

Subtitling *Modern Family*

A case study of the translation of humor by subtitling *Modern Family*'s "Door to Door"

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Abstract

This thesis researches the difficulties that arise as a result of the subtitling of comedic content. Various translation and subtitling strategies concerning culture-specific references, wordplay, and accent-based humor are considered and discussed in the analysis of the subtitling into Dutch of an episode of American sitcom *Modern Family*, namely “Door to Door”. In this translation, the subtitling guidelines as provided by streaming website Netflix were adhered to.

In the subtitling of this episode, the following statement by Patrick Zabalbeascoa was kept in mind: “Translate the words and/or the contents and then keep your fingers crossed and hope that the humor will somehow come across with the rest” (“Humor and translation” 188).

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1. Introduction

This Bachelor's Thesis will research the difficulties that the translation and subtitling of humor in general provide, and in particular those concerning culture-specific humor, wordplay and accent-based humor. As a case study, Golden Globe and Emmy award-winning American sitcom *Modern Family*'s fourth episode of season three, "Door to Door" has been chosen. The target language of the subtitles is Dutch, and the subtitling follows the constraints as set by the Netflix subtitling guidelines.

Modern Family focusses on the daily lives of the diverse members of a single, though extended, family. Besides being a domestic sitcom, the series takes the form of a mockumentary in which the fictional characters are featured as though it were a documentary that centers around the three generations (Hight 26). The television "sitcom", portmanteau of "situation comedy", originates in the 1950s, with BBC's *Pinwright's Progress* as the first television sitcom, aired in the United Kingdom between 1946 and 1947. The genre derives from the radio sitcom, which started off with the American *Sam 'n' Henry* in 1926 (Cox). In the United States of America, the internationally successful television series *Modern Family* premiered on commercial broadcast television network the American Broadcasting Company (ABC) in September 2009. In turn, the series made its debut in the Netherlands at the beginning of 2010, on the Dutch version of the originally American television channel Comedy Central. The mockumentary-sitcom hybrid is part of the American as well as of the Dutch Netflix offer, and this streaming website provides its Dutch viewers with both English and Dutch (amongst many other languages) subtitles for each of the series' episodes.

At the beginning of season three, at the head of the family there is all-American Jay Pritchett, with his years-younger Colombian wife Gloria Delgado-Pritchett and her son from a previous marriage, Manny. Claire is Jay's daughter, and is married to Phil Dunphy, a cheerful and young-at-heart father of his and Claire's three children: Haley, Alex and Luke.

Jay's son, and thus Claire's brother, Mitchell and his husband Cam, have adopted a young Vietnamese daughter named Lily, who is now three years old. Further along in the series, the members of this diverse family welcome Jay and Gloria's son Joe into their lives. This clearly family-centered concept is in line with Judy Kutulas' findings in her investigation of sitcom family dynamics, in which she states that the family is what lies at the heart of the American sitcom (49).

As Craig Hight puts it, an important aspect of mockumentaries is the "degree to which it flags to its audience that it is fictional" (26). Regarding *Modern Family*, the audience is aware that the characters are fictional, and played by actors. However, the 'talking heads' scenes in which the characters are seated somewhere in their living rooms, sharing a story or insight while facing the camera, unmistakably insinuate the documentary genre. Moreover, during numerous scenes, a character will react to the ongoing conversation by actively and purposely looking towards the camera, reminding the audience once again of the mockumentary genre of this series. Furthermore, *Modern Family* is categorized as a comedy series, containing countless jokes and other comedic moments. These humorously intended scenes, however, result in certain translational complications when producing the subtitles for a different language than the original language of the series.

In this case study, theories concerning the translation and subtitling of humorous content, by Díaz-Cintas, Chiaro, Vandaele and numerous others will be discussed, thus forming an outline of the main views on subtitling and its constraints. These theories will be applied to the translation and subtitling into Dutch of the "Door to Door" episode. The transcription of the Dutch subtitles will include annotations in which further translation choices, which have not been discussed in the main text, will be clarified. The target audience for this subtitling track is not simply the Dutch users of Netflix or the users of the Dutch version of Netflix: it is the group of people who are interested in a comedy series on Netflix

about an American family, but who are not fluent enough in the English language to understand everything that is being said. Though this group is expected to have some knowledge of American culture, there are still countless differences between Dutch and American culture, and these differences inform the presence of culture-specific translation difficulties.

2. Translating and subtitling *Modern Family*'s "Door to Door"

Katja Pelsmaekers and Fred Van Besien describe how subtitling is "a form of translation that is hugely constrained by space and time" (248): a certain set of subtitling constraints must be kept in mind while providing a subtitling track. Since Netflix is the intended broadcaster of the episode with the subtitles as presented in this case-study, their subtitling constraints, specifically the "Timed Text Style Guide: General Requirements" and the "Dutch Timed Text Style Guide" (Netflix), were adhered to. For instance, Netflix upholds rules considering the duration of one subtitling event (min. five-sixths of a second; max. seven seconds), a two-line maximum, a 42-character per line maximum, a no-conversion-of-currency rule, rules considering forced narratives and numerous other relevant rules. All subtitling requirements formulated by Netflix were met in this translation of "Door to Door"¹. More general translation difficulties and strategies that were the result of these specific requirements, such as Pelsmaekers and Van Besien's strategy of omitting interjections to optimize the target text (252), will be discussed later on and in the footnotes in the transcription. First of all, below, a number of issues arising from text-specific elements informing comedic content will be investigated.

Various difficulties arise when the translation of verbally expressed humor is constrained by differences in language and in culture between the source language and the target language (Chiaro "Verbally expressed humor and translation" 569). Delia Chiaro goes so far as to describe verbally expressed humor as "the most arduous to translate" ("Translation and Humor" 5). Due to the language differences, the translator's "desperate attempt to find an adequate solution" for seemingly untranslatable components of the source text, such as wordplay, results in a compromise: in order to create dynamic equivalence, formal

¹ This thesis has not taken into account that Netflix will often provide subtitlers with many more constraints, such as following existing subtitle frames in one language as a model for creating them in other languages.

equivalence must often be partially sacrificed (Chiaro “Verbally expressed humor and translation” 569-71; Nida 27-28). In other words, according to Chiaro, the transfer of the function of the utterance, namely conveying humor, is the predominant objective of the interlingual translation.

Another range of difficulties appears when the humorous remark is based on culture-specific content, as humor is highly dependent on implicit knowledge (Chiaro “Verbally expressed humor and translation” 572; Vandaele “Humor in translation” 150). In this case study, culture-specific content is defined as referencing something that is specific to a certain culture, in that its mention would be considered out of place or even exotic in another culture due to the difference in implicit (background) knowledge between the members of the two cultures. According to Jorge Díaz-Cintas and Aline Remael, humor partly relies on socio-cultural, linguistic and personal contexts (209). Humor, therefore, can be considered relative: what is socially acceptable and knowledgeable to one individual or group, may not be viewed the same way by another individual or group. When dealing with culture-specific humor, a subtitler appears to have four main options: 1) include the reference to the culture-specific aspect of the source text in the target text; 2) exclude the culturally exclusive item entirely; 3) adapt the text, for the target audience to understand the reference; 4) adapt the text, providing comedic content that is culturally-relevant to the target audience. Of these four options, only the first is source-text oriented, while the others are all target-text oriented. The first option can deliver an outcome in which a target text contains items that are completely unclear, unfamiliar and thus irrelevant to its target audience, resulting in none of the amusement and laughter the source text generated among its original audience. In the subtitling of “Door to Door”, this option was avoided unless the reference was crucial to the rest of the scene. The second possibility would leave the target-language audience without any comedic content, once again strongly contrasting with the original audience’s experience. This option, too, was

avoided in the making of the Dutch subtitling track for “Door to Door”. In choosing the third option, an explanation of the culture-specific reference would be necessary. However, explaining a joke may help the audience understand the joke, but will fail to amuse its audience and make them laugh (Warren 54), losing the function of the target text in the translation once more. Furthermore, in conditions such as those of subtitling, the space constraints result in the fact that there is simply no room to clarify the reference. Therefore, this option was avoided in the subtitling of this episode of *Modern Family*. The fourth and last option calls for a replacement of the original cultural reference by a reference that is relevant and comprehensible to the target audience, in this case the Dutch users of Netflix. According to Chiaro, however, this is not always possible and hardly ever as satisfying as the original (“Verbally expressed humor and translation” 572-74). Still, this translation strategy was used on multiple occasions in the translation of “Door to Door”, for reasons that will be explained in the following examples.

2.1 Culture-specific references in “Door to Door”

The first example of a culture-specific reference can be found in the second and third scene of “Door to Door”. In this scene, the viewer learns that Jay often tries to give Manny some form of wise advice and tells him to write down what he says. However, most of the time Manny does not comprehend what he means.

JAY: Manny, write this down:

JAY: A good salesman goes after Moby-Dick in a rowboat and brings the tartar sauce with him.

Here, Jay makes a reference to American author Herman Melville's novel *Moby-Dick* by quoting American author and motivational speaker Hilary Hinton "Zig" Ziglar's claim that "[c]onfidence is going after Moby-Dick in a rowboat and taking the tartar sauce with you" ("Confidence is going after Moby-Dick"). Both elements of Jay's advice are examples of references that are specific to American culture. From a subtitling point of view it might be argued that *Moby-Dick* is also widely known in the Netherlands and only a small number of the original American audience would have recognized the quote's provenance, and thusly I have decided to transfer the content of Jay's utterance from the English source text to the Dutch target text:

JAY: Manny, schrijf op:
 JAY: Een goeie verkoper
 roeit achter Moby-Dick aan...
 ...en heeft de tartaarsaus bij zich.

This utterance is followed by one of *Modern Family*'s characteristic confessional scenes, in this case with Manny, in which he makes fun of Jay's incomprehensible advice. This is what makes the culturally-specific references Jay makes relevant to this study.

Scene 21 provides another example of humor based on a culture-specific reference. In this scene, Claire is disappointed in her neighbors, as they seem to be unwilling to help her in her mission to get a stop sign at a dangerous intersection.

PHIL: What's wrong?

CLAIRE: I can't ask for a simple signature, but it's fine for them to build a house that looks like the Beverly Hillbillies just moved in.

Claire's mentioning of *The Beverly Hillbillies* is a reference to an American sitcom from the 1960's under the same name. She uses this reference as a sneer towards the, according to her, distasteful looks of her neighbor's house. The reference has been translated as follows:

PHIL: Wat is er?

CLAIRE: Ik kan geen simpele handtekening vragen,
maar zij mogen wel een huis bouwen...

...wat alleen het nieuwe thuis van
de Flodders zou kunnen zijn.

In this translation, I have chosen to refer to the Dutch film and comedy series *Flodder*, rather than to transfer the reference to the culture-specific American sitcom to the Dutch audience, because the reference to *Flodder* is much more likely to be understood by the Dutch target audience than a reference to *The Beverly Hillbillies*, and because both series are quite similar in their premise: *Flodder*, as well as *The Beverly Hillbillies*, revolves around a lower-class family that unexpectedly comes into money and moves into an upper-class neighbourhood, much to the discontent of those already living there. This is an example Diederik Grit's translation strategy "adaption": as the function of the utterance takes center stage, it is a translation of the function rather than of the language content (Grit 193). This, of course, does result in a non-American reference in an American setting, which might be off-putting to some viewers. However, the speed at which the audience is forced to understand the

subtitles makes this practice much more common in subtitling than in other forms of translation.

2.2 Wordplay in “Door to Door”

Furthermore, subtitlers are faced with language-dependent jokes, of which the effect is dependent on natural language (Zabalbeascoa “Translating jokes” 253). This category includes forms of humor such as wordplay and puns. In this case study, Dirk Delabastita’s definition of wordplay is maintained:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (“Wordplay and Translation” 2)

Diáz and Ramael make an addition to Delabastita’s classification of different types of wordplay: besides homophones, homographs, homonyms and paronyms, they add the exploitation of morphological and lexical structures (219).

The 23rd scene of “Door to Door” provides examples of subtitling difficulties as the result of wordplay as well as from containing culture-specific references. In this scene, Claire refers to an American movie named *The Blind Side*, which is about an African-American young man, Michael, with a difficult upbringing and current situation, who is taken in by a Caucasian family after the mother of this family decides this is what would be best for all parties (“The Blind Side”). This reference is culture-specific in the sense that it is an American-produced movie, with an American director and American actors playing American characters in an America-based story in which racial issues that are specific to

America are dealt with. In this movie Michael discovers his talent and love for American football. In the game, he plays the position of offensive lineman. *Modern Family's* Claire compares herself to the mother-figure the family in *The Blind Side*, and points out that while the “*Blind Side's* family” was supportive of their mother, Claire’s family does not seem to have her back. In this moment, Claire makes the mistake of thinking that the title of the movie refers to the mother, while it is, in fact, a reference to Michael and the position he plays in football (“The Blind Side”). After Claire has walked away, Phil tells the kids they should be protecting Claire, just like Blind Side protected his mom. Luke, the youngest of the family, is now confused about who Blind Side is, as both his parents used it to refer to someone else. This is the footing for the following situation:

LUKE: She just said the mom was Blind Side.

PHIL: Well, she’s confused. Blind Side was the black kid who played tight end.

ALEX: Offensive line.

PHIL: Sorry. African-American kid.

When Alex says “offensive line”, she is correcting her father on Michael’s position on the field: In *The Blind Side*, Michael plays offensive line, not tight end. However, Phil interprets his daughter’s utterance as her disapproval of his use of “black kid” in his description of Michael. Thus, this entire humorous misunderstanding rests on the multiple possible interpretations of and thus wordplay on “offensive line”. When trying to translate this scene for the Dutch subtitling track multiple translation difficulties arise. Firstly, it becomes apparent that the majority of the football terminology has no Dutch equivalent: when the game is played in the Netherlands, the English terms are used. Secondly, the joke is culture-

specific, as American football is not as well known in the Netherlands as in the United States. Therefore, the intended joke is less likely to be understood by its Dutch target audience. This, of course, would only be relevant if there was a similar double meaning in Dutch, which, thirdly, does not seem to be the case. Keeping in mind Chiaro's view that transferring the function of the situation is the predominant objective of the translation ("Verbally expressed humor and translation" 569-71), I have translated this part of the scene as follows:

LUKE: Ze zei net nog dat de moeder
Blind Side was.

PHIL: Ze is in de war.
Blind Side is die zwarte jongen...

...die in de verdediging speelde.

ALEX: In de aanval.

PHIL: Excuses. Afrikaans-Amerikaanse jongen.

In this translation of the scene, the multiple possible meanings are upheld: 'in de aanval' can be interpreted as a correction of what Phil said was Blind Side's field position, as well as criticism on his use of his description of Michael as 'die zwarte jongen'. In my translation, I have used 'in de verdediging', which means defense, so the contrast between this term and Alex' double-edged utterance would be clear. Additionally, I did not use "tight end" because of the expected lack of American football knowledge among the Dutch target audience: by using a simple term like 'in de verdediging', it is more likely that a Dutch viewer understands the position Michael played. In sum, the translation results in subtitles that are not completely coherent with the meaning of the words of the source text utterance, but do transfer its

function as humor. Díaz-Cintas and Remael point out the rarity of being able to translate wordplay from one language to another, and the fact that this often leads to substitution and compensation (218-219). The translation (and subtitling) of this scene is an example of precisely that. I would also like to point out that I did not exclude the apology-aspect from the Dutch subtitles, while this is, according to Pelsmaekers and Van Besien, one of the language devices that often disappears from subtitles (252). They mention the following categories:

1. Current expressions with an international character
2. Interjections and formulae of greeting, politeness, affirmation, negation, amazement, exclamation; question tags
3. Forms of address with a proper noun
4. Forms of address with a common noun with a familiar sound
5. Incomplete sentences
6. Explanations already known by the viewer, or explanations that are clear from the image
7. Phatic dialogue
8. Repetitions that are clear from the context

(Pelsmaekers & Van Besien 252)

In my subtitling of “Door to Door”, I have often used this list to examine the necessity of a certain utterance, and used it to decide whether the utterance in question was to be included in the limited subtitling space I had. In this example in scene 23, however, I found the apology to be crucial to the humorous miscommunication.

Additionally, a similar pun-related compromise can be found in the subtitling of scene three of “Door to Door”. Mitchell, who is known to like everything as neat and tidy as possible, walks into his kitchen, where he finds the aftermath of Cam and Lily’s cooking session:

MITCHELL: What happened here?

CAM: Well, Lily and I woke up in a French mood, so we decided to whip up some crêpes.

MITCHELL: When are you gonna be in the mood to wipe up some crêpes?

Here, Mitchel makes a pun on the expression “to whip something up”, by using the phrase “to wipe something up”, exploiting the fact that the words “whip” and “wipe” are near homophones. When subtitling this scene in Dutch, it becomes apparent that there is no possibility to make a pun on the same words based on their near rhyme. This is in line with Chiaro, who also mentions the remoteness of being able to pun on the same word in two different languages (“Verbally expressed humor and translation” 571). However, in the scene it is very clear that a pun is being made, as Mitchell emphasizes the word “wipe” in his speech. Because of this, it seemed necessary to make a different pun in its place. My chosen translation is an example of what Chiaro describes as choosing dynamic equivalence over formal equivalence (“Verbally expressed humor and translation” 569-71).

MITCHELL: Wat is hier gebeurd?

CAM: Nou, Lily en ik werden in
Franse sferen wakker...

...en besloten wat flensjes
in elkaar te flansen.

MITCHELL: En wanneer gaan jullie
die flensjes weg flansen?

Here, I have decided to translate “whip up some crêpes” as ‘flensjes in elkaar te flansen’. ‘Flensjes’ are not the exact same thing as crêpes, though the difference is very remote: the only difference between the two is the thinness of these types of pancake. “Whip up” has been translated as ‘in elkaar flansen’, as these phrases both describe a very casual cooking style. Instead of the near homophones “whip” and “wipe” in the source text, the target text now contains the near homophones ‘flensjes’ and ‘flansen’. The wordplay is now on different elements of the text, which is what Zabalbeascoa describes as compensation of place (“Humor and translation: an interdiscipline” 193). Nevertheless, to someone who is familiar with the Dutch language, it would be quite clear that the subtitler had to compromise in this situation, as ‘weg flansen’ is ungrammatical in Dutch. However, as Mitchell is making a pun here, it would not be too unlikely for him to bend the rules of grammar as long as this would result in him being funny.

2.3 Accent-based humor in “Door to Door”

Modern Family also contains numerous examples of accent-humor. According to Jeroen Vandaele, “imitations of accents are only imitations for those who know the original” (“Humor in translation” 149). Therefore, comedy based on an implied difference in accents between characters will most likely only be humorous to those who are familiar with the accents in question. When it comes to subtitling, more difficulties surface, as it is not only the translation of a source-text, but also managing to conform the translation to the appropriate subtitling constraints. In *Audiovisual Translation: Subtitling*, Díaz-Cintas and Remael make an addition to Zabalbeascoa’s categorization of jokes, classifying accent-based humor as aural jokes, and explaining how these aural jokes are similar to visual jokes as they “do not require translation because they do not rely on sounds that are linguistically meaningful, but

rather on noises that ‘speak for themselves’” (222). Díaz-Cintas and Remael then exemplify how various subtitlers use improvised phonetic transcription to convey a specific accent (192).

One of the main characters of the series, Gloria Pritchett, is a Colombian immigrant whose first language and mother tongue is Spanish. She speaks English during the series most of the time, but this is often influenced by her Spanish-language background. Her noticeably Spanish accent, and difficulty producing grammatically sound sentences while speaking English are reoccurring cues for humor in *Modern Family*. An example can be found in the scene where Cam and Gloria are going door to door to ask the people who live there if they have seen her dog. A resident of one of the houses explicitly mentions having trouble understanding Gloria’s accent:

MAN AT DOOR 2: I can’t understand what you’re saying.

GLORIA: She’s an ugly little French Bulldog with the tiny ears and the smooshy face. What is so hard to understand?

CAM: Maybe I should translate.

Instead of the aforementioned phonetic-transcription option described by Díaz-Cintas and Remael, however, I have chosen to translate this scene as follows:

MAN AAN DEUR 2: Ik snap niet wat u zegt.

GLORIA: Ze is een lelijke Franse Buldog...

...met de kleine oortjes

en de platte gezichtje.

Wat snapt u hier niet aan?

CAM: Wellicht moet ik het even vertalen.

In my translation I have chosen to use ‘de kleine oortjes en de platte gezichtje’, in which the article ‘de’ is grammatically incorrect for ‘gezichtje’. Also, in this case, ‘oortjes’ does not require an article in Dutch, and ‘gezichtje’ would most likely follow an indefinite article, not the definite, grammatically sound ‘het’. I have chosen for this translation because second language learners of Dutch often have difficulty attributing the correct article to the correct word, and thus it would be very possible for Gloria to do the same.

The fact that English is not Gloria’s first language also results in subtitling choices that are specific to the Netflix’ guidelines that were followed in the making of this subtitling track. These guidelines state that “foreign dialogue should only be translated if the viewer was meant to understand it” (Netflix “Dutch Timed Text Style Guidelines”). Netflix adds that whether the viewer was meant to understand something can be seen by looking if the foreign dialogue was included in the subtitling of the original language of the series. Numerous examples of Gloria’s use of Spanish can be found in *Modern Family* episode “Door to Door”. When Gloria is cooking, Stella, the family’s dog, keeps jumping up beside her. Gloria believes this to be dangerous, picks Stella up, and brings her outside. While she does this, she speaks to herself in Spanish, saying something along the lines of “I’m having to take care of a bitch now. How lovely.” This Spanish utterance is not translated in the English subtitles, but is written out in Spanish. In accordance with Netflix’ guidelines, I have included the Spanish lines in the Dutch subtitling. The fact that this is one of Netflix’ subtitling rules is the only reason I have included these Spanish words in the Dutch subtitling track, as I would expect these lines to be confusing to their target audience more than anything else.

3. Conclusion

The analysis of *Modern Family*'s "Door to Door" episode in terms of its subtitling problems specifically to do with conveying humor shows that two different forms of culture-specific humor, wordplay and accent based humor, can rarely be translated in the same manner: different translation strategies must be considered and applied in different situations. The main goal of the subtitles was to maintain the comedic function of the original. Therefore, out of the four main options subtitlers have concerning the translation of culture-specific content, the first possibility, namely including the culture-specific reference in the target text, was only opted for when the culture-specific reference was crucial to the course and content of the scene, and its exclusion or replacement would negatively impact the understanding of the scene in its entirety. The second option, excluding the culturally exclusive item, was avoided in all cases, because these references often have a comedic function and the exclusion of them would result in the unwanted loss of comedic content. The third option, explaining the culture-specific reference for the target audience, was also avoided, simply because the space-and-time constraints of subtitling prohibited this. The fourth and last strategy for subtitling culture-specific references was opted for the most, because it provides the target audience with the same function as the original reference does with the original audience, but minimizes the chance of comedy being lost as the result of lack of (implicit) knowledge. While the adaption of a culture-specific reference is hardly ever as satisfying to the target audience as the original was to its original audience, it is still the most satisfactory outcome in comparison with the other three translation strategies.

Furthermore, because of the language-specific nature of wordplay, it hardly ever has an equivalent in a different language. In the translation and subtitling of "Door to Door", all cases of wordplay from the original text were replaced by a similar language-pun in the target

text. This was, by far, the most challenging aspect of the translation of humor in this case study.

In contrast to the translation strategy proposed by Díaz-Cintas and Ramael, in which accent-based humor is subtitled with a phonetic transcription, I have used ungrammaticality as the basis of my translations of accent-humor, because I believe this conveys the utterance's comedic nature better than a phonetic transcription could.

Finally, Netflix' subtitling rules provided numerous difficulties, mainly because of the 42-characters per line and two-line maximum: in most cases the most literal (word-for-word) translations resulted in lines that were longer in Dutch than they were in English, and literalness had to make way for practicality.

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Annotated Transcription and subtitling of “Door to Door”

Scene 1 – In the car

ALEX: So, then what happened? (0:01-0:03)

En toen?

HALEY: Well, she didn’t show up to school the next day, and I heard that she slept over at his dorm². (0:03-0:07)

*De dag erna was ze niet op school...
(0:03-0:05)*

*...en blijkbaar heeft ze
op zijn kamer geslapen.
(0:05-0:07)*

ALEX: No way. (0:07-0:09)

Dat meen je niet.

HALEY: Seriously, are you surprised? Do you not know Carly?³ (0:09-0:12)

*Ben je nou echt verbaasd?
Je kent Carly toch?*

HALEY: Have you seen what she wears to school? (0:12-0:15)

*Heb je gezien wat ze
naar school aandoet?*

CLAIRE: Girls, let’s cool it on the gossip, okay? (0:15-0:17)

Meiden, een beetje minder geroddel, ja?

CLAIRE: It’s not right, and Carly’s got enough problems. (0:17-0:18)

*Het is onaardig,
en Carly heeft al genoeg problemen.*

HALEY: What do you mean? (0:18-0:20)

² Because on-campus living is much less standard in the Netherlands than it is in the USA, I have chosen to use ‘kamer’ to translate “dorm”. Furthermore, this line is an example of a situation in which the translating and subtitling of the line is too long for one set of subtitles. Therefore, the lines have been split in the Dutch subtitling. Netflix’ guidelines require ellipses at the end of an unfinished title, and at the beginning of the title that finishes it.

³ To prevent the Dutch target audience from missing the rhetorical nature of the question “do you not know Carly?”, I have translated it as the Dutch equivalent of “you know Carly, don’t you?”

Hoe bedoel je?

CLAIRE: Well, her mom can't get through a soccer practice without a thermos of Chardonnay,⁴ (0:20-0:24)

*Haar moeder overleeft geen
voetbaltraining zonder fles Chardonnay...*

CLAIRE: and don't get me started on the dad. (0:24-0:26)

*...en dan heb ik het nog niet eens
over de vader.*

CLAIRE: That guy – (0:26-0:27)

Die vent–

CLAIRE: Oh!⁵ (0:27-0:28)

CLAIRE: Oh, my God! Oh, my God! (0:28-0:29)

ALEX: Mom! (0:29-0:33)

Mam!

CLAIRE: Oh, this is such a dangerous intersection! (0:29-0:33)

Dit is zo 'n gevaarlijk kruispunt!

HALEY: Did I get lipstick on my face? (0:33-0:35)

Zit er lippenstift op mijn gezicht?

ALEX: No, you're fine. (0:35-0:36)

Nee, het zit prima.

ALEX: And consider yourself lucky you didn't just, like, get felt up by your mom. (0:36-0:40)

*En wees blij dat je net niet
betast werd door je moeder.*

⁴ Because of the 42-characters-per-line limit, some changes were made to shorten this line: instead of 'komt ... niet door' I chose the shorter, but more dramatic 'overleeft geen'.

⁵ This is the first of many situations where I have used the subtitle-shortening strategy of excluding an interjection from the Dutch subtitling (Pelsmaekers & Van Besien 252), as these utterances do not contribute to the storyline and are the same in the English and Dutch languages. In other situations I have excluded, for instance, repetition.

CLAIRE: They need to get a stop sign. (0:40-0:42)

ALEX: What is your obsession with traffic? (0:40-0:42)

*Er moet hier een stopbord komen.
–Vanwaar die verkeersobsessie?*

CLAIRE: It's an obsession with safety. (0:42-0:44)

Het is een veiligheidsobsessie.

CLAIRE: One of these days, Joe Speeder⁶ is gonna come tearin' through here, and somebody's gonna– (0:44-0:48)

*Op een dag rijdt er hier
zo 'n straatracer doorheen...
(0:44-0:46)*

*...en dan raakt er iemand–
(0:46-0:48)*

CLAIRE: Oh, my god! (0:48-0:50)

PHIL: I'm okay. (0:50-0:53)

Ik ben nog heel.

CLAIRE: Oh! Oh, my God. (0:50-0:53)

PHIL: I'm okay. Hey, guys! (0:53-0:54)

Ik ben nog heel. Hé, jongens!

CLAIRE: Phil? (0:54-0:56)

PHIL: Yeah. No, I'm good. (0:54-0:56)

*Phil?
–Het gaat wel.*

PHIL: Gotta keep movin'. Keep the heart rate up. (0:56-0:59)

*Moet in beweging blijven,
hartslag hooghouden.*

CLAIRE: Oh, okay. (0:59-1:01)

⁶ “Joe Speeder” seems to be a character name Claire made up for someone who would speed while driving. To prevent confusion among the Dutch audience, I have decided to make this less specific in the target text, by replacing “Joe Speeder” by ‘zo'n straatracer’.

HALEY: How's my face? (1:01-1:02)

Hoe zie ik eruit?

ALEX: Still good. (1:02-1:04)

HALEY: Okay, good. (1:02-1:04)

*Nog steeds prima.
–Gelukkig.*

Scene 2 – Jay and Gloria's kitchen

JAY: Gloria, how many times do I have to tell you to pull your car all the way in? (1:17-1:20)

*Gloria, hoe vaak moet ik je nog zeggen
je auto helemaal door te rijden?*

JAY: The gate was open all night. (1:20-1:22)

Het hek stond de hele nacht open.

GLORIA: We live in a nice neighbourhood. What are you afraid of? (1:22-1:25)

*Dit is een goede buurt,
waar ben je nou bang voor?*

GLORIA: That some money's gonna fly in, and then your gardener is gonna have to rake it up? (1:25-1:28)

*Dat er geld naar binnen waait
en je tuinman het moet opharken?*

MANNY: Jay, I'm going to need you to cut me a check. (1:31-1:33)

*Jay, je moet een cheque
voor me uitschrijven.*

JAY: What now? (1:33-1:35)

Wat nu weer?

MANNY: Drama club trip. *Les Misérables*. (1:33-1:35)

*Toneelclub uitje.
Les Misérables.*

MANNY: We're selling wrapping paper to raise money for the tickets. (1:35-1:37)

*We verkopen pakpapier
om de kaartjes te betalen.*

JAY: No, no. Wait, wait. Slow down. What's the story exactly? (1:37-1:40)

*Ho, wacht eens even.
Waar heb je het nou over?*

MANNY: Well, Jean Valjean spent 19 years in prison for stealing a loaf of bread– (1:40-1:43)

*Jean Valjean moest 19 jaar de cel in
voor het stelen van een brood.*

JAY: The wrapping paper. (1:44-1:45)

Het pakpapier.

GLORIA: Nineteen years for a loaf of bread? (1:45-1:47)

Negentien jaar voor een brood?

GLORIA: How good was this bread? (1:47-1:49)

Moet lekker brood zijn geweest.

MANNY: It wasn't about the bread. It was about the society where– (1:49-1:53)

JAY: Focus, people. (1:49-1:53)

*Het ging niet om het brood,
maar om de samenleving–
(1:49-1:51)*

*Focus, mensen.
(1:51-1:53)*

GLORIA: Manny, we'll buy all your wrapping paper. (1:53-1:54)

Manny, wij kopen jouw pakpapier wel.

JAY: No, we won't. No, he's got to learn to sell. (1:54-1:57)

*Mooi niet.
Hij moet leren verkopen.*

JAY: This is the best business training there is. Hell, the best life training. (1:57-2:00)

*Dit is de beste zakentraining die er is.
De beste levenstraining, zelfs.*

JAY: Manny, write this down. (2:00-2:02)

Manny schrijft op:

JAY: A good salesman goes after Moby-Dick in a rowboat... (2:02-2:06)

*Een goeie verkoper
roeit achter Moby-Dick aan...*

JAY: and brings the tartar sauce with him. (2:06-2:09)

...en heeft de tartaarsaus bij zich.

Scene 3 – Manny's confessional

MANNY: Jay's always telling me to "write this down." (2:10-2:12)

Jay laat me altijd van alles opschrijven.

MANNY: I don't always catch everything he says. (2:12-2:15)

Het is me niet altijd even duidelijk.

MANNY: "Something, something, firm handshake." (2:15-2:18)

"Iets, iets, ferme handdruk."

MANNY: "Never take the first room they show you." (2:18-2:21)

*"Nooit de eerste kamer
die ze je geven accepteren."*

MANNY: I'm not sure who "they" is. (2:21-2:24)

Ik weet niet echt wie "ze" zijn.

MANNY: And this one just says "pancakes." (2:24-2:27)

Hierop staat alleen "pannenkoeken."

Scene 3 – Cam and Mitchell's kitchen

MITCHELL: Cam, what's this scribbled on the *Vanity Fair*⁷ about an adoption agency? (2:28-2:30)

*Cam, wat staat er op dit tijdschrift
over een adoptiebureau?*

CAM: Oh, yeah, they called to say they wanted to reschedule our home visit. (2:30-2:34)

Ja, ze belden om het thuisbezoek

⁷ Because *Vanity Fair* is specific to American culture and Mitchell is holding it while referring to it, I have replaced the title by the more general 'dit tijdschrift'.

te verzetten.

MITCHELL: When? Why didn't you tell me? (2:34-2:35)

*Naar wanneer?
Waarom heb je dat niet gezegd?*

MITCHELL: This is kind of important. (2:35-2:37)

Dit is best belangrijk.

CAM: Well, when does it say? (2:37-2:40)

MITCHELL: Who knows. (2:37-2:40)

*Nou wat staat er?
–Geen idee.*

MITCHELL: It disappears into Jennifer Aniston's hair. (2:40-2:43)

Het verdwijnt in Jennifer Aniston's haar.

MITCHELL: You gotta get a better systeem. (2:43-2:45)

Je moet een beter systeem bedenken.

CAM: There is nothing wrong with my system. (2:45-2:46)

Mijn systeem is prima.

CAM: Ask me anything about any upcoming event, and I can tell you when and where it is. (2:46-2:49)

*Vraag me iets over een komend evenement,
en ik geef je zo alle details.*

MITCHELL: When is the adoption agency visit? (2:49-2:52)

*Wanneer komt het adoptiebureau
over de vloer?*

CAM: Okay. Is that a five or a curl? (2:52-2:55)

Is dat een vijf of een krul?

CAM: Oh, I hope Jen's finally found love. (2:55-2:57)

*Ik hoop dat Jen eindelijk
liefde gevonden heeft.*

MITCHELL: What happened here? (3:04-3:05)

Wat is hier gebeurd?

CAM: Well, Lily and I woke up in a French mood, (3:05-3:07)

*Nou, Lily en ik werden
in Franse sferen wakker...*

CAM: so we decided to whip up some crepes. (3:07-3:09)

*...en besloten wat flensjes
in elkaar te flansen.*

MITCHELL: When are you gonna be in the mood to wipe up some crêpes? (3:09-3:11)

*En wanneer gaan jullie
die flensjes weg flansen?*

CAM: I know, it's a little messy, but you know what? (3:11-3:13)

*Ik weet het, het is wat rommelig.
Maar weet je?*

CAM: I'm gonna clean it up. (3:13-3:15)

MITCHELL: Okay. (3:13-3:15)

Ik ga het opruimen.

CAM: I'm gonna clean it up. (3:15-3:17)

MITCHELL: Will you? (3:15-3:17)

Ja?

CAM: Just say what's on your mind. (3:17-3:19)

MITCHELL: You never clean up. (3:17-3:19)

*Zeg nou maar wat je wil zeggen.
– Je ruimt nooit op.*

MITCHELL: Save the gasp. (3:19-3:21)

Niet zo zuchten.

MITCHELL: Cam, whenever you get creative in the kitchen, (3:21-3:23)

*Cam, altijd als jij in de keuken
hebt staan knutselen...*

MITCHELL: I'm the one who ends up cleaning it up, okay? (3:23-3:26)

...ben ik degene die het mag opruimen.

MITCHELL: The homemade pizza. Fondue. Molecular gastronomy. (3:26-3:28)

*De zelfgemaakte pizza. Fondue.
Moleculaire gastronomie.*

MITCHELL: I'm still cleaning shrimp foam out of the curtains. (3:28-3:30)

De garnalenschuim zit nog in de gordijnen.

CAM: Okay, you know what, Mitchell? Just go to work, okay? (3:30-3:33)

*Weet je, Mitchell, ga maar
naar je werk, Oké?*

CAM: I'm gonna take Lily to school, and then when I get home, (3:33-3:35)

*Ik breng Lily naar school,
en als ik thuiskom...*

CAM: I'm gonna scrub this place like a crime scene. (3:35-3:38)

*...ga ik het hier schrobben
als een plaats delict.*

CAM: Which it is, because you've murdered joy. (3:38-3:41)

*En dat is het, want jij hebt
het plezier vermoord.*

Scene 4 – Dunphy driveway basketball

PHIL: Hey, buddy. What's up? (3:44-3:46)

Hé, maatje. Alles goed?

LUKE: Hey dad. Think fast! (3:46-3:48)

Hé, pap. Komt 'ie!

PHIL: Oh, my God. (3:50-3:53)

LUKE: Oh, my God. (3:50-3:53)

PHIL: O, my God! (3:53-3:54)

LUKE: If we had that on tape, it'd be the greatest YouTube video ever. (3:54-3:56)

*Als dat op film stond,
werd het een YouTube-hit!*

PHIL: We'd get like, a million hits. This is our double rainbow! (3:56-4:00)

*Dan hadden we zo een miljoen kijkers.
Onze dubbele regenboog!*

LUKE: We need to do it again. (4:00-4:02)

Het moet nog een keer.

PHIL: Oh, I would, buddy, but, uh, your mom's all over me to change a bunch of lightbulbs. (4:02-4:06)

*Ik zou wel willen, maar ik moet
gloeilampen vervangen voor je moeder.*

LUKE: How many moms does it take to screw in a lightbulb? (4:06-4:08)

*Hoeveel moeders heb je nodig
om een gloeilamp te vervangen?*

PHIL: I don't know. (4:08-4:09)

LUKE: None. (4:08-4:09)

*Weet ik niet.
-Nul.*

LUKE: 'Cause they get you to do it, sucker. (4:09-4:13)

Ze laten jou het doen, sukkel.

PHIL: Haha! (4:13-4:15)

Scene 5 – Phil's confessional

PHIL: I laughed, but... it hurt a little. (4:16-4:19)

Ik lachte, maar het deed wel pijn.

Scene 6 – Dunphy livingroom

ALEX: We're home! (4:20-4:21)

We zijn thuis.

PHIL: Us, too! (4:21-4:22)

Wij ook.

CLAIRE: Oh, great. You're all here. (4:22-4:24)

Top, iedereen is er.

PHIL: What's up, girl? (4:24-4:26)

CLAIRE: Oh. (4:24-4:26)

Alles goed, meis?

CLAIRE: You know that really dangerous intersection? (4:26-4:28)

*Je weet wel dat
super gevaarlijke kruispunt?*

PHIL: Where desire meets jealousy, and the result is murder? (4:28-4:32)

*Waar verlangen en jaloezie elkaar kruisen,
met moord als resultaat?*

CLAIRE: Mm-mmm. The one where I almost killed you this morning. (4:32-4:34)

Die waar ik je vanochtend bijna doodreed.

PHIL: Oh, yeah. Sorry. That was my bad. I got lost in my jams. (4:34-4:36)

*Ja, sorry. Mijn schuld.
Ik zat helemaal in m'n muziek.*

PHIL: Dangerous combo: speed walkin' and Speedwagon⁸. (4:36-4:40)

*Gevaarlijk duo:
snelwandelen en slecht handelen.*

PHIL: Oh! I wasn't even trying for that! (4:40-4:42)

Die was niet eens expres.

LUKE: Nice. (4:42-4:43)

Goeie.

CLAIRE: Well, I am getting us a stop sign. (4:43-4:46)

Ik ga voor een stopbord zorgen.

CLAIRE: I called city hall. And how's this for amazing? (4:46-4:48)

*Ik heb naar het stadhuis gebeld
en raad eens:*

⁸ REO Speedwagon is an American rockband, making this reference cultural specific. The near homophones "speedwalkin'" and "Speedwagon" have been replaced by near homophones 'snelwandelen' and 'slecht handelen', in which the latter refers to Phil being unsafe by being lost in his music while crossing the road.

CLAIRE: The traffic committee meets tonight. (4:48-4:50)

Het verkeerscomité komt vanavond samen.

ALEX: I've got goose bumps. (4:50-4:53)

CLAIRE: I know, right? (4:50-4:53)

Ik heb kippenvel.

–Ja, toch?

CLAIRE: All I have to do is get 50 signatures, show up, make my case. (4:53-4:56)

*Alleen even 50 handtekeningen verzamelen,
opdagen en mijn punt maken.*

CLAIRE: It's on! (4:56-4:59)

PHIL: I'm so proud of you. (4:56-4:59)

Kom maar op!

–Ik ben zo trots op je.

HALEY: We all are. (4:59-5:01)

Wij allemaal.

Scene 6 – Phil Luke Alex Haley Confessional

HALEY: We love when mom gets on a project. (5:01-5:03)

Zo fijn als mama een project heeft.

ALEX: Because usually the minute any of us walks in the door, she gives us something to do. (5:03-5:06)

*Anders geeft ze ons meteen
een taak als we binnenlopen.*

HALEY: “Do your homework. Clean your room.” (5:06-5:10)

LUKE: “Put on pants.” (5:06-5:10)

“Maak je huiswerk. Ruim je kamer op.”

–“Doe een broek aan.”

PHIL: Like the queen's comin' over. Am I right? (5:10-5:14)

Alsof de koningin langskomt. Toch?

PHIL: So when she's not around or gets busy, Luke and I capitalize on the situation. (5:14-5:17)

*Dus als ze weg of bezig is,
pakken Luke en ik onze kans.*

Scene 7 – Pantless pizza scene

PHIL: There you are, my good man. (5:17-5:20)

Alstublieft, mijnheer.

PHIL: Squire! (5:20-5:21)

Schildknaap!

PHIL: Let's do it! Get you some! (5:21-5:26)

Kom op! Pak maar wat!

Scene 8 – Back in the Dunphy kitchen

ALEX: Well, I think it's awesome. (5:27-5:28)

Ik vind het super.

CLAIRE: I'm so glad, because I could really use some help getting these signatures. (5:28-5:31)

*Gelukkig, ik kan wel wat hulp gebruiken
met die handtekeningen.*

PHIL: I'll do it. Soon as I change those lightbulbs you wanted. (5:33-5:36)

*Ik help wel.
Nadat ik de gloeilampen heb vervangen.*

CLAIRE: Great. Kids? (5:37-5:38)

Top. Jongens?

ALEX: Crud. You know, I've got a ton of homework. (5:38-5:41)

Chips, ik heb nog bergen huiswerk.

LUKE: Science project. (5:41-5:43)

Natuurkundewerkstuk.

CLAIRE: Haley? (5:43-5:45)

Haley?

HALEY: I need to get started on my college essay. (5:45-5:48)

*Ik moet aan mijn toelatingsopstel
beginnen.*

HALEY: You know what? Maybe I'll write it about you. (5:48-5:51)

*Weet je wat,
misschien schrijf ik wel over jou.*

HALEY: You're just so inspirational. Girl power! (5:51-5:54)

Je bent zo'n inspiratie. Girl power!

HALEY: You rock! (5:54-5:56)

CLAIRE: Thanks, honey. (5:54-5:56)

*Je bent geweldig.
–Bedankt, lieverd.*

CLAIRE: I do rock. (5:58-6:00)

Ik ben ook geweldig.

Scene 9 – Who let the dog out?

GLORIA: Stella, down. (6:01-6:02)

Stella, af.

GLORIA: Stella, no, this is very dangerous. (6:06-6:08)

Stella nee, dit is hartstikke gevaarlijk.

GLORIA: Okay, *señorita*, that's it. (6:09-6:10)

Oké, señorita, klaar nu.

GLORIA: Come here, because Jay is gonna be very mad if something happens to you. (6:10-6:14)

*Kom hier, want Jay wordt
heel boos als jou iets overkomt.*

GLORIA: Ay, *tener que cuidar perra ahora. Que belleza.* (6:15-6:18)

Tener que cuidar perra ahora. Que belleza.

GLORIA: Go play with the ball! See you later. (6:19-6:21)

Ga met de bal spelen. Tot straks!

GLORIA: Now I can cook, do my empanada⁹. (6:22-6:25)

Nu kan ik koken, mijn empanada doen.

GLORIA: The gate. Ay, no. Ay, no. The gate. (6:26-6:29)

Het hek. Nee, het hek!

GLORIA: The gate! (6:29-6:32)

GLORIA: Stella, come back! (6:32-6:34)

Stella kom terug!

Scene 10 – Many and Jay's sales-talk

JAY: Hey, there! Mr. Salesman. (6:42-6:44)

Hallo daar, meneer de verkoper!

MANNY: Can we not talk about business? (6:44-6:45)

*Kunnen we het even niet
over zaken hebben.*

JAY: That bad, huh? (6:45-6:47)

MANNY: I gave it everything I got. (6:45-6:47)

*Zo slecht?
–Ik heb mijn allerbest gedaan.*

MANNY: Working the dimples, going big-eyes. (6:47-6:50)

Kuiltjes gebruiken, ogen groot maken.

MANNY: It got me two things: diddly and squat. (6:50-6:53)

*Ik kreeg er twee dingen voor:
niks en noppes.*

JAY: How many houses did you hit? (6:54-56)

MANNY: I don't know. (6:54-6:56)

*Hoeveel huizen heb je gehad?
–Geen idee.*

⁹ In the English source text Gloria says “do my *empanada*”, which is grammatically incorrect as you “make food”, and do not “do food”. As faulty English is one of Gloria's main characteristics, I have transferred the faultiness to the Dutch subtitles by making the same mistake in Dutch: instead of ‘*empanada maken*’ I have used ‘*empanada doen*’.

MANNY: It must've been at least three. (6:56-6:59)

Op z'n minst drie.

JAY: Three! And that's your idea of the best you got? (6:59-7:01)

Drie! En dat noem je je best doen?

MANNY: It was very hard on me. I'm not used to rejection. (7:01-7:04)

*Het was heel lastig voor me.
Ik ben niet gewend aan afwijzingen.*

MANNY: Or hills. (7:04-7:06)

Of heuvels.

JAY: Look, you can't quit after three houses. That's not perseverance. (7:06-7:08)

*Je kan niet na drie huizen opgeven.
Dat is geen doorzettingsvermogen.*

JAY: What are you selling? (7:08-7:12)

MANNY: Wrapping paper? (7:08-7:12)

*Wat verkoop je?
–Pakpapier?*

JAY: Wrong. You're selling Christmas. (7:12-7:14)

Fout. Je verkoopt kerstmis.

JAY: The excitement of opening presents. The taste of eggnog¹⁰. (7:14-7:18)

*Het plezier van pakjes openmaken.
De smaak van glühwein.*

MANNY: I do love eggnog. (7:18-7:20)

JAY: Write this down: (7:18-7:20)

*Ik hou wel van glühwein.
–Schrijf op:*

¹⁰ Disregarding the context, the obvious translation for “eggnog” would be ‘advocaat’. However, because of the Christmas-connotation, I have used the beverage ‘glühwein’ as an alternative.

JAY: What's the difference between "try" and "triumph"¹¹? (7:21-7:24)

*Wat is het verschil tussen
"over" en "overwinnen"?*

MANNY: A little oomph? (7:24-7:26)

JAY: A little oomph! (7:24-7:26)

*Een beetje winnen?
–Een beetje winnen!*

JAY: Get it? (7:26-7:27)

Snap je 'm?

MANNY: Of course I get it, I just said it. (7:27-7:29)

Natuurlijk snap ik het, ik zei het net.

Scene 11 – Gloria and Cam looking for Stella

GLORIA: Eeeh! I'm gonna kill you when I find you, silly dog! (7:32-7:34)

*Ik vermoord je als ik je vind,
gekke hond.*

GLORIA: Why don't you come back? Stella! (7:34-7:36)

Waarom kom je niet terug? Stella!

CAM: I have a theory. (7:36-7:39)

GLORIA: Ay, Cam, thank you for helping me. (7:36-7:39)

*Ik heb wel een theorie.
–Cam, bedankt voor je hulp.*

CAM: It's my pleasure. Stella? (7:39-7:42)

Geen probleem. Stella?

CAM: Stella? (7:42-7:44)

CAM: Oh, my God. (7:44-7:48)

GLORIA: What? You see her? (7:44-7:48)

*Oh, mijn hemel.
–Wat? Zie je d'r?*

¹¹ This is another example of translation difficulties due to wordplay. In this case, it is about a word and an addition to that word, making a second word. To retain this in the Dutch subtitling, I have chosen to use the difference between 'over' and 'overwinnen'.

CAM: No. (7:48-7:50)

Nee.

CAM: But I see myself in the role I was born to play. (7:50-7:53)

*Ik zie mezelf in de rol
waarvoor ik geschapen ben.*

CAM: Stella! (7:54-7:56)

Stella!

CAM: Stella! (7:59-8:01)

CAM: Hello? (8:07-8:08)

Hallo?

CAM: Mitchell, you are not gonna believe this. (8:08-8:10)

Mitchell, dit geloof je nooit.

CAM: I'm out helping Gloria look for her dog, (8:10-8:12)

Ik help Gloria's hond zoeken,

CAM: I'm wearing an undershirt and I'm screaming "Stella," just like in *Streetcar*¹². (8:12-8:16)

*Ik draag een ondershirt en schreeuw
"Stella", net als in Streetcar.*

CAM: Hello? (8:16-8:19)

MITHCELL: You didn't clean the kitchen! (8:16-8:19)

Hallo?

–Je hebt de keuken niet opgeruimd!

CAM: Mitchell, I am an inadvertent Stanley Kowalski. (8:19-8:21)

*Mitchell. Ik ben zonder opzet
Stanley Kowalski.*

¹² This cultural-specific reference to the movie *A Streetcar Named Desire* has been upheld in the target text, because it is of importance to what is happening in the scene. The same goes for "Stanley Kowalski" a few lines later.

CAM: How can you not be delighted by this? (8:21-8:24)
MITCHELL: You promised! (8:23-8:24)

*Dit is toch fantastisch?
–Je had het beloofd.*

CAM: I was called away for an emergency. (8:24-8:26)

Ik werd gebeld om een noodgeval.

CAM: Gloria's lost her dog, and she's heartbroken. (8:26-8:27)

*Gloria is de hond kwijt
en ze is er kapot van.*

GLORIA: Where are you, dumb dog? I hope in a big black hole! (8:27-8:31)

*Waar ben je domme hond?
Hopelijk in een groot zwart gat!*

MITCHELL: I cannot believe that you did this to me yet again. (8:31-8:34)

*Onvoorstelbaar
dat je me dit weer aandoet.*

CAM: I didn't do anything. (8:34-8:37)

Ik doe helemaal niks.

CAM: I cooked a meal in our kitchen. (8:37-8:39)

Ik bereidde een maaltijd in onze keuken.

CAM: Then you left on purpose, knowing I would not be able to sit here without cleaning it up. (8:39-8:42)

*En ging toen expres weg,
wetend dat ik de dwang zou voelen...
(8:39-8:41)*

*...het op te ruimen.
(8:41-8:42)*

CAM: Life is messy sometimes. Big deal, it gets cleaned up. (8:42-8:46)

*Het leven is soms rommelig.
Nou en, het ruimt zichzelf wel op.*

CAM: You're the one with the problem if you can't leave a few dirty dishes for a couple hours. (8:46-8:50)

*Jij bent degene met een probleem
als je een paar vuile borden...
(8:46-8:48)*

*...niet een paar uur kan laten staan.
(8:48-8:50)*

MITCHELL: Okay, okay. Fine, Cam. I'm not cleaning it up. (8:50-8:52)

Prima, Cam. Ik ga het niet opruimen.

CAM: Great. (8:52-8:54)

MITCHELL: I mean it. (8:52-8:54)

*Top.
-Ik meen het.*

CAM: Perfect. You know what? Why don't you make it bigger? (8:54-8:57)

*Perfect.
Waarom maak je het niet wat erger?*

MITHCELL: You know what, I will. I-I- I will – (8:57-8:59)

Weet je wat. Ik doe het.

MITHCELL: Okay, you know, get ready, because you are gonna come home to a– to a giant mess. (8:59-9:02)

*Nou, bereid je voor, want je komt thuis
in een gigantische zwijnenstal.*

CAM: And I will give him a giant hug when I get there. (9:02-9:06)

*En ik zal het
een gigantische omhelzing geven.*

CAM: Stella! (9:07-9:09)

Stella!

Scene 12 – Back in the Dunphy driveway

LUKE: Hey, dad. Think fast! (9:13-9:14)

Hé, pap. Komt 'ie!

PHIL: Oh! Wow, buddy. I'm sorry. (9:14-9:17)

Oh, jeetje maatje. Sorry.

PHIL: I told you, I gotta change the lightbulbs and then help your mom with those signatures. (9:17-9:21)

*Zoals ik al zei moet ik
de gloeilampen vervangen...*
(9:17-9:19)

*...en dan je moeder nog helpen
met die handtekeningen.*
(9:19-9:21)

LUKE: Never mind. (9:21-9:22)

Laat maar.

LUKE: Guess it was a stupid idea anyways. (9:22-9:25)

Het was vast toch een stom idee.

Scene 13 – Phil’s confessional (part 2)

PHIL: I’ve always said that if my son thinks of me as one of his idiot friends, (9:26-9:30)

*Ik heb altijd gezegd dat als mijn zoon
me als een van zijn idiote maatjes ziet...*

PHIL: then I’ve succeeded as a dad. (9:30-9:31)

...ik geslaagd ben als vader.

PHIL: If he wants to go the wrong way on the escalator, I’m on board. (9:31-9:33)

*Als hij de verkeerde kant op wil
op een roltrap, doe ik mee.*

PHIL: If he wants to go into a restaurant and pretend we’re Australian, then— (9:33-9:35)

*Als hij in een restaurant wil doen
alsof we Australisch zijn:*

PHIL: g’day, mate¹³. (9:35-9:36)

¹³ In accordance with Vandaele (149), I have kept the Australian phrase in the Dutch target text, because: a) I expect the Dutch audience to be familiar enough with these typically Australian words; b) the Australian words are crucial to the content of the scene. However, because the next line contains many words that are not specific to Australian English, I have decided to translate the words to Dutch.

G'day, mate.

PHIL: Toss a few shrimp on the barbie for me and my joey. (9:36-9:40)

*Gooi wat garnalen op de barbecue
voor mij en m'n kangoeroe.*

PHIL: Yeah, right. Nicole Kidman? Men at Work¹⁴? (9:40-9:44)

Ja, toch? Nicole Kidman? Men at Work?

Scene 13 – Dunphy driveway basketball (part 2)

PHIL: Here we go. Take 12. (09:46-09:48)

Hier gaan we. Take 12.

PHIL: Hey, buddy! I'm home! (09:48-09:51)

LUKE: Hey, dad. Think fast! (09:48-09:51)

*Hé, maatje, ik ben thuis!
–Hé, pap! Komt 'ie!*

PHIL: Ow! (09:51-09:52)

LUKE: You know, my arm's starting to hurt a little. (09:52-09:55)

*Weet je, mijn arm begint
een beetje zeer te doen.*

PHIL: Really? 'Cause my face feels great. (09:55-09:57)

Echt? Met m'n gezicht gaat het geweldig.

LUKE: Come on, dad. Let's not turn on each other. (09:57-09:59)

Kom op, pap. We moeten niet gaan ruziën.

LUKE: We could be here a while. (09:59-10:03)

PHIL: Yeah, okay. You're right. (09:59-10:03)

*Dit kan nog wel even duren.
–Ja, je hebt gelijk.*

PHIL: Here we go. Take nine – (10:03-10:05)

¹⁴ Here, Phil is referring to an Australian actress and an Australian pop band respectively. Because he is doing this precisely to emphasize Australian culture, it would be misguided to replace them by an actresses and musicians that might be more familiar to the Dutch audience, but have no connection to Australia.

Hier gaan we. Take negen–

LUKE: You're not even trying. (10:05-10:07)

Je probeert het niet eens.

Scene 14 – Mitchell in the mess

LILY: Daddy, I'm hungry. (10:13-10:15)

Papa, ik heb honger.

MITHCELL: What do you want, honey? (10:15-10:17)

LILY: Raisins. (10:15-10:17)

*Wat wil je, lieverd?
–Rozijntjes.*

MITCHELL: All right. Well, go get 'em. (10:17-10:19)

Goed dan, pak ze maar.

LILY: It's too high, daddy. I can't reach. (10:21-10:25)

Het is te hoog papa, ik kan er niet bij.

Scene 15 – Mitchell's confessional

MITCHELL: For the record, I am not a neat freak. (10:25-10:28)

*Voor de goede orde,
ik ben niet overdreven netjes.*

MITCHELL: In fact, in my first long-term relationship, (10:28-10:31)

MITHCELL: I was the messy one, (10:28-10:31)

*In mijn eerste lange relatie
was ik zelfs de slons.*

MITHCELL: which is why she broke up with me. (10:31-10:34)

Daarom maakte ze het ook uit.

MITCHELL: Well– (10:34-10:35)

Of nou–

Scene 16 – Manny and Jay door to door

MAN AT DOOR 1: No, thanks. (10:35-10:37)

MANNY: Okay. (10:35-10:37)

Nee, bedankt.

JAY: Whoa, whoa, whoa, whoa. Let me show you how it's done. (10:39-10:41)

Ho eens even. Kijk en leer.

JAY: Hiya, Jay Pritchett here. Holidays are just around the corner. (10:43-10:47)

*Hallo, ik ben Jay Pritchett.
De feestdagen komen eraan–*

MAN AT DOOR 1: Sorry, I don't believe in wrapping paper. (10:47-10:50)

Sorry, maar ik geloof niet in pakpapier.

JAY: What do you mean, you don't believe in wrapping paper? It's not Bigfoot¹⁵. It exists. (10:50-10:53)

*Hoe bedoel je je gelooft er niet in?
Het is Bigfoot niet. Het bestaat.*

MAN AT DOOR 1: It's not eco-friendly. It's wasteful. (10:53-10:56)

JAY: No, not this stuff. (10:53-10:56)

*Het is niet milieuvriendelijk.
–Niet dit spul.*

JAY: This paper was made from 100% recycled materials. (10:56-10:59)

*Dit papier is gemaakt van
100% gerecycled materiaal.*

MANNY: I don't think so. (10:59-11:02)

Volgens mij niet hoor.

Scene 17 – Gloria and Cam door to door

MAN AT DOOR 2: I can't understand what you're saying. (11:03-11:05)

Ik snap niet wat u zegt.

GLORIA: She's an ugly little French Bulldog... (11:05-11:07)

Ze is een lelijke kleine Franse bulldog...

GLORIA: with the tiny ears and the smooshy face. (11:07-11:09)

¹⁵ Though the stories of Bigfoot are expected to be more well-known among the original, American audience than among the Dutch target audience, the word 'Bigfoot' also exists in Dutch dictionaries. Therefore, I have decided to keep the reference in the target text.

*...met de kleine oortjes
en het platte gezichtje.*

GLORIA: What is so hard to understand? (11:09-11:11)

Wat snapt u hier niet aan?

CAM: Maybe I should translate. (11:11-11:13)

Wellicht moet ik het even vertalen.

Scene 18 – Claire door to door

MAN AT DOOR 3: I really don't like people coming to my door unannounced while I'm working on my carving (11:14-11:19)

*Ik hou er echt niet van als mensen
onaangekondigd langskomen...
(11:14-11:17)*

*...als ik bezig ben met mijn snijwerk.
(11:17-11:19)*

CLAIRE: I understand. But a stop sign is really important. (11:19-11:22)

*Begrijpelijk.
Maar een stopbord is van levensbelang.*

CLAIRE: What exactly are you carving? (11:23-11:25)

Waar bent u precies in aan het snijden?

Scene 19 – Manny and Jay door to door (part 2)

MANNY: Hello, ma'am. Do you love Christmas? (11:26-11:28)

*Goeiemiddag, mevrouw.
Houdt u van Kerstmis?*

WOMAN AT DOOR: Actually, I'm Jewish. (11:28-11:30)

Eigenlijk ben ik joods.

MANNY: Well, then you must appreciate a good value. (11:30-11:33)

Dan houdt u vast van een koopje.

JAY: Ah, geez. (11:33-11:35)

Oh, jezus.

Scene 20 – Gloria and Cam door to door (part 2)

CAM: If you see her, let us know. (11:36-11:11:38)

Laat maar weten als je haar ziet.

Scene 21 – Claire door to door (part 2)

CLAIRE: Oh, my God. No, no, no, no! (11:41-11:43)

Oh mijn god. Nee!

CLAIRE: Are you kidding? Seriously? (11:43-11:45)

Meen je dit nou. Serieus?

Scene 23 – Dunphy kitchen and livingroom

LUKE: See, you're not keeping your head in the right position. (11:46-11:49)

*Kijk maar, je hoofd staat
de verkeerde kant op.*

PHIL: I know that's me, but I'm not remembering any of this. (11:49-11:51)

*Ik weet dat ik 't ben,
maar ik herinner me er niets van.*

CLAIRE: Stupid neighbors! (11:51-11:55)

PHIL: What's wrong? (11:51-11:55)

*Rotburen.
–Wat is er?*

CLAIRE: I can't ask for a simple signature, (11:55-11:57)

CLAIRE: but it's fine for them to build a house... (11:57-11:59)

*Ik kan geen simpele handtekening vragen,
maar zij mogen wel een huis bouwen...*

CLAIRE: that looks like the Beverly Hillbillies just moved in. (11:59-12:01)

*...wat alleen het nieuwe thuis van
de Flodders zou kunnen zijn.*

CLAIRE: Did you do any better? (12:01-12:03)

Hadden jullie meer succes?

PHIL: We came close a few times, but – (12:03-12:05)

We kwamen soms in de buurt, maar–

PHIL: You're not talking about the basketball, are you? (12:05-12:08)

Je hebt het niet over basketbal, of wel?

CLAIRE: Phil, tell me you got some signatures. (12:08-12:10)

*Phil, zeg me dat jullie
handtekeningen hebben.*

CLAIRE: I have to be at city hall in, like, two hours. (12:10-12:12)

*Ik moet over twee uur
al in het stadhuis zijn.*

CLAIRE: Oh, God. Haley, how about you? (12:12-12:15)

Haley, en jij dan?

HALEY: I've been busy with my college essay. (12:15-12:17)

Ik was bezig met mijn toelatingsopstel.

CLAIRE: Really? Where is it? (12:17-12:21)

HALEY: It's in a rough, rough draft right now. (12:17-12:21)

*Echt? Waar is het dan?
-Het is nog een ruwe, ruwe kladversie.*

HALEY: I've been thinking that maybe I should – (12:21-12:23)

Ik denk dat ik misschien–

HALEY: Alex has been Skyping with her boyfriend since you left. (12:23-12:25)

*Alex zit sinds je de deur uit ging
al met haar vriendje te Skypen!*

ALEX: That's so not true! (12:25-12:27)

Dat is zo niet waar!

CLAIRE: Thank you, really. Thank all of you so much for your help. (12:27-12:30)

Bedankt. Echt ontzettend bedankt allemaal.

CLAIRE: Really? (12:35-12:36)

Serius?

PHIL: Sometimes those things need to warm up, like a car. (12:36-12:38)

CLAIRE: Phil, don't even! (12:36-12:38)

*Soms moeten ze even opwarmen,
net als een auto.
(12:36-12:37)*

*Phil, laat het!
(12:37-12:38)*

CLAIRE: I have been out there trying to do something good for our community... (12:39-12:41)

*Ik ben me daarbuiten in aan het zetten
voor onze gemeenschap...*

CLAIRE: because, let me tell you, change doesn't just happen. (12:41-12:44)

...want verandering komt niet vanzelf.

CLAIRE: It is forged by empowered women... (12:45-12:48)

*Verandering wordt gesmeed
door sterke vrouwen...*

CLAIRE: like me and Norma Rae and the lady from *The Blind Side*. (12:48-12:51)

*...zoals ikzelf, Norma Rae
en die vrouw uit The Blind Side.*

CLAIRE: You know what the difference is between me and her? (12:51-12:54)

*Weet je wat het verschil
is tussen ons tweeën?*

CLAIRE: Blind Side's family had her back. (12:54-12:56)

Blind Side's gezin stond voor haar klaar.

PHIL: Okay. Huddle up, everybody. (13:01-13:03)

Goed. Bij elkaar komen iedereen.

PHIL: Your mother's right. (13:03-13:04)

Jullie moeder heeft gelijk.

PHIL: She's the quarterback of this family, and we need to protect her like Blind Side did. (13:05-13:09)

*Zij is onze quarterback en we moeten
haar beschermen zoals Blind Side dat deed.*

LUKE: She just said the mom was Blind Side. (13:09-13:11)

*Ze zei net nog dat de moeder
Blind Side was.*

PHIL: Well, she's confused. Blind Side was the black kid who played tight end. (13:11-13:14)

*Ze is in de war.
Blind Side is die zwarte jongen...
(13:11-13:13)*

*...die in de verdediging speelde.
(13:13-13:14)*

ALEX: Offensive line. (13:14-13:16)

In de aanval.

PHIL: Sorry. African-American kid. (13:16-13:18)

Excuses. Afro-Amerikaanse jongen.

Scene 24 – Gloria and Cam looking for Stella again

GLORIA: There she is! (13:23-13:26)

CAM: Oh! (13:23-13:26)

Daar is ze!

GLORIA: Ay! Stella! (13:26-13:28)

Stella!

GLORIA: Ay! Thank God you found my dog. Thank you! (13:28-13:33)

*Godzijdank dat je haar gevonden hebt.
Dank je!*

BLANCHE: This is my dog. Her name is Pinky. (13:33-13:35)

Dit is mijn hond. Ze heet Pinky.

GLORIA: No, it's not. Her name is Stella. It says so right here on the tag. Look. (13:35-13:39)

*Niet waar, ze heet Stella.
Het staat hier op het naamplaatje. Kijk.*

CAM: Uh, excuse me. Hi, sweetie. (13:39-13:41)

Pardon. Hoi, lieverd.

CAM: What's your name? (13:41-13:44)

BLANCHE: Blance. (13:41-13:44)

*Hoe heet je?
–Blanche.*

CAM: Shut up. Mitchell would die. (13:44-13:45)

Dat meen je niet. Mitchell zou bezwijken.

CAM: Listen, we don't know you. You seem like a very sweet little girl. (13:45-13:48)

*Luister, we kennen je niet.
Je lijkt een lieve meid.*

CAM: Right now we're forced to – I can't believe I'm saying this to you– (13:48-13:52)

*Momenteel moeten we
–ik kan mijn eigen woorden niet geloven–*

CAM: rely on the kindness of strangers. (13:52-13:54)

*...vertrouwen op
de goedheid van vreemdelingen.*

BLANCHE: I'll sell her to you for \$200. (13:54-13:57)

Voor 200 dollar mag je haar hebben.

GLORIA: That's it. Give me my dog! (13:57-13:59)

Genoeg! Geef me mijn hond!

BLANCHE: [Screams] (13:59-14:01)

GLORIA: Really? The little girl thinks because she can scream, (14:01-14:03)

GLORIA: she can get away with anything? (14:03-14:04)

*Echt? Het meisje denkt dat ze
overal mee wekomt omdat ze gilt?*

GLORIA: I can scream too. [Screams] (14:04-14:06)

GLORIA/CAM/BLANCHE: [All screaming] (14:06-14:09)

Ik kan ook gillen hoor.

GLORIA: [Screams] (14:09-14:11)

CAM: [High-pitched scream] (14:11-14:13)

JAY: What the hell sound is that? (14:13-14:15)

Wat is dat in godsnaam voor geluid?

MANNY: Coyotes must've got a cat. (14:15-14:18)

De coyotes hebben vast een kat te pakken.

MANNY: Jay, can we stop now? I'm getting hungry. (14:18-14:20)

*Jay, kunnen we nu stoppen?
Ik heb honger.*

JAY: You know what the problem is? You're not hungry. (14:20-14:22)

*Weet je wat het probleem is?
Je hebt geen honger.*

MANNY: I had a carrot at 3:00. (14:22-14:24)

Ik heb om drie uur een wortel gehad.

JAY: What if you couldn't feed your family unless you made this next sale? (14:24-14:27)

*Stel nou dat je je gezin niet kon voeden
als je er niet nog één zou verkopen?*

JAY: What if you were gonna lose your house? (14:27-14:29)

Wat als je huis op het spel stond?

Scene 25 – Jay's confessional

JAY: I know I was pushing the kid hard, but here's the thing: (14:29-14:32)

*Ik weet dat ik de lat vrij hoog legde,
maar luister:*

JAY: I'm an older dad. I'm not gonna be around forever. (14:32-14:36)

*Ik ben een oudere vader,
ik ga er ook niet eeuwig zijn.*

And I'll sleep better knowin' he's got somethin' to fall back on. (14:36-14:39)

*En ik zal beter slapen als ik weet
dat 'ie ergens op terug kan vallen.*

Scene 26 – Manny and Jay walking

JAY: Come on, let's hit another one. (14:39-14:42)

MANNY: I can't do it. (14:39-14:42)

Kom op, we doen er nog eentje.

–Ik kan het niet.

JAY: What? (14:42-14:45)

MANNY: I don't have what it takes. (14:42-14:45)

Wat?

–Ik heb het niet in me.

JAY: What kind of talk is that? (14:46-14:48)

MANNY: It's the truth, Jay. (14:46-14:48)

Wat is dat voor larie.

–Het is de waarheid, Jay.

MANNY: I'm not a great salesman. I'm not a great businessman. (14:48-14:50)

Ik ben geen goede verkoper.

Ik ben geen goede zakenman.

MANNY: I'm not you. (14:50-14:52)

Ik ben jou niet.

MANNY: Do you know what it's like to see all the amazing things you've accomplished, (14:52-14:55)

Weet je hoe het is

om al jouw prestaties te zien...

MANNY: knowing I never will? (14:55-14:57)

...en te weten dat ik het nooit zal kunnen?

MANNY: How am I supposed to live up to you? How is anyone? (14:57-15:00)

Hoe moet ik jou nou evenaren?

Hoe kan iemand dat?

JAY: Ah, so this fish weren't biting today. So what? That's life. (15:03-15:05)

Ach, ze wilden niet bijten vandaag.

Nou en? Zo is het leven.

JAY: You tried hard, and that's what matters. (15:05-15:09)

Je deed je best en dat is wat telt.

MANNY: Yeah. (15:09-15:10)

JAY: You know, I, I actually need some wrapping paper. (15:12-15:14)

*Weet je, ik kan wel
wat pakpapier gebruiken.*

JAY: Do you know where I can find some? (15:14-15:17)

MANNY: You don't have to do that. (15:14:15:17)

*Enig idee waar ik dat vind?
–Dat hoeft je niet te doen.*

JAY: I want to do it. (15:17-15:18)

Ik wil het doen.

Scene 27 – Manny's confessional (2)

MANNY: You'll never go broke playing a rich guy's ego. (15:19-15:21)

*Je gaat nooit failliet zolang je
het ego van een rijke vent bespeeld.*

MANNY: Write that down. (15:22-15:24)

Schrijf dat maar eens op.

Scene 28 – City hall meeting

DUANE: Okay. Thank you so much, you guys. (15:25-15:26)

Ontzettend bedankt, jongens.

WOMAN: Make a wish. (15:26-15:29)

CLAIRE: Uh, hi. Oh, sorry. (15:26-15:29)

*Doe een wens.
–Hoi. Sorry.*

CLAIRE: I'm here for the traffic committee meeting. (15:29-15:32)

*Ik ben hier voor
de verkeerscommissievergadering.*

OLSON: The meeting's been adjourned. (15:32-15:33)

De zitting is geschorst.

CLAIRE: Yeah, um – (15:33-15:35)

DUANE: It's my birthday. (15:33-15:35)

*Ja, nou–
–Ik ben jarig.*

CLAIRE: I'm sorry. Happy birthday. (15:35-15:37)

Sorry, gefeliciteerd.

CLAIRE: I – Just, someone sent me to the wrong room, and you guys don't meet again for months. (15:37-15:41)

*Iemand stuurde me naar
de verkeerde kamer en jullie komen pas...
(15:37-15:39)*

*...over een paar maanden weer bijeen.
(15:39-15:41)*

CLAIRE: and this is pretty much a matter of life and death, so – (15:41-15:43)

*En dit is vrijwel een kwestie
van leven of dood.*

DUANE: Uh – Yes. Fine. Uh, just – (15:44-15:46)

Goed dan.

DUANE: If you could make it quick. This is an ice cream cake. (15:46-15:49)

*Als je het wel vlot kunt doen,
dit is een ijstaart.*

CLAIRE: Okay. (15:49-15:51)

OLSON: Actually, it's not. (15:49-15:51)

Om eerlijk te zijn niet.

DUANE: What? (15:51-15:53)

OLSON: No. (15:51-15:53)

*Wat?
–Nee.*

DUANE: Really? (15:53-15:54)

Echt niet?

DUANE: Oh, then we're not in a rush, I guess, at all. (15:54-15:58)

*Nou dan hebben we blijkbaar
helemaal geen haast.*

DUANE: No rush. Go ahead. (15:58-16:01)

CLAIRE: Great! (15:58-16:01)

*Geen haast. Ga je gang.
–Fijn.*

CLAIRE: My name is Claire Dunphy, and my family and I live near that intersection –
(16:01-16:03)

*Ik ben Claire Dunphy, en ik woon
met mijn gezin bij dat kruispunt –*

DUANE: Why not? Why not? (16:03-16:06)

Waarom niet? Waarom niet?

OLSON: The freezer was broken, and we couldn't keep it here. (16:06-16:09)

*De vriezer was kapot dus we konden
'm hier niet bewaren.*

DUANE: See, this is why I ask you to think ahead, okay? (16:09-16:11)

*Dit is waarom ik zeg dat je
vooruit moet denken.*

DUANE: Do you have your 50 signatures? (16:11-16:14)

Heb je de 50 handtekeningen?

CLAIRE: Uh, almost. I have 34. But I – (16:14-16:16)

Bijna. Ik heb er 34. Maar ik–

DUANE: Oh. That's the same thing. (16:16-16:20)

En dat is hetzelfde.

CLAIRE: Wow, I'm confused. (16:20-16:23)

DUANE: It's not the same thing. (16:20-16:23)

*Nu ben ik even in de war.
–Het is niet hetzelfde.*

DUANE: No. Thirty-four¹⁶ is not the same thing as 50. (16:23-16:26)

Nee, 34 is niet hetzelfde als 50.

DUANE: Just like a cake is not the same thing as an ice cream cake. (16:26-16:31)

*Net als een taart niet hetzelfde is
als een ijstaart.*

CLAIRE: Right. I get that. Sir, I'm trying to save lives here. (16:31-16:34)

*Dat snap ik. Ik probeer
hier levens te redden, meneer.*

HALEY: Mom, mom, mom, mom! (16:34-16:36)

CLAIRE: And I can get you the rest of those signatures – (16:34-16:36)

*Mam!
–Ik regel die andere handtekeningen wel.*

ALEX: Mom! (16:36-16:37)

Mam!

CLAIRE: Oh, my God. What are you doing here? Girls – (16:36-16:38)

*Oh jeetje, wat doen jullie hier?
Meiden–*

ALEX: We went door-to-door and we got you 20 more signatures. (16:38-16:41)

*We zijn van deur tot deur gelopen
en hebben nog 20 handtekeningen voor je.*

CLAIRE: That's so sweet of you. (16:41-16:43)

Wat lief van jullie.

HALEY: Well, you were freaking out at us, so – (16:43-16:46)

CLAIRE: Okay. (16:43-16:46)

Nou, je was lijp aan het doen.

CLAIRE: You know, let's not ruin it. All right. (16:46-16:48)

¹⁶ In line with Netflix' "Dutch Timed Text Style Guide", all numbers at the beginning of a sentence have been written out (Netflix). However, to shorten this subtitle I have used the loophole of fusing the two sentences into one: instead of a full stop after 'Nee', there is a comma and "34" no longer needs to be written out.

Laten we het niet verpesten. Goed.

CLAIRE: Fifty-four signatures. (16:48-16:50)

Vierenvijftig handtekeningen.

CLAIRE: So, what do you say? Let's start saving lives one intersection at a time. (16:50-16:55)

Wat zeggen jullie ervan? Laten we kruispunt voor kruispunt levens redden.

DUANE: Okay. Thank you very much. We will, uh, take these under advisement. (16:55-16:57)

Bedankt. We zullen ze bekijken.

DUANE: Just leave them here, and thank you. (16:57-17:00)

PHIL: Wait a minute! (16:57-17:00)

*Laat ze maar hier, en bedankt.
–Wacht eens even!*

PHIL: I know what that means. (17:00-17:02)

DUANE: Oh, here we go. (17:00-17:02)

*Ik weet wat dat betekent.
–Daar gaan we.*

PHIL: That's Washington-speak for "get lost". (17:02-17:05)

Dat is Washington-taal voor ophoepelen.

CLAIRE: Well, um – Wow, Phil. What are you doing here? (17:05-17:08)

Jeetje, Phil. Wat doe jij hier?

PHIL: I'm your husband. I'm blind-siding you. (17:08-17:12)

*Ik ben je echtgenoot.
Ik ben je aan het Blind-Siden.*

PHIL: Your Honor, permission to approach¹⁷. (17:12-17:16)

CLAIRE: Not a judge. (17:12-17:16)

Edelachtbare, mag ik u even toespreken.

¹⁷ This formality is only used in US-court, and so my Dutch translation is less formal. Furthermore, 'Edelachtbare' is not often used to address a judge in the Netherlands, but is necessary in this case because of Claire's following correction that Duane is not a judge.

–Hij is geen rechter.

DUANE: I'll allow it. (17:16-17:18)

Dat mag.

PHIL: I'll get straight to the point, because this is important, (17:18-17:21)

*Ik zal maar met de deur in huis vallen,
want dit is belangrijk...*

PHIL: and that appears to be an ice cream cake. (17:21-17:24)

DUANE: Well, it's not. (17:21-17:24)

*...en dat ziet eruit als een ijstaart.
–Dat is het dus niet!*

PHIL: Okay. I present to you “Stop in the Name of Life.” (17:24-17:29)

*Ik presenteer:
“Stop in de Naam van het Leven.”*

PHIL: Kick it! (17:29-17:32)

Zet aan!

PHIL: Clive Bixby. (17:32-17:34)

Clive Bixby?

PHIL: Can I meet you at Harry's Bar in two minutes? (17:34-17:38)

*Of ik over twee minuten bij
Harry's Bar kan zijn?*

PHIL: Baby, I can do anything in two minutes. (17:38-17:41)

Schatje, ik kan alles in twee minuten.

PHIL: Ooh. (17:41-17:42)

CLAIRE: Oh. (17:41-17:42)

PHIL: I'll just speed through the intersection at Greenleaf and Bristol. (17:42-17:46)

*Ik race wel even over de kruising
tussen Greenleaf en Bristol.*

PHIL: It's easy, 'cause there's no stop sign. (17:46-17:49)

*Geen probleem,
want er staat geen stopbord.*

LUKE: [Whistles] I love being a kid. (17:49-17:52)

Wat is het heerlijk om kind te zijn.

LUKE: I have my whole life ahead of me. (17:52-17:54)

Ik heb nog een heel leven voor me.

LUKE: [Whistles] (17:54-17:56)

PHIL: Nooooo! (18:00-18:05)

LUKE: Nooooo! (18:00-18:05)

*THE MADDNESS*¹⁸

DE KRANKZINNIGHEID

CLAIRE: Okay. (18:08-18:09)

CLAIRE: Well – (18:09-18:11)

PHIL: Powerful. (18:09-18:11)

*Nou.
–Krachtig.*

CLAIRE: And unconventional. (18:11-18:13)

En ongebruikelijk.

CLAIRE: But I believe it makes our point. (18:13-18:15)

Maar ons punt wordt wel gemaakt.

CLAIRE: So, what do you say? (18:15-18:18)

Dus, wat zeg je ervan?

DUANE: Well, the kid was all right. (18:18-18:20)

Nou, het kind deed het wel prima.

DUANE: I didn't care for you so much. (18:20-18:22)

Jij deed me niet zo veel.

¹⁸ In line with Netflix' "Dutch Times Text Style Guide", this forced narrative has been translated and included in the subtitling track because it is plot-pertinent.

DUANE: But if I were to give a stop sign to everybody who wanted a stop sign, (18:22-18:26)

Maar als ik iedereen die een stopbord wilde een stopbord gaf...

DUANE: this city would grind to a halt. (18:26-18:29)

CLAIRE: I understand, sir, but – (18:26-18:29)

*...kwam de hele stad tot stilstand.
–Dat begrijp ik, meneer, maar–*

DUANE: Thank you. Good-bye. (18:29-18:31)

PHIL: Allow me. Allow me! (18:29-18:31)

*Bedankt. Dag.
–Pardon. Pardon!*

PHIL: Ladies and gentlemen, (18:31-18:33)

Dames en heren...

PHIL: I've lived with this woman for 20 years. (18:33-18:35)

...ik ben al 20 jaar met deze vrouw samen.

CLAIRE: Mm-hmm. (18:35-18:39)

PHIL: If she wants a stop sign, there's gonna be a stop sign. (18:35-18:39)

*Als zij een stopbord wil,
dan komt er een stopbord.
(18:36-18:39)*

CLAIRE: Mm-hmm. (18:39-18:40)

HALEY: He's right. (18:39-18:40)

Hij heeft gelijk.

ALEX: Listen to the man. (18:40-18:41)

LUKE: Yeah. (18:40-18:41)

*Luister maar naar hem.
–Ja.*

OLSON: It's deli– No good? *No bueno?* (18:42-18:44)

Het is heerl- Niet goed? No bueno?

Scene 29 – Cam and Mitchell's livingroom

CAM: I'm home! (18:47-18:48)

Ik ben thuis!

MITCHELL: Oh, hey. Did you find Stella? (18:48-18:51)

Hoi! Hebben jullie Stella gevonden?

CAM: Safe and sound. (18:51-18:53)

MITCHELL: Mmm. (18:51-18:53)

Veilig en wel.

CAM: Oh! Hey! (18:53-18:56)

MITCHELL: I did it. I left the mess. Aren't you proud of me? (18:56-18:59)

*Het lukte, ik heb de troep laten staan.
Ben je niet trots?*

CAM: I sure am. Good for you. (18:59-19:01)

Zeker wel. Goed gedaan.

MITCHELL: It wasn't easy at first, but I just took Lily to the park, (19:01-19:05)

*Het was eerst niet makkelijk,
maar ik ben met Lily naar het park gegaan.*

MITCHELL: and I completely put it out of my mind. (19:05-19:07)

Ik heb het compleet uit mijn hoofd gezet.

MITCHELL: And I really think I cleared a hurdle today. (19:07-19:10)

*Ik heb echt een hindernis
overwonnen vandaag.*

CAM: Oh, that's great. I'm super proud of you. (19:10-19:12)

*Oh, dat is geweldig.
Ik ben super trots op je.*

CAM: And you're not even tempted to clean it up now? (19:12-19:14)

*En je voelt niet eens de verleiding
het nu op te ruimen?*

MITCHELL: No! (19:15-19:16)

CAM: That's great. (19:15-19:16)

Nee!
–Geweldig.

MITCHELL: Not now that you're home. (19:16-19:18)

Niet nu jij thuis bent.

CAM: So, guess I better get started. (19:18-19:20)

MITCHELL: Yeah. (19:18-19:20)

Dus, dan kan ik maar beter beginnen.

CAM: [Whimpering]

CAM: I don't like this. (19:27-19:29)

Ik vind dit niet leuk.

CAM: It's so gross. (19:29-19:31)

Zo smerig.

MITCHELL: Oh, my God. (19:31-19:33)

Oh, mijn god.

CAM: What? (19:33-19:35)

MITCHELL: I was right. (19:33-19:35)

Wat?
–Ik had gelijk.

MITCHELL: You wanted me to clean it up. (19:35-19:38)

CAM: Oh, that's preposterous. (19:35-19:38)

Je wilde dat ik het op zou ruimen.
–Dat is absurd.

CAM: I will not stand here and take this from you. (19:38-19:40)

MITCHELL: Oh, Cam! (19:38-19:40)

Ik accepteer dit niet!
–Oh, Cam.

MITCHELL: "Life is messy, I love chaos." (19:40-19:44)

"Het leven is rommelig. Ik hou van chaos."

MITCHELL: You are so full of it. Well, you know what? (19:44-19:46)

Wat een onzin. Maar weet je wat?

MITCHELL: That's all right. No worries. Hey, come on, come on. Just embrace it. (19:46-19:52)

*Dat is niet erg. Geen zorgen.
Hé, kom op, kom op. Omarm het maar.*

MITCHELL: It's life. (19:52-19:54)

CAM: Oh, okay. Now that is gratuitous. (19:52-19:54)

*Zo is het leven.
-Nou zeg, dat is ongegrond.*

MITCHELL: Oh, it's okay. No! (19:54-19:57)

CAM: That's Lily's favourite cereal. (19:54-19:56)

Dat is Lily's favoriete ontbijt.

CAM: These are my pillows. (19:56-19:57)

Dit zijn mijn kussens.

MITCHELL: Relax. Hey, Lily. Honey, come here. (19:57-20:00)

Relax! Hé, Lily. Lieverd, kom eens hier.

MITCHELL: Sweetheart, do you want a princess hat? (20:00-20:04)

Lieve schat, wil jij een prinsessenhoed?

LILY: Yes! Yes! Yes! (20:04-20:06)

MITCHELL: Okay. (20:04-20:06)

*Ja!
-Oké.*

CAM: Okay, that – that is enough! No! (20:06-20:08)

Zo is het genoeg! Nee!

CAM: You've proven your point! I don't like to clean up. (20:08-20:10)

*Je hebt je punt gemaakt.
Ik hou niet van opruimen.*

CAM: It's smelly, it's sticky, and after I eat, I'm tired, I just want to lay down. (20:10-20:13)

*Het stinkt, het plakt, en als ik
gegeten heb, ben ik moe en wil ik liggen.
(20:10-20:13)*

MITCHELL: And you put it off, knowing that I would do it. (20:13-20:17)

CAM: Yes! Are you happy? (20:13-20:17)

*En je stelde het uit
zodat ik het zou doen.
(20:13-20:14)*

*Ja! Ben je nu blij?
(20:15-20:17)*

MITCHELL: Yes... I... Am. (20:17-20:20)

Ja, nu wel.

ELLEN: Hi. I'm Ellen Roberts from the adoption agency. (20:27-20:30)

*Hoi. Ik ben Ellen Roberts
van het adoptiebureau.*

ELLEN: I'm... here for the home visit. (20:30-20:32)

Ik ben hier voor het thuisbezoek.

MITCHELL: Oh! (20:32-20:33)

CAM: I might need to tweak my system. (20:35-20:39)

*Misschien moet ik m'n systeem
toch aanpassen.*

Scene 31 – Watching the Youtube video

LUKE: Hey, Dad. Think fast! (20:40-20:42)

Hé, pap. Komt 'ie!

PHIL: Sacagawea!¹⁹ (20:44-20:45)

Potverdorie!

PHIL: Wait, wait. I need a break. (20:51-20:52)

Wacht ik heb even pauze nodig.

¹⁹ *Modern Family* avoids profanity, and so, instead, Phil shouts out “Sacagawea” and “John Philip Sousa”. Because these references are both culture-specific, I have replaced them with the very mild, ‘potverdorie’ and ‘potdomme’, and not with names of Dutch people, as this would be out of place in the USA-setting (and unnecessary in this situation, unlike the *Flodder* reference).

PHIL: John Philip Sousa. (20:52-20:54)

Potdomme.

LUKE: Oh, my God. (20:53-20:55)

PHIL: Seventy-eight views. (20:53-20:55)

*Oh, jeetje.
–Achtenzeventig kijkers.*

PHIL: We are on our way. (20:55-20:59)

Gaat de goeie kant op.

LUKE: Yeah, we are. (20:55-20:59)

Echt wel.

PHIL: You know what, Lukey? My dad was always a lot, and I'm not gonna do that to you. (20:59-21:04)

*Weet je, Lukey? Mijn vader was vaak weg,
en dat ga ik jou niet aandoen.*

PHIL: I'm gonna be the kind of dad – (21:09-21:10)

Ik ga het soort vader zijn–

PHIL: How many more of these do you want to do? (21:11-21:13)

Hoe vaak wil je dit nog doen?



Universiteit Utrecht

Faculteit Geesteswetenschappen

Versie september 2014

VERKLARING KENNISNEMING REGELS M.B.T. PLAGIAAT

Fraude en plagiaat

Wetenschappelijke integriteit vormt de basis van het academisch bedrijf. De Universiteit Utrecht vat iedere vorm van wetenschappelijke misleiding daarom op als een zeer ernstig vergrijp. De Universiteit Utrecht verwacht dat elke student de normen en waarden inzake wetenschappelijke integriteit kent en in acht neemt.

De belangrijkste vormen van misleiding die deze integriteit aantasten zijn fraude en plagiaat. Plagiaat is het overnemen van andermans werk zonder behoorlijke verwijzing en is een vorm van fraude. Hieronder volgt nadere uitleg wat er onder fraude en plagiaat wordt verstaan en een aantal concrete voorbeelden daarvan. Let wel: dit is geen uitputtende lijst!

Bij constatering van fraude of plagiaat kan de examencommissie van de opleiding sancties opleggen. De sterkste sanctie die de examencommissie kan opleggen is het indienen van een verzoek aan het College van Bestuur om een student van de opleiding te laten verwijderen.

Plagiaat

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. Je moet altijd nauwkeurig aangeven aan wie ideeën en inzichten zijn ontleend, en voortdurend bedacht zijn op het verschil tussen citeren, parafaseren en plagiëren. Niet alleen bij het gebruik van gedrukte bronnen, maar zeker ook bij het gebruik van informatie die van het internet wordt gehaald, dien je zorgvuldig te werk te gaan bij het vermelden van de informatiebronnen.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens en verwijzing;
- het opnemen van een vertaling van bovengenoemde teksten zonder aanhalingstekens en verwijzing;
- het parafaseren van bovengenoemde teksten zonder (deugdelijke) verwijzing: parafasen moeten als zodanig gemarkeerd zijn (door de tekst uitdrukkelijk te verbinden met de oorspronkelijke auteur in tekst of noot), zodat niet de indruk wordt gewekt dat het gaat om eigen gedachtengoed van de student;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;

- het zonder bronvermelding opnieuw inleveren van eerder door de student gemaakt eigen werk en dit laten doorgaan voor in het kader van de cursus vervaardigd oorspronkelijk werk, tenzij dit in de cursus of door de docent uitdrukkelijk is toegestaan;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
- ook wanneer in een gezamenlijk werkstuk door een van de auteurs plagiaat wordt gepleegd, zijn de andere auteurs medeplichtig aan plagiaat, indien zij hadden kunnen of moeten weten dat de ander plagiaat pleegde;
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De plagiaatregels gelden ook voor concepten van papers of (hoofdstukken van) scripties die voor feedback aan een docent worden toegezonden, voorzover de mogelijkheid voor het insturen van concepten en het krijgen van feedback in de cursushandleiding of scriptieregeling is vermeld.



Universiteit Utrecht

In de Onderwijs- en Examenregeling (artikel 5.15) is vastgelegd wat de formele gang van zaken is als er een vermoeden van fraude/plagiaat is, en welke sancties er opgelegd kunnen worden.

Onwetendheid is geen excuus. Je bent verantwoordelijk voor je eigen gedrag. De Universiteit Utrecht gaat ervan uit dat je weet wat fraude en plagiaat zijn. Van haar kant zorgt de Universiteit Utrecht ervoor dat je zo vroeg mogelijk in je opleiding de principes van wetenschapsbeoefening bijgebracht krijgt en op de hoogte wordt gebracht van wat de instelling als fraude en plagiaat beschouwt, zodat je weet aan welke normen je je moeten houden.

Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.

Naam: Lauren Reinhoudt

Studentnummer: 5507286

Datum en handtekening: 13 april 2018

Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaat in het werkstuk