

Investigating *Rome*

A study into adequate and historicised screen translation
by subtitling *Rome*'s “Kalends of February”.

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Abstract

This Bachelor's Thesis revolves around subtitling BBC/HBO series *Rome*'s first season finale, "Kalends of February". This paper researches the historical accuracy and more importantly how this can be preserved in subtitles. Therefore both subtitling and translation theory will be investigated, most importantly various subtitling restraints, Toury's theories on equivalence and Holmes's work on historisation.

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Introduction

When *Rome* was launched in 2005 as the result of a cooperation between BBC and HBO, the series was received with a great anticipation. With actors such as Ray Stevenson and Kevin McKidd, it revolves around the final years of the Roman Republic. The series was intended to be historically accurate and this quickly became a topic of discussion among history enthusiasts.

Whereas the historical accuracy of the series itself is widely discussed (Cyrino; Hobden; Lowe), there has been little interest for the accuracy of its subtitles, although it has been subtitled in various languages including Dutch. Accordingly, this Bachelor's Thesis will research to what extent it is possible to stay historically accurate in subtitling *Rome*'s "Kalends of February", while taking into account the various subtitling constraints. The most important theories used are Gideon Toury's theories on equivalence and James Holmes's work on historicisation versus modernisation and naturalisation versus exoticisation and historicisation, and this research will furthermore be informed by the constraints of duration and space of subtitling. The paper will show the process of subtitling "Kalends of February" while taking these theories and constraints into consideration. Based on the research, the thesis will provide subtitles for one of the most debated episodes, season one, episode twelve: "Kalends of February", the episode in which Caesar is assassinated.

The research will be discussed in three chapters. Chapter one will be a general introduction to *Rome* and "Kalends of February". This chapter will discuss both some of the general facts of the series, the plotline of "Kalends of February" and to some extent the historical accuracy portrayed in the series and particularly in this episode. The second chapter will create a translation relevant text analysis of the transcription of "Kalends of February". It will mostly focus on the translation theories that apply to the research question, such as adequacy and exoticisation and the problems that will arise in using such theories. Apart from

Toury and Holmes, Christiane Nord and several other academics on translation problems will make their appearance in this chapter, and it will also discuss the constraints of subtitling. The third chapter will contain the subtitles that have resulted from the discussion in the two previous chapters. It will show the original transcription with the subtitles of lines directly below in italics and centred. The subtitles will be annotated with clarifications for choices that are not explained in the other chapters.

The subtitles have been added to the episode with use of VideoPad Video Editor. A copy of this can be requested by emailing the author of this thesis at e.a.t.ulfman@students.uu.nl. For the reader's convenience, an overview of the plotline of the episode per scene can be found in Appendix A.

Chapter 1

Rome's "Kalends of February" and its historical accuracy

In 2005, BBC and HBO released the historical series *Rome* as a collaboration project. With two seasons and 22 episodes, it focusses on the intrigues surrounding the last years of the Roman Republic, the fall of Gaius Julius Caesar and the rise of Caesar Augustus. The series was nominated for many prizes and has won several awards, such as Best Producer Emmy's, and it employs several famous actors, such as Ray Stevenson, Polly Walker and Kevin McKidd. In the twelve years that have passed since its release, the series has been broadcast worldwide, was subtitled in languages like Dutch, Italian, Portuguese, French, Hungarian and Russian, and is still widely discussed and watched.

The series starts out with the end of the Gallic wars and the fall of Gallic leader Vercingetorix in 52 BC, and follows the historical events until after the battle of Actium in 30 BC with the death of Marc Antony and Cleopatra and the end of the Roman Republic. The series introduces some characters that are fictional, but most of them have a historical basis: obvious historical characters such as Caesar, Marc Antony and Brutus, but also less well-known people like Servilia of the Junii, Atia of the Julii and Gaius Cassius Longinus. Several important historical characters are missing from the show at the same time; for instance, the first season omits the character of Lepidus, who is a close ally to Caesar, but he suddenly appears in season two. Two of the main characters, Titus Pullo and Lucius Vorenus, appear to be fictional, but whereas their families, most of their personalities and their lives have been made up, the two are fictionalised versions of two centurions appearing in Caesar's own historical writing, *Commentarii de Bello Gallico*, where they perform brave deeds to help win the Gallic wars (qtd Cyrino 78). The two are based on the representation in this writing, but are dramatized: "The characters of Titus Pullo and Lucius Vorenus [...] are thus able to manifest both the realism of historical authenticity and the thrill of dramatic originality"

(Cyrino 4). Pullo and Vorenus are part of many historical events, while embodying the true meaning of brotherly love and friendship and showing the daily life of the normal Roman citizen.

However, these two characters appear only briefly in Caesar's writings and were most likely not as closely involved in the historical events as they appear to have been in the series. In some events their involvement does not make a difference in the outcome, but where their presence could have changed history, the series cleverly removes them from the situation. An example of this appears in "Kalends of February", where Caesar plans to use Vorenus as a bodyguard as he suspects an attack, which would have prevented the assassination or at least made it more difficult. However, the conspirators realise that they know a secret that will surely distract Vorenus for long enough to remove him from the scene and by doing so the series prevents historical inaccuracy.

This eye for historical accuracy shows the series interest in presenting the series as such. The series has even hired several historical consultants amongst whom Jonathan Stamp, who says that

[w]e did everything we could to make these episodes historically authentic, which meant researching and incorporating every kind of detail we could about the way our characters behaved, the way they interacted, how they dressed and gestured, the kind of streets they walked down, the way they conducted their private and public lives. (Stamp par. 54)

This attention for detail shows in several aspects of the series: "*Rome* offers exceptionally high-quality, bigscreen production values, with a visual spectacle of sets, props, and costumes both opulent and highly authentic" (Cyrino 3). This also hold true for the representation of religion in the series. "Kalends of February" alone already shows two different rituals, several mentions of gods and even mentions omens. For example, the episode shows Vorenus and his

wife on their new farm (5:01-6:57) performing a “fertility ritual” (Mira Seo 174), and Servilia “invoking the ancestors of the Junii, in front of their wax images and asks for their blessing” (Augoustakis 126) over Brutus (22:17-22:40). (See Appendix A for the plotline of “Kalends of February” per scene).

However, *Rome* does not only pay attention to these religious and setting details, but also to the smaller ones, which will probably only be picked up by Roman history enthusiasts. For example, the newsreader in the series (e.g. “Kalends of February” 13:41-14:15), in Latin known as a *praeco*, was a common occurrence on the ancient Roman Forum, and the *praeco* presented in the series uses gestures and movements typically used by *praecones* to mimic those used by orators (Pomeroy 152). The presentation of Roman medicine and healing, such as the use of henbane and willow water as a painkiller and sleep inducer (“Kalends of February” 8:08; 20:59), is another authentic representation (Carter 1630).

Even though it would seem as if the series is then completely historically accurate and authentic, it is not. Several episodes portray events that are highly debatable in their presentation, “Kalends of February” more so than some others as it shows the one of the most famous assassinations of all times. There are several differences between the portrayed (36:37-37:39/37:52-39:40) and the historical murder, as described by Suetonius and Plutarch. These accounts are, among historians, considered to be objective representations, constructed from the stories multiple eyewitnesses and known facts (Cyrino). Some of these differences are striking and change the perspective on Caesar: the episode makes him more passive than the historical accounts. The historical accounts describe Caesar as active while being stabbed, trying to defend himself until Brutus comes forward (Suetonius; Plutarch). Similarly, Suetonius describes it could have been possible that Caesar, rather than just staring at Brutus like the episode shows, spoke to him: “What! Art thou, too, one of them? Thou, my son!” (LXXXII). This line is a longer version of the phrase assumed to be historically most correct,

kai su, teknon, if Caesar spoke at all to Brutus (Woolf xi). The famous *et tu, Brute* found its origin in Shakespeare's play on Caesar, rather than in historical accuracy (Fleissner 61). Apart from Caesar's passiveness, the differences portrayed are not of major significance. For instance, they relate to where Caesar was stabbed precisely, whether he was sitting or standing, and if he managed to cover his face with his toga before dying.

This shows that, all in all, the series had a great interest in a historically accurate and authentic representation of the events and of Roman society. The series and this episode took some liberties with the portrayal of history, mostly through dramatization of events and characters, but overall tried to give an accurate expression. Therefore the subtitles that will be discussed in chapters two and three, shall also pay close attention to the historical accuracy and only stray when forced by constraints.

Chapter two

Theory of subtitling and translation relevant text analysis

Also known as “constrained translation” (Díaz-Cintas qtd in Pelsmaekers and Van Besien 252), or screen translation (Kuipers 985), subtitling is a form of translation restricted by time and space, with different national guidelines for dealing with these restrictions. These guidelines, often very similar within the country but diverse around the globe, lead to the need of a thorough source text analysis before the subtitling can commence. After all, when dealing with limited characters in limited time, it is key to realise what is important within a text and what can be omitted.

Most commonly the number of characters on screen per line varies around 37 (BBC; BZO), with a maximum of 42 characters per line (TED; Channel 4), including the dashes that account for a new speaker. Usually a line will be on screen for three to seven seconds, with exceptions of as short as a second or two (Hoek & Sonéponse; Channel 4) and as long as eight seconds (BBC; Pelsmaekers and Van Besien). Almost all media around the world adhere to the restraint of two lines on the screen at a time, which gives a translator a total of 74 to 84 possible characters on screen per seven seconds.

Apart from these international constraints of space and time, the Netherlands has several national norms to abide. Mostly subtitling American and British products, national subtitling norms assume their audience to know basic English and German dialogue and American and awareness of European cultures (Kuipers 994). As a result, Dutch translators often stay close to the source text and “prefer ‘foreignizing’ translations that aim to preserve original meanings whenever possible.” (Kuipers 994). Gideon Toury calls this “adequacy” (324), the translator confirming to the norms and standards of the source text and culture rather than the target culture and text. James S. Holmes called this approach of preserving the foreign elements within the source text “exotisation” (185). In the case of “Kalends of February”

exotisation as well as “historisation” (185) will be the norm: the historical elements will be preserved rather than modernised. Beside the preference for exotisation and adequacy in Dutch subtitles, there are also guidelines on how to deal with crude language and ungrammaticality (Kuipers 994). The Netherlands may not usually censor the programs, but translators prefer to mitigate vulgar language. Furthermore, Dutch subtitles are always grammatically correct, even when the source text is filled with accents, dialect or flawed speech (Kuipers 994). As a result of these guidelines, Dutch subtitles are neutralised in their use of crass language and flawed grammar or speech, but are at the same time exoticised by the culture portrayed.

As this thesis will provide Dutch subtitles that are theoretically broadcast in the Netherlands, the subtitles given will adhere both to the Dutch standard of subtitling and the international norms of no more than 42 characters per line with a maximum of two lines per seven seconds. Of course, these limitations result in severe reduction in the amount of text when transforming the English source text. To help a translator in reducing the source text, there are several international guidelines on what to omit from the subtitles. These omissions include:

- I. Current expressions with an international character
- II. Interjections and formulae of greeting, politeness, affirmation, negation, amazement, exclamation; question tags
- III. Forms of address with a proper noun
- IV. Forms of address with a common noun with a familiar sound
- V. Incomplete sentences
- VI. Explanations already known by the viewer, or explanations that are clear from the image
- VII. Phatic dialogue

VIII. Repetitions [and echoes] that are clear from the context
(Pelsmaekers & Van Besien 252).

Categories I and VI are barely found in the source text, other than some incongruities that match the first category, such as “sorry” (03:10) or “bitch” (07:21). Incongruities can be dealt with by translating them adequately and with the perspective of historicisation. This would mean that they are made more historically accurate and less crude. According to Dutch translation norms, this means omitting a translation for “bitch” and translating “sorry” with a more historical and polite “*vergeef me*” or “*mijn excuses*”.

Category II is omnipresent in the superfluous use of interjections such as “eh” (06:05), “pff” (05:17) and “ah” (18:44), some of which are used for expression of amazement, others are sarcastic, negation or exclamation and some simply used to signal a moment to think. These interjections can most often simply be left out of the subtitles, especially when the sentence they are placed in already expresses said sentiments. Category II also shows in the use of question tags like “aren’t we?” (09:04) or the simple “hmm?” (20:11). Where there are characters left to translate these question tags, they will be provided with subtitles, as it is interesting to note that most of these interjections and question tags are uttered by the characters of a lower class, such as Pullo and Vorenius, and these question tags cannot be always be deduced from the sentence they are in.

Category II merges with VII when it comes to interjections of politeness that are often phatic language, for example “please” (21:02) or “good day to you all” (26:40-26:42), where the speakers do not necessarily wish to be excused or wish the others a good day. Some formulaic expressions of politeness, such as “if you like” (32:27), however, are meant to be questioning and are not phatic. Category IV also shows forms of politeness in forms of address with a familiar sound, such as “sir” (16:39), used when someone of a lower class speaks to someone from a higher class, such as a soldier to a general. As most of the

politeness shows the class difference, or to express kindness to a loved one, the politeness is often in need of a translation and will therefore be assimilated in the subtitles, though not always as literally as their source text equivalent is.

Category III and IV furthermore show the use of proper nouns, such as “Quintus!” (28:43) and “Pullo?” (08:40), and the use of greeting with a familiar sound such as “hello” (23:51) or “good day” (33:49). These can usually be omitted, but since they are often part of a short sentence, they do not need to be scrapped in order to make more space. Category V is rarely found in the text and also does not need to be left out. There are only two cases of half-finished sentences, “I was in the country, I...” (21:00-21:02) and “It feels like I’m...” (30:17-30:20), and these have ample space and timing to be subtitled.

Lastly, category VIII is one of the most prominently visible, since repetition and echoing are common features in the episode. For instance the use of “sir” (16:39) is not only a form of politeness, but is also repeated after almost every sentence by the artist in scene 2. As the politeness can be expressed by using Dutch “heer” and other respectful language, the repetition can usually be mitigated. Sometimes the repetition comes from fear, such as “If, if, if” (11:36), “Now! Now! Now!” (37:02-37:03) and “Lucius. Lucius. Lucius” (40:53-41:12), or from anger as shown in “Tell me! Tell me! Tell me! Tell me! Tell me.” (40:03-40:11). As these repetitions then often show emotion and are therefore valuable, it is worth considering subtitling them in where there is time and space to do so.

Subtitling problems do not only arise from the constraints of time and space, but also from the source text itself. Therefore a translation relevant text analysis is needed, and this will be provided for the transcription of “Kalends of February” according to the four categories of translation problems analysed by Christiane Nord: pragmatic translation problems, culture specific translation problems, language pair specific translation problems and text specific translation problems (147).

Most of the problems in the source text can be categorised by using Nord's first category. Pragmatic translation problems are found in the difference between source and target culture. The producing culture in this case is the British and American culture represented by BBC and HBO in 2005, but the source culture, the real culture that is portrayed, is the Roman culture circa 44 BC. The target culture is the Dutch public in 2017. Dutch translators assume knowledge of the source culture within their audience, but these cultures are usually contemporary cultures. When speaking of an ancient culture like the Roman culture, it might result in more problems regarding the prior knowledge of the audience. These cultural and historical elements, also known as "realia" (Grit 189) can be divided in several categories:

- I. Professions and titles of class and status
- II. Religious references
- III. Locations and countries
- IV. Food and drinks
- V. Language
- VI. Clothes and accessories

According to Holmes' theory of historicisation and Toury's adequacy, these pragmatic elements will be preserved when possible.

The first category here is the most common. The episode mentions five professions: "cloth dyer" (03:23), "carter" (07:42), "ferryman" (21:09), "fishmonger" (25:35) and "taster" (28:52). These all have a direct Dutch equivalent and are easily translated. There are several mentions of class and professions linked to those classes, such as "magistrate" (03:54), "freedwoman" (12:01), "master" (12:03), "slaves" (14:03), "senator" (16:23) and "plebs" (17:08). Again, most are easily translated with an equivalent, but several others have a different connotation in contemporary society than in the Roman Republic. A "tyrant"

(28:40), for example, was someone who seized the power unconstitutionally, but these were often not the dictators the title is linked to nowadays. The title of “king” (26:33), however, has a mostly positive connotation now and had a negative connotation in the Roman Republic, as aristocracy overthrew the kings to form the republic. However, according to the preferred strategy, they will be translated with the historically accurate term, so *tiran* and *koning*. Only the latter, when a word has a different contemporary connotation, poses a problem when it comes to the prior knowledge of the audience. However, the limited time and space does not allow an additional explanation.

The second category, dealing with religious references, is also dominant, but one more easily dealt with. Names of gods are often stay almost the same; “Juno” (06:12), and “Rusina” (33:07) stay Juno and Rusina in Dutch, “Fortune” and “gorgon” (18:30) change one letter or lose one letter into *Fortuna* and *gorgo*, and in “Venus birthgiver” (14:45) only the last word changes into *levengever*. This category will provide few problems when it comes to pragmatic problems, most of these gods and figures are known and others become clear from context.

The third category deals with three subcategories: countries and their people now familiar, buildings and lastly locations now relatively unknown. The former is shown in “Gauls and Celts” (14:56-14:58), “Belgians” (25:38) and “Greece” (43:33) and these can be easily translated. The second subcategory can also easily be translated: “arena” (03:32) stays the same in Dutch, “hospital” (07:41) becomes the historically accurate equivalent *hospitaal*, the “bawdy house” (22:33) is commonly known as *bordeel* and “Senate” (28:10) only mildly transforms into *Senaat*. The latter category, however, is not as easily translated. This is due the constraints of time and space, as the terms are relatively long in Dutch or do not have an easy equivalent, especially when taking prior knowledge into account. Place names like “Aventine” (03:22), “Avernum” (08:56) and “Illyria” (43:34) might be able to stay the same or are easily translated, but this is not true for “the Appian” (07:46), “Vatican Hills” (14:25),

“Field of Mars” (14.35-14.36) and “Tarpeian rock” (15:52). The Appian is one of the most strategically placed roads of Rome and in Latin is called *Via Appia*. The Dutch equivalent could be *de Appiaanse weg*, which takes up much more space than its original and sounds clumsy, but it is better known as *Via Appia*, which takes up less space and sounds more historically accurate, to play into Holmes’ historicisation technique. Vatican Hill becomes longer in Dutch, *Vaticaanse Heuvel*, and neither word can be left out for clarity, but it still should be able to fit within the 84 characters limit. The Dutch equivalent for Tarpeian rock, *Tarpeïsche rots*, is about the same length, but still long enough to be bothersome within the constraints of subtitling. The Field of Mars, however, becomes much shorter in Dutch: *het Marsveld*. The unknown locations are either explained by their Dutch translation, or their meaning becomes clear from the context or their meaning is of little significance for the plot and will not require more information.

As discussed in chapter 1, “henbane” and “willow water” were common Roman cures and must be treated as a cultural specific element. Their translations are easily found and fitted into the subtitles, as are the category IV other food and drink references: “porridge” (13:12) and “honey water” (47:58), both very common in the Roman society. Honey water is not only used to cure sore throats (Carter 1630), but was also drunk for the sweet taste and mild amount of alcohol, in Dutch now known as *mede*. The question then becomes whether to choose the historically sounding *honing water* or the more commonly known and also correct *mede*. Porridge has this same problem: the historically correct term in Dutch would be *puls*, but it is better known as *pap*.

The fifth category deals with language: Latin. To provide the series with historicised subtitles, the Latin elements will be kept Latin in the subtitles. “Insitor. Ocator. Messor. Promitor.” (5:01-5:13) and “ergo” (16:07) will stay the exact same in their subtitles. Of course, “ergo” is a commonly used term and will not pose a problem in prior knowledge, but

the Latin phrase might. As this phrase is uttered during a religious ritual, and the meaning is not very important, there will not be a further explanation and the phrase will stay Latin according to the preferred strategy. The Latin names of dates, “Kalends of February” (13:43) and “Third day before Nones” (13:54-13:55) will be given a Dutch equivalent that preserves the Latin: *februari Kalend* and *drie dagen voor nonen*. The Kalends of a certain month means the first day of it, nones of February is the fifth day of it. Again the prior knowledge is not necessary for understanding the plot and because of the limited time and space, there will be no additional explanation in the subtitles.

Finally there are some references to clothing items and accessories, most notably the “What? No wreath of oakleaves?” (15:20-15-23), an ironic question from Marc Antony. This wreath could either be translated with the Latin *Corona Civica* or with a Dutch *krans van eikenbladeren*. Regarding the prior knowledge of the audience, the latter seems the most viable option, especially considering there is enough space when this is said and the irony that requires understanding. Other items of clothing mentioned are not as complicated to translate.

It is clear that the prior knowledge of the audience is not problematic; terms can either be simplified or are not necessary for the understanding of the plot. In combination with the time and space constraints and the preference of Dutch translators to exoticise and translate adequately, has lead to the decision not to simplify or add any extra information to historical concepts.

Nord’s second category, culture specific translation problems, are hardly present in “Kalends of February”. These problems arise in the difference between the culture that is portrayed and the target culture. More specifically, they usually are limited to conventions of politeness and measurement. Measurements are not present in the episode, other than the dates already mentioned. Politeness conventions, however, are very important. In Dutch, “you” can be translated with three equivalents: *jij* (singular), *jullie* (plural) and *u* (polite

singular and plural). These conventions are connected to the statuses discussed in the first category of pragmatic problems. People in higher classes will address those below them with “jij” or “jullie”, whereas those from lower classes will address those in higher ranks with “u”. Children will also address their parents with “u” and parents their children with “jij” or “jullie”. Intimate friends or lovers will address each other with “jij”. This means that each “you” must be analysed for the social connection between the speakers, which is dependent on their status, class and relationship, to see how politely these characters would interact.

Nord’s third category, language pair specific problems, can be found in the difference between the source language and the target language. These problems can be found in the verbal forms, the length of sentences and language specific cases like particles. Most of these problems are already mitigated by the constraints of 74 to 84 characters per seven seconds, and by using the Pelsmaekers & Van Besien theories on what to omit.

Nord’s fourth category, text specific translation problems, can also easily be found in the source text. These problems deal mostly with the style of the text, such as irony, wordplays, register and alliteration. As already discussed above, repetition is very frequent in the episode and often used to express emotions. There is a very clear case of sociolect, showing that higher classes use a more formal register than lower classes. This also became apparent from the use of interjections previously mentioned. Furthermore there are quite a few examples of irony within the text, especially employed by higher class characters like Marc Antony and Cicero. Pelsmaekers and Van Besien say that “irony arises when there is some kind of contrast or incongruity between what is said (the propositional content) and what can be inferred from the situation” (243) and their research shows that irony is most often transferred to subtitles. For some of the characters irony is part of their idiolect, which is another reason to preserve it. The irony can for example be found in: “Splendid. You shall divert the river, splendid. And useful, no doubt.” (14:25-14:31) or “It is the end, eh? The

Gauls have invaded.” (25:51-25:56). Nord suggests that irony is one of the elements in a source text that the translator may deal with in great freedom (149), which has led to the decision to prioritise the historical elements over ironic elements. However, most text specific elements, both irony, the sociolects and any others that might appear, will be preserved in the subtitles.

By abiding by Toury’s adequacy and Holmes’ exotisation and historicisation, the translation problems can be dealt with. Employing Pelsmaekers and Van Besien’s suggestions on what to omit from subtitles, frees up space in the 84 allowed characters of the subtitles to pay attention to the cultural specific elements and elements of style and socio- and idiolect.

Chapter 3

Annotated translation “Kalends van februari”

Scene 1 – Streets of Rome

CROWDS: Pullo! Pullo!¹

ATIA: They’re quite good but ah... they’re far more handsome in real life. (2:40-2:44)

*Ze zijn best goed,
maar in het echt zijn ze knapper.*

Scene 2 – Pullo at hospital

PULLO: What are you doing? (3:08-3:10)

ARTIST: Sorry sir, sorry sir. I’m just taking just likeness, sir. (3:10-3:13)

*Wat ben je aan het doen?
-Het spijt me, heer. Ik teken u na, heer.*

PUL: Taking my likeness? What do you mean? Speak, thief! (3:13-3:18)

Natekenen? Wat bedoel je? Zeg op, dief!²

ART: Sir, Aventine cloth dyers association are paying me (3:22-3:27)

Aventijnse stofververs betalen me voor een

ART: to do a mural of you and Lucius Vorenus in the arena, sir. (3:27-3:32)

schildering van u en Vorenus in de arena.

PUL: Explain yourself. Why would anybody do that? (3:32-3:34)

ART: Why, sir? You’re famous, sir. (3:34-3:39)

*Waarom zou iemand dat doen?
-Waarom? U bent beiden beroemd, heer.*

ART: There’s paintings of you all over. And not good accurate ones like I’m gonna do, sir. (3:39-3:46)

¹ Crossed out lines are not given a subtitle. These lines are often names, phatic or crude language, and repetition, things that do not usually receive subtitles in Dutch (Kuipers; Pelsmaekers & Van Besien).

² Exclamation marks are usually only used in subtitles when there is a real exclamation or scream. This is the case with this sentence and in all other places where an exclamation mark is added to the subtitles.

Er zijn overal schilderijen van u.

En geen zo accuraat als de mijne, heer.

PUL: Famous? (3:48-3:49)

ART: Oh certainly! (3:49-3:51)

Beroemd?

-Maar natuurlijk.

PUL: Me? (3:51-3:51)

ART: The whole city loves you, sir. (3:51-3:53)

Ik?

-De hele stad houdt van u, heer.

ART: You and magistrate Vorenius are symbols of brotherly love and redemption. (3:53-3:58)

U en magistraat Vorenius staan voor

broederliefde en verlossing.

ART: If you were in Rome today, I..I doubt there's a lady in the city who wouldn't open her doors for the mighty Titus Pullo. (3:58-4:03)

Als u vandaag in Rome was,

opende elke vrouw voor u haar deuren.

ART: Would you let me go please? (4:03-4:05)

Wilt u me alstublieft loslaten?

~~PUL: Hmm? Oh. (At drawing) Hmm.~~

Scene 3 – Vorenius' new farm

SATURN PRIEST: Insitor. Ocator. Messor. Promitor. (5:01-5:13)

Insitor. Ocator. Messor. Promitor.

LUCIUS: Beautiful. We own all of it, as far as the river. (5:14-5:17)

NIOBE: Pff. Lovely. (5:17-5:18)

Prachtig. Ons eigendom tot aan de rivier.

-Schitterend.

LUC: Best get used to it. Caesar might well exile me from the city. (5:18-5:22)

NIO: Just for saving Pullo? (5:22-5:24)

Wen er maar aan. Caesar kan me zo verbannen.

-Voor het redden van Pullo's leven?

LUC: We'll live off the land like peasants. (5:24-5:26)

NIO: He wouldn't be so mean. (5:26-5:27)

We zullen als boeren van het land leven.

-Zo gemeen zal hij toch niet zijn?³

LUC: He might do far worse. (5:27-5:29)

NIO: Like what? (5:29-5:30)

Hij kan nog veel ergere dingen doen.

-Zoals?

LUC: Nothing. I'm joking. (5:30-5:33)

Niets. Ik maak een grapje.

NIO: I don't suppose we can lay down a blanket. (5:45-5:48)

LUC: Shouldn't think so. (5:48-5:49)

We mogen vast geen deken neerleggen.

-Ik denk het niet.

NIO: Well, if we're ever doing this again, I'm not wearing my best. (5:49-5:53)

*Nou, als we dit ooit nog eens doen,
doe ik niet mijn mooiste kleren aan.*

LUC: Too soft, you city girls.(5:53-5:55)

NIO: Hush you, I'm down here aren't I? Get on with it before I die of cold. (5:55-6:01)

Wat ben je toch een zacht stadsmeisje.

³ This is a non-question subtitled with a question. This is done on several instances, because it is more idiomatic in Dutch in those instances.

-Ik lig toch? Schiet op voor ik bevries.

NIO: How long like this? (6:04-6:05)

LUC: Eh, till the priest rings his bell. (6:08)

Hoe lang moeten we nog?

-Tot de priester zijn bel luidt.

NIO: Juno help me. (6:10-6:12)

Juno sta me bij.

LUC: It's good earth this. (6:14-6:16)

NIO: It's wet earth. (6:17)

Dit is goede aarde.

-Het is natte aarde.

LUC: Dark, loamy, not much clay. You can grow anything in soil like this. (6:17-6:21)

NIO: Where should we build the farmhouse? (6:21-6:22)

Leem, weinig klei. Alles groeit hierin.

-Waar komt de boerderij?

LUC: Ehm, that ridge over there. Close to the water and the woods, good command of the valley. (6:22-6:29)

*Die rand daar. Vlakbij water en bos,
goed uitzicht over de vallei.*

NIO: In case we get attacked by Gauls? (6:29-6:30)

LUC: You never know. (6:30-6:32)

Voor als de Galliërs aanvallen?

-Wie weet.

NIO: You're meant to be pretending. (6:32-6:36)

LUC: I am! (6:36-6:37)

Je moet doen alsof.

-Dat doe ik.

NIO: You're not. (6:37-6:40)

Niet waar.

Scene 4 – Pullo on horseback

PUL: ~~Shh....~~ Come to papa. (7:14-7:17)

Kom bij papa.

PUL: ~~Haha. Bitch.~~ (7:21)

Scene 5 – Vorenius' home

CLARISSA: Well, how was the farm? (7:27-7:30)

En hoe was de boerderij?

NIO: Oh, Clarissa. Wait till you see it. It's beautiful. (7:30-7:33)

Clarissa, wacht maar af. Het is prachtig.

CLAR: Oh. It's very fine, I'm sure. (7:33-7:35)

NIO: What's wrong? (7:35-7:37)

Dat zal wel.

-Wat is er?

CLAR: You'll never guess. (7:37-7:38)

LUC: We'll never guess. (7:38-7:40)

CLAR: Pullo ran away from the hospital. (7:40-7:41)

Je raad het nooit. -We raden het nooit.

-Pullo is weggelopen uit het hospitaal.⁴

CLAR: Some carters found him lying half dead by the Appian. He asked to be brought here. (7:41-7:46)

~~LUC: What?~~ (7:41)

Menners vonden hem bij Via Appia.

Hij vroeg hierheen gebracht worden.

⁴ To give the next line more characters and space (Some carters...brought here), this line has two shorter sentences on one line, something often done with short sentences (Pelsmaeker & Van Besien).

LUC: Here? (7:46)

CLAR: He's inside. (7:47-7:49)

Hier?

-Hij is binnen.

LUC: Gods beneath us. (7:58-8:00)

DOCTOR: He should not have been on his feet, never mind on a horse. (08:00-08:03)

Alle goden.⁵

-Hij had nooit mogen bewegen.

DOC: All his wounds are opened up, fresh as flowers. (8:00-8:06)

NIO: Poor, stupid thing. (8:06-8:07)

Al zijn wonden zijn vers open gegaan.

-Arme idioot.

DOC: I've given him henbane to dull the pain and immobilize him. (8:07-8:10)

Ik heb bilzkruid gebruikt tegen de pijn.

DOC: If by any chance he lives, he shouldn't move on any account for at least ten days and nights.(8:10-8:16)

Als hij het overleeft,

mag hij 10 dagen niet bewegen.

LUC: I'll send him back to the country as soon as he's mobile. He won't cause any trouble, not like this. (8:21-8:26)

Ik stuur hem terug zodra het kan.

Hij zal zo geen last zijn.

NIO: Like old times. (8:26-8:29)

Net als vroeger.

LUC: Pullo. Pullo? (8:37-8:40)

Pullo. Pullo?

⁵ This is not a literal equivalent, but *goden onder ons* is too ambiguous in Dutch, hence the choice for a hypernym.

PUL: Lucius Vorenius, sir. (8:46-8:48)

LUC: What are you doing here? (8:48-8:49)

Lucius Vorenius, heer.

-Wat doe jij hier?

PUL: Where am I? (8:51-8:52)

LUC: Rome, in my house. (8:52-8:53)

Waar ben ik?

-Bij mij thuis in Rome.

LUC: You should be in the hospital at Avernum. (8:53-8:56)

Je hoort in Avernum in het hospitaal.

PUL: And miss all the fun? Why am I tied up? (8:57-9:00)

En alle lol missen? Waarom ben ik geboeid?

LUC: What fun is that? (9:00-9:01)

PUL: We're famous, aren't we? (9:01-9:04)

Welke lol?

-We zijn beroemd, of niet?

PUL: Heroes. Songs, plays, pictures on walls, eh? (9:04-9:10)

Helden. Muziek,

toneelstukken, muurschilderingen.

LUC: Damn foolish fuss. What of it? (9:10-9:13)

PUL: You are a slow one you, aren't you? (9:13-9:16)

Idioot gedoe. Wat is ermee?

-Wat ben jij traag, zeg.

PUL: Women! Women. (9:16-9:20)

Vrouwen! Vrouwen.

PUL: They like nothing better than a man with a big name. (9:20-9:24)

LUC: Please. (9:24-9:26)

Ze houden wel van een beroemde man.

-Alsjeblieft.

LUC: You are lucky to be breathing. Even if you survive your wounds, Caesar will probably throw you back in the arena, and me with you. (9:26-9:32)

Je hebt geluk dat je nog leeft. En toch gooit

Caesar je zo in de arena en mij ook.

PUL: Do you think he'll do that? Throw us back in? (9:34-9:38)

LUC: I'll find out tomorrow. I've been summoned. (9:38-9:42)

Denk je dat hij dat zal doen?

-Dat hoor ik morgen, ik ben ontboden.

~~PUL: Oh. (09:42-09:44)~~

LUC: Women, he says. If you took a woman now, you'd come apart like an old sack. (9:46-9:42)

Vrouwen. Als je nu een vrouw neemt,

scheur je uit elkaar als een oude zak.

VORENA: Just like old times. (10:01-10:02)

NIO: I don't mind. (10:02-10:07)

Net als vroeger.

-Ik vind het niet erg.

NIO: It's good to hear your father laughing for a change. (10:07-10:11)

Het is fijn dat je vader eens lacht.

Scene 6 – Vorenius' home continued, at night

PUL: Eirene. It's good to see you. (11:14-11:17)

Eirene. Wat goed om je te zien.

PUL: Fair enough. (11:26-11:29)

Eerlijk is eerlijk.

PUL: Ehm... If, if, if, if you can't do it, that, that's all right too. (11:36-11:40)

Maar het hoeft niet hoor.

NIO: Eirene? What are you doing? (11:41-11:44)

EIRENE: Nothing. Nothing. (11:45-11:46)

Eirene? Wat doe je?

-Niets.

NIO: Don't lie, what's that in your hand? (11:46-11:48)

PUL: We were just talking. (11:18-11:50)

*Lieg niet, wat heb je daar?*⁶

-We waren alleen aan het praten.

NIO: Talking? (11:51-11:52)

PUL: Catching up. (11:52-11:54)

Praten?

-Bijkletsen.

NIO: You fool! What if you killed him? What then? (11:54-11:58)

Idioot! Wat als je hem doodmaakt?

Wat dan?

NIO: Everybody would know it was you. A freedwoman who killed her old master, very nice. (11:58-12:05)

Iedereen weet dan dat jij

je oude meester hebt vermoord. Goeie zet.

NIO: And where would you go, hmm? What would you do with yourself? (12:05-12:07)

PUL: She has a point. (12:07-12:08)

En waar kun je dan heen?

-Ze heeft gelijk.

NIO: Go to bed. We'll say no more of this. (12:08-12:11)

⁶ Theory borrowed from Pelsmaekers & Van Besien, category VI (252): explanations clear from the image. This results in not subtitling "your hand", since it can be seen that she has the knife in her hand.

Ga slapen. Dit is niet gebeurd.

PUL: She's looking well. (12:18-12:21)

Ze ziet er goed uit.

NIO: Goodnight, Pullo. (12:22-12:25)

Welterusten, Pullo.

Scene 7 – Vorenius' home continued, morning

NIO: Juno protect you. (12:41-12:42)

LUC: Don't worry. (12:42-12:44)

Moge Juno je beschermen.

-Maak je geen zorgen.

LUC: I can't keep Caesar waiting. (12:46-12:49)

Ik kan Caesar niet laten wachten.

NIO: Eirene, when you finish that, check on Pullo's dressings and change them if need be. (13:03-13:06)

Eirene, kijk zo even naar Pullo's verband.

EIR: Me? (13:06-13:07)

NIO: You. (13:07-13:09)

Ik?

-Jij.

NIO: And feed him some porridge. (13:09-13:12)

En geef hem wat puls.

PUL: Thank you. (13:25-13:25)

Dankjewel.

Scene 8 – Forum

NEWSREADER: As of this day, the Kalends of February, our beloved father dictator, Gaius Julius Caesar, (13:41-13:48)

*Vandaag op februari Kalend decreeteert
onze geliefde vaderdictator Julius Caesar*

NEWS: has decreed that 100 new men be raised to the Senate of the Republic. (13:48-13:54)

*100 nieuwe mannen voor
de Senaat van de Republiek.*

NEWS: The third day before Nones, a public banquet will be held to celebrate those senators. (13:54-14:01)

*Drie dagen voor nonen zal een banket
gehouden worden ter ere van deze senatoren.*

NEWS: Slaves and freedmen are not eligible. (14:03-14:08)

Slaven en bevrijde slaven zijn niet welkom.

NEWS: Any repetition of recent disorders will be punished with severity. (14:08-14:15)

*Herhaling van recente onrust
wordt streng bestraft.*

Scene 9 – Inside the Senate

CAESAR: I shall divert the river here, you see, by digging a canal to the Vatican Hill. (14:19-14:25)

*Ik zal de rivier omleiden, door een kanaal
naar de Vaticaanse Heuvel te graven.*

CICERO: Splendid. You shall divert the river, splendid. And useful, no doubt. (14:25-14:31)

*Geweldig, de rivier omleiden, geweldig.
En ongetwijfeld heel nuttig.*

CAE: Indeed. It will prevent flooding and give easier access to the Field of Mars. (14:31-14:36)

*Inderdaad. Het voorkomt overstromingen en
maakt de Marsvelden toegankelijker.*

CAE: And on the reclaimed land, I shall build new civic offices for the courts. (14:36-14:41)

*Op het gewonnen land zal ik
kantoren voor de gerechtshoven maken.*

CAE: I shall also construct a temple to Venus Birthgiver. (14:41-14:45)

*Ik zal ook een tempel bouwen
voor Venus Levengever.*

CIC: Another temple, excellent. (14:45-14:48)

Nog een tempel, fantastisch.

CIC: But if we might, for a moment, speak of this expansion of the Senate? (14:48-14:53)

*Maar kunnen we het even hebben
over de uitbreiding van de Senaat?*

CAE: We might. (14:53-14:54)

Dat kan.

CIC: Ah!

ANTONY: Gauls and Celts, old boy. Long-haired Gauls and blue-faced Celts. (14:56-15:01)

*Galliërs en Kelten, ouwe jongen.
Langharige Galliërs en blauwe Kelten.*

CIC: You're joking, of course. (15:01-15:03)

CAE: He's not joking. (15:03-15:05)

*Een grapje zeker.
-Hij maakt geen grapje.*

CIC: Gauls and Celts? In the Senate? (15:05-15:08)

Galliërs en Kelten? In de Senaat?

CAE: From the tribes that have served Rome longest, the best of their nobility. (15:08-15:12)

*Van de stammen die Rome het langst dienen.
Hun beste edelen.*

CIC: I'm astonished. (15:12-15:14)

CAE: Good. Astonishment is my intent. (15:14-15:17)

*Ik ben verbijsterd.
-Mooi. Verbijstering is mijn doel.*

ANT: Ah. Here comes the hero of the hour. (15:17-15:20)

Daar komt de held van de dag.⁷

ANT: What, no wreath of oak leaves? (15:20-15:23)

Hè, geen krans van eikenbladeren?

CAE: ~~Shh.~~

CAE: Well now, Vorenius. What am I to do with you? (15:26-15:29)

Zo, Vorenius. Wat moet ik met je aan?

CAE: Defying my express orders, you dared interfere in a legally sanctioned execution. (15:29-15:35)

*Tegen mijn expliciete orders in,
bemoede jij je met een legale executie.*

CAE: An act of gross criminality and disobedience. (15:35-15:40)

Een zeer misdadige en ongehoorzame daad.

LUC: I humbly apologise, sir. I've no excuse. (15:43-15:45)

CAE: You present me with a dilemma. (15:45-15:46)

*Mijn nederige excuses, heer.
-Je bezorgt me een dilemma.*

CAE: By right, I could have you thrown of the Tarpeian rock. (15:49-15:52)

Ik mag⁸ je van de Tarpeïsche rots gooien.

CAE: But the people, simple souls that they are, have made great heroes out of you and Pullo. (15:52-15:59)

*Maar het volk, simpele zielen die ze zijn,
hebben jou en Pullo tot helden gemaakt.*

CAE: If I were to punish you, the people would be made extremely angry. (15:59-16:04)

*Als ik je zou straffen,
wordt het volk erg boos.*

⁷ Chesterman 161: maintaining the figure of speech. It is not literally the hero of that hour and also not of that day (*Dag*), as it happened days before. *Held van de dag* is more idiomatic in Dutch than *held van het uur*.

⁸ *Mag* implies that Caesar can legally do so.

CAE: I do not wish to make the people angry, ergo I cannot punish you. (16:04-16:09)

*Ik wil het volk niet boos maken,
ergo ik kan je niet straffen.*

CAE: If I cannot punish you, I must reward you, else I shall seem weak. (16:09-16:14)

*Als ik je niet kan straffen,
moet ik je belonen. Anders lijkt ik zwak.*

CAE: Listen to this now, Cicero. (16:14-16:17)

Luister goed, Cicero.

CAE: By popular acclaim, I shall name Lucius Vorenus a senator of Rome. (16:17-16:24)

*Vanwege volkswensen, benoem ik
Lucius Vorenus tot senator van Rome.*

CAE: Good! Now you're all astonished. (16:29-16:33)

Mooi. Nu zijn jullie allemaal verbijsterd.

CAE: Vorenus, you look like you've seen a Gorgon. (16:36-16:37)

LUC: Excuse me, sir. I'm... I am stunned. (16:37-16:41)

*Vorenus, heb je een gorgo gezien?
-Excuses, heer... Ik ben perplex.*

CAE: What do you say? Will you speak for your people in the Senate? (16:41-16:45)

*Wat zeg je ervan?
Spreek je voor je volk in de Senaat?*

LUC: I'd be honoured to do so, if you think me worthy. (16:45-16:48)

Ik voel me vereerd, als u me waardig acht.

CAE: There is none worthier. You shall make an excellent senator. (16:48-16:53)

*Ik ken niemand waardiger.
Je zal een goede senator zijn.*

ANT: Very touching. (16:55-16:57)

Wat roerend.

CAE: For the first few weeks, you will stay close by me. Learn the drill. (16:57-17:01)

De eerste weken blijf je dicht bij mij.

Om te leren hoe het werkt.

LUC: Thank you, sir. (17:03-17:03)

CIC: Forgive me, but I really must, as a friend, I must, I must protest! (17:03-17:08)

Dank u, heer.

-Vergeef me, maar ik moet protesteren.⁹

CIC: A lowly pleb in the Senate? That's going too far! (17:08-17:14)

Een lage pleb in de Senaat?

Dat gaat te ver.

CIC: No offense to you, Vorenus. (17:14-17:16)

CAE: I do not wish to jump in any arenas, Cicero. (17:16-17:19)

Niet beledigend bedoeld, Vorenus.

-Ik wil niet in de arena springen, Cicero.

CAE: I must please the people in some other fashion. (17:19-17:22)

En ik moet het volk toch tevreden stellen.

CIC: Build yet another temple. Kill someone. The people are easy to please. Not this! (17:22-17:27)

Bouw nog een tempel. Executeer iemand.

Het volk is snel tevreden. Niet dit!

CAE: I wish the Senate to be made of the best men in Italy, not just the richest old men in Rome. (17:27-17:33)

Ik wil dat de senaat bestaat uit de beste,

en niet alleen de rijkste Romeinen.

CIC: An intriguing notion. (17:33-17:35)

Fascinerend idee.

⁹ "As a friend" is lost in subtitles, but it is apparent from the voice of tone and the previous conversations in the scene that Cicero and Caesar are friends. Theory of Pelsmaeker & Van Besien VI (252).

Scene 10 – Inside Caesar’s home

ANT: You’ll make a lot of men very angry with your Gauls and your Celts and your plebs and such. (17:57-18:03)

U gaat velen boos maken met uw

Galliërs, Kelten en plebs en dergelijken.

ANT: I’ll have to double your guard. (18:03-18:05)

POSCA: That’s what I told him. Will he listen? (18:05-18:07)

Ik moet uw wachters verdubbelen.

-Dat zei ik ook. Maar luistert hij?

CAE: Guards can keep my enemies away. They can do nothing about my friends. (18:07-18:11)

Wachters kunnen mijn vijanden tegenhouden.

Niet mijn vrienden.

ANT: You don’t mean me, do you? (18:11-18:14)

U bedoelt mij toch niet?

ANT: Cause I can assure you I have no ill intentions. (18:14-18:17)

Ik zweer dat ik geen kwaad in de zin heb.

CAE: I know. Not that you were not capable of any manner of wickedness. (18:17-18:22)

Dat weet ik. Ook al ben je

prima in staat tot snode daden.

~~ANT: Thank you. (18:22-18:23)~~

CAE: But if you were to betray me, you would have done it long ago. (18:23-18:26)

Als je me had willen verraden,

had je dat allang gedaan.

ANT: Don’t think I wasn’t tempted. (18:26-18:29)

Ik kwam heus wel in de verleiding.

POS: So, no more guards then. You will trust Fortune. Very good. Very pious. (18:29-18:33)

Geen extra wachters. U vertrouwt Fortuna.

Heel goed. Heel vroom.

CAE: Stop your grizzling, you old woman. (18:33-18:36)

Zeur niet zo, oud wijf.

CAE: Who will dare raise a hand to me with the ferocious Lucius Vorenius at my side?(18:38-18:42)

Wie doet me wat met

de woeste Lucius Vorenius aan mijn zijde?

POS: Ah. Clever. (18:42-18:45)

Slim.

CAE: All these years together and it still surprises you I can tie my sandals. (18:45-18:50)

Na al deze tijd ben je nog steeds verrast

dat ik mijn eigen sandalen kan strikken.

Scene 11 – Vorenius' home

VORENA: Sleep sound, little man. (18:54-18:57)

Slaap lekker, kleine man.

LUC: Your mother and I have been thinking about finding you that husband. (19:08-19:13)

Je moeder en ik hebben nagedacht over

het vinden van een man voor jou.

LUC: A senator's daughter cannot run around unattached.(19:13-19:18)

VOR: Oh there's no hurry. (19:18-19:20)

Een senatorsdochter kan niet ongehuwd zijn.

-Haast je niet.

NIO: Don't worry, we'll find you a good rich old man you can wrap around your little finger. (19:20-19:25)

Geen zorgen. We vinden een rijke, oude man

die je om je vinger kunt winden.

LUC: A beauty like you can have your pick. (19:25-19:27)

VOR: I told you, I don't want a rich old man. (19:27-19:30)

Een schoonheid als jij heeft volop keuze.

-Ik zei toch, ik wil geen rijke, oude man.

NIO: Of course you do! Just think of all those fine dresses and jewels and slaves you'll have. (19:30-19:36)

Natuurlijk wel. Denk eens aan

alle mooie jurken, juwelen en slaven.

VOR: I don't care about such trivial things. (19:36-19:38)

LUC: Trivial? (19:38-19:39)

Zulke banale dingen hoef ik niet.

-Banaal?

LUC: When I was your age, I had to eat bones from the gutter. (19:40-19:44)

Toen ik jouw leeftijd had,

at ik botten uit de goot.

LUC: Dresses and jewels are not trivial. (19:44-19:47)

Jurken en juwelen zijn niet banaal.

LUC: They show others that your people are rich and powerful and that you are loved and protected and valued. (19:47-19:55)

Het toont dat je familie vermogend is¹⁰

en dat jij geliefd en beschermd bent.

VOR: But I want to marry someone I love. (19:55-19:58)

Maar ik wil trouwen uit liefde.

NIO: Love doesn't come unbidden, you have to work for her! Strange marriage it would be if you loved him from the start. (20:00-20:05)

Voor liefde moet je werken.

Raar huwelijk als je meteen van hem hield.

¹⁰ *Vermogend* means that someone is both rich and powerful. Similarly *geliefd* means that someone is loved and valued.

LUC: That's right. It takes a while. Now you be a good virtuous wife and uhm, love will come, hmm? (20:05-20:11)

*Precies, het duurt even. Wees een goede,
deugdzame vrouw en liefde komt vanzelf.*

LUC: Your mother and I, we had our troubles, didn't we? And look at us now. (20:11-20:16)

*Je moeder en ik hadden toch ook problemen?
En kijk ons nu eens.*

NIO: Happy as you like. (20:16-20:18)

VOR: I suppose. (20:18-20:20)

*Intens gelukkig.
-Misschien.*

LUC: So. A good, rich old man it is then, hmm! (20:20-20:25)

Dan wordt het een rijke, oude man.

Scene 12 – Caesar's bedroom

CAE: I was about to wake you. Wherever you were, you were not enjoying yourself. (20:45-20:50)

Ik wilde je net wakker maken.

Waar je ook was, je had het er niet leuk.

CALPURNIA: It was another dream of omens. (20:52-20:54)

CAE: You're becoming quite the oracle. (20:54-20:56)

Het was weer een droom over omen.

-Je wordt een aardig orakel.

CAE: Shall I send for some willow water? You'll sleep better. (20:56-21:00)

Zal ik wilgenwater laten halen?

Dan slaap je beter.

CAL: I was in the country, I... (21:00-21:02)

CAE: Please, I have had such dreams for years. (21:02-21:06)

Ik was op het platteland, ik...

-Alsjeblieft, zo droom ik al jaren.

CAE: Bloody rain, black dogs, hooded ferrymen. For years. And here I am, still alive and well. (21:06-21:13)

*Bloedregen, zwarte honden, gekapte
veermannen. Jaren. En ik ben springlevend.*

CAL: I've never had such dreams before now. (21:13-21:16)

Ik heb nog nooit zulke dromen gehad.

CAE: What am I to do? (21:19-21:23)

Wat wil je dat ik doe?

CAE: Should I quit Rome and hide because you have bad dreams? (21:23-21:27)

*Wil je dat ik Rome verlaat
omdat jij nare dromen hebt?*

CAL: Why not? (21:27-21:30)

Waarom niet?

CAL: I'm serious. (21:30-21:33)

Ik meen het.

CAL: Are you not weary of this toil? (21:36-21:39)

Ben jij niet moe van al dit gezwoeg?

CAE: I am. I am extremely weary. (21:39-21:42)

Jawel. Ontzettend moe.

CAE: But there is much more to be done, I'm afraid. Much more. (21:42-21:49)

*Maar er moet nog meer gedaan worden,
vrees ik. Veel meer.*

CAL: There's always more to be done. (21:49-21:51)

Er moet altijd meer gedaan worden.

CAL: To what end? (21:54-21:56)

Met welk doel?

CAL: Oh... What end. (21:58-22:00)

CAE: Good question. (22:00-22:02)

Welk doel?

-Goede vraag.

CAE: I shall ask Posca. (22:04-22:07)

Ik zal het Posca vragen.

CAE: Go to sleep, my dear. (22:07-22:11)

Ga slapen, mijn liefste.

Scene 13 – Junii home

SERVILIA: Ancestors of the Junii, (22:17-22:20)

Voorouders van de Junii,

SER: we ask for your blessing on this man of your blood. (22:20-22:24)

we vragen uw zegen over

deze man van uw bloed.

SER: Let his arm be strong. (22:27-30)

Laat zijn arm sterk zijn.

SER: Let his aim be true. (22:32-22:35)

Laat hem doeltreffend zijn.

SER: Let his heart be filled with sacred rage. (22:36-22:40)

Laat zijn hart gevuld zijn

met gewijde toorn.

Scene 14 – Vorenus' home and streets of Rome

PUL: Good boy! (22:55-22:58)

Brave jongen.

PUL: Hello. (23:41-23:44)

Hallo.

PUL: Hello. (23:51-23:54)

Hallo.

PUL: Hey, Venus! I have a question for you. (24:01-24:04)

Hé, Venus. Ik heb een vraagje voor je.

PUL: Guess who I am? (24:04-24:07)

Rara wie ben ik?

PUL: Thanks very much. It, it was nice to meet you. I, I can manage from here. (24:28-24:35)

Heel erg bedankt, leuk je te ontmoeten.

Ik red het nu zelf wel.

PUL: Wait! (24:52-24:55)

Wacht!

PUL: So... where is everybody? (24:59-25:02)

Waar is iedereen?

Scene 14 – Inside the Senate

CIMBER: I'm sure I saw that one selling fish in the forum. (25:28-25:32)

CASSIUS: At least he's Roman. (25:32-25:33)

Ik zag die daar vis verkopen op het forum.

-In elk geval is het een Romein.

CASS: A good Roman fishmonger is a fine noblemen compared to some of these Belgians and Celts that call themselves "chiefs". (25:33-25:40)

Liever een Romeinse visboer dan

deze Belgische en Keltische stamhoofden.

CASCA: There's one over there with earrings. (25:40-25:43)

Die daar heeft oorbellen.

~~CAC: It's good to see you. (25:51-25:51)¹¹~~

CIC: It is the end, eh? The Gauls have invaded. (25:51-25:56)

¹¹ This is barely audible and phatic, hence no subtitles.

Dit is het einde, nietwaar?

De Galliërs zijn binnengevallen.

CIC: Well, don't be so glum. They will return to their ghastly mountain hovels soon enough. (25:58-26:03)

Niet zo somber. Ze vertrekken

snel genoeg weer naar hun bergkrotten.

CIC: Caesar will only summon them back when he needs their support for some fresh outrage. (26:03-26:07)

Caesar roept ze alleen terug als hij

steun nodig heeft bij een nieuwe wandaad.

BRUTUS: The red man shadowing Caesar is the famous Lucius Vorenius, one assumes. (26:07-26:11)

Caesars rode schaduw is de befaamde

Lucius Vorenius, neem ik aan.

CIC: Indeed. (26:11-26:12)

CASS: Affectionate, aren't they? Might be like father and son. (26:12-26:16)

Inderdaad.

-Lief hoor. Net vader en zoon.

CIC: Caesar would have the humble people think so. He keeps the wretched man by his side constantly. (26:16-26:23)

Dat laat Caesar het volk denken.

De ellendeling is altijd aan zijn zijde.

CASC: This beast of the fields is a senator of Rome! (26:23-26:27)

Dat beest van het slagveld,

een senator van Rome!

CIC: Don't fret so, Casca. (26:27-26:30)

Geen zorgen, Casca.

CIC: We, timid subjects of king Caesar, must learn to be tolerant, hmm? (26:30-26:36)

*Wij, gedweë onderdanen van koning Caesar,
moeten tolerant leren zijn, nietwaar?*

CIC: I believe I shall go home and stupefy myself with wine. Good day to you all. (26:36-26:42)

*Ik denk dat ik naar huis ga en mezelf
bedwelm met wijn. Fijne dag, samen.*

CASS: Old fool. (26:48-26:51)

Oude idioot.

Scene 15 – Junii home

CIM: He knows, I'm sure of it. He knows. You saw how he looked at us. (27:10-27:13)

Hij weet het, je zag hoe hij keek.

CASS: Be calm, Cimber. If he knew, we would be dead already. (27:13-27:15)

CASC: He's playing the blind man. He's waiting for us to betray ourselves. (27:15-27:18)

*Rustig, Cimber. Dan waren we al dood.
-Hij doet alsof zijn neus bloed, wacht af.*

CIM: Exactly! (27:18-27:19)

BRU: He's not worried about us! He thinks we are cowards. (27:19-27:23)

Precies!

-Hij denk onbezorgd dat we lafaards zijn.

CASS: Well, in any case we must act soon. Today he brings in Gauls and Celts and low plebs. Tomorrow it'll be Belgians or freedmen (27:23-27:30)

*We moeten snel zijn. Nu Galliërs, Kelten
en plebs, morgen Belgen en vrije slaven.*

CASS: and he won't rest until he's turned the Senate into a bawdy house! (27:30-27:33)

Straks maakt hij de Senaat tot bordeel.

CASS: We good noblemen will be outnumbered by foreign rabble. (27:33-27:39)

*Wij goede edelen worden vervangen
door uitheems gespuis.*

CASS: We will be degraded. Powerless. We must act soon. (27:39-27:44)

We worden gedegradeerd. Machteloos.

We moeten snel zijn.

CASC: What about bloody Lucius Vorenus? (27:44-27:47)

En wat doen we met Lucius Vorenus?

QUINTUS: Lucius Vorenus is a son of a whore. (27:47-27:48)

CASS: You know him personally, it seems? (27:48-27:49)

Lucius Vorenus is een hoerenzoon.¹²

-Je lijkt hem goed te kennen?

QUI: I know him. I know him. (27:49-27:52)

SER: Who is Lucius Vorenus? (27:56-27:57)

Ik ken hem. Ik ken hem.

-Wie is Lucius Vorenus?

BRU: You remember, mother, the low soldier that jumped into the arena to save a comrade?
(27:57-28:02)

Weet je nog, moeder, die soldaat

die in de arena sprong voor zijn kameraad?

SER: I remember something of the sort. (28:02-28:04)

BRU: Well, Caesar's pandered to the mob and made him a senator. (28:04-28:08)

Ik herinner me iets dergelijks.

-Caesar maakte de volksheld senator.

CASS: And when Caesar is in the Senate, the dog never leaves his master's side. (28:08-28:12)

En in als Caesar in de Senaat is,

verlaat de hond zijn baasje nooit.

QUI: And a fearsome dog it is. (28:12-28:15)

¹² Crude language is usually mitigated, so "bloody" is left out. "Son of a whore" is preserved because it expresses the hate Quintus has for Lucius.

En het is een enge hond.

BRU: So if we are to reckon with Caesar on the Senate floor, we must reckon with Lucius Vorenius also. (28:16-28:23)

*Caesar aanpakken op de Senaatvloer,
betekent dus ook Lucius Vorenius aanpakken.*

QUI: Kill him as well. What's it matter? (28:23-28:26)

Maak hem ook dood. Wat doet het er toe?

BRU: He is a popular man. (28:26-28:28)

QUIN: So? I'll kill him. (28:28-28:30)

Hij is een man van het volk.

-Dus? Dan doe ik het.

SER: It is most important that we keep the people on our side. (28:30-28:33)

De mensen moeten aan onze kant blijven.

SER: We cannot kill one of their heroes. That would sully the whole business. (28:33-28:37)

We kunnen hun held niet vermoorden.

Dat zou alles bezoedelen.

SER: Only the tyrant dies.(28:37-28:41)

Alleen de tiran sterft.

QUI: Kill Caesar in his bed then. He doesn't sleep with the man, does he? (28:41-28:44)

Vermoord Caesar in zijn bed dan.

Hij slaapt niet met de man, of wel?

~~SER: Quintus!~~

CIM: It's not such a bad thought. We could bribe some of his slaves. (28:44-28:51)

Geen slecht idee. We kunnen

wat van zijn slaven omkopen.

CASC: Buy off his cook, buy of his taster. Poison him. (28:51-28:54)

Koop de kok en proever om. Vergiftig hem.

BRU: Gentlemen! This is not some cheap murder! (28:51-28:57)

Heren! Dit is geen ordinaire moord!

BRU: It is an honourable thing that we do, and it must be done honourably. (29:01-29:07)

*Het is een eervolle daad
en het moet eerbaar gedaan worden.*

BRU: In daylight. (29:07-29:10)

Bij daglicht.

BRU: On the Senate floor. With our own hand. (29:10-29:13)

Op de Senaatvloer. Met onze eigen handen.

BRU: With my hand. (29:18-19:21)

Met mijn eigen hand.

CIM: You're right of course. Forgive me. (29:24-29:28)

Je hebt uiteraard gelijk. Vergeef me.

QUI: That's all very well, but how? (29:28-29:31)

Allemaal prima, maar hoe?

QUI: How? (29:33-29:36)

Hoe?

Scene 16 – Vorenius' home

LUC: What's wrong? (29:55-29:58)

Wat is er?

NIO: Still awake? (29:59-30:01)

Nog wakker?

LUC: You were worrying very loudly. (30:01-30:05)

Je maakte je nogal luid zorgen.

NIO: I feel like everything seems to be moving so fast. (30:13-30:17)

Het gaat allemaal zo snel.

NIO: It feels like... (30:17-30:20)

Het voelt alsof...

NIO: I'm scared sometimes. (30:27-30:30)

Ik ben soms bang.

Scene 17 – Junii home

SER: Lucius Vorenus, was that his name? (31:12-31:15)

Lucius Vorenus, heet hij zo?

BRU: What? (31:15-31:16)

SER: The low soldier that Caesar made a senator. Was that his name? (31:16-31:21)

Wat?

-De soldaat die senator is. Heet hij zo?

BRU: Yeah, Lucius Vorenus. Why? (31:21-31:22)

SER: I have heard that name before. (31:22-31:25)

Ja, Lucius Vorenus. Waarom?

-Ik heb die naam eerder gehoord.

Scene 18 – Julii home

ATIA: My dear friend, I regret that I have not seen you or yours for some time. (31:27-31:32)

*Mijn goede vriend, ik betreur dat ik
u en de uwen al een tijd niet heb gezien.*

ATIA: Two families as entwined as ours must not be strangers. (31:32-31:36)

*Twee families zo verweven als de onze
mogen geen vreemden zijn.*

ATIA: Would it be convenient for you to come visit me tomorrow? (31:36-31:40)

*Komt het uit dat u mij
morgen een bezoek brengt?*

ATIA: With great affection, Servilia. (31:40-31:43)

Hoogachtend, Servilia.

ATIA: How strange. (31:43-31:45)

ANT: Is it? (31:45-31:47)

Wat vreemd.

-Hoezo?

ATIA: Why would she want to see me? She hates me. (31:47-31:50)

Waarom zou ze me willen zien? Ze haat me.

ANT: So do I. It's no bar to friendship. (31:50-31:53)

Ik ook. Dat houdt vriendschap niet tegen.

ATIA: What is she thinking? (31:54-31:56)

OCTAVIAN: Nothing to your benefit. (31:56-31:57)

Wat is ze van plan?

-Niets naar uw voordeel.

ANT: What will you do? (31:57-32:00)

Wat ga je doen?

ATIA: I shall accept of course. (32:00-32:02)

ANT: Is that wise? (32:02-32:04)

Ik neem de uitnodiging aan, uiteraard.

-Is dat wijs?

ATIA: Probably not but her rage amuses me. (32:04-32:07)

Vast niet, maar haar woede vermaakt me.

ATIA: You shall come with me. (32:07-32:08)

OCT: Why? (32:08-32:10)

Jij gaat met me mee.

-Waarom?

ATIA: To be my protector of course. Who know what the mad old turtle will do? (32:10-32:15)

Om me te beschermen, natuurlijk. Wie weet

wat de gekke oude schildpad gaat doen?

OCTAVIA: Please don't speak of her so. (32:15-32:17)

ATIA: Well, she is a mad old turtle. (32:17-32:19)

Noem haar alstublieft niet zo.

-Maar ze is een gekke oude schildpad.

ATIA: Anyway, I thought you were above such petty emotions nowadays. (32:19-32:23)

Ik dacht dat je zulke kleinzerige emoties

niet meer voelde tegenwoordig.

OCTA: I am. I try to be. (32:23-32:26)

Dat doe ik ook niet. Of dat probeer ik.

ATIA: Oh. Oh you still have feelings for her. There's nothing wrong with that. (32:27-32:32)

Je hebt nog steeds gevoelens voor haar.

Daar is niets mis mee.

OCTA: I feel nothing but pity for her. And for myself as I was then. And for you. (32:32-32:37)

Ik heb alleen medelijden met haar.

En met mezelf toen. En met u.

ATIA: Me? You silly goose. (32:37-32:41)

Met mij? Jij stomme gans.

Scene 19 – Vorenius' home

EIR: Why are you dressed so? (32:53-32:56)

Waarom heeft u dat aan?¹³

PUL: I'm going to the country. Just for the day, to get some fresh air, stretch my legs. (32:56-33:02)

Ik ga naar het platteland. Voor een dagje,

frisse neus halen en de benen strekken.

PUL: I was thinking of stopping by the shrine of the sacred Rusina, asking her if she'll forgive me for all the bad things I've done. (33:02-33:10)

¹³ Eirene is a foreign slave, her English is therefore not perfect and can sound somewhat crude or archaic. This also shows in this subtitle, where it is a very direct and demanding question.

Ik ga langs het altaar van de heilige

Rusina om te vragen of ze me wil vergeven.

PUL: You think she might? Forgive me? (33:11-33:16)

Denk je dat ze dat zal doen? Me vergeven?

EIR: Who knows what the gods will do. (33:16-33:19)

Wie weet wat de goden zullen doen.

PUL: Come along, if you like. (33:24-33:27)

Ga mee, als je wilt.

Scene 20 – Forum

NEWS: Senate in session today! No assemblies in the vicinity. No gaming. No prostitution. (33:28-33:35)

Senaatzitting vandaag. Geen samenkomsten

in de buurt. Geen gokkers of prostitutie.

NEWS: May all the gods bless our sacrosanct father Gaius Julius Caesar. (33:35-33:42)

Mogen de goden onze rechtvaardige vader,

Gaius Julius Caesar, zegenen.

Scene 21 – Streets of Rome

CAE: Good day, senator. (33:49-33:50)

LUC: Good day. (33:50-33:50)

Goedendag, senator.

-Goedendag.

RANDOM MAN: Sir, sir, a moment of your time! Read my petition! Caesar! ~~Caesar!~~ ~~Caesar!~~ (33:51-33:59)

Heer, een moment! Lees mijn petitie.

Caesar!

Scene 22 – Junii home

SER: My dear Atia, how wonderful to see you. (33:59-34:02)

ATIA: Wonderful indeed. (34:02-34:04)

Lieve Atia, wat geweldig u te zien.¹⁴

-Inderdaad geweldig.

SER: And Octavian! You're practically a man! (34:04-34:09)

OCT: I like to think so. (34:09-34:10)

En Octavianus.¹⁵ Je bent bijna een man.

-Dat denk ik zelf ook graag.

SER: And so handsome. Come in, come in. (34:10-34:14)

En zo knap. Kom binnen.

ATIA: It's looking lovely here. Have you redecorated? (34:14-34:18)

Wat is het hier mooi.

Heeft u opnieuw ingericht?

Scene 23 – Forum

WORKERS: Pull! Pull! Pull!

Hijs!

ELENI: Senator Vorenus, I come about your grandson, Lucius. (35:26-35:30)

Senator Vorenus, ik heb nieuws

over uw kleinzoon, Lucius.

ELE: Servilia of the Junii and what I tell you now is the truth. (35:33-35:37)

Servillia van de Junii,

en wat ik nu vertel, is de waarheid.

NIO: You're alive! (35:49-35:50)

LUC: Answer me, what child is that? (35:50-35:55)

Je leeft nog!

-Geef antwoord. Wiens kind is dat?

¹⁴ *U* is the polite form of “you”. It sounds strange in a friendly situation like this, but as the outcome is rather impersonal and the two already hate each other, *u* shows the distance between them. However, when Servilia addresses Octavian, a child, it becomes *jij*, which is less polite and more often used towards children and those in lower rank.

¹⁵ “Octavian” becomes *Octavianus* in Dutch when historically accurate.

CAE: Where is Vorenus? (36:10-36:13)

Waar is Vorenus?

POS: He was with us a moment ago. (36:13-36:15)

CAE: Never mind. (36:15-36:16)

Hij was net nog hier.

-Laat maar.

Scene 24 – Junii home

SER: You must be wondering why I invited you here today. (36:22-36:24)

ATIA: I am rather puzzled. (36:24-36:26)

U vraagt zich vast af waarom u hier bent.

-Ik ben wat in de war.

SER: Well, it is important to me that I be the first to tell you what has happened. (36:26-36:32)

Ik wil graag de eerste zijn

die u vertelt wat er is gebeurd.

ATIA: Why? What has happened? (36:33-36:36)

Waarom? Wat is er gebeurd?

Scene 25 – Inside the Senate

CAE: Trebonius. (36:36-36:37)

TREBONIUS: Great Caesar. (36:37-36:39)

Trebonius.

-Grote Caesar.

CAE: I know, Barca, I know. I have not forgotten. (36:39-36:42)

Ik weet het, Barca. Ik weet het nog.¹⁶

CIM: If I may, gracious Caesar, you were going to consider revoking my brother's exile. (36:42-36:46)

¹⁶ This preserves both the repetition, the figure of speech (Chesterman 161), and the meaning.

*Excuses, genadige Caesar. U zou
de verbanning van mijn broer heroverwegen.*

CAE: I am still considering it. (36:46-36:48)

CAE: Take your hand off me. (36:48-36:51)

*Daar ben ik mee bezig.
Haal je hand daar weg.¹⁷*

CIM: What are you waiting for? Now! Now! Now! (37:00-37:03)

Waar wachten jullie op? Nu!

ANT: Get off me! (37:27-37:30)

Laat me los!

CASS: Do it. (38:23-38:26)

Doe het.

Scene 26 – Vorenius' home

NIO: Stop it! What's wrong? (39:42-39:45)

Hou op! Wat is er?

LUC: Where is he? (39:48-39:49)

NIO: Who? (39:49-39:51)

Waar is hij?

-Wie?

LUC: Your son! (39:51-39:54)

Je zoon!

LUC: Tell me it's not true. Tell me! ~~Tell me! Tell me! Tell me! Tell me.~~ (40:01-40:11)

Zeg me dat het niet waar is. Zeg het!

NIO: I thought you were dead. (40:18-40:21)

Ik dacht dat je dood was.

¹⁷ Again Pelsmaekers and Van Besien, category VI (252): it is clear where the hand is to the viewer so “off me” does not need subtitles.

NIO: Lucius. (40:50-40:53)

Lucius.

NIO: Lucius.(40:53-40:56)

Lucius.

NIO: Lucius, the boy is blameless. (41:12-41:15)

Lucius, hij is onschuldig.

Scene 27 – Inside the Senate

CASS: Thus ever for tyrants. (41:35-41:38)

Zo altijd voor tirannen.

BRU: (screams) NO!

Scene 28 – Junii home

SER: So you see the tyrant is dead, the republic is restored, and you are alone. (42:47-42:5

*Dus zo ziet u, de tiran is dood,
de Republiek hersteld en u bent alleen.*

SER: Would you like some honey water? (43:56-42:59)

Wilt u wat mede?

ATIA: I won't. Thank you. (43:01-43:04)

Nee, dankuwel.

SER: Please don't be afraid. I won't harm you. Not yet. (43:04-43:09)

*Wees alstublieft niet bang.
Ik zal u geen kwaad doen. Nog niet.*

ATIA: Harm? Why would you wish us harm? (43:09-43:12)

Kwaad? Waarom zou u ons kwaad doen?

ATIA: We've always been great friends. Politics is for the men, I always... (43:12-43:17)

We zijn altijd goede vrienden geweest.

*Politiek is voor mannen, ik dacht altijd...*¹⁸

SER: Not yet. I will make you suffer slowly. (43:17-43:21)

Nog niet. Ik wil u langzaam laten lijden.

SER: Slowly and deeply, as you made me suffer. (43:21-43:25)

Langzaam en hevig,

zoals u mij heeft laten lijden.

SER: First I want to see you run, run for your life. (43:25-43:29)

Eerst wil ik u zien vluchten,

vluchten voor uw leven.

SER: Run to some rathole in Greece or Illyria, whatever you like. (43:29-43:36)

Vlucht naar een gehucht in Griekenland

of Illyria, waar dan ook.

SER: I shall come and find you. (43:36-43:41)

Ik zal u komen vinden.

ATIA: Thank you for the visit. (43:50-43:53)

Dankuwel voor het bezoek.

¹⁸ The unfinished sentence in English was given meaning by the translator and this shows in the Dutch subtitle.

Appendix A

Events before this episode that need mentioning to understand this episode: Pullo was thrown into the arena for a public execution for killing Eirene's husband, because he is in love with her. However, he was saved by Vorenus, his best friend. Furthermore: earlier in the series Servilia of the Junii had an affair with the daughter of Atia of the Julii, Octavia. Octavia told her about Niobe's illegitimate child with Evander, who was killed by Octavia's brother Octavian and Titus Pullo. Vorenus believed this child to be his daughter's, Vorena.

Scene	Plot
1	Atia and Octavia see a play about the events in the arena.
2	Pullo, heavily wounded from the fight, wakes up in a hospital. An artist, who is drawing him, tells him that Pullo and Vorenus are famous. Pullo realises women must love him and leaves for Rome.
3	Vorenus and his family are their new farm. Whereas Pullo did not realise the negative consequences of Vorenus saving him, Vorenus is aware of them. He and his wife, Niobe, perform a ritual of fertility, very romantic.
4	Pullo falls off his horse and it leaves him on the side of the road.
5	Vorenus and family come home and are told Pullo is there. Doctor says Pullo might not live. Vorenus tells Niobe he'll send Pullo away when he is healed. He then wakes up Pullo and asks him why he is at his home. They talk and joke around a bit. Finally shows Niobe and daughter Vorena talking about them.
6	Eirene wants to kill Pullo. She sneaks up to him, in the night, with a knife. He says it's fair for her to do so. Niobe catches them and sends Eirene away. Pullo is still in love.
7	Vorenus leaves to talk with Caesar. Niobe sends Eirene to check on Pullo, who spits in his food and clearly doesn't like him quite yet.
8	Newsreader in the forum tells that new senators will be raised.
9	Cicero and Caesar are arguing about new senators while Marc Antony is being his sassy self. In comes Vorenus. Caesar makes him senator of Rome. Antony and Caesar leave with Cicero.
10	Caesar reveals to Antony and his slave Posca that he made Vorenus senator for his, Caesar's, own protection. He is clearly aware of the danger looming.
11	Vorenus and Niobe have a discussion with Vorena about marriage.
12	Caesar's wife, Calpurnia, has nightmares and believes they are omens. She wants Caesar to leave the senate and Rome. He kindly tells her no and they spoon.
13	Servilia asks gods for blessing over Brutus.
14	Cimber, Cassius, Casca and Brutus comment on new senators. Cicero talks to them about it and annoys them with it. Caesar waves very knowingly.
15	The conspirators gather with Servilia and Quintus, son of Pompeii. They discuss if Caesar knows and how they should commit the murder. Brutus insists on it being honourable and on the senate floor, but clearly struggles with it. Discussion on how to get rid of Vorenus.
16	Niobe is scared, Vorenus comforts her.
17	Servilia realises that she knows how to get rid of Vorenus.

18	Atia receives a letter from Servilia and talks about it with Marc Antony and her children.
19	Pullo asks Eirene to come to the countryside with him for the day. She does.
20	Newsreader on forum tells people that the senate is in session today. Ides of March.
21	Caesar leaves his home with Vorenius.
22	Atia and Octavian arrive at Junii home. Everyone is friendly.
23	Servilia's slave, Eleni, goes to tell Vorenius about the secret. Flashbacks. Vorenius leaves to confront his wife. Caesar does not care too much.
24	Servilia reveals to Atia and Octavian that there is a plan.
25	Caesar's murder. Cimber starts harassing him, Casca first strike but misses, Cassius and Cimber first stabs. Brutus stares in horror. Antony held off, Posca cannot get in. Cassius tells Brutus to stab too. Reluctantly does so. Caesar collapses, tries to cover face with toga but fails and dies.
26	Vorenius comes home and confronts his wife, who admits. So angry that he might kill her but instead she drops herself off the balcony and dies.
27	Cassius: thus ever for tyrants. Brutus unhappy, in comes Antony. He sees, looks at Brutus and walks out again, very upset. Brutus screams.
28	Servilia ends revealing her plan and threatens Atia and her family. Atia remains very polite. Ends with showing Lucius with dead wife in arms, seeing the boy, and then a very rural, idyllic shot of Pullo and Eirene in the country.

Table 1: plotline "Kalends of February" per scene

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