kunen we hem gebruiken om onze sterrenkruisers te versterken.

CARTMAN: Kevin, godverdomme.

CLYDE: Tot we deze band zelf gezien hebben, kunnen we niet riskeren hem aan iemand te geven.

STAN: Maar als wij hem kijken, worden we zelf ook vervloekt.

CLYDE: Dat is waar. Enkel een Paladijn van grote gesteldheid moet de band kijken.

Het is daarom een taak voor jou, Talangar de Zwarte.

TOKEN: Ik ben niet bang.

Ik ga naar binnen en bekijk de band,
een paar seconden maar.

Als ik niet terugkeer binnen twee minuten,
zend dan een groep achter me aan.

Het lot van Midden-Aarde ligt in mijn
handen.

(Nieuwe scène)

8^e GROEPER 1: Zesde-groepers.

Hier met die pornofilm.

SHARON: Jongens?

SHEILA: Jongens, we zijn niet boos.
We willen alleen met jullie praten.

(Nieuwe scène)

CARTMAN: Talangar de Zwarte keert terug
na het bekijken van de video.

CLYDE: Wat voor verdorvenheid zag U
in de videoband, Talangar?

Het werk van de magie van Sauron?

TOKEN: Ik speel niet meer mee.

STAN: Wacht. Wat heb je gezien?

TOKEN: Ik weet het niet, ik wil het niet weten.
Ik stop ermee.

CARTMAN: Mijn god, dit ding moet echt
een enorme kracht bezitten.

KYLE: Deze band maakt mensen overal gek.

STAN: Wat doen we er nu mee?

CLYDE: Een ding is zeker, deze band kan aan niemand worden toevertrouwd.

Hij moet worden teruggebracht naar de videotheek vanwaar hij kwam.

JIMMY: Waar is de videoband gehoord?

KYLE: Twee Torens Videotheek. In Conifer.

TWEEK: Conifer? Daar naartoe lopen duurt uren.

CLYDE: Er is geen andere optie.

We moeten hem terugbrengen voordat hij nog meer schade aanricht.

KLEUTER: Ik ga wel.

CLYDE: We kunnen iets met zoveel kracht niet aan een dwerg toevertrouwen.

Al helemaal geen kleuterdwerg.

DE JONGENS: Ø⁶

CARTMAN: Jullie gedragen je als een stel eikels.

STAN: Ik breng hem wel.

Ik zal naar de videotheek lopen.

⁶ In this scene, all boys talk at the same time. Even though a text is provided in the script, it is impossible to hear or understand these utterances. I therefore decided not to translate, as no vital information would be lost.

- CLYDE: Het is te ver en te gevaarlijk om alleen te gaan. Neem met je mee de tovenaar...

de dwerg, de strijder, de geestelijke en de Jood.
- KYLE: Paladijn.
- CLYDE: Goed. Jullie zijn het Gezelschap van de *Lord of the Rings*.

Succes. Ik moet nu naar huis voordat ik in de problemen raak.
- TWEEK: Ik ook.
- ANDEREN: Ø
- CRAIG: Slechts wij zessen zullen gaan?
STAN: -Nee, we zijn met z'n zevenen.

Kenny's ziel zit nog steeds gevangen in Cartman's lichaam, weet je nog?
- CARTMAN: Ja, dombo.

Ja. Gelukkig is Cartman's lichaam groot genoeg voor ons allebei.

Hou je kop, Kenny.
- VERTELLER: *Zo geschiedde het dat de helden vele mijlen reiden om Lord of the Rings terug te brengen naar de videotheek.*
- KYLE: We hebben de Grote Pas van Berg Ururalak bereikt.
- CRAIG: Pas op.
- KYLE: We waren er bijna geweest.

CARTMAN: Een duistere tovenaar probeert ons tegen te houden.

STAN: Klopt. Iets of iemand wil niet dat deze band teruggebracht wordt naar de videotheek.

(Nieuwe scène)

TOKEN'S VADER: O, hallo iedereen.

GERALD: Steve, we hoorden dat een aantal van de kinderen hier een tijdje geleden waren.

TOKEN'S MOEDER: Klopt, geloof ik, maar ze zijn weer weg. Wat is er aan de hand?

RANDY: We denken dat onze jongens een pornofilm aan andere kinderen laten zien.

STEVE: Wat?

Maar Token heeft nog nooit een pornofilm gezien. Hij zou niet weten wat...

O, God.

TOKEN'S MOEDER: Token.
-Token? Hebben de jongens je een film laten zien?

STEVE: Token?

STEVE: Oke, Token. Je bent vast erg in de war door wat je gezien hebt.

RANDY: Luister, Token. Dat was een pornofilm.

Het laat volwassen mensen zien die geslachtsgemeenschap hebben.

Kijk, als een man en een vrouw verliefd zijn, stopt de man zijn penis in de vagina van de vrouw.

Dat heet de liefde bedrijven en hoort bij
verliefd zijn.

TOKEN: En als de vrouw vier penissen tegelijk in zich heeft,
dan boven de man gaat staan en op hem plast...

hoort dat ook bij verliefd zijn?

Vijf dwergen die een man billenkoek geven,
bedekt met sladressing. Is dat de liefde bedrijven?

STEVE: Jezus, wat voor pornofilm is dat?

GERALD: Het was *Achterdeursletjes 9*.

STEVE: O Jezus, niet die.

SHEILA: O, Gerald. Arme Kyle is vast net zo in de war
en bang als dit arme kind.

GERALD: Token, dit is heel belangrijk.

Weet je waar de jongens heen gingen
met de vieze band?

(Nieuwe scène)

CRAIG: We passeren de grenzen van Bailey.
Blijf allemaal dicht bij elkaar.

STAN: Wellicht is de Grote Ringworm van Bailey
nabij.

PEUTER: Ringwormen zijn geen partij voor een dwerg.

CARTMAN: Ja, we zullen de Ringworm afslachten en
zijn schat meenemen.

Want dat is hoe...

JONGEN 1: -Ik spreek een bezwering over je uit.

JONGEN 2: Ik heb je bezwering geblokkeerd, tovenaar.

KYLE: Wat zijn jullie aan het doen?

JONGEN 3: We spelen Harry Potter.

CARTMAN: Ha. Homo's.

KYLE: Jongens, we worden door iemand gevolgd.
CARTMAN: -Dat is Butters.

KYLE: Butters?
CARTMAN: -Ja. Hij volgt ons al twee uur.

BUTTERS: Mijn geliefde videoband.

Laat de Butters hem zien.

CARTMAN: Negeer hem gewoon. Misschien gaat hij weg.

JIMMY: Jongens, kunnen we even rusten?

CARTMAN: We hebben geen tijd om te rusten, tovenaar.
Blijf bij.

JIMMY: Ze komen eraan.

Gaan jullie maar vast.

KYLE: Jimmy, weet je het zeker?
JIMMY: -Ga.

Gij zult niet...

Gij zult niet...

Gij zult niet...

Gij zult niet...

Gij zult niet...⁷

Gij zult niet passeren.

(Nieuwe scène)

STAN: Jimmy heeft ze niet tegen gehouden.

KYLE: Ze zullen *Lord of the Rings* van ons afpakken.

CARTMAN: Snel. Steek de rivier over. Achtste-groepers kunnen niet tegen water.

CRAIG: Wat? Dat is stom.

CARTMAN: Ik ben een grote witte tovenaars, en ik zeg dat achtste-groepers niet van water houden.

CRAIG: Het zal wel. Ik ga met de Harry Potter kinderen spelen.

PEUTER: Ik ook.

CARTMAN: Ga maar lekker dat stomme watje Harry Potter spelen.

STAN: Kom en steek de rivier over. Ze komen eraan.

8^e GROEPER 1: Wat is er aan de hand met jullie?
Ga de band halen.

8^e GROEPER 4: Gozer, ik wil niet nat worden.

8^e GROEPER 5: Ja, ik hou niet echt van water.

⁷ In most cases of repetitions such as these, I decided to translate only the first or first two times the phrase in question was uttered. In this case, however, there are clear pauses between all five times Jimmy says “[y]ou shall not pass.” Moreover, the subtitles that disappear off screen and appear back on screen a number of times in a row add to the humor of the scene.

8^e GROEPER 2: Trouwens, als onze fiets nat wordt gaat de ketting roesten.

8^e GROEPER 1: Verdomme. Oke dan, kom op.
We gaan een brug zoeken.

(Nieuwe scène)

VERTELLER: *De missie om Lord of the Rings terug naar de videotheek te brengen duurde voort.*

STAN: We hadden die stomme rivier nooit over moeten steken.

KYLE: Ja. Goed gedaan, tovenaars Dikzak.
Nu zijn we compleet verdwaald.

CARTMAN: We zijn niet verdwaald, Jood van Jodingrad.
We weten alleen niet waar we zijn.

Dat is wat verdwaald betekent, dombo.
- Kenny, hou godverdomme je kop.⁸

STAN: Geweldig. We zijn in niemandsland en niemand weet waar de videotheek is.

BUTTERS: De Butters weet het.

KYLE: O, nee toch.

BUTTERS: -De videotheek. Ja. Niet ver hier vandaan.

Wij kunnen je laten zien waar het is.

STAN: -Waar?

⁸ The rules of *Hoek & Sonépouse* say that in the case of a second speaker within one subtitle, the second speaker's sentence is preceded by a dash. Although Cartman is the one who appears to be talking, in this case it is actually Kenny's soul who's trapped inside Cartman's body that is talking; a completely different person. I therefore decided to use a dash to indicate the shift in person.

BUTERS: Laat Butters eerst de lieveling zien.

KYLE: Nee, Butters. Kijk wat het met je doet.
Je bent nog dommer dan hiervoor.

CARTMAN: Als dat al mogelijk was.

STAN: Zeg ons hoe we bij de videotheek komen,
Butters, of anders slaan we je verrot.

BUTERS: Doe de Butters geen pijn.
We zullen je de weg wijzen.

Ja. Deze kant op.

(Nieuwe scène)

SHEILA: Dit is verschrikkelijk. Met iedere minuut ziet
kleine Kyle meer en meer bedorven seks.

GERALD: We vinden ze wel.

En dan proberen we wat ze gezien hebben
in z'n context te plaatsen.

SHARON: Kijk, daar is een van de jongens.

Jimmy.

RANDY: -Jimmy.

Waar zijn de jongens heen met de pornoband?

JIMMY: Ze brengen hem naar de v... de v...

CHRIS: Kom op, Jimmy, we hebben niet veel tijd.

JIMMY: Ze brengen hem naar de videot... de videot...

RANDY: De videotoast?⁹

CHRIS: De videotuin.

RANDY: Wat is een videotuin, Jimmy?

JIMMY: Nee, de videot... de videot...

GERALD: Trechter?

CHRIS: -Toren. Ze gingen naar de videotoren.

Waar is dat, Jimmy?

JIMMY: Nee, stommelingen. De videotheek.

OUDERS: De videotheek.

SHEILA: Schiet op.

RANDY: Ik weet waar het is.

(Nieuwe scène)

KYLE: O, nee. Hij is dicht.

STAN: -Dicht?

8^e GROEPER 1: Daar zijn ze.

8^e GROEPER 6: Laat ze hem niet inleveren bij de videotheek.

⁹ In this particular scene, stuttering Jimmy tries to tell the parents that the boys are taking the videotape to the video store. However, Jimmy only manages to produce “videos.” The parents try to find out what he means by coming up with all kinds of words starting with *s*, except for the obvious solution: store. In the translation, “video store” is translated into “videotheek.” Consequently, when Jimmy stutters, the last letter he produces is a different letter than in the source text, namely a *t*: “videot”. The parents’ guessing needed to be changed accordingly. As this scene was not so much about the semantic meaning of the words the parents used, but more about the humor of them not being able to see the obvious, I did not have to take the original meaning into account in my search of words starting with *t*.

CARTMAN: We zijn erbij.
STAN: -Wacht. Een inleverbus.

Snel, Kyle, gooi de film erin.

KYLE: Eindelijk. Het is voorbij.

BUTTERS: Lieveeling. Moeten onze lieveling hebben.

KYLE: Butters. Nee.

BUTTERS: Nu hebben wij hem.

STAN: Ze komen eraan.

KYLE: Hij moet terug.
BUTTERS: -Het wil bij het Butter kind blijven.

8^e GROEPER 1: Daar is hij. Geef me die band.

KYLE: Laat die band los, Butters.

BUTTERS: Ik laat nooit los.
KYLE: -Dan niet.

BUTTERS: Lieveeling.

8^e GROEPER 1: Nee.

Verdomme.

8^e GROEPER 2: Man, nu zullen we nooit die hete actie zien.

8^e GROEPER 1: Jullie stomme zesde-groepers.

CARTMAN: De band is teruggebracht vanwaar het kwam.
Zijn macht over jullie zal ook vervagen.

KYLE: Midden-Aarde is weer veilig.

8^e GROEPER 1: O, ja? Nou, dat gaat ons er niet van weerhouden
jullie in elkaar te slaan.

- STAN: Ø
- RANDY: Jongens.
- 8^e GROEPER 1: Shit. Ouders. Kom op, jongens.
- We zien jullie de volgende keer, zesjes.
- CARTMAN: En wellicht zouden ze dat. Maar voor nu was het leger achtste-groepers verslagen.
- RANDY: Daar zijn jullie.
- SHEILA: -O, Kyle. Je bent veilig.
- STAN: O, hé allemaal. We wilden net naar huis komen. We moesten de videoband terugbrengen.
- RANDY: Oké, luister even, kinderen. Er zijn wat dingen die we in hun context moeten plaatsen voor jullie.
- Begrijp je, een man stop zijn penis in de vagina van een vrouw voor liefde en genot...
- maar soms ligt de vrouw omgekeerd op de man zodat ze elkaars geslachtsdelen in hun mond kunnen nemen...
- dit heet standje 69 en is heel normaal.
- SHARON: Kijk, jongens. Een vrouw is gevoelig in haar vagina en het voelt goed om er een penis in te hebben.
- SHEILA: Dat klopt. Maar soms kiest een vrouw ervoor andere dingen de gebruiken. Telefoons, nietmachines, tijdschriften...
- Dat is omdat de zenuwuiteinden in de vagina zo gevoelig zijn. Het is als een soort fijne jeuk.
- GERALD: Nu op naar dubbele penetratie, jongens.
- Soms, als een vrouw seks heeft met meer dan een man, bedrijft iedere man de liefde met een andere opening.

RANDY: Dat klopt. Dat is iets wat volwassenen kunnen doen met goede vrienden in een fijne omgeving.

SHEILA: Jullie moeten ook weten waarom sommige mensen ervoor kiezen op elkaar de urineren.

RANDY: Plassen of poepen op een partner is iets wat mensen kunnen doen...

maar je moet zeker weten dat je partner het ook goed vindt voordat je ermee begint.

GERALD: Oké, jongens. Hebben jullie nog vragen?

STAN: Wauw.

RANDY: Nou, laten we allemaal gaan.

SHEILA: Ja, kom mee, jongens. Tijd om naar huis te gaan.

CHRIS: Wacht is even. Waar is Butters?

(Nieuwe scène)

BUTERS: We hebben onze lieveling.
We hebben hem.

4.2. Annotated Translation *The Jeffersons*

De Jeffersons

- STAN: Moet je kijken. Iemand heeft
het huis van de Donovans gekocht.
- KYLE: Ja, volgens mij wonen ze er al.
Twee dagen geleden heb ik busjes gezien.
- CARTMAN: Hopelijk geen Oostenrijkers.
Die kunnen we hier niet gebruiken.
- KYLE: Hé, kijk.
- BLANKET: Hallo.
- KYLE: Hé. Woon jij hier?
- BLANKET: Ja, m'n vader en ik zijn net verhuisd.
Worden jullie m'n nieuwe vriendjes?
- CARTMAN: Nee.
- BLANKET: Ik vind dit een leuk plaatsje. M'n vader
wilde verhuizen om er even uit te zijn.

Hij wilde rust hebben en bij een stelletje
domme boeren gaan wonen.

STAN: Wat heb je aan?

BLANKET: M'n masker. Papa zegt dat het beter
is als ik m'n gezicht verberg.

Ik heet Blanket.

Cartman: Je heet Blanket. Tuurlijk.

Nou, Blanket, ik ben Howdy Doody en
dit zijn m'n vrienden Timsy, Winky en Nod.

Helaas worden we verwacht in het land
van Snotjesbomen, dus we moeten gaan.

BLANKET: Wacht. Willen jullie niet komen
spelen?

CARTMAN: Luister. Wij zitten in groep zes. Dat betekent
dat we niet spelen met kleine kinderen.

Kom mee jongens, terug naar onze driewielers¹⁰.

BLANKET: We hebben spelautomaten binnen.

(Nieuwe scène)

BLANKET: Papa?

STAN: Wauw, dit meen je niet

CARTMAN: -O mijn god, dit is geweldig.

¹⁰ The original text reads "Big Wheels." Big Wheels are a type of tricycles popular among young American children. However, the concept is virtually unknown in the Netherlands. The term can accordingly be classified as a socio-cultural element (Grit 189). Since the brand of the tricycles was not considered vital information for viewers, I decided to translate with "driewielers," thereby making the term more abstract.

- STAN: Is dit speelgoed allemaal van jou?
 BLANKET: -Nee, dit zijn de spullen van m'n vader.
- Hij houdt van speelgoed en videospelletjes.
- KYLE: Hij moet steenrijk zijn.
 Wat doet hij voor werk?
- BLANKET: Hij is met pensioen.
- CARTMAN: O mijn god. Jouw vader moet wel
 de coolste gast ter wereld zijn.
- BLANKET: Kom mee. M'n vader is waarschijnlijk in de tuin.
- CARTMAN: Dit is zo fantastisch. Waarom ziet mijn huis er
 niet zo uit?
- BLANKET: Pap? Ben je daar?
 MICHAEL: -Hier ben ik, Blanket.
- Blanket, m'n prachtige Blanket.
- KYLE: Wat is er met z'n gezicht?
 STAN: -Doe normaal. Ik denk brandwonden¹¹.
- BLANKET: Jongens, dit is mijn vader. Michael Ja...
 MICHAEL: -Jefferson. Michael Jefferson.
- Hé, willen jullie met me spelen?
 Kom mee, laten we in de boom klimmen.

¹¹ A literal translation of this phrase would have been: "Ik denk dat hij een brandslachtoffer is." Apart from the fact that this translation would have been too long, it also sounded somewhat off in the target language. As a solution, knowing the boys thought Mr. Jefferson looked like a burn victim because of his face, I chose to focus on the apparent burns in his face, thereby using Chesterman's strategy of a change in explicitness (168): "Ik denk brandwonden."

Kom op, klim in de boom.

ben je al eens in mijn wensboom geweest¹²

ik kom er om te denken en te dromen

ik wil je graag mijn wensboom laten zien

waar we kunnen lachen en giechelen en gillen

Ø¹³

KYLE: Mr Jefferson, uw zoon komt niet omhoog.

MICHAEL: *verbeeld je niet met me mee*

KYLE: Mr Jefferson?

MICHAEL: *we kunnen astronauten zijn,
of piraten op de zee*

*ja we kunnen alles doen
en ik bedoel echt alles doen*

hier in mijn wensboom

(Nieuwe scène)

STAN: Jongens, jullie moeten meekomen
naar de Jeffersons.

RED: De Jeffersons?

CARTMAN: Ze zijn nieuw. Hun zoon heet Blanket

¹² The rules of *Hoek & Sonépouse* say that songs should have minimal punctuation; just a comma or question mark where needed, as well as no capitals.

¹³ In this part of the scene, Mr. Jefferson's singing is clearly pushed to the background, while Kyle's utterance can be heard loud and clear. Moreover, the information that Kyle conveys in his statement is an important element in relation to the rest of the story. For these reasons, Mr. Jefferson's singing is not included in the subtitles, whereas Kyle's line of speech is.

en hij heeft coolste vader ter wereld.¹⁴

KYLE: Mr Jefferson zei dat alle kinderen uit de
buurt mochten komen spelen.
CARTMAN: Ze hebben videospelletjes en achtbanen en
raad eens wat ze in de tuin hebben?

Raad.

Een trein.
CRAIG: -Niet waar.

CARTMAN: Wel, Craig. Als je me niet gelooft,
dan kom je maar lekker niet.

CRAIG: Ik geloof je wel.¹⁵

(Nieuwe scène)

MICHAEL: Kijk ons lekker schommelen.

BLANKET: Wie wil de eerste suikerspin?
KINDEREN: -Ik.

MICHAEL: Ik ben eerst.

MICHAEL: Laten we gaan rijden in

¹⁴ In this scene, Cartman is extremely excited and consequently talks very fast. This means the accompanying subtitles will appear on screen for a limited amount of time. Translating every piece of information would result in at least five lines in the subtitles, that would disappear off the screen within a too short period of time for viewers to be able to read them. The subtitles therefore had to be greatly condensed. Leaving out whatever non-vital information I could provided me with the current subtitles that fit into two lines.

¹⁵ Due to space limitations, it was chosen to translated Cartman's "if you don't believe in Mr. Jefferson" in the previous sentence with "[a]ls je me niet gelooft". As a result, it would be odd to maintain "Mr. Jefferson" in this particular phrase. After all, Craig directly responds to Cartman.

de choo choo trein.

CARTMAN: Ja, de choo chootrein.

(Nieuwe scène)

MICHAEL: Laten we met de trein rijden.

*wil je met me in de trein reizen
en op een magische reis gaan*

CARTMAN: *ja dat wil ik, mr Jefferson
je bent zo geweldig, mr Jefferson*

MICHAEL: Cartman, je hebt een prachtige stem.

CARTMAN: -Dank u, Mr¹⁶ Jefferson. U ook.

MICHAEL: *laten we samen in de trein rijden*

CARTMAN: *-samen rijden*

MICHAEL: *op een reis door onze gedachten*

CARTMAN: *-ik heb tijd, u ook?*

KYLE: Wat is er met je knie gebeurd?

BLANKET: -Ik ben gevallen.

KYLE: Mr Jefferson.

MICHAEL: *choo choo trein, het is hier zo leuk*

KYLE: Verdomme. Kom mee,
we moeten dat schoonmaken.

(Nieuwe scène)

KYLE: Dit gaat even prikken.

BLANKET: Ø

¹⁶ According to the rules of *Hoek & Sonéponse*, Mr should be translated with a capital M, but without a dot.

KYLE: Ik weet het. Rustig maar.
BLANKET: -Dank je. Het voelt al beter.

KYLE: Heb je nog broers of zussen?

BLANKET: Ik heb een halfbroer en een halfzus,
maar die wonen bij hun moeder.

KYLE: En waar is jouw moeder?

BLANKET: Ik heb geen moeder.
KYLE: -Je moet een moeder hebben.

Woont ze ergens anders?
Of is ze dood?

BLANKET: Nee, ik ben in een laboratorium gemaakt.
KYLE: -Wat?

BLANKET: M'n papa wilde een baby, dus deed hij
me in een reageerbuisje.

Toen ging ik in de buik van een vrouw
en daarna naam papa me mee.

KYLE: Dus je hebt je moeder nooit ontmoet?

BLANKET: Nee, maar ik had vroeger wel veel
lijfwachters en oppassen, als dat telt?

KYLE: Ja. Dat telt.

(Nieuwe scène)

CARTMAN: Dat was geweldig.
Weet je wat Mr Jefferson zei?

Dat ik z'n beste vriend ben en mag komen
spelen wanneer ik maar wil.

Na het eten ga ik gelijk weer.

KYLE: Jongens, ik vind het zielig voor dat joch.

CARTMAN: -Zielig? Hij heeft alles wat hij wilt.

KYLE: Mr Jefferson wil volgens mij zelf een kind zijn.

CARTMAN: Dit is zo voorspelbaar. Een gast met een reuzenrad verhuist naar South Park...

en Kyle ziet er weer problemen in.

Mr Jefferson is het beste dat deze stad in lange tijd is overkomen, en als je dit verpest...

ik zweer het je, dan ruk ik je ballen er met m'n blote handen vanaf.

Met m'n blote handen, godverdomme.

(Nieuwe scène)

RANDY: Waar ben jij de hele middag geweest?

STAN: -Ik was bij nieuwe burens, de Jeffersons.

SHARON: Zijn het aardige mensen?

STAN: -Ja. Een vader en z'n zoontje.

SHARON: De Broflovski's en Stoches' komen hier eten. Misschien nodig ik Mr Jefferson uit.

(Nieuwe scène)

GERALD: Dus, Mr Jefferson, u komt uit Kentucky?

MICHAEL: -Kentucky, ja.

RANDY: Ik heb mensen horen zeggen dat jullie uit Illinois kwamen.

MICHAEL: Nee, ze zijn onwetend.

STEPHEN: Wat doet u voor werk, Mr Jefferson?

- MICHAEL: Ik ben met pensioen,
maar ik zat in de geneesmiddelen.
- SHEILA: Onze jongens lijken u echt te mogen.
U weet hoe u met ze om moet gaan.
- MICHAEL: Ik kan me goed verplaatsen in kinderen.
Hun onschuld, hun schoonheid.
- Ik zie God in het gezicht van ieder kind.
- RANDY: Juist, ja.
- SHARON: Ze zijn wel leuk, ja.
- STAN: Jongens, gaat het nog goed daar?
-Prima, mam.
- BLANKET: Wauw, deze smaken geweldig.
Hoe heten ze ook alweer?
- KYLE: Magnetron maaltijden. Wil je die sluiert
niet afdoen zodat je kunt eten?
- BLANKET: Nee, dat mag niet. Papa zegt
dat ik m'n gezicht moet verbergen.
- CARTMAN: Wat is hier aan de hand?
- STAN: Zijn jullie aan het eten met Mr Jefferson?
-Nee, m'n ouders wel.
- CARTMAN: Probeer m'n vriend niet af te pakken.
STAN: -Wat?
- CARTMAN: Hij is mijn vriend, begrepen? Ik was
als eerste z'n vriend. En ik...
- CARTMAN: Stan. Ik meen het. Praat niet slecht
over me tegen Mr Jefferson.

(Nieuwe scène)

GERALD: Kobe Bryant moest vandaan weer voorkomen.

RANDY: Wat denkt u, Mr Jefferson?
Is Kobe schuldig of niet?

STEPHEN: Hij gaat zeker de bak in. Prachtig als
die zelfvoldane sterren gepakt worden.

MICHAEL: Het is verkeerd wat de politie met
rijke zwarte mensen doet.

GERALD: Kom op, Mr Jefferson. U denkt toch niet
dat ze rijke zwarten erin luizen?

MICHAEL: Jawel. Omdat ze gierig zijn en hun ziel
met poep besmet is.

(Nieuwe scène)

HARRIS: Brigadier, kijk hier eens naar.

YATES: Wat heb je?

HARRIS: Er woont een nieuwe familie in South Park.

Ene Mr Jefferson, vijftig jaar oud. Hij heeft
het huis contant betaald.

Hij is blijkbaar rijk.

YATES: -Dus, wat is het probleem?

HARRIS: Kijk maar, hier staat het. Hij is zwart.

YATES: -Mijn God, je hebt gelijk. Zwart en rijk.

Tijd om deze Mr Jefferson onderuit te
halen, net als Kobe.

Kom mee, iedereen. We hebben weer
een rijke zwarte.

We gaan hem vernederen en we
doen het volgens het boekje.

(Nieuwe scène)

STAN: Kyle?

MICHAEL: Hé, Stan, wat ben je aan het doen?
STAN: -Mr Jefferson. Het is half twee 's nachts.

MICHAEL: *kijk naar me, ik ben Peter Pan*
ik ben voor altijd een jongetje

STAN: Mr Jefferson, ik moet morgen naar school.

CARTMAN: Verdomme, ik wist het. Wat ben je aan het doen, Stan?

STAN: Je probeert m'n beste vriend af te pakken.
-Hij stond hier opeens.

CARTMAN: Weet u nog, Mr Jefferson? U zei dat wij beste vrienden waren.

STAN: Jezus Christus.

KYLE: Kijk eens wie er in m'n tuin rondsloop.
BLANKET: -Hé, Stan.

KYLE: Hij was midden in de nacht alleen buiten.
Mr Jefferson is niet eens thuis.

STAN: Dat weet ik. Hij is hier.
KYLE: -Wat?

KYLE: O, Kyle, Blanket. Een pyjamafeestje.

STAN: Nee. Mr, Jefferson, u moet uw zoon naar huis brengen.

MICHAEL: We kunnen niet naar huis. Er zit een spook. Blanket en ik zijn bang.

BLANKET: Papa zegt dat hij ons op wil eten.

MICHAEL: Stuur ons alsjeblieft niet naar huis. We zijn bang.

BLANKET: We zijn bang.

STAN: Oké, goed. We blijven allemaal hier, maar we gaan nu slapen.

KYLE: Kom, Blanket.

MICHAEL: *laten we nu allemaal slapen en dromen*
over fijne en avontuurlijke dingen
het is tijd om welterusten te zeggen

CARTMAN: Pardon.

Mr Jefferson, ik wou dat ik altijd bij u kon. U bent geweldig.

MICHAEL: Ik vind jou ook geweldig, Cartman.
CARTMAN: -Ja?

MICHAEL: Ja.

CARTMAN: Ø

MICHAEL: Ø

CARTMAN: Ø¹⁷

MICHAEL: Wat is er, Stan? Had je een enge droom?

STAN: Ja, een hele slechte droom.
O, jesus.

(Nieuwe scène)

YATES: Murphy, ben je binnen?

MURPHY: We zijn binnen. Harris had gelijk. Deze gast heeft meer geld dan wij bij elkaar.

Zwarte klootzak.

¹⁷ The humor of this scene is the way Cartman and Mr. Jefferson talk softer and softer while simultaneously moving their heads closer together, creating an obvious sexual tension. Since the softening of their voices and the movements of their heads cannot be reflected by means of subtitles, and viewers are assumed to understand the meaning of the word “yeah,” I decided to translate only once.

Ik leg de cocaïne nu neer.

YATES: Johnson, hoe gaat het bij jou?
JOHNSON: -Ik plaats nu de bloedspetters.

YATES: Frakes?

FRAKES: Schaamhaar van de verkrachte vrouw aan het neerleggen.

YATES: Goed zo. Wanneer je hem ziet, arresteer hem dan snel en probeer niet te slaan.

De burens hebben misschien camera's.

HARRIS: Waarom doen we het, Harris?
-Meneer?

YATES: Waarom willen we altijd onschuldige rijke negers te pakken nemen?

HARRIS: Daar heb ik nooit over nagedacht. We doen het gewoon.

YATES: Ik ben al vijftientig jaar in dienst en heb de meest zieke dingen gezien...

maar als ik een zwarte zie met meer geld dan ik, dan moet ik kotsen.

Maar waarom? Misschien is er geen reden.

Misschien zitten we wel op een grote bal vol met water en zitten we de rit uit.

(Nieuwe scène)

RANDY: Stan, tijd om op te staan.

Stan? Wat...

Mr Jefferson?

MICHAEL: We hadden alleen een pyjamafeestje.

RANDY: Mr Jefferson, dit kan echt niet.

- MICHAEL: Kan niet? Nee, je bent onwetend.
Dit zijn m'n vrienden.
- Ik heb geen jeugd gehad,
dus ik ben eigenlijk zelf nog een kind.
- Het is al goed. Hier hebben jullie allebei
honderd Dollar.
- RANDY: Wauw, ik ga die nieuwe sportjas kopen
die ik wil hebben.
- MICHAEL: Kom mee, Blanket. We moeten de dieren
gaan voeren. Tot ziens, vrienden.
- SHARON: Jongens, ik wil niet dat jullie nog naar
Mr Jefferson gaan. Afgesproken?
- STAN: Dat hoeft je ons niet te vertellen, mam.
Die vent is een freak.
- CARTMAN: Niet meer naar Mr Jefferson? Sorry voor m'n
taalgebruik, Mrs Marsh...
- maar u kunt m'n vette, harige ballen likken.

(Nieuwe scène)

- MICHAEL: Kom, Blanket.
- YATES: Hé, Harris.
HARRIS: -Wat?
- YATES: Jefferson is terug. Oké, mensen, laten we
zwartje een welkom thuis bezorgen.
- Ho, wacht eens even. Die man is niet zwart.
- Mijn God, z'n zoon is ook niet zwart.
- Dit is Yates. Terugtrekken.
Verdachte is niet zwart.
- Vuile klootzak, je zei dat die vent
Afro-Amerikaans was.
- HARRIS: Op het formulier staat dat hij dat is.
- YATES: Ziet dat eruit als een zwarte man?

HARRIS: -Het stond op het formulier.

YATES: Jezus Christus apenballen. We hadden bijna een onschuldige blanke opgepakt.

Jezus, Harris. Wat is er van ons geworden?

We horen de mensen te beschermen.
Waar is het mis gegaan?

HARRIS: Het is mogelijk dat hij wel zwart is, ook al ziet hij er niet zo uit.

YATES: Bekijk het maar. Ik pak geen onschuldige man tot ik zeker weet dat hij zwart is.

(Nieuwe scène)

MICHAEL: Alle volwassenen proberen ons te pakken. Ga naar je kamer en doe je masker op.

We kunnen niet meer naar buiten.

(Nieuwe scène)

KYLE: Dat arme kind.
STAN: -Kom. We mogen er niet meer heen.

BLANKET: Hé, jongens.

KYLE: Hé, Blanket. We gaan m'n vader helpen met hout hakken. Wil je ook komen?

BLANKET: Echt waar?
MICHAEL: -M'n vrienden zijn hier.

Kom binnen spelen, jongens.

STAN: Eigenlijk wilden we vragen of Blanket mee hout kwam hakken.

MICHAEL: Hout hakken? Nee, dat stom werk. Blanket en ik willen spelen.

STAN: Het is misschien goed voor Blanket om te leren hoe je hout hakt.

MICHAEL: Blanket wil spelen, of niet?

Kijk, hij kan vliegen.

KYLE: Heremijngod.
STAN: -Stop daarmee, vuile gek.

KYLE: We moeten dat kind daar vandaan halen.

(Nieuwe scène)

MICHAEL: Nee, Blanket. Stop met huilen.
Hier, kijk.

Stil, Blanket. Hé, kijk.

Ik heb je neus.

Kijk, Blanket, ik heb je neus. Zie je?

Nee, Blanket, stop. Je doet onwetend.

(Nieuwe scène)

MAGGIE: Harrison, waarom heb je niet gebeld?
Je weet hoe bezorgd ik raak.

YATES: Ik geef op, Maggie. Ik ga uit dienst.
MAGGIE: -Uit dienst? Jij?

YATES: Ik begrijp het niet meer. Ik weet niet eens of we het juiste doen.

De laatste dertien uur probeerden we een smeerlap te pakken...

en toen hij naar de deur liep, zou ik kunnen zweren dat hij blank was.

Zie ik het verschil misschien niet meer? Misschien maakt het ook niet uit.

Ieder keer als we een rijke neger pakken, staat hij zo weer op straat.

Het is net als toen bij OJ. Weet je hoe hard die agenten hebben gewerkt?

En dan komt hij vrij omdat iemand het N-woord iets te vaak zegt.

Ik ben gewoon moe. Ik ben zo moe.

MAGGIE: Ik wil geen woord meer horen,
Harrison Yates.

Geloof me, ik zou niets liever willen dan
dat je stopt en ik geen zorgen meer heb.

Maar ik ken je. Onschuldige rijke negers
beschuldigen zit in je bloed.

Die rijke, zelfvoldane lach van hun
gezicht afvegen maakt je gelukkig.

Je bent een goede agent, Harrison Yates.
Daar hoeft je niet aan te twijfelen.

Ik ben hier om het je te vertellen.

YATES: En jij bent een goede vrouw, Maggie.
Je kent me beter dan ik mezelf ken.

MAGGIE: Waar ga je heen?

YATES: -Ik denk dat ik nog wat te doen heb.

(Nieuwe scène)

CARTMAN: Mr Jefferson? Het is uw beste vriend
ter wereld, Eric Cartman.

Ik zou vanavond komen logeren,
weet u nog?

(Nieuwe scène)

MICHAEL: Dr. Nelson, u moet hier nu naartoe komen.
M'n neus is er weer afgevallen.

Ik weet dat u in Californië woont,
ik zal uw vliegticket betalen.

Maar ik val uit elkaar. Ik heb meer crème
en injecties nodig. Ik wil er jong uitzien.

Ik smelt.

(Nieuwe scène)

KYLE: Dankje voor je hulp, man.

KENNY: Ja, graag gedaan.

STAN: Je doet net of je Blanket ben tot we de echte Blanket veilig hebben.

KENNY: Ben ik niet te groot om Blanket te zijn?
 KYLE: -Ik denk niet dat Mr Jefferson dat doorheeft.

STAN: Blanket, ben je hier?
 BLANKET: -Hé, jongens.

KYLE: Stil, Blanket. We komen je een tijdje meenemen.
 BLANKET: -Echt? Dank je, dank je, dank je.

STAN: Ga in z'n bed liggen.
 KENNY: Oké, maar jullie zijn me wat verschuldigd.

STAN: Het zal wel. Nu kun je tenminste een keer iets doen.

(Nieuwe scène)

SNETZL: Politie van Santa Barbara, u spreekt met Snetzl.

YATES: Hallo, met brigadier Yates van de politie in Colorado.

SNETZL: Ja, brigadier. Waar kan ik u mee helpen?

YATES: We proberen er al een tijdje iemand in te luizen...
 en volgens het formulier komt hij uit jullie omgeving. Ene Martin Jefferson?

SNETZL: Nee, we hebben hier geen rijke negers met de naam Jefferson gehad.
 Anders hadden we hem er zelf wel ingeluisd.

YATES: Hij ziet er niet echt zwart uit.

SNETZL: Ik weet niet... Wacht even. Er is iemand die we meerdere keren hebben gepakt.
 Maar die klootzak was zo rijk dat hij

de borgsom betaalde en verdween.

YATES: Hij verdween? Waar hebben jullie hem voor opgepakt?

SNETZL: We vroegen wat kinderen die bij hem logeerden te liegen over misbruik.

YATES: Misbruik? Goed werk.

SNETZL: Ja, het heeft jaren gekost, maar uiteindelijk konden we hem arresteren.

Daarna plaatsten we wat bewijs, maakten wat gênante foto's van z'n penis...

en gooiden hem in een cel met poep op de muren. Je had hem moeten zien.

YATES: Dat is goed politiewerk, brigadier. Heel goed.

SNETZL: Ja, maar het punt is dat hij er ook niet zwart uitzag.

We moesten zijn DNA stelen om het zeker te weten.

YATES: Jezus Christus apenballen. Dat moet dezelfde vent zijn.

(Nieuwe scène)

CARTMAN: Mr Jefferson? Hallo?

(Nieuwe scène)

KYLE: Kom mee, Blanket. We moeten gaan voordat je vader ons ziet.

MICHAEL: Wat doen jullie met m'n Blanket?

Kom op, Blanket. Speel met me.

STAN: Rennen.

STAN: Jezus.

KENNY: Wat gebeurt er allemaal, jongens?

MICHAEL: M'n Blanket. Laten we spelen, Blanket.

KENNY: -Nee, wacht. Ik ben Blanket niet.

MICHAEL: Kijk, hij kan vliegen.
KENNY: -Stop.

STAN: O mijn God, hij heeft Kenny vermoord.
KYLE: -Klootzak.

MICHAEL: Blanket? Kom spelen.
BLANKET: -Nee.

KYLE: Kom mee.

STAN: Rennen, Blanket.

KYLE: Sta op, Blanket.

YATES: Blijf staan, Mr Jefferson. Het is voorbij.
Je wordt gezocht voor kindermisbruik.

CARTMAN: Nee. Ik ben het zat dat mensen steeds
Mr Jefferson lastigvallen.

Sinds Jefferson hierheen is verhuisd
hoor ik alleen maar zieke leugens.

Dat hij kinderen misbruikt en
plastische chirurgie heeft gehad.

MICHAEL: Dat is onwetend.

CARTMAN: Misschien is Mr Jefferson wat anders,
maar hij heeft geen jeugd gehad.

Wat is er erg aan de onschuld en
schoonheid van een kind?

KYLE: Oké, laten we zeggen dat alle
verhalen over Mr Jefferson leugens zijn.

Dat de politie zijn tijd besteed aan
het pakken van onschuldige mensen.

Dat het allemaal onzin is en
Mr Jefferson een aardige man is...
die zijn kindertijd opnieuw wilt beleven.

Dat is prima, maar hij heeft nu kinderen

en dus moet hij volwassen worden.

MICHAEL: Je hebt gelijk. Ik was zo bezig met met mijn jeugd dat ik die van hem vergat.

Ik dacht dat speelgoed genoeg was, maar Blanket heeft geen maatje nodig.

Hij heeft een vader nodig en een normaal leven.

Blanket, ik geef al m'n geld weg en neem een normale baan.

Ik ga je normaal proberen op te voeden.

BLANKET: Kijk, allemaal. Ik ben een normale jongen.

YATES: Als u uw geld weggeeft, kunnen wij de aanklachten wel intrekken.

Het heeft geen zin nog een arme neger vast te zetten.

KYLE: Alles loopt toch nog goed af.

MICHAEL: Het kan altijd goed aflopen, als we de kracht hebben te veranderen.

*we kunnen allemaal veranderen
als we zoeken in ons hart*

*en we beginnen met het helen
van onze wonden van lang geleden*

*je weet dat het moeilijk kan zijn¹⁸
maar je moet gewoon beginnen*

*en dan kun je al je
slechte gebruiken veranderen*

¹⁸ On YouTube, the iPhone app as well as on TV, the actual episode only ran up until this point. There was no audiovisual material for the last four sentences of the script. I decided to translate regardless, since obviously they were part of the script and therefore in some cases might be part of the episode as well. However, this meant there was no way to compare the audiovisual material with the written words, so more creativity was needed.

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Van Dale <www.vandale.nl>

7.1. Script *The Return of the Fellowship of the Ring to the Two Towers*

	<i>[Marsh residence, night. Stan, Kyle, and Cartman stand in the living room in costume]</i>
Stan:	O Great Wizard of Gregendath. What quest do you ask of this Ranger and Paladin?
Cartman:	Only one thing can save our kingdom. You must bring me: a piece of pecan pie with toffee ice cream and magic shell. Hurry now!
Kyle:	That quest sucks, Cartman! Think of another one!
Randy:	<i>[entering]</i> Uh, boys, <i>[the boys look up]</i> Butters' parents want to borrow <i>The Lord of the Rings</i> video we rented. Could you take it over to them?
Stan:	You're sending us on... a quest? You ask of us to take the one video to the House of Butters?
Randy:	Yeah, whatever.
Cartman:	It shall be a long journey with many dangers on the way.
Kyle:	But if the tape must be brought to the House of Butters, who else can do it?
Stan:	<i>[reaches out and receives the tape]</i> Very well, we shall embark on this quest immediately, father! Come, warriors!
Stan/Kyle/ Cartman:	Ho! <i>[they head out the front door. Randy moves away from the stairs and towards Sharon on the sofa]</i>
Randy:	<i>[snuggles up to her]</i> Hmmm, that gets rid of them.
Sharon:	Oooh, you're a little frisky, aren't you?
Randy:	Yeah, well uh, <i>The Lord of the Rings</i> wasn't the only thing I rented from the video store. <i>[holds up a VHS case]</i> I also rented... a porno.
Sharon:	Oho, you little <i>devil</i> .

Randy:	<i>[softly, sensually]</i> You wanna go watch?
	<i>[Neighborhood streets. The boys are well into their quest]</i>
Stan:	How shall we journey to the house of Butters? Through the mines of Endor or over the mountains of Grog?
Kyle:	<i>[notices something and gasps]</i> Look out! Here comes the great dragon of Perengraph!
Cartman:	Don't worry! I am the great wizard Motortart. I can shield us from the dragon's fire. <i>[a car passes by and Cartman fires away at it with his staff]</i>
Stan:	Good job, wizard.
Cartman:	And so the party journeyed onward: the great Wizard, the skillful Ranger, and the covetous Jew.
Kyle:	I'm a Paladin, Cartman!
Cartman:	Jews can't be Paladins.
	<i>[Marsh residence; bedroom. Randy waxes his eyebrows with saliva getting ready for a night of porno. Sharon appears in a ruby lingerie, leans suggestively against the doorway of the master bathroom and runs her finger along the bedroom wall. Randy takes the porno to the TV]</i>
Sharon:	Hey there, cowboy.
Randy:	<i>[holds up the video and turns to Sharon]</i> You ready for some hot, steamy fun?
Sharon:	<i>[smiling, right index finger against her chin]</i> You bet I am.
Randy:	The guys at the office told me I <i>had</i> to rent this porno. They said, "this is without a doubt <i>thehottest</i> porno ever made." <i>[puts the video into the player]</i>
Sharon:	<i>[now reclining on the bed, running her finger along the bedsheets]</i> Mmm, sounds good.
Randy:	I love that lingerie. <i>[opens his nightgown to reveal a purple cod piece, then in a low voice]</i> Yeah. You like that?
Sharon:	Mm, yeah baby.
Randy:	Yeeaahhh. <i>[reclines on the bed, facing her and holding the remote control]</i> Alright, you ready?
Sharon:	Ready.
Randy:	Oh, yeah. <i>[they turn to the TV. Randy starts the video]</i>
Narrator:	<i>[the video begins. Randy massages Sharon's arm]</i> The story begins in ages past, in the deep regions of Middle-earth, where Scorn first thrived in the kingdom of Gelgelar.
Randy:	Aw man, I hate when pornos try to have a story.
Narrator:	<i>Seven rings were cast and given to the races of Men.</i>
Randy:	Oh yeah. <i>[begins caressing Sharon]</i>

Narrator:	<i>Seven, to the races of Elves, five to the gloondock villagers of Gelgendor. [Sharon takes a good look at the video]</i>
Sharon:	Wow, the production values are really good in this porno. <i>[Randy takes a look]</i>
Randy:	Yeah, it almost looks like... <i>The Lord of the-- [jumps up and sits on the bed, aghast] Oh, my God!</i> <i>[quickly rises and turns off the TV, gets the video out, and reads]</i> This is <i>Lord of the Rings!</i>
Sharon:	But then that mean..?
Randy:	The boys have the hottest porno ever made.
	<i>[Stotch residence. The boys approach. Kyle knocks, Chris and Linda open the front door]</i>
Chris:	Oh, hello boys.
Stan:	My father has asked that we bring you this copy of <i>Lord of the Rings</i> .
Chris:	Well, thank you very much, kind heroes.
Cartman:	Perhaps a reward is in order. Gold? Frankensteincense?
Chris:	Oh, but you are noble heroes. We know our thanks is enough. <i>[closes the door. The boys leave]</i>
Cartman:	Man, that's crap.
	<i>[Basement. Butters is drawing something on paper. His parents descend with video in hand]</i>
Chris:	Butters, <i>[Butters stands up]</i> look what we have for you to watch: <i>The Lord of the Rings</i> .
Butters:	<i>[rushes up to meet his parents]</i> Oh, boy! Finally I get to see it!
Linda:	Now Daddy and I have to do our taxes, so you can watch this by yourself and not get scared?
Butters:	Ah I won't get scared, Mom. Promise!
Chris:	That's our man. Here you go. <i>[hands the tape to Butters, who goes to the VCR and puts the tape in. The parents leave]</i>
Butters:	Ooh la lolly! I finally get to see <i>Lord of the Rings</i> . <i>[the video begins to play. A man and a woman are heard]</i>
Evan Stone:	<i>[softly]</i> <i>Spank that ass. [a few seconds later, a spanking is heard]</i>
Butters:	Whoa. <i>[more sounds from the video]</i> Neat-o. <i>[more sounds, a few spankings]</i> Well, <i>this is good.</i>
	<i>[Marsh car. Randy drives, Sharon worries. They have donned pajamas and thrown on coats]</i>
Sharon:	Oh my God, this is gonna be so embarrassing. "Hi, Chris. Hi, Linda. We were just wondering if we could get our porno back." <i>[buries her face in her right hand]</i>
Randy:	Calm down, maybe the boys haven't gotten there yet.

	<i>[The woods. As Randy and Sharon head for Butters' house, the boys walk home through backwoods]</i>
Cartman:	And so the party returns home after completing their great quest.
Stan:	The one tape was returned and South Park was again at peace. <i>[a few seconds later some headlights shine on them]</i>
Kyle:	Quick! A monster of Rivendell!
Cartman:	Prepare for battle! <i>[switch to the car]</i>
Sharon:	The boys! <i>[Randy drives up to the boys and stops. Both he and Sharon jump out and rush up to them]</i>
Randy:	Boys! Boys! <i>[stops]</i> Where's the videotape?
Stan:	We gave it to the parents of Butters as commanded by you.
Sharon:	Awgh, I guess we have to go talk to 'em now.
Randy:	Well, wait a minute, uh, boys, do you think you can go get that tape back for us really fast? <i>[the boys look at each other]</i>
Cartman:	This sounds like a really important quest.
Randy:	Yes, it is. It is more important than anything I've ever asked you to do. You must retrieve the tape. But do not look at it, uh, for it... holds an evil power! Retrieve the tape, and return it to us at home. <i>[falling into a fantasy accent]</i> Do this, and you will be greatly rewarded.
Stan:	Woww.
Cartman:	This... is so cool.
Kyle:	<i>[turns left]</i> Gentlemen, we are off! <i>[the boys turn back to walk to Butters' house. Randy watches them leave]</i>
Randy:	<i>[rises and looks at Sharon]</i> Okay, problem solved.
	<i>[Stotch residence; basement, moments later. Butters is looking at more of the video. He has a surprised expression on his face. Steamy action is heard]</i>
Woman:	...Oh my God, I'm so... Mmmm, mmm...
Butters:	Oh golly. <i>[his legs part and he points to his crotch]</i> Hey, what's happening down there? <i>[the basement door is heard opening and closing. Butters is fascinated by his body's reaction. Stan, Kyle, and Cartman come down the stairs. Cartman reaches for his crotch for tactile inspection]</i>
Stan:	We have come to reclaim the one tape! <i>[Butters sits up and Kyle goes for the tape]</i>
Butters:	<i>[walks up to Kyle]</i> Wha-wha, what are you doing?! <i>[Kyle removes it and puts it into the LotR case it came in]</i>
Kyle:	<i>[walks off. Butters is saddened]</i> The Queen and King of Stan'ses house wish <i>The Lord of the</i>

	<i>Rings</i> returned to them.
Butters:	But it's the greatest movie I have ever seen. You guys were right. <i>Lord of the Rings</i> is awesome. Eh, you have to let me finish watching it.
Cartman:	Nay, Butters! The one tape must be brought back to Stan'sses house. <i>[the boys head up the stairs and out of the house. Butters opens the door and jumps at them]</i>
	<i>[Butters' house, outside.]</i>
Butters:	Bwaagghh! <i>[falls on his face, then quickly gets up and retreats]</i>
Kyle:	Butters! We said you can't watch it! We have a quest!
Butters:	Well, then... then let me go with you.
Kyle:	Okay, fine, Butters. But if you're gonna hang out with us, you have to play like <i>Lord of the Rings</i> . <i>[Little does Kyle know what Butters' idea of LotR is. The boys turn to walk away]</i>
Butters:	Wuh, okay. <i>[Butters jumps on Kyle's left arm and starts making love to it]</i> Ugh, ugh, ugh, ugh, ugh, yeah.
Kyle:	<i>[glares at Butters]</i> Butters, what the hell are you doing?!
Butters:	<i>[a bit surprised]</i> Playing <i>Lord of the Rings</i> . <i>[resumes the love-making]</i> Ugh, wegh, oh yeah.
Kyle:	<i>[smacks Butters with the tape, causing him to fall off]</i> Get the hell off me! You're a freak, Butters! You can't play with us!
Butters:	<i>[on hands and knees, with renewed determination]</i> Let me have the tape!
Stan:	<i>[takes the tape from Kyle]</i> No, we have to return it! <i>[the boys turn to walk away again. Butters crawls a few inches]</i>
Butters:	My movie! <i>[sorrowfully reaches out for it with left hand]</i> My awesome cool movie. My... precious.
	<i>[The woods, night. The boys retrace their steps through the backwoods]</i>
Cartman:	And so the tape was again retrieved to be brought back to Stan'sses house.
Kyle:	This copy of <i>Lord of the Rings</i> made the young Butters behave quite awfully.
Stan:	Yeah, and mine parents were acting strange about it, too.
Cartman:	Perhaps the one videotape has some power we have not foreseen. <i>[three older boys ride up on their bikes and stop before the group. It's the sixth graders]</i>
Sixth Grader 1:	<i>[gets off his bike and approaches the boys]</i> Well, well, well!! If it isn't Robin Hood and his Merry Men!
Kyle:	Oh, crap, the sixth graders!
Sixth Grader 1:	Whatcha got there?
Stan:	Nothing. <i>[the sixth grader rips the tape out of Stan's hand]</i> Hey, kid!

Sixth Grader 1:	<i>[looks at the case]</i> Lord of the Rings? Ha! That movie's gay!
Cartman:	You're gay!
Sixth Grader 1:	<i>[opens the case and looks at the tape]</i> What the--? <i>[reads the title: "Back Door Sluts 9" XXX]</i> Whoa! <i>[backs up to show the tape to his friends]</i> Check it out, you guys!
Sixth Graders 2/3:	Whoa!
Stan:	Give it back! We're on a quest to return it to my parents!
Sixth Grader 1:	<i>[approaches menacingly with the tape. Stan backs up]</i> No way! We're keepin' this and watchin' it ourselves!
Kyle:	You can't keep it.
Sixth Grader 1:	And what are three little fourth graders gonna do about it, huh?!
Stan:	There's <i>four</i> of us! Kenny's soul is still trapped in Cartman's body!
Cartman:	Yeah!
Sixth Grader 1:	Oh man, I can't wait to see this!
Kyle:	<i>[aside to Stan]</i> Dude, that video <i>is</i> making people act strange.
Cartman:	The one tape must be returned! <i>[swats the tape out of the sixth grader's hands with the staff and watches as the tape falls into Stan's hands]</i> Run! <i>[the boys run away from the sixth graders]</i>
Sixth Grader 1:	Get 'em! <i>[his two friends ride off after the boys. He picks up his bike and joins his friends]</i>
	<i>[Stotch residence. Randy and Sharon have arrived, and Randy knocks on the door. Chris answers the door again]</i>
Chris:	Oh, hello, Randy, Sharon.
Randy:	Uh... Chris, are the boys over here?
Linda:	No, just Butters. He's been watching <i>The Lord of the Rings</i> downstairs.
Sharon:	Oh, dear!
Chris:	What's the matter?
Randy:	We... <i>[now nervous]</i> Well, this is really sort of funny, but uh, we, we accidentally put a...porno in <i>The Lord of the Rings</i> box. <i>[Sharon shrugs, and both of them smile sheepishly]</i>
Linda:	Ohh Godd!! <i>[the Stotches panic and rush downstairs. The Marshes follow]</i>
	<i>[Basement. Chris, Linda, Randy and Sharon enter. The TV is still on, but there's static. Butters isn't around]</i>
Chris:	Butters?
Linda:	Butters? <i>[they notice the television]</i> Butters!

Butters:	<i>[peeks out from behind the sofa, in the shadow, then speaks in a raspy voice]</i> The precious? <i>[his parents turn to see him]</i> Could you bring back my precious?
Chris:	Butters, where is the movie you were watching?
Butters:	<i>[crawls out into view]</i> They took his precious, took it away to watch without him. <i>[sits up and puts his hands on his knees]</i> He was really enjoying that movie, too! My... precious.
Randy:	The boys must've come and saw what it was and... then taken it away somewhere.
Sharon:	<i>[gravely]</i> Oh, no. <i>[Chris and Linda look back at them]</i>
<i>[End of act one. Time: 7:41]</i>	
<i>[The woods, later. The camera moves from a clearing to a tree with a large root shading a pocket underneath. The boys come into view]</i>	
Kyle:	We can't let those sixth graders get their hands on this videotape.
Cartman:	I must say I agree. If this copy of <i>The Lord of the Rings</i> is tainted, it would not be safe in the wrong hands.
Sixth Grader 1:	<i>[nearby, off screen]</i> I smell fourth graders!
Stan:	Oh crap, dude!
Kyle:	Hide! <i>[they jump over the massive root and hide in the pocket underneath. The lead sixth grader comes into view and sniffs the air. He hops off and looks around over the root. The boys look up in apprehension. The sixth grader sniffs around above them]</i>
Sixth Grader 2:	<i>[off screen]</i> Hey. <i>[the lead sixth grader whips around and goes to see who it is. It's his friend, in brown cap]</i> I think I see something down the hill. <i>[the lead sixth grader looks in that direction, then the sixth graders take off. The boys express relief after a few seconds]</i>
Stan:	Ogh. <i>[Cartman sighs silently]</i>
Kyle:	Phew. The one videotape is sought after indeed.
Stan:	Yeah. Butters, my parents, now the sixth graders.
Cartman:	<i>[rises and moves off]</i> Come, guys. We must bring this all to the attention of the High Elf of Paragon.
Kyle:	Yeah, the High Elf. He'll know what to do. <i>[the boys leave the root]</i>
<i>[Broflovski residence, night. The boys' parents are all gathered in the living room]</i>	
Randy:	<i>[debriefing Gerald and Sheila]</i> And so that's the situation. All the boys are out there somewhere with a... pornographic videotape.
Sheila:	Oh God, this, this is horrible!
Gerald:	All right, calm down. Now, just how bad of a porno tape are we talking here? I mean, was it like <i>Crotch Capers 3</i> ?
Randy:	I'm a...fraid it was... <i>Backdoor Sluts 9</i> . <i>[he and Sharon hang their heads in shame]</i>

Gerald/Chris:	<i>Backdoor Sluts 9?!?</i>
Linda:	Is that bad?
Chris:	<i>Backdoor Sluts 9</i> makes <i>Crotch Capers 3</i> look like <i>Naughty Nurses 2!</i>
Gerald:	I-it is the single most vile, twisted, dark piece of porn ever made. <i>[Sheila gets angrier by the word]</i>
Sheila:	<i>[slaps him]</i> How the hell do you know?!
Gerald:	<i>[shakily]</i> I, uh, I-I-I read about it in <i>People</i> .
Sheila:	<i>[now facing the Marshes]</i> Oh, this is just great! How could you two be so careless?!
Sharon:	We're sorry.
Liane:	Well, Sheila, we can't shelter our boys forever from these things. Maybe it's okay for them to see an adult film.
Sheila:	Not without their parents to put it in a proper context! They won't understand what they're seeing!
Randy:	It-it can't hurt 'em that much, can it?
Butters:	<i>[pops up outside and taps on a window]</i> Precious. <i>[the adults turn to see the window]</i> Let me see my precious. <i>[slides down the window and out of view]</i> Plee-ee-ee-ease! <i>[the adults just look on]</i>
	<i>[Stan, Kyle and Cartman arrive at a house. Stan rings the doorbell twice, but no answer]</i>
Cartman:	<i>[waves his left hand around]</i> Open. <i>[nothing. He waves his left hand again]</i> Bellog. <i>[the door opens and Clyde appears]</i>
Clyde:	What do you guys want?
Stan:	We must speak with the High Elf of Paragon.
Clyde:	Oh. Okay, hang on a second. <i>[steps back and closes the door, then reopens the door. He is now dressed as an elf. His staff is a small hoe]</i> What troubles you?
Kyle:	We have in our possession something of great power. <i>[pulls out the videotape]</i> It is... <i>The Lord of the Rings</i> .
Clyde:	So? I have three copies. And the DVD with twelve hours of extra footage.
Stan:	Yes, but this is not a-- <i>[stops, then reacts]</i> Wow, twelve hours? ...Yes, but this is not a normal copy. It's making people act really strange. <i>[hands the tape to Clyde]</i>
Cartman:	We're seriously, High Elf. Something very evil lurks in this tape.
Clyde:	Very well, I shall call the council together. Meet me in the Woods of Gathering behind Talangar the Black's house. And don't let my mom see you, 'cause I'll get in trouble.
Cartman:	Thank you, High Elf of Paragon.
Clyde:	Faragon, asshole! <i>[closes the door. The boys leave the house and walk off]</i>

Cartman:	Clyde's a dick.
	<i>[A parking lot in town. A bunch of kids are gathered there on their bikes. The lead sixth graders hops onto a car and gets the others' attention]</i>
Sixth Grader 1:	Alright, everybody listen up! There's three snot-nosed little fourth graders out there who have a porno called <i>Backdoor Sluts 9</i> .
Other Sixth Graders:	Ooooooh!
Sixth Grader 1:	I checked it out on the Internet, and it said that <i>Backdoor Sluts 9</i> is <i>the</i> most hard-core porno ever made.
Other Sixth Graders:	Ahhhhh!
Sixth Grader 1:	I have amassed this army of sixth graders to get the tape by any means necessary. Now, let's go get that porno! <i>[the sixth graders scream and charge out into the night on their bikes]</i>
	<i>[Token's mansion, backyard. Very leafy backyard indeed. The camera moves from a shot of the moon to a shot of all the fourth grade boys seated around a small table]</i>
Clyde:	And so that is the situation. The video may or may not have evil power. Kyle, would you bring it up here, please? <i>[Kyle gets up, walks to the table, and stands the tape on it]</i>
Other boys:	Ahhh.
Jimmy:	That video could have been made by Sauron's evil f...forces.
Craig:	It could hold a mental spell of some kind.
Kevin:	<i>[wearing a Star Wars Imperial stormtrooper helmet]</i> Perhaps we could use it to strengthen our star cruisers. <i>[the kids look at him. One shot has Tweek wearing a large coffee tin on his head, Pip dressed as an elf, a kindergartner wearing a Fett helmet, then one of Stan, Kyle and Cartman]</i>
Cartman:	Kevin, god-damnit..! <i>[Kevin looks around, then hops off his chair and leaves]</i>
Clyde:	Look, until we see this tape's power for ourselves, we cannot risk giving it to anybody.
Stan:	But if we watch it, we could fall under its spell, too.
Clyde:	That is true. Only a Paladin with a high constitution should watch the tape. Therefore, I think it is a job for you, Talangar the Black.
Token:	<i>[thinks about this, then leaves his seat]</i> I am not scared. I'll go inside and watch the tape, <i>[reaches the table and gets the tape]</i> just for a few seconds. If I do not return in two minutes, send a party in after me. <i>[walks towards the house]</i> The fate of Middle-earth... is in my hands. <i>[reaches the sliding door and enters the house, closing the door behind him]</i>
	<i>[The neighborhood. The sixth graders come into view on their bicycles making all sorts of noise]</i>

Sixth Grader 1:	<i>Fourth graders! Give us that porn-o!</i> [they go out of view. A moment later the Marsh car comes into view]
Sharon:	Boys? [the Broflovskis are in the back seat]
Sheila:	[with her head out the window] Boys, we're not mad at you. We just wanna talk to you. [behind them is the Stotch car]
	[Token's mansion, backyard. The boys wait for Token's verdict]
Cartman:	Talanger the Black returns from watching the video. [the other boys stir]
Clyde:	What vice did you see on the videotape, Talanger? Is it the work of Sauron's magic? [Token returns to the table and places the tape there]
Token:	I'm not playing anymore. [walks off]
Stan:	[steps forward] Uh, well—Wait, what'd you see?
Token:	[stops and turns] I don't know, I don't wanna know. I'm out. [claps his hands, then walks back into the house, sliding the door open and closed. The boys look on]
Cartman:	My God, this thing must really be powerful. [the boys turn to look at the tape]
Kyle:	This tape makes people freak out wherever it goes.
Stan:	What do we do with it?
Clyde:	One thing for sure, this tape cannot be trusted with anybody. This must be returned to the video store from whence it came.
Jimmy:	Well, where is the videotape rented from?
Kyle:	[picks up the tape and looks for the store name] Two Towers Video Store. I-in Conifer.
Tweek:	Conifer? Walking there would take hours!
Clyde:	There's no alternative. We have to return the tape before it causes more damage!
Kindergartner:	I'll go.
Clyde:	Ha! We cannot trust something of that much power to a dwarf! Especially a kindergartner dwarf. [all the boys begin to chatter, nominating who should return the video]
Craig:	You're too young.
Cartman:	Quiet!
Jimmy:	You guys, this is stupid.
Cartman:	You're acting like a bunch of assholes!
Stan:	I will take it! [the boys quiet down and Stan approaches the table. He takes the tape in hand. Cartman closes his eyes in meditation] I will walk to the video store.
Clyde:	It is too far and too dangerous to go alone. Take with you the wizard [Cartman], the dwarf [the kindergartner], the warrior [Craig], the cleric [Jimmy], and the Jew [Kyle].

Kyle:	<i>[flashes anger]</i> Paladin!
Clyde:	Very well. You shall be the Fellowship of <i>The Lord of the Rings</i> . Good luck. I have to go home now before I get in trouble.
Tweek:	Me too.
Other boys:	<i>[agreeing]</i> Yeah, yeah, yeah.
Craig:	Only the six of us are to go?
Stan:	No, no, there's seven of us. Kenny's soul is still trapped in Cartman's body, remember?
Cartman:	Yeah, stupid. <i>[higher pitch]</i> Yeah. Luckily, Cartman's body is big enough for the both of us. <i>[a bit lower]</i> Shut up, Kenny.
	[End of act two. Time: 13:13]
	<i>[Kenosha Pass, snowing. The boys walk along the highway through the pass]</i>
Narrator:	<i>So it was that the heroes traveled many miles to return The Lord of the Rings to the video store.</i>
Kyle:	We have reached the Great Pass of Mount Ururalak.
Craig:	Look out! <i>[a small avalanche of snow appears in front of them]</i>
Kyle:	<i>[gasps a little]</i> We were almost killed.
Cartman:	A dark wizard must be trying to stop us!
Stan:	True. Someone or something doesn't want this video returned to the video store.
	<i>[Token's mansion. The boys' parents are at the front door. The front door opens and Token's parents appear]</i>
Token's Father:	Oh. Hello everybody.
Gerald:	Steve, uh, we heard that a bunch of the kids were over here a little while ago.
Token's Mother:	Well yes, I believe they were, but they've gone. What's the matter?
Randy:	We think our boys might be showing other children a, uh... pornographic tape.
Steve:	What? But Token's never seen a porno before. He wouldn't know what to—Oh God! <i>[rushes to look for Token]</i>
Token's Mother:	Token! <i>[the other parents rush in]</i>
	<i>[The dining room table. Token sits alone on one of the many seats there. The adults arrive]</i>
Token's Mother:	Token? Did the boys come over and... show you a movie? <i>[no answer]</i>
Steve:	Token? <i>[no answer, long pause]</i> Alright, Token. We know you must be very confused about

	what you saw. <i>[no response, long pause]</i>
Randy:	<i>[kneels next to Token]</i> Yes, uh... you see, Token... that was called a pornographic film. I-it shows adult men and adult women having sexual intercourse. <i>[no response, long pause]</i> Well, y-you see, when a, when a man and a woman fall in love, the man puts his penis in the woman's vagina. It's called love-making, and it's part of being in love.
Token:	<i>[no response, long pause]</i> ...And when the woman has four penises in her at the same time, then stands over the men and pees on them, is that part of being in love too? <i>[no response]</i> Five midgets, spanking a man... covered in Thousand Island dressing. Is that making love?
Steve:	Jesus, what kind of porno is that?
Gerald:	It was <i>Backdoor Sluts 9</i> .
Steve:	Oh, Jesus, not that one! <i>[his wife gives him an angry look]</i>
Sheila:	Oh, Gerald, poor Kyle must be just as confused and scared as this poor kid.
Gerald:	Uh, Token, this is very important: do you know where the boys went with the naughty tape?
	<i>[Bailey, town limit. The boys arrive there]</i>
Craig:	We're entering the limits of Bailey. Everyone stay close.
Stan:	Perhaps the Great Ringworm of Bailey is about.
Kindergartner:	Ringworms are no match for a dwarf.
Cartman:	Guys, we shall slay the Ringworm and take his bounty of treasure! <i>[they pass a yard on which some kids are playing]</i> For that is the way of the--
Boy 1:	I shall put the magic spell on you!
Boy 2:	I have blocked your spell, wizard!
Kyle:	Hey, what are you guys doing? <i>[the Bailey kids turn and look]</i>
Boy 3:	We're playing Harry Potter.
Cartman:	<i>[after a few moments of thought]</i> Ha!! Fags! <i>[the boys move on. They soon pass a Country Café]</i>
Kyle:	<i>[suddenly wary]</i> You guys. Somebody is following us.
Cartman:	It's Butters.
Kyle:	Butters?
Cartman:	Yes. He's been following us for like two hours. <i>[behind the six boys, at some distance, is Butters, skulking along in the shadows]</i>
Butters:	The precious videotape. L-let the Butters see it.
Cartman:	Just ignore him; maybe he'll go away.

Jimmy:	Hey fellas, mind if we take a little re-rest?
Cartman:	There's no time for rest, sorcerer! Keep up! <i>[the sound of sixth graders is heard in the distance. The boys look around to find the direction of the sound. The sixth graders appear in the horizon behind them and ride in quickly, screaming all the while]</i>
Jimmy:	They are coming. <i>[a shot of the sixth graders]</i> You guys go on ahead.
Kyle:	Jimmy, are you sure?
Jimmy:	Go! <i>[the other five boys take off, leaving Jimmy to face the sixth graders alone. He turns and stares down the approaching throng]</i> You shall not...pah..? You shall not..puh... <i>[the sixth graders draw closer]</i> You shall not paah... <i>[a shot of the young bikers, then a distance shot of Jimmy, then a shot of the young bikers, a shot of Jimmy, a shot of the young bikers, a quick shot of Jimmy, then the sixth graders as they reach Jimmy]</i> You shall not pa--! <i>[the sixth graders take shots at him as they pass by. He falls and gets up]</i> You shall not paah--! <i>[struck down again, rises, is struck down, rises...]</i> You shall not puh-uh-uh-- <i>[falls again. The last of the sixth graders passes by, and Jimmy stands up, all beat up, with tire tracks and bruises on his face and a black eye]</i> You shall not pass. <i>[falls down]</i>
	<i>[A river, further along the quest. Stan looks back to see about Jimmy]</i>
Stan:	Jimmy didn't stop them!
Kyle:	They're gonna take <i>The Lord of the Rings</i> from us.
Cartman:	Quick! Cross the river! Sixth graders can't stand water!
Craig:	What? That's stupid.
Cartman:	I'm a high-ranking white wizard, Craig, and I say sixth graders are opposed to water!
Craig:	Whatever. I'm going back to play with the Harry Potter kids. <i>[walks off]</i>
Kindergartner:	Me too. <i>[follows Craig]</i>
Cartman:	Go ahead and play Harry Butthole Pussy Potter!
Stan:	Just get across the river! They're coming! <i>[the three remaining boys scramble across the river. The sixth graders arrive. Two of them stop their tires by performing wheelies and landing their bikes back on the road. The lead sixth grader rides up between them]</i>
Sixth Grader 1:	What the hell is wrong with you guys?! Get the tape!
Sixth Grader 4:	Dude, I don't wanna get wet.
Sixth Grader 5:	Yeah, I don't really like the water.
Sixth Grader 2:	Besides, if our bikes get wet, their chains'll rust.
Sixth Grader 1:	Oh, god-damnit. Alright, come on. We'll find a bridge. <i>[the bikers ride off]</i>
	[End of act three. Time: 17:14]
	<i>[The woods, later. The boys walk through it]</i>

Narrator:	<i>The quest continued to return The Lord of the Rings to the video store.</i>
Stan:	Man, we should have never crossed that stupid river.
Kyle:	Yeah. Good job, wizard fat ass! Now we're totally lost.
Cartman:	We're not lost, Jewgar of Jewlingrad, we just don't know where we are! <i>[twitched]</i> That's what "lost" means, stupid! Kenny, shut your goddamned mouth!
Stan:	This is great! We're in the middle of nowhere and nobody knows what direction the video store is in!
Butters:	<i>[crawls up to them]</i> The Butters knowses.
Kyle:	Oh brother!
Butters:	The video store. Yesss. Not far from here. We can show you wheres it is.
Stan:	Where?!
Butters:	First, just let Butters ssee the precious.
Kyle:	No, Butters. Look what it's done to you. It's made you even lamer than before.
Cartman:	If that was possible.
Stan:	Tell us how to get to the video store, Butters, or else we're gonna kick your ass!
Butters:	<i>[puts up his arms to shield himself]</i> Ha-a-a. No hurtses the Butters. <i>[squats with his arms hanging over his knees]</i> We will show you the way. Yesss. This way it is. <i>[walks forward in a squatting manner]</i>
	<i>[The road. Randy, Sharon, Gerald and Sheila ride in the Marsh car, with Randy driving, and Chris drives the Stotch car]</i>
Sheila:	This is awful! I just know with every passing minute, little Kyle is seeing more and more depraved sex acts!
Gerald:	Well, we'll find them. A-and then we'll try to put what they saw into context.
Sharon:	Look! There's one of the boys now! <i>[before them is Jimmy, fallen and asleep in the middle of the road. Randy steps on the brakes]</i> Jimmy!
Randy:	<i>[the adults jump out of their cars and approach him]</i> Jimmy! Jimmy! <i>[Jimmy awakens and looks up]</i> Where did the boys go with the porno tape?
Jimmy:	They're taking it to the vi... the vi... the vii...
Chris:	Come on Jimmy, we don't have a lot of time.
Jimmy:	They took it back to the video s... the video s...
Randy:	The video sandwich?
Chris:	The video stockyard.
Randy:	What's a video stockyard, Jimmy?

Jimmy:	No, the video suh... the video s...tih...
Gerald:	Stinger?
Chris:	Staples. They went to the video Staples. Where's that, Jimmy?
Jimmy:	N-n-no, you retards! The video s...tore!
Adults:	<i>The video store!</i> <i>[they go to their cars]</i>
Sheila:	Hurry! Hurry!
Randy:	I know where it is! <i>[they get in their cars and peel off. ("When did the Broflovski station wagon arrive?") Jimmy is left where he was when they arrived]</i>
	<i>[Two Towers video store. The boys arrive out of breath and head for the front door]</i>
Kyle:	Oh no! They're closed!
Stan:	Closed?
Sixth Grader 1:	<i>[off screen]</i> There they are!
Sixth Grader 6:	<i>[the throng of sixth graders approach]</i> Don't let them turn it back into the video store!
Cartman:	We're screwed.
Stan:	<i>[seeing a way out of this mess]</i> Wait. A drop box. <i>[goes to it and pulls down the door]</i> Quick, Kyle, drop the movie in!
Kyle:	Finally. <i>[he and Cartman move towards the box. Butters looks on]</i> It's over.
Butters:	<i>[now moving]</i> Precious. Must have our precious. Waagh! <i>[jumps on Kyle and runs off with the tape]</i>
Kyle:	Butters! No!
Butters:	<i>[now in the middle of the parking lot]</i> Now wees hases it! <i>[the sixth graders close in]</i>
Stan:	They're coming!
Kyle:	<i>[goes after Butters and tries to wrest the tape from him]</i> It has to go back!
Butters:	It wantses to stay with the Butter kid.
Sixth Grader 1:	<i>[a foot away]</i> There it is! Give me that tape! <i>[Butters holds on tight to the tape, smiling wide.]</i>
Kyle:	<i>[picks Butters up and carries him off]</i> Let go of the tape, Butters!
Butters:	I'll never let go! <i>[Stan opens the drop box and holds the door open]</i>
Kyle:	Fine! <i>[tosses him into the drop box]</i>
Butters:	Precious! <i>[Stan closes the door. The lead sixth grader leaps off his bike and rushes to the drop box]</i>
Sixth Grader 1:	Noooo! <i>[reaches in and fishes around for it]</i> No, nooo! <i>[walks off in disgust and hits the window]</i> Damnit! <i>[the other sixth graders arrive]</i>

Sixth Grader 2:	Aw man, now we'll never see the hot action.
Sixth Grader 1:	You stupid little fourth graders!
Cartman:	The tape is returned to which it came. Its power over you shall fade as well.
Kyle:	Middle-earth is again safe.
Sixth Grader 1:	Yeah? Well, that's not gonna stop us from kicking your asses!
Stan:	Uh-oh.
	<i>[the lead sixth grader approaches punching his left fist into his right hand. The other sixth graders move in slowly. Headlights appear and a car horn sounds. The sixth graders look at the cars, as do the boys. The cars pull to a stop short of the boys]</i>
Randy:	Boys! Boys!
Sixth Grader 1:	Crap! Parents! <i>[gets on his bike and turns away]</i> Come on, guys. <i>[the sixth graders leave]</i> We'll see you next time, fourthies!
Cartman:	And perhaps they would. But for now the sixth grader army was defeated.
Randy:	There you are!
Sheila:	Oh, Kyle! You're safe!
Stan:	Oh hey guys, uh... We were just about to come home. We had to return the video.
Randy:	A-alright, now, now listen, kids. There's some things we need to put into context for you. You see, a man puts his penis into a woman's vagina for both love and pleasure. But sometimes the woman lays on top of the man facing the other way so that they can put each other's genitals in their mouths. <i>[the boys are stunned]</i> Uh, this is called "69ing" and it's normal.
Sharon:	See boys, a woman is sensitive in her vagina and it... feels good to have a man's penis inside of it.
Sheila:	That's right, but sometimes a woman chooses to use other things. Telephones, staplers, magazines. It's because the nerve endings in the vagina are so sensitive, it's like a fun tickle.
Gerald:	Now, on to double penetration, boys. You see, sometimes when a woman has sex with more than one man, each man makes love to a different orifice.
Randy:	That's right. It's something adults can do with really good friends in a comfortable setting.
Sheila:	It's also important that you understand <i>why</i> some people choose to urinate on each other.
Randy:	Going number 1 or number 2 on your lover is something people might do, but you must make sure your partner is okay with it before you start doing it.
Gerald:	Okay, boys. Do you have any questions? <i>[the boys are still stunned, but one of them finally speaks]</i>
Stan:	...Wow. <i>[another long moment of stunned silence]</i>

Randy:	Well, let's all get going.
Sheila:	Yeah, come on boys. Time to get home. <i>[the adults head for their cars, but the boys stay frozen in place]</i>
Chris:	<i>[turns around. Linda does as well]</i> Wait a minute. Where's Butters?
	<i>[Two Towers video store, inside the bin behind the drop box]</i>
Butters:	<i>[rises from the batch of videotapes that buried him]</i> Wu-u-wees hases our preciousseses! Hases it... Hases it...
	<i>[End of The Return of the Fellowship of the Ring to the Two Towers.]</i>

7.2 Script *The Jeffersons*

	<i>[The neighborhood. Stan, Kyle, Cartman, and Kenny ride down the street on their big wheels.]</i>
Stan:	<i>[stops and looks at a house]</i> Hey, check it out, dude. Somebody bought the Donovan's old house. <i>[the other boys stop and look.]</i>
Kyle:	Yeah, I think they already moved in. I saw moving vans in their driveway two days ago.
Cartman:	I hope they're not Austrians. That's the last thing this town needs. <i>[a door is heard opening]</i>
Kyle:	<i>[points]</i> Hey Look! <i>[a young kid wearing an ornate face mask is seen peeking out the front door.]</i>
Blanket:	Hello! <i>[the boys get off their bikes and approach]</i>
Kyle:	Hey. Do you live here?
Blanket:	Yeah, I just moved here with my dad. Are you gonna be my new friends?
Cartman:	<i>[does a soft laugh that sounds like a sniff]</i> No.
Blanket:	I really like your town. My dad wanted to move somewhere to get away from it all. He said he wanted peace and quiet, and to live with a bunch of hicks who don't know anything. <i>[Stan and Kyle look at each other a bit puzzled]</i>
Stan:	What's that you're wearing?
Blanket:	It's my mask. My daddy says it's best for me to hide my face. My name's Blanket.
Cartman:	Your name is Blanket... Right. Well Blanket, I'm Howdy Doody, and these are my friends, Timsy, Winky, and Nod. Unfortunately, we have to be off to the Land of Booger Trees, so we'll be leaving now. <i>[the boys turn back to get back on to their bikes]</i>

Blanket:	Wait! Don't you guys wanna come inside and play?
Cartman:	<i>[all four boys stop and turn]</i> Huh? Look dude, we're in the fourth grade, okay? You know what that means? It means we don't hang out with a little kid. Come on guys, let's get back to our Big Wheels. <i>[they turn away.]</i>
Blanket:	We have arcade games inside. <i>[Kyle and Cartman whip around. Moments later, the boys are in the house]</i>
	<i>[The Jeffersons' house inside]</i>
Blanket:	Dad?
Stan:	Whoa. Dude, no way!
Cartman:	Oh my God, this is awesome! <i>[runs up to a claw machine]</i>
Stan:	Dude, are these all your toys?
Blanket:	No, this is all my dad's stuff. He loves toys and video games.
Kyle:	Dude, he must be loaded! What does he do?
Blanket:	He'sretirednow.
Cartman:	<i>[guiding the machine's arm to grab a plush toy]</i> Oh my God, dude! Your dad must be the coolest guy in the world!
Blanket:	Come on, my dad's probably out in the backyard. <i>[guides the other three boys out]</i>
	<i>[The backyard. The sliding door opens up to a small park, a Neverland, with a giraffe, small Ferris wheel, small carousel, and other things. The boys step through the doorway]</i>
Cartman:	Oh, kick ass! Dude, why isn't my house like this?!
Blanket:	Dad? You out here?
Michael:	Here I am, Blanket! <i>[Blanket's dad, a spitting image of Michael Jackson, rides into view on a small train and waves. Every few seconds his moustache falls off and he has to put it back in place. He hops off the train and dances around]</i> Heeee! <i>[twirls, does a pelvic thrust while daintily touching his crotch]</i> Jehchabeedurtah! <i>[pulls up his pant legs a bit, kicks his right leg up, then whips his right arm out to full length. His moustache falls off and he resets it, thnn runs up to Blanket and picks him up]</i> Blanket! Oh mybeautiful blanket!
Kyle:	<i>[softly]</i> What's wrong with his face?
Stan:	<i>[softly]</i> Be cool, dude. I, I think maybe he's a burn victim or something.
Blanket:	Guys, this is my dad. Michael Ja-
Michael:	Jefferson! Michael ...Jefferson, yeh. Hey, you wanna play with me? <i>[runs into the yard]</i> Come on, let's climb the tree! <i>[turns to a tree and scales it]</i> Come on, climb the tree, climb the tree! <i>[motions for the boys to join him. They oblige and join him up there]</i> <i>Have you been up my... Wishing Tree? Tuh!</i> <i>It's where I come to think and dream.</i>

	<p><i>And now I'd like to show you my... Wishing Tree.</i> <i>Jam on!</i> <i>Where we can laugh and giggle and scream.</i> <i>Hee hee!</i> <i>Imagination is the key.</i></p>
Kyle:	Mr. Jefferson, your son can't get up.
Michael:	<i>Won't you imagine along with me?</i>
Kyle:	Mr. Jefferson? <i>[on the ground, Blanket can't even reach the bottom rung of the ladder]</i>
Michael:	<p><i>We can be spacemen,</i> <i>or pirates on the sea</i> <i>Chuckajamonah!</i> <i>Yes we can do everything,</i> <i>and I mean, everything!</i> <i>Chuckajamonah!</i> <i>Up in myWishing Tree!</i> <i>Hee hee! Ooooooooooooooooooooooooooooooh!</i></p>
	<i>[Stark's Pond, day. A group of kids skate around lazily on its frozen surface. Stan and friends race over a rise towards the lake]</i>
Stan:	Hey, you guys! You guys! <i>[the kids gather around]</i> You gotta come with us over to the Jeffersons!
Red:	The Jeffersons?
Cartman:	<i>[breathless]</i> They're a new family that just moved to South Park! We met this kid named Blanket and he has the coolest dad in the world! <i>[his chestheavesnoticeably]</i>
Kyle:	Mr. Jefferson said we can invite all the kids in town to go play over at their house.
Cartman:	They have like, video games and rides and a cotton-candy machine, oh, and, and in their back yard, guess what they have in their back yard?! Guess. A train.
Craig:	<i>[in a monotone voice]</i> No way.
Cartman:	Yeah way, Craig! And if you don't believe in Mr. Jefferson, then you can just not come!
Craig:	<i>[not wanting to be left out]</i> I believe in Mr. Jefferson!
	<i>[The Jefferson house, arcade room. As the kids enjoy the toys and games found there, Jefferson swings above them on a spacious swing with Bebe on his lap]</i>
Michael:	Weeeeeeeeeeeeeeeeeee, look at us on the swing! We'reswinging!
Blanket:	Who wants the first cotton candy? <i>[the kids around him begin to clamor for it]</i>
Kids:	Memememememememememe... <i>[Blanket hands the first cotton-candy to Kyle]</i>
Michael:	Mememe! I'm first! I'm first! <i>[Blanket steps away a bit astonished, but soon all the kids have cotton candy]</i> Oooo, let's go ride the choo-choo train!

Cartman:	Choo-choo train! Yay! <i>[the kids begin to move towards the back yard. Blanket is left on the floor trying to stand and catch up to them.]</i>
	<i>[The Jefferson back yard. The kids follow Jefferson to the train]</i>
Michael:	Let's ride the train! The train! <i>[The kids climb on and the train begins to roll]</i> Would you like to ride the train with me, and start a magical journey?
Cartman:	<i>[pops up behind Jefferson]</i> Yes I would, Mr. Jefferson. You're so awesome, Mr. Jefferson.
Michael:	Cartman, you have a beautiful voice.
Cartman:	Thank you Mr. Jefferson. So do you.
Michael:	<i>[duet with Cartman]</i> Let's ride and ride on the train together
Cartman:	...Train together
Michael:	On a journey through both of our minds.
Cartman:	...I've got time. Do youuu??
	<i>[back near the sliding door, Stan, Kyle and Kenny look on. Blanket stands next to them and Kyle notices Blanket's left leg]</i>
Kyle:	Dude, what happened to your knee?
Blanket:	<i>[his skinned knee is shown]</i> I fell down.
Kyle:	<i>[calls out]</i> Mr. Jefferson!
Michael:	<i>[back on the train]</i> Choo-choo train, it's all fun and games.
Cartman:	Choo-choo train.
Kyle:	Mr- ! Goddammit. Here, come on. We need to clean that up. <i>[takes Blanket inside]</i>
	<i>[The bathroom. Kyle sits Blanket on the toilet and dresses the wound]</i>
Kyle:	Alright, this is gonna sting for a second. <i>[dabs some alcohol onto a towel and presses the towel onto Blanket's knee, wiping off some dirt, then dabs some more alcohol onto the towel.]</i>
Blanket:	Ow!
Kyle:	I know, I know. Be cool.
Blanket:	Thank you. That already feels better.
Kyle:	<i>[wipes Blanket's knee some more, then dabs some more alcohol onto the towel]</i> So, dude, do you have any brothers or sisters?
Blanket:	I have a half-brother and a half-sister. But they live with their mom now.
Kyle:	<i>[wipes Blanket's knee some more, then dabs some more alcohol onto the towel]</i> And where is your mom?
Blanket:	I don't have a mom.
Kyle:	You must have a mom. <i>[wipes Blanket's knee some more, then dabs some more alcohol onto the</i>

	<i>towel]</i> You mean she doesn't live here, or she's dead, or what?
Blanket:	No. I was made in a laboratory.
Kyle:	What?
Blanket:	My daddy wanted to have a baby, so he put me in a test tube. Then, they put me in a woman's tummy, and, when I was born, Daddy took me home.
Kyle:	So you never met your mom?
Blanket:	No... But I used to have a lot of bodyguards and nannies, if that counts.
Kyle:	Yeah. Yeah, that counts.
	<i>[The neighborhood, some time later. The boys are walking home. Kyle seems concerned]</i>
Cartman:	Oh man, that was great! You guys know what Mr. Jefferson said? He said I'm his best friend, and I can go over to his house whenever I want! I'm supposed to go right back over there after dinner tonight!
Kyle:	You guys, I feel kinda bad for that kid.
Cartman:	You feel bad for him?! He has everything a kid could want!
Kyle:	Mr. Jefferson just seems like he wants to <i>be</i> a kid, not have one.
Cartman:	Oh, you know what?! This makes perfect sense! A guy moves into South Park with a FERRIS wheel in his back yard, and KYLE has to see a problem with it! <i>[faces Kyle down]</i> Mr. Jefferson is the best thing that's happened to this town in a long time, and if you miss this up, so help me god, I will rip your balls off with my bare hands! With my <i>bare hands</i> , Goddamn you! <i>[turns and walks away angrily]</i>
	<i>[Stan's house, afternoon. Stan enters the kitchen through the back door. Randy is at the breakfast nook reading a paper, Sharon puts a coffee pot onto the counter]</i>
Randy:	Well, there he is. Where have you been all afternoon.
Stan:	I was over at the new neighbors, the Jeffersons.
Sharon:	Oh, are they nice people?
Stan:	Yeah. It's just a dad and his son.
Sharon:	Well, we're supposed to have the Broflovskis and the Stotches over for dinner tonight. Maybe I'll invite Mr. Jefferson too.
	<i>[Stan's house, evening. The Marshes and their guests are seated at table for dinner. On the left are seated Sheila, Stephen, and Linda. On the right are seated Gerald, Mr. Jefferson, Sharon, and Randy is at the head of the table]</i>
Gerald:	So, Mr. Jefferson, did I hear you say you moved here from Kentucky?
Michael:	Kentucky, yeah.
Randy:	I heard people saying you all were from Illinois.
Michael:	No, the- they're ignorant. That's ignorant.

Stephen:	What kind of work do you do, Mr. Jefferson?
Michael:	Oh I'm retired now, but, I was in... pharmaceuticals
Sheila:	Well our boys have really taken a liking to you. You seem to really have a way with them.
Michael:	I just id- identify so much with children. Their innocence, their beauty. I think that God is in the face of every child.
Randy:	...Yeeeah.
Sharon:	...They are fun. <i>[glances back, away from the table]</i> Boys, you okay out there?
	<i>[The living room. Stan, Kyle, and Blanket are seated on the sofa, eating]</i>
Stan:	Fine, Mom.
Blanket:	Wow, these are great. What are they called again?
Kyle:	They're TV dinners. Don't you wanna take that veil off so you can eat?
Blanket:	Nah, I'm not supposed to. Dad says I have to keep my face hidden. <i>[the doorbell rings. Stan goes to answer the front door and sees Cartman]</i>
Cartman:	What the hell is going on?! Are you having Mr. Jefferson over for dinner?!
Stan:	No, myparents are.
Cartman:	You guys better not be trying to Bogart my friend away!
Stan:	What?
Cartman:	He is <i>my</i> friend, got it?! I was friends with him before you assholes were, <i>[Stan steps back...]</i> and I hoowi- <i>[...and closes the door. Stan walks away and Cartman looks through a window]</i> Stan! Stan, I'm seriously! You'd better not be talking bad about me in there to Mr. Jefferson!
	<i>[The diningtable]</i>
Gerald:	Hey, you know Kobe Bryant was up in Eagle today.
Randy:	Oh yeah? What do you think, Mr. Jefferson? Do you think Kobe's guilty or innocent?
Michael:	<i>[taken aback]</i> D'huh?
Stephen:	I think he's definitely going to jail. I just love seeing smug celebrities get their comeuppance.
Michael:	I think it's wrong what the police do to wealthy black men.
Gerald:	Oh come on, Mr. Jefferson, you're not one of those who think that the police go around framing rich black people just because they're jealous?
Michael:	Yeah! Because their hearts are full of greed and they have... doo-doo in their souls.
	<i>[Park County Police Station. Inside Harris waits for a fax to finish printing. As another officer walks by with a cup of coffee, he takes a sheet from the machine]</i>
Harris:	Hey Sergeant, take a look at this.
Yates:	<i>[disregards the sheet]</i> Whatcha got?

Harris:	Looks like a new family has just moved into South Park. One Mr. Jefferson, age 50, bought a house there and paid cash. He seemsto have a lot of money.
Yates:	So, what's the problem?
Harris:	Take a look. Says here... <i>[the sergeant takes the sheet and reviews it]</i> He's black.
Yates:	By God, so he is. Black and rich. Time to take this Mr. Jefferson down, just like we did Kobe. <i>[hands the sheet and the cup of coffee to the officer and address the department]</i> Let's go people! <i>[turns, takes his coat from the coat rack and puts it on]</i> We've got another rich black guy. I want him humiliated and dragged through the dirt, and I want it done by the books!
	<i>[Stan's house, night. Stan is asleep in his room when someone pounds at his window. Stan wakes up, thengoesto the window]</i>
Stan:	<i>[looks out]</i> Kyle? <i>[opens the window. Michael, dressed as Peter Pan, crawls up and in]</i>
Michael:	Hey, Stan, whatchadoin'? <i>[dances a little]</i>
Stan:	Mr. Jefferson- Awww! <i>[hops off the bed]</i> It's 1:30 in the morning!
Michael:	<i>Look at me, I'm Peter Pan. [draws his small sword and swings it. His mustache falls off]</i> T-shamon! <i>I'm a little boy forever. [raiseshimself up on his tippy-toes]</i> Hey!
Stan:	Mr. Jefferson, I have to go to school tomorrow!
Cartman:	<i>[appears at the window and climbs in as Jefferson shows off some fencing moves]</i> Oh, son of a bitch! I knew it! What the hell are you doing, Stan?! I'll tell you what you're doing! You're trying to steal MY best friend!
Stan:	He just showed up here.
Cartman:	Remember, Mr. Jefferson? You said we were best friends. <i>[a knock is heard at Stan's door]</i>
Stan:	Jesus Christ! <i>[goes to the door and finds Kyle and Blanket in the hallway]</i>
Kyle:	Dude, look who I found prowling around in my back yard.
Blanket:	<i>[wearing his veil]</i> Hi, Stan.
Kyle:	He was out all alone in the middle of the night. Mr. Jefferson isn't even home.
Stan:	I know. He'shere.
Kyle:	What?!
Michael:	Oh Kyle, Blanket, yay, it's a slumber party!
Stan:	No! Mr. Jefferson, you need to take your son home.
Michael:	We can't go home. There's a ghost in our house. Me and Blanket are scared.
Blanket:	Dad says it wants to eat us.
Michael:	Please don't make us go back home. Please! We're scared, we're scared!

Blanket:	We're scared!
Mr. Jefferson:	Hee hee!
Stan:	Okay, fine, we'll all stay here, but we're going to sleep now!
Kyle:	Come on, Blanket. <i>[takes Blanket to bed. Stan follows them and all three slide into place]</i>
Michael:	<i>[slides in next to Stan] Now let's all sleep and dream</i> Heehee! <i>of fun and adventurous things</i> shamonah! <i>It's time for us all to say goodnight</i>
Cartman:	<i>[squeezes in between Stan and Mr. Jefferson] Deeper. [turns to Mr. Jefferson and hugs him. Stan rolls his eyes and looks at Cartman again, then closes his eyes and begins to dream...] Mr. Jefferson, I wish I could be around you all the time. You're awesome.</i>
Michael:	I think you're awesome too, Cartman. <i>[they get closer and closer to each other]</i>
Cartman:	Yeah?
Michael:	Yeah.
Cartman:	Yeah?
Michael:	Yeah.
Cartman:	Yeah? <i>[they're about to kiss, and Stan wakes up startled]</i>
Stan:	Haaa! <i>[looks over to his right and sees them both asleep]</i>
Michael:	<i>[wakes up] What's the matter, Stan? Did you have a bad dream?</i>
Stan:	Yeah. A really bad dream. <i>[shuts his eyes and sinks down into his bed] Oh Jesus!</i>
	<i>[The Jefferson house. An unmarked police car, blue in color, waits across the street. Harris sips on a soda]</i>
Yates:	<i>[using his walkie-talkie] Murphy, you inside?</i>
Murphy:	<i>[walking through the arcade room] We're inside, sir. Harris was right. This guy looks like he has more money than all of us put together. Black sonofabitch! [whips out a package of something white] I'm planting the cocaine now. [sets it under the toy machine Cartman was using earlier]</i>
Yates:	Johnson, what about you?
Johnson:	<i>[in a closet] Placing the blood spatter now, sir. [right on a pair of Jefferson's shoes]</i>
Yates:	Frakes?
Frakes:	Placing pubic hair from the raped girl now, sir.
Yates:	All right, when this Jefferson guy shows up, arrest him fast and try not to beat him. There could be neighbors with video cameras. <i>[sighs] Why do we do it, Harris?</i>

Harris:	Sir?
Yates:	Why is it that us policemen around the country have such a passion for framing wealthy African-Americans with crimes they didn't commit?
Harris:	Oh, why? I guess I never thought about why, sir. We just do it.
Yates:	Twenty-five years I've been on the force. I've seen every kind of sick, depraved act known to humanity and still, when I see a black man walk by who has more money than me, I... want to vomit my gizzards right in the gutter. But why? Maybe there is no reason. Maybe there's just a big blue ball out there that's mostly covered with water and we're just goin' along for the ride.
	<i>[Stan's house, morning. Someone knocks on Stan's door.]</i>
Randy:	Stan, time to get up for school. <i>[opens the door and looks in]</i> Stan? What the-? <i>[sees the five people in bed]</i> Mr. Jefferson?!
Michael:	<i>[sits up quickly]</i> Oh oh, we were just having a slumber party. <i>[the boys sit up and look at Randy]</i>
Randy:	Mr. Jefferson, this is highly inappropriate!
Michael:	Inappropriate? No, you're being ignorant. They're my friends. You see, I- I didn't have a childhood, so I'm really just a child myself. <i>[whips out some bills from a back pocket and approaches Randy and Sharon]</i> Here, everything's okay. I want you each to have a hundred dollars. <i>[gives each of them a C note]</i>
Randy:	Wow, I'm gonna go buy that new sport coat I've been wanting. <i>[leaves, and Sharon watches him go]</i>
Michael:	Come on, Blanket. We have to go home and feed the animals. Bye, friends. <i>[quickly leaves with Blanket in tow]</i>
Sharon:	Boys, I do not want you going over to Mr. Jefferson's anymore. Do you understand?
Stan:	You don't have to tell us twice, Mom. That guy's a freak!
Cartman:	Not go to Mr. Jefferson's anymore? Well, excuse my French, Mrs. Marsh, but you can suck my fat, hairy balls! <i>[Stan, Kyle, and Sharon are shocked]</i>
	<i>[The stakeout at Jefferson house, day. The two officers are snoring, but Yates is roused by the sound of a voice]</i>
Michael:	Come on, Blanket!
Yates:	Hey Har- Har- Harris! Harris!
Harris:	<i>[walks]</i> Wha- wha- what?
Yates:	It's Jefferson! He's back! <i>[gets on his communicator]</i> All right, people. Let's give Blacky a nice welcome home. <i>[he and Harris whip out firearms and aim. Mr. Jefferson opens the front door and goes back to the front lawn to retrieve his mustache]</i> Whoa, wait a minute! <i>[withdraws his gun]</i> That guy isn't black! <i>[Blanket heads down the steps, and Mr. Jefferson takes him inside]</i> Holy God, his son isn't black either! Oh Jesus! <i>[gets on his communicator]</i> This is Yates! Stand down! I repeat, stand down! Suspect is not black! <i>[scolds Harris]</i> You son of a bitch, you told my this guy was African-American!

Harris:	It says right here on the final sheet he is!
Yates:	<i>[shoves Harris's face against the windshield]</i> Does that look like a black guy to you?!
Harris:	It said on the final sheet!
Yates:	<i>[throws a fit]</i> Jesus Christ Monkeyballs! We could have made an innocent man go to jail who wasn't black! Oh! <i>[grabs his own neck, then quickly opens his door and vomits onto the street]</i> Wuuugh! Wuugh! Ohaugh. Ugh. <i>[wipes his lips clean with the back of his hand and now looks exhausted]</i> Jesus, Harris. What are we becoming? We're supposed to... protect the people. Where have we lost our way?
Harris:	Sir, it's possible that he <i>is</i> black, even though he doesn't look it.
Yates:	<i>[whips around and says menacingly]</i> To hell with you! I'm never gonna frame an innocent man again! Unless I <i>know</i> he's black forsure!
	<i>[Inside the house, Mr. Jefferson closes all the windows and curtains]</i>
Michael:	All the adults are trying to get us. Get up to your room, Blanket, and put your mask on! We can't go outside anymore! <i>[moments later, Blanket is in his room looking outside. Across the street, Stan, Kyle, and Kenny walk by. Kyle looks up and notices Blanket looking bored.]</i>
Kyle:	<i>[stops]</i> Thatpoor kid.
Stan:	Dude, come on. We're not supposed to go over there. <i>[Kyle crosses the street anyway and Kenny shrugs. Stan and Kenny follow]</i>
Blanket:	<i>[opens his windows as they approach]</i> Hi guys!
Kyle:	Hey Blanket. Uh, look, we're goin' over to help my dad chop wood. You... wannacomewith?
Blanket:	Really? Youmeanit?
Michael:	<i>[interrupts, clapping]</i> Oh yay, my friends are here! Come inside and play, guys!
Stan:	Ah, actually, Mr. Jefferson, we were seeing if Blanket wanted to chop wood with us.
Michael:	Chop wood? No, that's ignorant. That's poopie work. Blanket and me wanna play!
Stan:	Mr. Jefferson, uh, it might be good for Blanket to learn how to chop wood.
Michael:	Blanket likes to play, don't you Blanket? <i>[picks him up and moves him around through the open window]</i> Wee, look! He canfly!
Kyle:	<i>[the boys fear for Blanket's life]</i> Jesus Christ, dude!
Blanket:	Aaaaaah! <i>[Mr. Jefferson dangles him around by his left foot]</i>
Stan:	Stop, you fucking lunatic! <i>[Mr. Jefferson's moustache falls off and down to the ground, he pulls Blanket back inside and closes the window]</i>
Kyle:	Dude, we have got to get that kid away from him!
	<i>[Blanket's room. He's crying on a giant plush teddy bear. Mr. Jefferson tries to soothe him]</i>
Michael:	No, Blanket, shhhh. Stop crying. It's okay, Blanket. Here, look. <i>[spins around and does a pelvic thrust]</i> Jeekabeedurtah! <i>[a kick and outstretched arm]</i> Ow! <i>[Blanket returns to crying into his teddy bear,</i>

	<i>Mr. Jefferson goes to soothe him again] There, Blanket, shhhh. [tries to distract Blanket] Hey, hey look, hey look. [touches Blanket's nose and has his thumb pop out between index and middle finger] I got your nose. [does it again.] Look! Lookit, I got your nose. I got your nose, Blanket. See? [Does it again, and Blanket is quiet. He then smiles and grabs at his father's nose, giggling... and finds it in his hand]</i>
Blanket:	<i>Aaaaaaaah! [throws it away and runs out of his bedroom]</i>
Michael:	<i>No, Blanket, stop! [picks up his nose, puts it back in place, and pursues Blanket] It's ignorant. You're being ignorant!</i>
	<i>[Yates' house, later. He enters. A woman appears moments later.]</i>
Maggie:	<i>Harrison, why haven't you called? You know how I worry.</i>
Yates:	<i>I'm givin' up, Maggie. I'm quitting the force. [removes his jacket, and places it on a coat rack, then walks to a desk]</i>
Maggie:	<i>Quitting the force? You?</i>
Yates:	<i>None of it makes sense anymore. [sits down and unloads his frustrations] I don't even know if what we're doing is right. The last thirteen hours we've been working on a case, trying to get a real scumbag off the streets. And when he walked up to the door, I could have sworn he was white. Maybe I can't tell the difference anymore. Maybe it doesn't matter. Because it seems like every time we frame a rich black guy, he's back out on the streets in no time. It's just like OJ. Do you know how hard those cops worked to frame him? The tireless hours they put in?! And then he just gets off because somebody messed up and said the N word out loud too many times. I guess I'm just tired. I'm just damn tired.</i>
Maggie:	<i>[approaches and consoles him] Not another word of that kind of talk, Harrison Yates. [he looks up at her] Believe me I would love nothin' more than to have you quit the force and no longer have to worry about whether or not you're comin' home. But I know you. Framin' rich black men for crimes they didn't commit is in your blood. Wiping that rich, smug smile off their faces is the only thing that puts a smile on yours. You're a good cop, Harrison Yates. You don't have to question that. Because I'm here to tell you. [she caresses him, he kisses her hand]</i>
Yates:	<i>And you're a good wife, Maggie. You know me better than I know myself. [abruptly rises and goes to the coat rack]</i>
Maggie:	<i>Where're you goin'?</i>
Yates:	<i>Think I've got a little more work to do. [puts on his coat and heads outside]</i>
	<i>[The Jefferson house, night. Cartman walks up to the door and knocks]</i>
Cartman:	<i>Mr. Jefferson? It's your best friend in the whole wide world, Eric Cartman. Mr. Jefferson? I came to sleep over tonight, remember?</i>
	<i>[Mr. Jefferson room. He's on the phone with someone.]</i>
Michael:	<i>No, Dr. Nelson, I'm telling you, you have to fly out here right now! My nose came off again! [tosses his nose away, puts more lipstick on his lips] I know you live in California; I'll pay for your plane ticket! [pulls at his hair, and some of it comes off] But I'm falling apart! I need some more of that cream and the injections! I have to look young again! [picks up a stylus and pokes his lips, which pop and let fly some</i>

	<i>collagen. The skin on his lower jaw drops down and reveals some teeth.] Oh, I'mmelting!</i>
	<i>[The Jefferson house, outside. A ladder is propped up against the side of the house. Kyle, Stan, and another boy approach. The boy wears the same mask Blanket usually does.]</i>
Kyle:	All right. Thanks a lot for helping us, dude.
Kenny:	Yeah, sure, whatever. <i>[a quick glance at his hair as he faces the camera confirms that this is Kenny]</i>
Stan:	You just gotta pretend you're Blanket until we can get the real Blanket somewhere safe.
Kenny:	Aren't I too big to be Blanket?
Kyle:	<i>[seething as he climbs the ladder]</i> I don't think Mr. Jefferson pays enough attention to his son to notice. Come on! <i>[Stan and Kenny follow]</i>
	<i>[Blanket's bedroom. Blanket silently cries and the door creaks open]</i>
Stan:	Blanket, you in here?
Blanket:	<i>[excited]</i> Hi guys! <i>[Stan, Kyle, and Kenny spread out and hop onto Blanket's bed]</i>
Kyle:	Shh, Blanket, we're gonna take you away for a little while, okay? <i>[Kenny looks around]</i>
Blanket:	You are? Oh, thank you, thank you, thank you! <i>[Kyle whisks Blanket away, Stan motions Kenny into place.]</i>
Stan:	All right dude, get in his bed.
Kenny:	<i>[gets under the covers]</i> All right, but you guys owe me for this.
Stan:	Dude, whatever. At least you finally get to do something. <i>[hops off and leaves]</i>
	<i>[Santa Barbara Police Department, Snetzl's desk. His phone rings and he picks up]</i>
Snetzl:	Santa Barbara Police Department, this is Snetzl.
	<i>[Park County Police Department, Yates' desk.]</i>
Yates:	Hello, this is Sergeant Yates over at the Park County Police Department in Colorado.
Snetzl:	Yes, sergeant. What can I do for you?
Yates:	Well, we've been trying to frame this guy who just moved into our town, and the fil-o-fax says he moved from your area. One Martin Jefferson?
Snetzl:	Hm. No, we never had a any rich African-Americans named Jefferson here. If we had, we would have framedhimourselves.
Yates:	Well, he doesn't really look that black.
Snetzl:	Yeah, I don't, uh... Hold on a second. There was one we framed a couple of times, but the black bastard was so rich he made bail and disappeared before the trial.
Yates:	You say he disappeared? What did you frame him for?
Snetzl:	We, uh, found some kids that had stayed over at his place, and we asked them to lie and make up some false molestation charges.

Yates:	Molestation, nice.
Snetzl:	Yeah, it was a lot of work. Took years, but we were finally able to arrest him. Then we planted some evidence, took embarrassing photos of his penis, and threw him in a dirty prison cell with doodie feces on the walls. You should have seen him squirm!
Yates:	That's damn fine police work, sergeant. Damn fine.
Snetzl:	Heh, yeah, but the point is this guy didn't really look black either. We had to sneak in while he was asleep and get a DNA sample to be sure.
Yates:	<i>[rises from his chair. Other officers draw near]</i> Jesus Christ Monkeyballs! It must be the same guy!
	<i>[The Jefferson house. Cartman knocks on the front door again]</i>
Cartman:	Mr. Jefferson, hello?!
	<i>[The bathroom. Stan, Kyle, and Blanket prepare a carry-on bag.]</i>
Kyle:	Come on, Blanket! We gotta go before your dad sees us. <i>[they turn towards the window next to the tub and head to it. Michael appears behind them]</i>
Michael:	What are you doing with my Blanket? <i>[the boys freeze. Kyle turns around and sees a disjointed, disheveled Jefferson in a Thriller outfit. The camera does a vertigo effect. Michael walks up to the boys.]</i> Come on, Blanket, play with me. Jeechabeedurtah! Hee! <i>[an outstretched arm]</i>
Stan, Kyle, Blanket:	Haaaaa!
Stan:	Go, go, ruuun! <i>[the boys run out of the bathroom]</i>
Mr. Jefferson:	<i>[whispers as he walks]</i> Sutah!
	<i>[The Hallway. The boys run towards the stairs]</i>
Stan, Kyle, Blanket:	Haaaaa!
Michael:	<i>[rounds a corner onto the hallway]</i> Wuchatennah! Jamonah! Heehee!
Stan:	<i>[The boys enter Blanket's room]</i> Oh Jesus!
Kenny:	What the hell is going on, you guys?
Michael:	<i>[enters and heads for Blanket's bed]</i> My Blanket! Let's play, Blanket! <i>[pulls Kenny out of the bed]</i>
Kenny:	Nonono wait, I'm not Blanket!
Michael:	<i>[tossing Kenny up into the air]</i> Wee, he can fly! He can fly!
Kenny:	Aaaah! Aaaah, stop! A- <i>[his head goes through the ceiling and blood runs down his body. It begins to drip from his feet]</i>
Stan:	Oh my God, they killed Kenny!
Kyle:	You bastard! <i>[Michael turns around and sees the boys]</i>

Michael:	Blanket? Blanket! Come play! <i>[slowly approaches the boys]</i>
Blanket:	Nooo! <i>[Stan turns to leave]</i>
Kyle:	<i>[grabs Blanket's hand and leaves as well]</i> Come on!
	<i>[The Jefferson house, front lawn. Kyle opens the front door and the boys exit]</i>
Stan:	Run, Blanket, Run!
Blanket:	<i>[stumbles]</i> Ah!
Michael:	<i>[exits]</i> Dainduh! DainduhDainduh!
Kyle:	<i>[he and Stan help Blanket up]</i> Hang on, Blanket! <i>[the three run off and a floodlight turns on, blinding Michael]</i>
Mr. Jefferson:	<i>[shielding his eyes]</i> Dugh! Heehee! Ja-!
Yates:	<i>[through his bullhorn]</i> Freeze, Jefferson! The gig is up! You are wanted for child mo-les-tation!
Cartman:	<i>[hops to Mr. Jefferson's defense, standing in front of him]</i> No! I am sick and tired of people harassing Mr. Jefferson! <i>[a crowd, including the boys' parents, gathers]</i> All I've been hearing since Mr. Jefferson moved here are sick lies! That he molests children, that he's a bad father, that he has plastic surgery!
Michael:	It's ignorant. <i>[his lower jaw literally drops to the ground. He bends down, picks it up, and pops it back in place]</i>
Cartman:	Sure, maybe Mr. Jefferson's a little different. But that's because he had to work all the time when he was young and missed out on his childhood. What's wrong with wanting to have the innocence and beauty of a child.
Kyle:	<i>[returns with Blanket]</i> All right, let's just say all the bad things said about Mr. Jefferson are lies! Let's say the police department does just go around spending their time framing people for crimes they didn't commit! <i>[a shot of Yates, Harris, and other officers]</i> Let's say it's all made up, and Mr. Jefferson is just a nice guy who's trying to be a child because he never got to have a childhood. Well that's fine, except for that he HAS children now! And when people have children, they have to grow up!
Michael:	<i>[closeup for a few seconds]</i> You're right. I've been so obsessed with <i>my</i> childhood that I've forgotten about his. I thought having lots of rides and toys was enough, but... Blanket doesn't need a playmate. He needs a father, and a normal life. <i>Chickuckoogainuh.</i> <i>[genuflects behind Blanket]</i> Blanket, I wanna give away all my money. I- I wanna get a normal job and... take a shot at raising you in a normal setting. <i>[removes the ornate mask, and Blanket blinks while shielding his eyes. Blanket moves over to his friends]</i>
Blanket:	Look everybody! I'm a normal little boy.
Yates:	<i>[approaches with Harris]</i> Well, if you're gonna give away all your money, then, I guess we can drop all those charges. No point in putting another <i>poor</i> black man in jail.
Kyle:	All right! Things just might work out!
Michael:	Things can always work out, as long as we know we have the power to change.

[music begins to play as the neighbors and officers gather round him]
We all have the power to change if we search inside our hearts'
And we start to heal the wounds of all our yesterdays
And you know it might be hard, but all you've got to do is start,
And you can change all of your evil molesting ways.
Jejabeedurtah! Hee-hee! OOOOH! Jejabeedurtah! Hee-hee! Jamonah! butcha-tamonah! Chich-cha!

*[End of **The Jeffersons.**]*