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**Dubbing the Multilingual Moment: Translating English-Language American Television Shows with
French into French**

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**Dubbing the Multilingual Moment: Translating English-Language
American Television Shows with French into French**

**by
Jenna Thompson**

Under the supervision of
Professor Luise von Flotow

Thesis submitted to the Faculty of Graduate and Postdoctoral Studies
In partial fulfillment of the requirements for the M.A. in Translation

School of Translation and Interpretation
Faculty of Arts
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Abstract

Multilingual films, such as *Lost in Translation* (2003), have recently become a phenomenon. Various popular television series also feature an element of multilingualism in their plots. This inclusion of the cultural “other” and its language, specifically, the dubbing into French of “French situations” in American television shows, presents an interesting challenge for audiovisual translation (AVT).

In my study, I begin by discussing research on multilingualism in literature, film and television. I then discuss the relevance of translation studies concepts to AVT, and apply them in examining the dubbing into French of American television shows that include situations involving the French language. I describe and analyze how this challenge has been met, where the “other” in the original is the television viewer for whom the show is translated. My work studies the many different strategies used to deal with a very specific translation problem in the field of AVT.

Résumé

Au cinéma, la diversité linguistique est manifeste dans des films tel que « Lost in translation ». Par ailleurs, plusieurs grandes séries télévisées ont intégré des éléments liés au plurilinguisme dans leur intrigue. Or, l'exploration de l'Autre culturel et de sa langue ou, plus spécifiquement, le doublage en français des situations comprenant la langue française dans les séries télévisées américaines, présente des enjeux particuliers en traduction audiovisuelle (TAV).

Je commencerai par examiner les recherches concernant le plurilinguisme dans la littérature, le cinéma et à la télévision. J'examinerai ensuite la pertinence des concepts traductologiques relatifs à l'audiovisuel, ce qui me servira pour étudier le doublage français des séries télévisées américaines présentant des dialogues en français. Je décrirai et analyserai la manière dont ce défi a été traité en traduction vers le français, quand l'Autre représente le téléspectateur pour qui l'émission est traduite. A ce titre, mon étude servira d'outil d'exploration afin de trouver des stratégies pour résoudre un problème de traduction spécifique dans le champ de la TAV.

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List of Abbreviations

AP	Abbreviated plot
AVT	Audiovisual translation
DTS	Descriptive Translation Studies
DVD	Digital versatile disk
EV	English version
FDV	French dubbed version
MLV	Multiple language version
QDV	Quebecois dubbed version
SL	Source language
STs	Subtitles
TL	Target language

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Introduction

Different regions of the world are divided into two camps with regard to the translation of foreign audiovisual material: those that prefer subtitling and those that prefer dubbing. France has been known to dub Hollywood exports for both television and the big screen. With audiovisual translation (AVT) being a lucrative industry,¹ a lot is at stake in the dubbing of shows and their success in the target language. The popularity of such shows and the consequent power of representation that they possess demands that their translation and content be examined. This thesis will examine a specific translation problem, multilingual² (in this case, English with French) source programs, that occurs in some North American television shows that are exported and dubbed for Francophones.

Background information

Research in AVT has experienced a surge in interest in the last decade. Some of the reasons for this include significant developments and changes in technology and increasing globalization. For example, digital versatile disks (DVDs) can accommodate several different dubbing and subtitling tracks, and many television channels offer specialized programming for targeted groups. There have also been changes in the way shows are broadcast, with digitalization becoming the norm. Indeed, though translation has long existed, AVT is a

¹ In Quebec, consumers of dubbing figure at 6 million (with annual costs of dubbing at about \$19M), and in France, 60 million viewers (annual costs about \$100M) (Paquin 2000, 128). Paquin quotes these figures from a 1998 source; given the boom of the entertainment industry and broadcasting, we can safely assume these figures have increased substantially over the past 11 years. Luyken and Herbst point out the difficulty in putting numbers to the costs of dubbing and subtitling, unless the services are contracted out, for two reasons: figures are often not properly accounted for and they are often treated as in-house post-production services (1991, 89). Dries also points out that dubbing studios prefer to keep quiet about prices, since clients are always looking to cut deals (1995, 13).

² I will use multilingual as a comprehensive term that includes bilingual. The shows I will examine may be bilingual or multilingual. The important requirement is that each have more than one language.

phenomenon that began only in the last century, and is a relatively new form of translation (Cary 1960, 115).

Several scholars have discussed the terminology of AVT, often making minor distinctions between them out of personal preference. I believe AVT is the most comprehensive term, whereas screen translation refers only to texts displayed on a screen (be it a television, a cinema screen, or a computer screen, etc.) and excludes radio and print media, which would be covered under media translation. Under the umbrella term audiovisual translation is revoicing, or “oral reformulation” according to Gambier (2008, 20), which is “the superordinate term to used to describe the various means of rendering a translated voice track, namely lip-synch dubbing, voice-over, narration and free commentary” (O’Connell 2007, 123).³ Gambier also offers language transfer, multimedia translation and audiovisual versioning, the latter being used to avoid “translation,” which allows more liberal adaptations to be covered (2008, 25). Also falling under the general term AVT are subtitling and surtitling, which involve transferring the oral channel into the written channel (O’Connell 2007, 123).

At the outset, I should define exactly what I mean by dubbing, for there are several terms circulating that may be easily misinterpreted or confused with others, such as dubbing, revoicing, screen translation, audiovisual translation, film translation, subtitling, voice-over, constrained translation, and multimedia translation. Other terms that further complicate matters are pre- and post-synchronization and direct synchronization, as they do not necessarily involve translation. For example, a show may be filmed, and the actors may re-record the script to eliminate background noise from filming, and this new soundtrack is

³ I will only define lip-sync dubbing, as the others are not relevant here; however, for definitions, please see Luyken and Herbst, 1991, 80-83.

used. This process is also called dubbing, even though it does not involve a change in language. Dubbing merely refers to the laying down of a voice track.

As mentioned above, strictly speaking, dubbing does not necessarily involve translation; however, the general public does not generally observe this distinction in using the word. To be consistent with popular usage, I will use the term “dubbing” throughout this thesis to refer to foreign-language lip-sync dubbing—the recording and application of the target language soundtrack in a manner that tries to match the lip movements on screen.

Motivation for research

I first became interested in my topic while carrying out my everyday activities. I was watching an episode of a show in which one of the characters moves to Paris and does not speak French, but makes attempts to. Always in the translation mindset, I was curious to see how that would have been translated into French. After a little more investigation, I discovered several other programs where the acquisition of a second language or complications in communicating in a second language form a part of the plot of the show for at least one episode. This should come as no surprise: with increased travel and cultural encounters, and increased multilingualism within societies, television and film are taking this kind of experience as material for their storylines. This type of scenario is interesting in the original version of the show for its exploration of the cultural “other”, but it presents some challenges for translation.

Justification for research

As far as I know, this specific problem has received very little attention in AVT. While there has been an interest in the multilingual nature of some programming, little

academic discussion has addressed its *translation*. Most translation research focuses on monolingual texts (Chan 2002, 50), or even interaction of dialects, but not multiple natural languages. There has been some research done on literature that incorporates more than one language and its translation. However, audiovisual material is very different from literature in that it involves a different set of constraints than literary translation, namely the restriction of the visual code (graphics, lip synchronization, and iconography) and time-related constraints, such as turnaround time and the sequencing of the actual program and its speech.

This research is of very current concern, with entertainment technologies booming, and a recent surge in interest in AVT, which generally focuses more on subtitling than on dubbing. As Gambier points out, AVT is often seen as a “practical” activity, which is isolated from the academy (2008, 11). However, given the immense audiences that are exposed to this material every day, I think the theoretical implications must be considered. We should take a closer look at how North American culture is being projected, and possibly distorted. Take this shocking statistic: 45% of the airtime of Canal + (a French entertainment channel) is dedicated to American television shows, all of which are dubbed (Plourde 1999, 82). Fawcett points out the incongruity of film translation receiving relatively little academic attention, especially since it “almost certainly touches the lives of more people than any other form of translation” (1996, 66). Television dubbing is part of the everyday lives of many people who watch these shows. Whitman-Linsen points out that the average person is more likely to watch a dubbed film or television show than to read a translated book (1992, 10), making the consideration of this cultural product of utmost importance.

North America is the largest coherent market, due to the overwhelming commonality of English (Luyken and Herbst, 1991, 3), and English is the largest program source language,

with the gross majority of language transfers happening from English sources (Ibid. 16-17). The significant audiences that these shows are reaching is reason alone to investigate how the content is transferred and what information is being presented to audiences.

While the specific question I am interested in is of a very practical nature to an AVT translator, Lambert and Delabattista suggest that researchers can look beyond the job's immediate requirements. Being removed from the process allows one to see the bigger picture and provide additional insights (1996, 35).

Objectives

The goal of my research is to examine how television shows with bilingual or multilingual codes (English as the main language and French as the secondary) are dubbed into French. Specifically, I will be looking at multilingualism in the original as a translation problem. This multilingualism can occur for several reasons: a character might be trying to learn French or might be travelling to France and experience difficulty communicating. Usually this multilingual problem is only featured in one episode of an entire series, but might also stretch out over several episodes in a season. Furthermore, there is a range in terms of the amount of the secondary language in the original, from a few words being interjected to entire sentences or conversations. I am interested in finding out how these multilingual situations are dealt with in their dubbed form, which is especially complicated, since the secondary language in the original is the target language in the dubbed version. Do the translators substitute another language in place of the secondary one? Do they homogenize the text into one language and accordingly have to adapt parts of the plot? What other solutions are there? I hope to discover what strategies are used by audiovisual translators and determine if there is any consistency to their choices. Do any of the

approaches *seem* more successful than others? I should emphasize that my objective is not to judge what strategies are better or which ones should be adopted, since context is never the same and priorities differ in each case. The idea is to focus on the complexity involved in this kind of translation and the various creative solutions that have been devised to deal with it. I hope that this thesis will not be restricted to the academic domain and that these considerations will be useful in practical application for translators of dubbed dialogue.

My hypothesis is that, given the complex nature of this translation problem, translations could not adhere closely plot-wise to their originals. I think that the translations will involve a significant change in the plot in order to accommodate the constraints of the audiovisual medium. I would not be surprised if such material proved to be untranslatable.

Methodological approach

As has been pointed out by scholars in the discipline (Chaume 2004, 14 and 2002, 8; Goris 1993, 172), there is a lack of established and explicit methodological approaches for analyzing audiovisual translations. However, I will attempt to take a systematic approach. Working with concrete examples, I will carry out a mainly qualitative and intuitive analysis, given that the corpus is not exhaustive. However, in an attempt to identify rough trends, I will also carry out a basic quantitative analysis.

My research will mainly take the form of a descriptive comparative analysis. However, since I will be looking at more than one episode, I am hoping to identify some kind of trend and draw some conclusions based on that.

My trajectory has been as follows: first of all, identify shows that demonstrate the issue in question; observe the shows in their original version and pinpoint the places where the issue occurs; locate the French dubbed versions and watch the corresponding sections in

French. Finally, I analyze what I have seen, perhaps offering alternatives; briefly compare the dubbed versions to subtitled versions of the show if they exist, noting differences (although this will not be my main focus); and discuss the possible impacts of these strategies on possible/probable perceptions of the show and the coherence of the plot of each show.

Since several television shows have episodes in which such a situation forms a part of the plot, I set out certain criteria in selecting ones to look at in depth. First of all, I had to be able to access both the English and French (dubbed) versions. Aside from having access to both versions of the shows, the issue of multiple languages had to form a part of the plot (for example, it would not be enough for a character to use a few interjections in French that do not affect what happens in the storyline, since these can be more easily dealt with in dubbing). There had to be enough material to affect the plot sufficiently, while the actual quantity of the secondary language may have varied. Finally, another criterion looked for was some element in the program that indicated that French was part of the show; for example, overt references such as the Eiffel tower or, in the case of *The Muppet Show*, a French guest. I will look at one example without such a reference to contrast and show how, without such culture-specific elements, the show is much easier to translate by substituting French with another language.

Scope and limitations

If recent releases are any indicator, multilingual programming has become something of a trend that does not seem to be slowing down. The trend is occurring in film as well, with some films featuring not only two languages but multiple languages, which further complicates translation. Studying the translated versions of such films would be another interesting venture. Of course, given my space and time restrictions, I cannot study all of

these, and furthermore, film translation is not like translation for television (emphasis on aesthetics, budget, time frames, prestige, etc.), so I will focus on only one.

This research will be restricted to television and will focus on only one form of AVT, dubbing. Therefore, my findings will not necessarily apply to multilingual films, which may take their own approaches. Neither will my findings be applicable to subtitling, which is a completely different form of AVT. Furthermore, all of the shows I will be looking at are American in origin, and are specifically Hollywood exports (except for *The Muppet Show*, which was shot in London and syndicated to the United States, but created by the American Jim Henson).⁴ Lastly, I am only looking at the French dubbed versions of the shows, since I am most capable of carrying out an analysis in my two strongest languages. This being the case, I will not be able to make any generalizations outside of the realm of American television shows dubbed into French.

Some of the constraints that are inherent in this kind of work are difficulties in accessing the various versions of the shows. One show I discuss has both Quebecois and French versions, so I had to locate both of them. Broadcasters do not sell copies of shows shown on the air due to copyright restrictions, so I had to find both the English and the French versions of each episode in question, either by buying it on DVD if available, taping it from the television if it happened to be playing, or locating it somewhere on the Internet.

The need to locate a lot of my materials on the Internet is an important issue to address. Luckily all of the television shows I will discuss are available in their original

⁴ Josephine Dries (1996, 16-17) discusses the difficulties that may be encountered in attempting to determine the nationality of a program. This issue has led to problems in researching flows as well as in determining funding and awards programs are to receive. What exactly determines the nationality of a program? The producer, language, source of financing, setting, shooting location, cast, or some other factor(s)?

version for purchase or rent as parts of boxed DVD sets in Canada.⁵ These sets can be quite costly but are available nonetheless. However, accessing the dubbed versions is a much more difficult task. Some DVDs produced for the Anglophone market will include the dubbed versions of select languages, or at least subtitled versions in select languages. However, this is not generally true, and for the most part, I was required to look elsewhere for the dubbed versions I needed. DVDs are produced for different zones, allowing producers to control release dates, prices, etc. DVDs with a region code will only play in players from that region: Canada and the U.S.A. comprise Zone 1, and Europe is Zone 2, for example. Since I am interested in the French dubbed versions of the shows (if they even exist on DVD), these DVDs would be Zone 2 discs, and therefore incompatible with my player. I therefore searched the Internet to find these shows in their translated versions. Unfortunately, versions downloaded from the Internet are not clearly marked as to their source; therefore, it is generally difficult to determine if the version is from television, a VHS tape or a DVD. Additionally, the downloading of such material from the Internet is currently a controversial issue, but locating these shows in such a manner was, in several cases, the only way I was able to carry out my research and analyses.

Another constraint I was faced with is the apparently confidential and discreet nature of the operations of dubbing studios. It is rare even to see the names of the dubbing actors listed in the credits of an episode. “In a cinema industry where credits after a feature-length movie run down the screen for what seems like ages, acknowledging by name even the lowliest hairdresser and transportation assistant, often no mention is made at all of even the name of the dubbing studio, let alone the dubbing director, major dubbing actors, or

⁵ The *Season One: Special Edition Four-Disc Set* of the Muppets reportedly does not contain the integral version of the episode I will look at. I therefore had to find the whole episode, uncut, online.

translators” (Whitman-Linsen 1992, 97). The same seems to hold true for the credits at the end of television shows.⁶

Outline

The following presents an overview of the contents of this thesis. **Chapter 1** discusses multilingualism and its manifestations in literature, film, and television, as well as research into the translation of each. This chapter is provided to contextualize the problem. **Chapter 2** is devoted to a discussion of existing literature that is relevant to my problem, translation theory as it pertains to AVT and dubbing in particular, and the constraints specific to AVT. In **Chapter 3**, I look at each of my cases, offering background information on the shows and episodes in question, and then looking at the original and its dubbed version. In each case, I discuss the findings of how the show was translated. At the end of this chapter is a comprehensive evaluation of my findings, with a discussion of the trends that are revealed and a summarization of the various strategies. Finally, in **Chapter 5**, I conclude, briefly summarizing the cases and findings, as well as mentioning further avenues for research. Transcripts of the episodes in question are provided in the **Appendices** for the benefit of the reader.

⁶ Indeed, some actors are happy with this, hoping that their work as dubbing actors does not spoil their reputation and impede them from getting roles as “real” actors (Ibid.)

Chapter 1: Multilingual Matters

Multilingualism is nothing new. The contact of languages between and among societies dates back far into history. However, our society is growing increasingly globalized and connected. We are experiencing

growing physical and intellectual mobility; the internationalization of trade, industry, media, communication, politics, terrorism, and warfare; migration and the growth of cosmopolitan centres around the world; the rapid spread of English as the world's lingua franca; colonial and postcolonial relations ... 'Translation' has thus become a master metaphor epitomizing our present *condition humaine*, evoking our search for a sense of self and belonging in a perplexing context of change and difference. (Delabastita and Grutman 2005, 23)

What does seem to be changing is an increasing reflection of this reality in popular culture. Multilingualism in literature and cinema now seem to be trends, as is reflection on it, although this is not an entirely new phenomenon either. The existence of multiple languages has been an issue for the cinema since its beginnings, and multilingual writing can be traced back to at least the Middle Ages (Ibid., 14). Perhaps what has changed is not the existence of multiple languages in a text, but rather, general acceptance of it. "In today's world, talk of multilingualism no longer raises eyebrows but is seen, quite matter-of-factly, as a sign of the times" (Ibid., 11). Later, they say, "The increasing use of either translation or other languages ... as a device in fictional texts does more than just draw the reader's attention to their texture and technique. Crucially, it also provides a comment about our socio-cultural values and the state of the world we live in" (Ibid., 14). I am principally interested in this phenomenon in television episodes, which may also be considered fictional texts. However, in this chapter, I will explore its parallels in cinema and literature, and also look at how this multilingualism has been dealt with in translation.

At the outset, I should clarify exactly what I mean by multilingualism, since several different terms are used by different people, each of which offers a nuance of meaning that can be useful here. Rainer Grutman uses his own term, heterolingual, to describe the phenomenon, a term he uses “to avoid unnecessary confusion with real-life situations stemming from language contact, such as societal bilingualism or diglossia” (2006, 18). Mikhail Bakhtin uses heteroglossia and polyglossia: polyglossia referring to the existence of several natural languages in the same place and at the same time; heteroglossia referring to idioms and dialects within generally accepted natural language borders, “the problem of internal differentiation, the stratification characteristic of any national language” (1981, 67). Meir Sternberg offers yet more distinctions, preferring to restrict multilingual and monolingual as sociolinguistic terms that should be “used to characterize the linguistic range of a single speaker or community”; representation of these characteristics is said to be polylingual. Sternberg also uses heterolingual “to denote a foreign-language (or dialect) – usually a language other than that of the reporting speech-event” (1981, 222). Counter to Sternberg, the *Canadian Oxford Dictionary* does not restrict the application of the word “multilingual” to people: it defines multilingual simply as “in or using several languages” (Barber 1998, 1123). Since it is an established and well-known word, and its definition is accurate and simple, I will favour the use of this word to describe originals that contain two or more natural languages.

1.1 Multilingualism in literature

The multilingual phenomenon is not restricted to the audiovisual domain. Notable writers, including Leo Tolstoy in *War and Peace* (written mostly in Russian with passages in

French) and Ernest Hemingway in *For Whom the Bell Tolls* (written mostly in English with some Spanish), have written sections of their works in another language. Both of the above-mentioned books have been translated, indicating that a multilingual source does not necessarily imply untranslatability.

Aside from simply representing a polylingual reality, multilingualism in literature (and other media) may be resorted to for political reasons. Kathy Mezei describes the political ideology expressed in Michèle Lalonde's poem, "Speak White," where Quebec French is infused with English phrases, which "are a reminder of the subordinate social and economic position of the Québécois and their alienation from power" (1998, 234). Not only does Lalonde code-switch between English and French, but also between Quebecois and *joual*, making further political statements within French. Mezei focuses on the paradox of translating the poem and its Quebec nationalist sentiment into English: "'Speak White' challenges the contemporary reader to reflect on the role of translation in an officially bilingual country and on the meaning of translating *into* English a source text that berates and ridicules the anglophone hegemony while incorporating its virtuosity" (231). The poem, originally politically charged, is further politicized by its English translation. While the examples I will examine in Chapter 3 do not carry the same strong political current (with the exception of the Quebecois version of *The Simpsons*), the languages exist within hierarchies and are therefore already politicized: "Although languages as abstract entities do not exist in hierarchies of value, languages as lived operate within hierarchies of power" (Shochat and Stam 1985, 52). Hence the concern over Hollywood's (and the English language's) dominance over the cinematic and television industries.

How exactly can multilingualism manifest itself in literature? It may, in fact, be integrated into a text in several ways. Meir Sternberg focuses on “how to represent the reality of polylingual discourse through a communicative medium which is normally unilingual” (1981, 222), or intratextual translation. He has some interesting and relevant points for this discussion. His use of the term “translation” is not consistent with its normal meaning (intertextual translation); instead, “translation” for Sternberg is the way in which an author represents a multilingual reality in an original text, or, as he calls it, translation as mimesis. Works may exhibit this quality to varying degrees, following three principal procedures:

1. “Referential restriction,” or restricting the text and what it represents to one language; this may even involve avoiding the representation of “interlingual tensions.”

Sternberg refers to Jane Austen’s novels as an example.

2. “vehicular matching,” or presenting languages as they exist in reality (the text is polylingual); for example, a book may have characters of different nationalities, and the text itself would contain more than one language, according to the speaker. This technique is opposed to what Sternberg calls “vehicular promiscuity” whereby multilingualism is used gratuitously, even if the represented object is unilingual, as in *Finnegan’s Wake* (224). The audiovisual examples I will examine in Chapter 3 match this approach in their original forms.

3. “homogenizing convention,” or representing a polylingual reality in a unilingual manner, ignoring language differences. He presents Shakespeare’s *Antony and Cleopatra* as an example, the text of which is entirely in English, as it presents characters of Romans and Egyptians who certainly did not speak English. Sternberg’s model can be represented in the following manner:

Table 1: Sternberg’s model of translation mimesis (from Sternberg’s text, with my own additions)

	<i>referential restriction</i>	<i>vehicular matching</i>	<i>homogenizing convention</i>	<i>vehicular promiscuity</i>
<i>object (“reality”)</i>	unilingual	polylingual	polylingual	variable, possibly unilingual
<i>medium (“text”)</i>	unilingual	polylingual	unilingual	polylingual

Within the representation of polylingual discourse, Sternberg creates a scale between vehicular matching and homogenizing convention to cover the multitude of possibilities in literature, creating further distinctions:

- “selective reproduction,” where the text is drafted mainly in one language, but with occasional insertions of another, the minimum unit being the “mimetic cliché,” something most people would recognize even if they do not speak the foreign language. An example is a greeting or interjection like the French “Bonjour.” Audiovisual examples that exhibited this technique were omitted from my corpus since language contact in them is only superficial and more easily dealt with in translation;
- “verbal transposition,” whereby the text is written in one language but influenced by another phonically, orthographically, grammatically, lexically or otherwise; in other words, foreignization within one language. One of Sternberg’s examples is the Spanish idioms that are translated literally in *For Whom the Bell Tolls*;
- “conceptual reflection,” which is a step further away from vehicular matching in that it does not contain linguistic clues of multilingualism, but rather conceptual clues, such as underlying cultural norms or references. Sternberg gives the example of

Gulliver's Travels by Jonathan Swift, wherein the Lilliputians must resort to lengthy circumlocution to describe ordinary objects to this culture, like Gulliver's watch; and

- “explicit attribution,” in which there is an explicit statement made about the language being used; for example, the reporter may say, “He spoke in French” (231).

The concepts I have mentioned range in the degree to which they evoke multilingualism, with vehicular matching and vehicular promiscuity at the greater (more obviously multilingual) end of the scale and referential restriction at the other (not multilingual at all). I understand that Sternberg is simply offering categories in which to place multilingual texts according to nuances; however, it might be a stretch to consider texts exhibiting referential restriction, verbal transposition, conceptual reflection and explicit attribution as truly multilingual texts. The original episodes of the examples I will look at in Chapter 3, though not literary, are examples of strong multilingual content and could be classified into Sternberg's categories. They would all be considered as vehicular matching under this model.

Sternberg presents us with a method to classify texts according to how they exhibit multilingualism, but does not address the difficulties in translating them. Accordingly, we can only use this model to classify original television shows, not their dubbed versions. Any attempt to classify the dubbed versions according to this model would be difficult. The names of each category at first seem easily applied; for example, vehicular matching indicates plurality of languages and would seem to apply to some of the shows I examine in their translated form. It is difficult to clarify exactly why such an attempt is unfeasible at this point in the thesis, since I discuss very specific examples in Chapter 3, but if we follow his model faithfully and read his definitions of each category closely, the labels cannot apply.

Only at the very end of his article does Sternberg pose the question I am interested in: “what happens to translational mimesis in translation, especially when the new target language is none other than the heterolingual source imitated by the original text?” (239). However, this question is posed openly. Over the course of this thesis, we will arrive at some answers.

Leo Tak-Hung Chan goes beyond the step of translational mimesis as representing reality, and looks at how translation mimesis *itself* is translated. His studies involve the translation of English–Chinese texts into Chinese. He offers four types of examples of the many possible configurations of multilingualism within the original text. He looks at examples from each of the following categories to see how they have been translated, observing mainly that there are no “hard and fast rules” (2002, 54).

1. Original texts where long passages in a second language are included.
 - In translation, the translator may, just as in normal translation (of monolingual texts), take an approach of “non-translation.” This means that they would leave some words, phrases, or even segments in the foreign language in the translation. Otherwise, they may “naturalize,” removing the foreignness contained in the text, or they may translate everything and offer footnotes, which may be “very abundant – and, for some, annoying” (53).
2. Original texts where a second language is used but “translated” for the reader. (The text is unilingual, but the reader understands that the characters are speaking different languages. The language may be naturalized or foreignized for different effect.)
 - In translation, the translator may use a “literalist method” (also known as exoticization or foreignization).

3. Original texts where the languages are played with and explored, creating a sort of third “fused” language, or “interlingual” text. James Joyce’s *Ulysses* and *Finnegan’s Wake* would be examples of this kind of interlinguistic play.
 - In translation, in the case of texts containing two languages and being translated into a third, the translator may choose “code-retention” (maintaining the second language), “code-reduction” (translating both original languages), or “reduction and embellishment” (translating and polishing it, so the play of the languages is no longer evident) (59). Originals containing more than two languages prove to be more difficult and Chan finds them to be untranslatable, at least more so in some language combinations than others. For example, the interlinguality of James Joyce where German, Italian, French, English, Greek, Latin and English are combined may be left intact in translation but with italics to show that they are foreign words; however, in translation into Chinese, the words cannot simply be left intact since two different character sets would be involved and the words would not mix on the page.
4. Original texts where the author goes beyond interlinguality and enters intralinguality, by using a language that “conflates and coalesces” several (62), with jarring lexical and syntactic formations. Chan lists Nabokov under this category, whose writing is a kind of hybrid language which plays the languages off each other to create puns. In this final category, “While crossing from one culture to another, from one language to another, these writers take with them traces of their mother culture and native tongue, and so they end up with a kind of cross-writing that resembles translating, and a

writing medium that appears monolingual but is in fact bilingual. In allowing the different languages to intersect and interweave, these writers create a style that is foreign yet familiar, but decidedly original” (62).

- The translation of this kind of text into another language is especially complicated when the target language is one of the languages that is integrated into the language. While working in this category, translators may resort to italics to set apart words and phrases, or they may resort to “literal” translation. Chan says that “the linguistic engineering achieved by the author cannot be duplicated, nor is it transferable” (66).

His conclusion is that, “Put simply, the translation cannot be a truthful reproduction, or representation, of the original, as far as the artistic effects are concerned” (257). However, this does not change the fact that these works are translated. Therefore, while these works are not considered untranslatable, their effect can never be the same in translation as in the original. The text itself can be translated, but the reader of the translation will not understand the level of play of languages that exists in the original texts. Existing translation theories cannot account for inter- and intralinguality within texts. He also rightly concludes that “the task of the writer is indistinguishable from that of the translator, and that writing necessarily involves and is preceded by an act of translation” (69).

Chan’s distinctions are useful, but I find it difficult to determine the difference between interlinguality and intralinguality, as they are so closely related. Some of his observations apply to the audiovisual genre as well, such as the problem involved in translating a multilingual text when the target language is one of the languages that is embedded in the others. Unfortunately, some of the solutions that he indicates as being useful

to literary translators are exclusive to written texts and unavailable to audiovisual translators. For example, audiovisual translators for dubbing cannot resort to footnotes to provide explanations, nor can they use italics to set apart foreign words. Based on these observations, it is clear that while the translation of multilingual texts in literature can provide some interesting insight into the complexities and possible solutions of translating such material, it cannot provide answers for every situation. AVT must be studied as its own, separate genre.

Grutman (2006) discusses author Marie-Claire Blais, whose English-infused joul writing was “bulldozed” into English by Ralph Mannheim, essentially flattening out any indications of the colourful Quebec French. The same book was later translated according to a foreignizing strategy by Ray Ellenwood. He ultimately notes that some justification can be found, however, in homogenization, if it results in recognition of otherwise overlooked work. Grutman rightly states that these exceptional texts need to be accounted for; theories of translation must explain translation in all of its forms, not just its common manifestations.

Delabastita and Grutman discuss the complexities of translating such material: “Because of such ‘technical’ translation problems – but also because it flies in the face of many perceived notions of language, culture and identity, to start with – linguistic diversity is usually at considerable risk of disappearing or having its subversive potential downplayed in translation” (2005, 28). When a text is homogenized linguistically in translation, Grutman points out that “the linguistic elements that signalled Otherness in the original run the risk of having their indexical meaning reversed and being read as ‘familiar’ signs of Sameness,” (2006, 22) and “What was originally foreign and international has become eminently readable and national” (23). The translator is in a catch-22, for to maintain the multiplicity of language s/he must “go against the grain of institutionalized monolingualism” (23), and defy

the concept of translation itself. Grutman emphasizes that how a translator finally decides to translate depends not only on the text but on contextual factors, such as attitudes and traditions of the target readership, the status of the source text, and the translator's own ethical stance.

Madeleine Stratford also looks specifically at the translation of multilingual texts. She traces a history of the existence of multilingual texts, explains how multiple languages may be present in one text, as well as what functions they may have. She notes that the explanation of the translation of such texts has perplexed scholars and even some of the most prominent theorists, such as Berman and Derrida (2008, 462). She mentions H.G. Schogt who makes an attempt at a theory, but the problem is so complex that he ends by admitting that no theory can be provided that will help translators practically in such situations. The general consensus is that no universal rule would be able to be applied in all situations; translators need to apply their judgment to cases individually (463). However, she notes that the linguistic complexity presented in multilingual texts in no way implies that they are untranslatable, pointing out the example of James Joyce's *Finnegan's Wake*, which has been translated into several languages. Unfortunately, no "miracle solution" is given by her or any of the theorists she mentions (463).

While theorists are relatively quiet on the issue, she believes that the most suitable people to address the question are those who are more practically than theoretically linked to it and therefore able to provide more insight: the translators themselves. Two translators she discusses, Luise von Flotow and Nathalie Ramière, have used techniques such as calquing and loanwords to maintain plurality in their translations. Unfortunately, these two strategies would not be sufficient to deal with the cases I will be looking at. The examples she

discusses are from literature, and as has been said, each situation is so complex and unique that the same strategies cannot be applied to each and every case.

Of course, translating audiovisual material is different than translating literature. Its objectives, audience and restraints are not necessarily the same. For example, while watching television and reading literature are both forms of entertainment, the key activities of each are fundamentally different: watching and reading. Furthermore, translating even within different audiovisual forms varies according to genre, type of original (film, television show, commercial, etc.), target audience (different countries are known to have established preferences between dubbing and subtitling), etc.

In addition, literature and multimedia involve entirely different sets of constraints and are therefore difficult to compare directly. For example, as I mentioned before, the translator of literature has recourse to footnotes, whereas an audiovisual translator does not.⁷ The constraints specific to AVT will be further discussed in the next chapter.

1.2 The recent trend of polyglot films

I should also explain exactly what I mean by multilingual originals in audiovisual form. This thesis deals with original programs that feature more than one language. However, I am not referring to the phenomenon of “multilinguals,” or “multiple language versions (MLVs),” as labeled by Ginette Vincendeau. This kind of shooting occurred mainly from 1929 to 1932, the same time that sound was introduced as a part of the film, as opposed to live actors, interpreters or musicians (1988, 33). Silent films had proven to be more easily exported, even if they had intertitles in a certain language, as these could be much more

⁷ Except, as pointed out by Whitman-Linsen (1992, 36), some “footnotes” may come in the form of added dialogue where there was none in the original, when the actor is “off” (face not shown on screen).

easily translated and integrated into the film than changes to the soundtrack could be, given the technology of the day. Tessa Dwyer states that during the period of silent films, “A particularly potent metaphor emerged whereby silent cinema was understood to speak a universal, non-verbal language and to exist therefore in a realm beyond translation” (2005, 361). (However, translation was indeed involved, from the translation of intertitles to the changing of storylines to better suit different audiences.)

The advent of sound created a new sort of Babelian situation that had not previously presented itself as a problem in cinema. It complicated the exportation of films abroad due to linguistic barriers. In order to avoid subtitling or dubbing, a film could be shot again, either with the same director or a different one, with different actors or polyglot actors, at the same studio or in a studio in the country where the film was to be projected. The script acted as a sort of template that could be localized into different products for different audiences. This shooting technique did not last long due to cost and cultural barriers. It was dropped in favour of dubbing, which had previously involved technical problems and was inadequate to audiences of the time, who were adjusting to sound in the cinema and who were unsettled by the apparent separation of the actor’s voice from his or her body.

Indeed, Vincendeau cites two examples of the period, *Allo Berlin! Ici Paris*. (1932) and *Kameradschaft* (1931), which were successful in that “they integrate diegetically the inter-lingual apparatus which is their industrial *raison d’être*,” (27). She classifies these “polyglot films” (I will discuss these in further detail later) under MLVs. What Vincendeau calls “diegetic integration” is exactly what I am interested in and is highly relevant in the television episodes I will examine.

While Vincendeau considers the polyglot film a kind of MLV, others do not. Dwyer compares MLVs with polyglots, stating that “Polyglot films approach translation in a radically upfront manner...In contrast, MLVs instituted an all-encompassing form of translation which sought to minimise both national and linguistic markers” (305). The two are radically different in their purposes: MLVs, made in the early 20th century were meant to facilitate the release of films in different language-speaking regions, whereas polyglot films, becoming very popular now, combine languages to explore the relationships between them. Rather than monolingual films that are converted in their entirety into another language, which is the more general definition of the MLV, I am interested in material that is polyglot in its *original* form.

As mentioned above, polyglot films started being produced as early as 1931. However, the presence of multiple languages in a television show and in movies seems to be a trend that is becoming increasingly popular today. The translation theme is featured in movies such as *Lost in Translation* (2003) and *The Interpreter* (2005). It would appear that Hollywood has made translation, as a subject in itself, trendy. On the big screen, recent examples of movies that feature multiple languages include *L'auberge espagnole* (2002), which is about a group of friends with various international backgrounds who live together in an apartment in Barcelona. The movie features French, English, Spanish, Catalan, Danish, German and Italian. The Canadian movie *Bon Cop, Bad Cop* (2006) features two police officers from Quebec and Ontario who are faced with working together in both of the country's official languages. The recent *Paris, je t'aime* (2006) is a movie composed of short clips from different directors that all relate to the City of Lights, including characters who speak English, French, Arabic, Spanish and Mandarin. There are many other examples, such

as *Spanglish* (2004), *Babel* (2006) and *Selena* (1997), where more than one language is involved. As I write this, more and more examples are surfacing, and the list of relevant films becomes longer and longer: *Vicky Cristina Barcelona* (2008), Woody Allen's latest film, is infused with both Spanish and English, telling the story of two young American women who go to Barcelona for the summer and meet a Spanish artist, Juan Antonio. In *Two Days in Paris* (2007), directed by and starring Julie Delpy, Marion and her American boyfriend spend two days in Paris, staying in her curious French family's home. Jack does not speak English, and not only do Marion's parents tease him for his pronunciation, they also insult him and talk about him in his presence, to his complete ignorance. Marion runs into several of her French ex-boyfriends and talks with them in French in front of Jack, leading to his intense jealousy and suspicion and resulting in the breakdown of their relationship toward the end of the movie.

Why the trend? Tessa Dwyer says that Hollywood has always been exploring the otherness of exotic cultures, but what has changed is the use of language to do this—the presence of foreign languages indicating “a new global sensibility” (2005, 295). The United States, previously generally non-accepting of subtitled material, is changing, she says. In her discussion of *Lost in Translation*, she says it “reverses the industry's more usual tendency to ignore or deny issues of language difference,” and instead foregrounds “translation *in action* (detailing all the messy realities that such practices entail)” (297). She refers to Bennet Schaber, who states that the best of new global cinema will depict “not the dream of a fully transparent communication beyond translation, but the sphere of mis-translation, mis-communication as constitutive of the gap...in which understanding might occur” (Schaber

quoted in Dwyer, 296). The reality of language difference is now seen as a subject worthy of exploration in its own right.

How is the foreign-language material presented in such films? Generally, the language is spoken by characters on screen and subtitles are provided for the audience to understand. Generally, subtitles are presented for the material that is not in the film's main language or not in the language spoken by the target audience (except in *Lost in Translation*, where Japanese dialogue is not translated, leaving the audience to grapple with non-comprehension along with the characters). Carol O'Sullivan calls this type of subtitling "part-subtitling," explaining that it differs from traditional subtitling in that it is an integral part of the original, whereas traditional subtitling is often an "afterthought." She describes part-subtitling as

a strategy for making a film [naturally it could apply to television as well] shot in two or more languages accessible to viewers. Unlike conventional subtitles, part-subtitles are appended to part of the dialogue only, are planned from an early stage in the film's production, and are aimed at the film's primary language audience. Such films will have no 'original', un-subtitled version, but will be partially subtitled for all audiences... (2007, 81)

Part-subtitles are included either as an aesthetic or political choice and are generally "associated with an ethical approach to filmmaking" (84), although this may only be a facade. The foreign language may be incorporated only to create effect and colour. However, her position is that such films are important in their resistance to the dominance of English in entertainment and that they foster the "multilingual imaginations" of viewers, triggering interest in other cultures and reflecting the multilingual cultural reality of many people (92).

Along with this trend in films of both multilingualism and translation as subjects, academia has taken notice, and there seems to be a frenzy of articles and books on the subject. Works like *Cinema Babel: Translating Global Cinema* (2008) by Abé Mark Nornes

and *Translation Goes to the Movies* (2008) by Michael Cronin were released very recently.

The subject is proving to be very timely.

Chris Wahl goes so far as to give such films their own genre: the polyglot film.

Pointing out that films featuring characters of diverse linguistic backgrounds are not isolated examples, he breaks down the polyglot genre into subgenres, emphasizing that this is not a complete list and that other types may certainly be found. However, the following six types are easily distinguished and fairly current (2005, 3-6):

1. the Episode Film, where the stories of separate characters are told according to a given theme (ex. *Paris, je t'aime* [2006]);
2. the Alliance Film, which highlights sameness and difference between different groups (ex. *Kameradschaft* [1931]);
3. the Globalisation Film, which highlights standardization through either connecting technologies or a lingua franca (ex. *Allo Berlin! Ici Paris* [1932]);
4. the Immigrant Film, which explores the alienation and integration of immigrants (ex. *Kurz und Schmerzlos* [1998]);
5. the Colonial Film, which, being the polar opposite of the Immigrant Film, looks at how one can become foreign within one's own country (ex. *Nirgendwo in Afrika* [2001]); and
6. the Existential Film, which explores identity and existence (ex. *Le Mépris* [1963]).

His criteria for a true polyglot film is that the use of language be *naturalistic*—the characters should speak as they normally would. In polyglot films, language “as a semiotic system is part of the message of the film and not only a vehicle of content” (1). I do not

necessarily agree with this criteria; I think that the use alone of more than one language is enough to consider the film multilingual, and the degree to which it is naturalistic simply affects its credibility. If the purpose of the film is pure entertainment, then naturalism would be less important; if realistic portrayal and examination of social and linguistic issues is a priority, then naturalism is certainly more important. Additionally, it is important to remember much dialogue in fictional film is often an inaccurate portrayal of reality.

Wahl warns against what he calls “postcarding,” which differs from true polyglossia. In “postcarding,” language is simply a signal to indicate the setting, or to indicate a character’s nationality, but it does not provide real depth to the story (2). For example, he calls *L’auberge espagnole* a “fake,” because the characters of various backgrounds “only pretend to represent motives like the ‘babylonian hostel’ without breathing life into them” (6). The inclusion of foreign languages is essentially just a gimmick to make the film more sexy, appealing, or more [supposedly] “cultured.” O’Sullivan agrees: “The co-existence of different natural languages within a film does not necessarily correlate with openness to other cultures; on the contrary, in some mainstream film ... subtitles become just one more way of distancing the anglophone viewer from the othered enemy” (2007, 89). She calls upon Sukanta Chaudhuri’s distinction between monolingualism, knowing a single language, and unilingualism, “a mindset or ethos that operates in terms of only one language.” “Unilingualism is entirely compatible with knowledge, even deep knowledge, of several languages; indeed, it is seen at its most entrenched and intolerant in multilingual situations” (quoted in O’Sullivan, 89). The unilingual individual may know several languages but not understand the core of them, the underlying systems and beliefs related to them. Even if this coincides with Wahl’s idea of postcarding, it is an interesting problem to explore in itself.

Some of the pieces we will be looking at would probably not fit Wahl's criteria for polyglotism, but would more closely resemble postcarding. Indeed, the distinction between the two is not inaccurate, with many television shows featuring characters travelling across the globe without ever in reality setting foot outside of Hollywood studios. This is not at all surprising, with Hollywood's main goal—profit. Language and travel are merely used as plot points, but are not thoroughly investigated. The second language is only used superficially for effect. Furthermore, accuracy is not always given priority—the actors who voice the secondary languages may not even be native speakers.

In contrast to Wahl's opinion, Meir Sternberg argues that accurate reflection of reality is not what should necessarily be the priority, although his focus is on literature:

The realistic force of polylingual representation, like that of the text's simulacrum of reality as a whole, is relatively independent of the objective (verbal and extraverbal) facts as viewed and established by scientific inquiry. What is artistically more crucial than linguistic reality is the model(s) of that reality as internally patterned or invoked by the individual work and/or conventionally fashioned by the literary tradition and/or conceived of by the reader within the given cultural framework. (1981, 235)

To him, in some cases, "foreign speech is not a dialectological problem but a rhetorical tool – a possible source of local color and picturesque effect" (236). Accordingly, postcarding does not necessarily have to be seen in a negative light. Just as fiction may not represent people accurately, it may do the same to language, and take whichever liberties it pleases:

Polylingual representation is sometimes more or less strictly subordinated to the dramatic and rhetorical needs of the overall fictive action: it may then serve, for instance, to lay the ground for a comedy of errors, to characterize or just label a person or a milieu, to sharpen or on the contrary attenuate the reader's sense of existential otherness or foreignness or multifariousness, etc. (236)

The main difference between Wahl and Sternberg is that they do not share views on the intent that motivates incorporating polyglotism. In Wahl's opinion, polyglotism is a tool to explore otherness and linguistic/cultural issues in and of themselves. Polyglotism is the

theme of the film. For Sternberg, polyglotism does not need to be the focus of the work; it can simply be a tool to add dimension to a work, the theme of which may be completely different. In the cases we will see in television in Chapter 3, the intention in integrating a second language is not necessarily to explore language difference on a deeper level: it is used to create atmosphere, to create conflict for the characters, to provide a new storyline in long-running series, and to provide entertainment/humour, but as a secondary feature.

While Wahl and O’Sullivan both discuss the polyglot film, neither of them address what happens when such films are *translated* for other (i.e. non-English) audiences. O’Sullivan, in her article on part-subtitling, discusses some of the potential problems of part-subtitling in the original, but she does not, discuss how part-subtitling can present a problem to translating the film. Wahl simply states that “The complexity and variety of the character network and the intense singularity of each person which form the centre of the polyglot film render dubbing impossible without destroying the movie,” and he argues that such films should only be “shown with subtitles (or without any aid) because they are *anti-illusionist* in the sense that they do not try to hide the diversity of human life behind the mask of universal language” (2005, 2).

Wahl believes it is impossible to dub a polyglot film without destroying it. Indeed, Dwyer states about the 1963 film *Le Mépris* that, “By fictionalizing translation through the character of Francesca [a translator who speaks four languages], Godard sought to make a film that was impossible to dub” (2005, 299).⁸ Often, where language and incomprehension are important themes in the movie, it would be silly to even attempt to translate:

⁸ Regardless, it was dubbed into an Italian version due to legislative requirements. Godard disowned this version (299).

Polyglots allow the babble or confusion of multiple languages to be heard, suggesting the ultimate untranslatibility of difference. In drawing attention to the presence of linguistic diversity, polyglots celebrate the radical, deconstructive potential of translation as a form of undoing, identifying miscommunication, error and unpredictability as valid sites of production and signification. (Dwyer 2005, 307)

Since the intention is to combine and play with language, to highlight difference, and, at times, to confuse the viewer, it seems almost ridiculous to even attempt to translate this kind of film. Dwyer calls upon Derrida to help discuss the issue of how to translate polyglot film, and refers to the paradox and double bind it entails:

untranslatability is a core component within all forms of translation. Translation describes a central paradox, in that it is both necessary and impossible. Derrida proposes that translation is never successful, but rather, is an inherently flawed practice that is doomed to failure....In attempting to translate, to make the foreign familiar, difference is inevitably reaffirmed and accentuated. In this sense, translation is inherently deconstructive, undoing as it does. (303-304)

For this reason, Dwyer believes that polyglot films “unravel the cinema’s claims to universalism” (304). I will discuss Derrida’s double bind, and issues of untranslatability, further in Chapter 3.

And yet, while it would *seem* that polyglot films elude dubbing, such films have indeed been dubbed, even if doing so is very complicated. I have not had the opportunity to look into all of the polyglot films I mentioned earlier in this chapter, but I am aware that both *Lost in Translation* and *Babel* have been dubbed into French. Rather, the primary language of the film (English) has been dubbed, and the other languages are left intact, with subtitles provided in French instead of English. Other films, like *L’auberge espagnole*, I believe have not been dubbed—subtitles are simply provided for foreign audiences.

When presented with a polyglot film, production teams can consider the film as a whole and decide on the strategy that they will use in translating it. If multiple languages form a major part of the plot that would be lost in dubbing, they can opt to use subtitles only.

Another perfect example of a non-dubbed movie is Canada's own *Bon Cop, Bad Cop*, a movie about a Quebecois and an Ontarian cop that have to work a case together. Both French and English are used heavily and stereotypes about the residents of each province are implicit. Accordingly, the film has not been dubbed; rather, subtitles of the English parts are provided for French viewers and vice-versa.

Very few researchers have examined this issue in film. One of them, Christine Heiss (2004), does address the actual translation of films presenting a multiplicity of languages. Her research is very closely linked to my own, but she focuses on film instead of television. Further, the language combination she looks at is German–Italian, and in her examples, the target language is not the foreign language that is embedded in the original as is the case in my research. She is less interested in the practical difficulties of translating such scenarios than in the importance of maintaining the significance in the translation that is created by juxtaposing two or more languages in the original. In addition to plurilingual situations, she is interested in intralinguistic variations (dialects, levels of language, etc.) and how these are rendered in translation. In general, she finds that disparate national languages are reduced to one single language in the translation. I completely agree with Heiss when she asserts that plurality must not be flattened in the translation: “[I]n multilingual films a meaningful element is represented by the fact that the viewers are confronted with what is foreign to them, and this must not be lost in the translation” (218). Unfortunately, she provides no real solutions as to how films with code switching should be treated, only pointing to the potential of technology to help. With DVDs being capable of holding so much information, she hopes viewers will consult the original version as well as the dubbed version to compare. I do not

think that most viewers would be likely to do this, and any real solution, I believe, must be contained in the translation itself.

Another scholar who has addressed specific examples of dubbing polyglot films is Michael Watt (and he does so very briefly). Watt discusses what he considers the “sins” of the dubbing industry (including dubbing, colorization, cutting down of widescreen shots, and shortening films to fit timeslots) and different ways dubbing can manipulate a film. He briefly discusses the complexity of dubbing multilingual situations, and points out that, “On more than a few occasions, you’ll find that the dubbing process has, out of necessity, changed the structure and even the plot of the film you’re watching” (2000). He takes examples of English films in which characters speak Spanish, and examines the dubbed results, criticizing them because none of the strategies “permit the original thrust of the scene to remain intact” (Ibid.). The strategies he uncovers include the following:

- changing the language that is causing communication difficulties to another,
- altering dialogue to avoid the problem,
- resorting to the use of different dialects within a single language, and finally,
- leaving the scene that causes the problem intact and dubbing around it.

Indeed, we will see in case studies in television an abundance of examples that Watt would think are the worst possible solutions: “shamelessly altering all of the dialogue that might indicate any kind of communication gap” (Ibid.). When this happens, the issue of language and communication, which may hold a significant place in the plot, turns into inane comments, meant to fill the space, that are usually inconsequential to the plot. It is important to note that Watt approaches the problem from the angle of Film Studies, with his article being published in *Bright Lights Film Journal*. His focus is on film rather than television, and

he seems mostly concerned with the aesthetics of film and reverence for the original. Television is held to different standards than film, and the practice for translating polyglot material is different. While practices and strategies in film may in some cases present similarities to those used in television, this is not always the case, so I would now like to now focus on the specific area of my enquiry: multilingualism in television.

1.3 Multilingualism in television

While I find the issue of dubbing of polyglot films fascinating, I have decided to focus on television only, for a few reasons: The body of polyglot films is very large, making it more appropriate for a larger study. Since my initial investigations in television uncovered some very interesting examples, and since I have quite enough material in television alone, my focus will remain there.

In television, the phenomenon of multiple languages being spoken within scenes occurs as well. I will be looking at episodes of several English television series where characters in certain scenarios speak French for different reasons: *Friends*; *The Muppet Show*; *Beverly Hills, 90210*; *The O.C.*; *Sex and the City*; and *The Simpsons*. All of these series were successful, each running anywhere from four to thirteen seasons (*The Simpsons* continues to run today and many of the other series are still on air as re-runs). Television is what I will examine in the bulk of this thesis (see Chapter 3), and this section will therefore be short.

I should note a difference between television and film, being that while some (but not all) polyglot films seem to evade dubbing, television series do not. In television series that are normally dubbed, where polyglotism arises in one episode, it would be inconsistent to not

dub just the one episode in a series of many. Whereas in film, where multilingualism may be a main theme of the feature, and translating it may significantly affect the reading of the film, multilingualism usually only arises briefly in television and can therefore be dealt with more easily, with less effect on the perception of the show as a whole.

Additionally, television series are usually translated in segments, not a series or season at a time. Given that that one hour of programming equates to one week of work to create a dubbed version (Mely 1998, 89), there is always a delay between the time the original airs and the time the dubbed version airs. Often dubbed episodes will not air until a year after their original air date (for example, all episodes of *The O.C.* were aired in France approximately one year after their original airing in the United States); however, this is not the rule.⁹ The first season of *Sex and the City* was aired in France one year after the U.S. airing, but the delay was gradually shortened, so much so that in the final season, the season started airing in France before the same season had even finished in the United States. Translators cannot wait until the entire series is over to determine a comprehensive translation strategy as they can in film. In fact, they do not even usually see the entire episode they are translating before they start translating it as they do not have the time. Generally, translators work episode by episode, as they are aired. Rarely do they work season by season or on the entire series at once—according to Isabelle Neyret, this happens only in cases where an older show is been purchased or when a show that aired the year before is purchased (2009b).

Furthermore, in television, the decision to dub or to subtitle is basically pre-determined: in France's case, most shows are automatically dubbed. French audiences come

⁹ The French website www.serieslive.com has information about U.S. and French airing dates for many television shows, as well as series descriptions, episode synopses, etc.

to know the characters as Francophones, but are fully aware that they are watching a dubbed version and that the original is in English. The illusion is that the characters have been speaking French all along. The translators cannot foresee what will happen in the plot in future episodes, and in some series, characters are forced in some circumstances, such as travelling to France or having to communicate with a French person, to speak French. Since viewers are accustomed to the characters already speaking French, it would make little sense to subtitle these particular episodes in order to maintain linguistic plurality, because it would create inconsistency in the translation of the series as a whole. Dries, in *Dubbing and subtitling: Guidelines for production and distribution*, suggests that translators be provided with a “look-ahead” at the series, or at least a description of it, to foresee potential problems (1995, 22).¹⁰

One must also consider that the main objective of such popular television series is entertainment for broad audiences with different reading abilities (children with lower reading levels, seniors with vision impairments, second-language speakers, etc.), and dubbing makes them most accessible. Unlike more serious forms of television programming (such as documentaries), these shows are meant to be entertaining and, often, to induce laughter. Accordingly, audiences would probably be less inclined to put in the effort to actively “read” the entire series, week after week. Furthermore, the act of watching a television show is very different from the act of watching a movie: in a movie theatre, all eyes are on the screen. Many people run their televisions in the background as they perform other activities, so dubbing may be more appropriate, allowing the story to be “heard” instead of “watched.”

¹⁰ Of course, given tight timelines, it is uncertain whether the translators would take the time to read this supplemental information or not.

Now, I would like to turn away from the reasons that dubbing is generally practiced in television and look at existing research on the translation of multilingualism in television, which seems to be rare. I am only aware of few studies that look at the *translation* of language contact in television. Roberto A. Vald on’s textual analysis looks at the French and Spanish dubbing of language contact in the popular television series *Frasier*, first at the level of secondary language proper names, terms/phrases, expressions, and cultural references within the primary discourse of English, and then when a secondary language becomes the primary discourse. In the first case, cultural references may be maintained, but other phrases or expressions are lost when the target language is the same as the secondary language in the original. For example, the Crane brothers resort to the use of French as a marker of sophistication, but this disappears in the French dubbed version (but is maintained in the Spanish). His conclusions in the second case are that generally, when the target language is the same as the foreign language in the original, the foreignizing element and the intended effect upon the audience is lost. The French version tends to “maintain the message rather than reproduce the farce” (2005, 289), which is created by a language contact situation where Fraser and Niles resort to French when speaking in front of their pet dog whom they do not want to offend by their conversation—the result being that they converse partially in English in the French version. Vald on’s interest lies mainly in the ideological implications of such language use, and how they are maintained or transformed by the dubbing process.

Patrick Zabalbeascoa also mentions a case of multilingualism in television with the example of a waiter from Barcelona in a British sitcom, whose nationality is transformed into Mexican in the Spanish dubbed version (1996, 249). Nationality-switching is a strategy that may be useful in television, as we will also see in Chapter 3, in the analysis of *Friends*.

Readers may notice that this subsection on multilingualism in television is shorter than those on literature and film. This is no coincidence, since the research on multilingualism in television is simply not as prevalent. In this section, I have discussed *all* of the relevant research I have found, whereas in other sections I was able to select only the most relevant examples. Studies exist on the dubbing of television shows, certainly, but very few specifically on the dubbing of multilingualism in such shows. For this reason, I feel that this thesis fills a gap in existing research.

Chapter 2: Theoretical considerations

In this chapter, I will explore four main points:

- 1) Existing research;
- 2) Research methodology and AVT;
- 3) Translation studies concepts that are relevant to this discussion; and
- 4) Constraints of dubbing that the reader should understand before delving into examples, as AVT is affected by technical issues in ways that standard translation is not.

2.1 Existing research

Research in the area of AVT as a whole is scattered; many of the main books on the subject take the form of compilations of articles by different scholars focusing on various and often very specific themes. Examples of such anthologies include Pilar Orero's *Topics in Audiovisual Translation* (2004), Yves Gambier and Henrik Gottlieb's *(Multi)Media Translation* (2001) and *Audiovisual Translation: Language Transfer on Screen* by editors Gunilla Anderson and Jorge Díaz Cintaz (2009). One recurring question that has been given much attention and on which countless articles have been written is the controversy over whether to dub or to subtitle. Other popular topics involve researching AVT in multilingual, minority language contexts (for example, Catalan in Spain or Quebec French in Canada) and translation policies, the translation of humour or cultural referents, lip synchronization, and censoring and manipulation in the translation process.

In general, subtitling has received more academic attention than dubbing. Yves Gambier confirms this in “Orientations de la recherche en traduction audiovisuelle,” offering possible explanations why dubbing is less studied, one of them being the necessity of laboriously transcribing the dialogues of both the original and final products (2006, 275). Perhaps research into subtitling is also more common due to the presumption that subtitling is the more “intellectual” method of language transfer and is therefore to be taken more seriously. In the case of subtitling, case studies abound, often focusing on certain movies or certain directors (Ibid., 272). Gambier’s article discusses past avenues of research, but also discusses how AVT must be put in relation to translation theories, and how it further complicates such notions as source text and target text, equivalence, author, translation units, meaning, etc. (278). I will discuss some of these issues in this chapter.

Scholars have looked at audiovisual material as multimodal forms that involve complex networks of signification, including Chaume Varela in “Textual Constraints and the Translator’s Creativity in Dubbing” and Aline Remael in “Some Thoughts on the Study of Multimodal and Multimedia Translation.” I will discuss the unique constraints of dubbing due to the interplay between networks of signification in section 2.4.

As for the translation of multilingual originals, the issue has received very little attention. In the previous chapter, I discussed existing examples of research on the translation of polyglot material in each category of literature, film and television. Chan, Stratford, Delabatista and Grutman were key scholars in investigating the translation of polyglot literature; Watt and Heiss in the translation of polyglot films; and Valdéon and Zabalbeascoa in television. These researchers have laid foundations and begun to draw attention to this

fascinating issue, but much remains to be looked at, especially in television, which has received the least attention. This void is one that I hope to address here.

2.2 Research methodology and AVT

Research in AVT is a relatively new phenomenon, with a noticeable increase in interest in the subject over the last decade. Considering that research on the topic has really just started to become more widespread recently, a strict theoretical framework has yet to be established or agreed upon. The traditional frameworks in translation studies are applied to AVT products with difficulty, given their complex nature.

Chaume Varela warns that some studies on AVT are really just studies on general translation applied to AVT. The studies produced are not specific to the complications that are unique to AVT; they may examine translation problems that occur in standard translation as well. In order to be true AVT studies, he argues they must focus on “an analysis of audiovisual texts that looks at their peculiarity: *meaning constructed from the conjunction of images and words*” (2002, 3). These added dimensions of audiovisual texts make their translation all the more complex and specific.

The study of AVT finds itself at the crossroads of translation studies and film studies, and can take relevant theories from other disciplines as well (psychology, cultural studies, etc.). Descriptive Translation Studies (DTS), audience design, Skopos theory and Even-Zohar’s polysystem have all been applied; other researchers have looked through the lens of Lefevere’s patronage or Venuti’s domestication (Gambier 2006, 279). Fawcett (1996) has questioned whether such an aleatory phenomenon can be studied systematically at all and looks at the implications and complications involved in theorizing AVT, from model

application, equivalence theories, overt versus covert labeling, relevance theory, polysystems approaches and power and ideology analyses. None of these approaches can stand alone or is complete, and his article makes clear that research methodology has yet to be fully developed. I fully agree with this, and believe that no one approach has all the answers. Certainly the relevant aspects of many can be discussed and applied, especially given the improvised nature of the strategies, which may be rather “messy, with doubts and hesitations, flashes of insight and blind spots” (Ibid., 72). What is relevant is constantly changing, due to the constantly changing constraints and environment.

Fawcett (1996) groups the difficulties that AVT presents to researchers into

- 1) material difficulties (the necessity for a multidisciplinary awareness, problems in creating homogeneous corpora, tedious transcription which in the past was further complicated by the use of VHS tapes, which are more difficult to manipulate and which could wear out; today, DVDs present problems that several versions are often available and they can contain an excess of information, such as multiple audio and subtitle tracks, etc.);
- 2) the atheoretical nature of film translation studies (anecdotal, prescriptive, individual and intuitive approaches abounding);
- 3) range of modes (any theory or model must be able to account for a wide range of modes—live dubbing, dubbing, subtitling, etc.);
- 4) synchronization (this unique constraint can lead to unpredictable shifts in meaning simply so that subtitles can fit on the screen in the time allotted or so that lips in the case of dubbing seem to match what is spoken); and

- 5) the Quantum Theory Problem (most problems arise when we choose to look at a translated audiovisual product as a “translation,” which may be beside the point. Instead of looking at the translation as a product that needs to match its original, it should instead be looked at on its own, as an “offer of information”).

The above categories are useful in highlighting the reasons AVT is so complex, but I should point out that, while his last category is certainly relevant, I do not feel that it is any more relevant to AVT than to other types of translation analyses.

Olivier Goris’s article “The Question of French Dubbing: Towards a Frame for Systematic Investigation” (1993) sheds a light of hope. However, in the end, he does not really provide a methodology to work with. He mainly indicates the lack of one, and then explains his own attempts at a systematic analysis of films dubbed into French. His approach was to select a variety of films dubbed into French from a variety of source languages, (though he neglects to indicate *how* he selected them), and then looking at each one for fragments of grammar, lexicon, story, etc. from which an analysis could reveal some synthetic view of dubbing policy in France. The title of Goris’s article is deceiving since really he is interested in French dubbing policy and the details of his “systematic investigation” are not really given.

In any case, the problem with a set methodology is that it is improbable that one such methodology would be sufficient to cover all aspects that may be of interest to AVT researchers. Established lists of questions (like Delabastita’s, 1990) are not exhaustive and leave many questions unasked. Perhaps this is why many researchers in the domain have tended towards a more intuitive approach.

Several scholars have indicated avenues for research in AVT. Francesca Bartrina presents five options: the study of screenplays, of film adaptations, of audience design, of interpersonal communication in subtitles, and mapping the “economic and sociocultural geography of audiovisual translation” (2004, 165). I feel this is a restricted list with unclear reasoning for these particular five choices. This list must be developed as AVT has experienced a surge in interest and the possibilities for research seem endless and far from exhausted.

In this chapter, I will discuss theoretical concepts from translation studies that I find relevant to my topic. Furthermore, I will discuss some of the particularities of dubbing to ensure the reader is familiar with the unique challenges this type of translation entails, so that when I look at the case studies, these may be kept in mind in the analysis of strategies used.

2.3 Translation studies concepts and AVT

Many of the ideas in translation studies, while not developed with AVT in mind, remain highly relevant. Here, I would like to discuss some important translation theories and their relation to AVT. All of the usual issues, such as “equivalence” and “untranslatability” apply. An exploration of the terms and concepts is vital, since many of them will come up in my discussions in Chapter 3.

Jacques Derrida, in his 1985 “Des tours de Babel,” already asks a question that is the main question of this thesis, and he noted the absence of translation theories to answer it. He says “elles [des théories de la traduction] traitent trop souvent des passages d’une langue à l’autre et ne considèrent pas assez la possibilité pour des langues d’être impliquées *à plus de deux* dans un texte. Comment traduire un texte écrit en plusieurs langues à la fois? Comment

« rendre » l'effet de la pluralité?" (213). This question is of particular importance to my project of study—multilingual audiovisual texts and the translation of these specific aspects. While Derrida was probably referring to written texts, the question can equally be applied to audiovisual ones.

Now I will discuss terms in translation studies that are relevant to AVT; the list is by no means exhaustive, but I will discuss those items that I feel are especially relevant to the area of study.

2.3.1 Language

In the majority of multilingual audiovisual texts we will see, language difference is easily determined in that more than one natural language is involved. For example, in *Friends* (to be discussed in section 3.1), Joey, an English-speaking American must learn Spanish. However, in one case, *The Simpsons* (to be discussed in section 3.6), we will see language difference within one natural language, with difference based on regional variation. Some of the characters speak European French and others speak Quebec French. Even though both of these are French, we could almost consider them as different languages based on mutual incomprehensibility (the speakers of each language in this episode do not understand the speakers of the other).

I am interested in looking at how regional varieties can be used to creatively solve the problem we are looking at. What is interesting here is “the ways in which ‘other’ languages are embedded in the overall text and made to interact with each other and with the text’s ‘main’ language” (Delabastita and Grutman 2005, 16), regardless of whether the ‘other’ language is a completely different natural language or a regional variety of a language.

2.3.2 Untranslatability and the double bind

Certain genres seem to pose particular difficulty in translation, to the point of being termed “untranslatable.” Examples include poetry, songs, some jokes and puns, cultural references and certain lexical items.

J.C. Catford discusses the notions of translatability and untranslatability, noting that translation seems to operate on “a *cline*, rather than a clear-cut dichotomy. SL texts and items are *more or less translatable* rather than *translatable* or *untranslatable*” (1965, 93). He offers two categories of untranslatability: linguistic and cultural. Linguistic untranslatability may be the result of polysemy, oligosemy (play on words due to one word having two meanings would fall under this category), or shared exponence (“where two or more distinct grammatical or lexical items are expounded in one and the same phonological and graphological form” (94); for example, in the title of my first chapter, “Multilingual Matters,” *matters* may be read as either a verb or a noun, ultimately giving the chapter’s title two different meanings). Cultural untranslatability results from the nonexistence of equivalents between cultures; for examples, some articles of clothing may be specific to a culture, and not known in another.

Despite the fact that such things may be considered “untranslatable,” this does not mean that translators simply do not translate them; they must be translated regardless, either with an explanation, footnotes, or some other solution.

Catford’s categories of untranslatability cannot account for the translation problem we will look at; which we might call “situational untranslatability.” The translation problem I am interested in is not a lexical or grammatical problem, nor is it cultural, since it is not

restricted to one culture. In fact, the situation (multilingualism) is quite universal. Here untranslatability is the result of a situation—that of the meeting of speakers of different languages who do not understand each other. In this case, it is further complicated by the addition of the visual mode. It seems that this type of situation can be explained, but not really translated if the target language is the same as one of the languages embedded in the original. Therefore, one could argue that the examples we will see are untranslatable, in that a very basic element of meaning cannot possibly be maintained in translation.

Closely linked to the notion of untranslatability is Derrida's concept of the double bind (which I have already discussed; see section 1.2), whereby translation is impossible, but at the same time necessary.

2.3.3 Equivalence

The question of translatability/untranslatability becomes less of an issue when we consider the notion of equivalence. Catford states, "translation equivalence depends on the interchangeability of the SL and TL text in the same situation—ultimately, that is, on [the] relationship of SL and TL texts to (at least some of) the same relevant features of situation-substance" (1965, 93). What we can deduce from this statement is that, even though a text or section of text may not have exactly the same meaning in the source text and target text, it may not matter, as long as they can both function in the same way.

As we will see in Chapter 3, audiovisual translators may follow a different standard of equivalence than would be imposed on other forms of translation, which is due in part to the greater constraints that demand more flexibility (I will discuss constraints in further detail later in this chapter in section 2.4). Translational equivalence is not necessarily restricted to

words and sentences, and focus may be given to communicative rather than semantic equivalence.

For example, a pun that makes reference to the visual channel may be replaced by a different pun that makes reference to the visual channel, if the intention is to create humour that plays with the visual information presented. The actual semantic meaning of the pun may be considered less important. Zabalbeascoa (1996) looks into the translation of humour in television situation comedies, and asserts that a distinction must be made between local and global priorities. Simply because a pun is used at a certain time does not mean that pun must be used in the very same spot in the translated version. The unit of translation is not necessarily the isolated pun, but the text. Compensation may be used, or the pun may simply be omitted if it is possible that it was unintentional in the first place, or that it does not conform to the global priorities of the text.

Similarly, O'Connell describes Thomas Herbst's approach, whereby the translator uses scenes as units of equivalence, rather than takes, to promote more credible and coherent dialogue and storylines (2007, 130-131). Luyken also indicates that a possible option to avoid stilted, unnatural dialogue would be to encourage plot-oriented translation, moving the focus of units of equivalence away from sentences to entire scenes (1991, 183), freeing the dialogue writer¹¹ from having to fit words into actors' mouths where they simply do not fit. This step would require that the translator and dialogue writer be one and the same (which several authors suggest should be the case, and not for this reason alone). The translator

¹¹ I will discuss the full dubbing process and roles of the individual involved in more detail later. However, I will briefly note here that generally, the translator first translates the dialogue from the original without any regard to synchronization. Then a dialogue writer uses this text and makes the necessary changes to synchronize it with the actors' lips.

could look at the scene, and create dialogue for the dubbing actors that makes sense in the target language.

Fawcett (1996) calls for more research into the types of translational equivalence that may be achieved in AVT and the techniques through which they are achieved, instead of creating models that impose ideal solutions. Furthermore, he asserts, it would be inappropriate to judge any translation without specific criteria; in the cases I will examine, it is impossible to know exactly what priorities the translator may have been applying. For example, creating realistic, entertaining dialogue may have taken priority over maintaining multilingual elements or plot points. In section 3.5, I will discuss a television show, *Beverly Hills, 90210*, where one of the characters, Brenda, is sitting in a park in Paris and is approached by a stranger. Assuming she is a local, he attempts to speak to her with great difficulty in awkward, clumsy French to get directions. In the dubbed French version, the stranger approaches her, and his awkwardness is a result of both being lost and being dumbfounded by her beauty. Though the details of the situation have changed, the scenes are equivalent in that they both provide some form of awkwardness and intrigue between the two characters, which is important to establish for the rest of the episode.

Zabalbeascoa warns against using labels such as “bad translation” or “untranslatable” to evaluate dubbed versions, stating it would be “relevant to ask how much dissatisfaction with translations is due to judgement deriving from criteria that are either highly demanding, if not altogether unrealistic, or simply different from those by which the translation was produced” (1996, 235). While the translation solutions might seem less than ideal to the viewer, one must keep in mind the constraints involved that lead the translator to that

particular solution, and must remember that there is always more than one solution to every translation problem.

2.3.4 Norms

Particularly interesting in my study is the concept of norms. Fotios Karamitroglou points out that norms, or “patterned social phenomena” (2000, 14) were not developed in translation studies, but rather social sciences. However, the study of norms certainly applies to translation, since norms are an aspect of human behaviour.

Gideon Toury, the main scholar studying norms in DTS, defines the different kinds of norms at play in literary translation (1978, 1995). Confirming my belief that norms do not need to be restricted to literary translation, Jorge Díaz Cintas dedicates his article “In search of a theoretical framework for the study of audiovisual translation” (2004) to exploring the validity and functionality of concepts from DTS, including polysystems, norms, patronage, and adequacy and acceptability, to AVT.

Norms can only exist where there is a possibility of variation; otherwise, we would be looking at rules or laws. Accordingly, norms constitute an overarching pattern, and it is normal for occasional examples to not fit the trend. The key to detecting norms is regularity of behaviour: “inasmuch as a norm is really active and effective, one can distinguish regularity of behaviour in recurrent situations of the same type. It is only natural that such regularities should serve as the main evidence in the *study* of norms” (Toury 1978, 84).

The two main categories of norms are 1) preliminary and 2) operational norms. Preliminary norms concern translation “policy” (Which texts, genres, authors, etc. are selected to be translated?), and “directness” of translation (Is translation from languages

other than the SL tolerated?). The second category, operational norms, may be further divided into matricial and textual norms: matricial norms concern the existence, location and segmentation of TL material, and textual norms concern “the actual selection of TL material (units and patterns) to replace the original textual and linguistic material, or to serve as translational equivalents to it” (Ibid., 87). In addition to the above-mentioned norms, translators are affected by *initial* norms, which determine whether they will tend toward adequate or acceptable translation choices. While all of the above types of norms collectively influence a translation, the one that seems most relevant to our question is that of “textual” norms—the actual step taken when a translator decides *what* something will be translated as.

Toury states

Sociologists regard norms as the translation of general values or ideas shared by a certain community – as to what is right and wrong, adequate and inadequate – into specific performance instructions appropriate for and applicable to specific situations, providing they are not (yet) formulated as laws. These instructions, the norms, are acquired – even internalized – by individual members of the community during the socialization process. (83-84)

Toury’s indication that norms are “internalized” poses a certain difficulty in my study. At what point can we be sure that a certain practice has been internalized, and is not just an automatic response, and does it matter if there is a difference? If a translator encounters a translation problem that they have never encountered before, is their response already internalized or is it simply automatic? And how can we explain systematic solutions to a complex problem if such decisions haven’t been internalized? Does some other part of the system or other norms influence such decisions? And how can we determine what has been internalized and what has not, based solely on textual analysis? Without having an extremely large corpus covering a long span of time, how can we be sure that we are looking at norms, and not just coincidence?

Toury briefly touches on another possible explanation, that is, universals of translation behaviour, which may be observed regardless of factors such as language combinations, time period, etc. (95). However, the only way to determine if we are dealing with universals of translation behaviour versus norms is “through the accumulation of (tentative) conclusions of studies carried out along similar lines and relating to different/languages/literatures and to various periods in history” (Ibid., 95-96), which is beyond the scope of this thesis.

How to go about determining which norms are at work? Toury indicates two sources for the study of norms: the translated texts and “extratextual, semi-theoretical and critical formulations” (91). I will only use the former, since they are what I have access to, and since they are more reliable in that they do not exhibit bias, and are “the results of actual norm-regulated behaviour” (Ibid., 91). Toury suggests a comparative study, and the development of a theoretical and explicit method to compare the original and its translation, but he notes that “[e]very comparison is by nature both partial and indirect: it is carried out regarding certain aspects only common to the objects compared, aspects constituting but a part of their total properties” (93). Toury’s approach focuses on literary translation, so his priorities differ somewhat from my own (for example, one of his priorities is the “literariness” of the texts), but the idea is to take the relevant aspects of his approach and apply them to my own. In order to compare, we must have some kind of equivalence postulate, so that we may determine exactly what corresponds to what. In my comparison, the basis of equivalence will be each individual line recited by a character, but I will also afterwards look at the larger picture and see what effect the lines as a whole, and their translation, have on the overall outcome.

Chaume Varela believes that norms are certainly in place in the translation of audiovisual texts. Translators must “develop their own creative strategies” while working within these norms and the constraints specific to these texts (1998, 15). I am interested in determining if any norms are established specifically for dubbing multilingual television episodes.

2.3.5 Translating the “other”

Another translation studies concept that is relevant to my study is that of the cultural “other.” Berman describes translation as an “« *épreuve de l'étranger* »...elle [la traduction] instaure un rapport du Propre à l'Étranger, en ce qu'elle vise à nous ouvrir l'œuvre étrangère dans sa pure étrangeté” (1985, 67).¹² Translation opens up the Foreign to us, allowing us to put the Self in relation to it. The episodes we will look at are essentially translations in and of themselves in their original forms: each of the episodes I will be examining takes a look at another culture or characters from another culture through language. Though at times only on a superficial/stereotypical level, the episodes go outside of the SL/source culture to look at the culture through the eyes of the characters in the shows.

In three of the television shows I will look at in Chapter 3, (*The Simpsons*; *Beverly Hills, 90210*; and *Sex and the City*) the characters go abroad and return to their home cultures and languages with new understandings of themselves and of the “other,” experiencing the *Bildung* process that Heidegger described, which Berman elaborates on:

¹² Venuti (2000) translates *Propre* as *Self-Same* and *Étranger* as *Foreign*.

son essence est de jeter le « même » dans une dimension qui va le transformer. Elle [la traduction] est le mouvement du « même » qui, changeant, se retrouve « autre »...Mais elle est aussi, en tant que voyage, expérience de l'*altérité du monde* : pour accéder à ce qui, sous le voile d'un devenir-autre, est en vérité un devenir-soi, le même doit faire l'expérience *de ce qui n'est pas lui*, ou du moins *paraît* tel. (1984, 74)

The *Bildung* process is essentially a cycle of discovering the Self and its consequent evolution by exploring the “other.” This process can apply to the broader human experience, but may also apply to language and especially translation, “car celui-ci part en effet du propre, du même (le connu, le quotidien, le familier), pour aller vers l'étranger, l'autre (l'inconnu, le merveilleux, l'*Unheimlich*) et, à partir de cette expérience, *revenir à son point de départ*” (Ibid., 77). However, Berman believes that translation is not a true experience of the “other, “mais de la simple *annexion* ou *réduction* de l'autre au même” (77).

The translation of the episodes we will look at provides an interesting juxtaposition of the self and the “other.” The original presents a character experiencing the “other,” but in the case of the dubbed versions, the target audience is part of that “other” that is being explored. Whereas the identity of the original audience coincides with that of the characters, the target audience of the translation does not, and it sees itself through the eyes of original audience. The original audience views the show from the same perspective of the characters, but the audience of the translation has a combined experience, being both the self and the “other” at the same time, since the voices have been adjusted to sound like their own, but the image presents an American reality that is not theirs. The target audience is in the odd position of having to negotiate these two identities at the same time.

Ascheid argues that a dubbed version and a subtitled version of the same film provide two completely different experiences for the spectator. If the film is subtitled, the audience is aware of difference, and feels in a way as if they are visiting a foreign place. Dubbing, on the

other hand, creates a “space in which a foreign audience’s fantasies of an American imaginary, be it utopian or dystopian, can be lived out” (1997, 36). This means that the audience can feel like they belong to or fit into the source culture, and they can imagine what it would be like to be part of that source culture if the source culture spoke the target language, even if this is not completely realistic. Of course, these are truly illusions, creating false understandings of self and “other.” It could be said that target audience viewers see through this illusion and fully understand that the soundtrack has been dubbed; nevertheless, while Ascheid’s statement might tend toward the extreme, I do feel that changing the audio to match the speech spoken by the target audience helps to close the gap between the target and source cultures, making the source product seem *less* foreign to the target audience than it really is.

Some dangers in representing the “other” may be involved in AVT. For audiences who are not bilingual and who do not have access to programs in their original language, AVT is a medium that carries important cultural referents. This is especially the case in dubbing, where access to the original soundtrack is literally blocked because the soundtrack in the second language covers it completely. Accordingly, censorship can occur and the word has significant power in its control over cultural representation. Audiences may take the dubbed version as true, since they have no parallel text to compare it to (as is not the case in subtitling). Shochat and Stam explain: “Given our desire to believe that the heard voices actually emanate from the actors/characters on the screen, we repress all awareness of the possibility of an incorrect translation; in fact, we forget that there has been any translation at all” (1985, 49).

Translation strategies have traditionally been classified based on this dichotomy of self and “other.” They have been given different labels by different scholars and have some distinctions of meaning, but they have significant similarities. Dichotomies include foreignization and domestication¹³, *sourcière* and *cibliste*, and source-oriented and target-oriented. However, few texts are so simple, and most translations are located on a cline and include aspects from both ends of the spectrum.

Friedrich Schleiermacher describes the two ends of the spectrum: “Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him” (2004, 49), meaning that the translator either stays as close as possible to the original text, or translates with the target audience in mind and conforms more closely to the target language’s norms. Lawrence Venuti qualifies domestication as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home,” and foreignization as “an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad” (1998, 20). He favours foreignization, but admits that a certain amount of domestication is always necessary; the change of language alone, with the inscription of the text into linguistic formulations of the target language constitutes domestication. These concepts are important to keep in mind, as I would consider many of the translation strategies I discover in dubbing multilingual television shows to be forms of domestication.

Venuti argues that both strategies have enormous consequences in their capacity to form and represent cultural identities; translation is powerful in its ability to construct representations of foreign cultures and set or perpetuate stereotypes (1998, 67-68). Because

¹³ A domesticated translation may also be referred to as a “fluent” translation.

of this, he advocates an “ethics of difference,” which takes into account the fact that translation cannot “ever rid itself of its fundamental domestication, its basic task of rewriting the foreign text in domestic cultural terms” (Ibid., 82).

Venuti equates using either strategy with taking a political and ethical stance: “the key issue is not simply a discursive strategy (fluent or resistant), but always its intention and effect as well – i.e., whether the translating realizes an aim to promote cultural innovation and change” (1998, 188). He commands “translators and their readers to reflect on the ethnocentric violence of translation and hence to write and read translated texts in ways that seek to recognize the linguistic and cultural difference of foreign texts” (1995, 41). Some of his concerns are over the obvious trade imbalance of works of literature, whereby the majority of all translations produced in the world are from English (this is also the case of audiovisual products). He believes that publishers have taken advantage of American hegemony and criticizes them for supporting the spread of Anglo-American culture throughout the world (Ibid., 15). His strong position is made clear when he states: “The violent effects of translation are felt at home as well as abroad...[T]ranslation wields enormous power in the construction of national identities for foreign cultures, and hence it potentially figures in ethnic discrimination, geopolitical confrontations, colonialism, terrorism, war” (Ibid., 19). He associates current publishing practices with a complacency that may be described “as imperialistic abroad and xenophobic at home” (Ibid., 17).

Additionally, current translation practices are

successfully imposing Anglo-American cultural values on a vast foreign readership, while producing cultures in the United Kingdom and the United States that are aggressively monolingual, unreceptive to the foreign, accustomed to fluent translations that invisibly inscribe foreign texts with English-language values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other. (Ibid., 15)

He advocates a foreignizing approach to attempt to remedy the situation, but this only seems to apply to what he calls minor literatures (less-spoken languages), or translation of the remainder (minor variables of a major language). He chooses to translate minor and/or marginal literature in resistance against the powerful hegemony of English. According to him, “Good translation is minoritizing: it releases the remainder by cultivating a heterogeneous discourse” (1998, 11). How would he regard the translation of Anglo-American texts into other languages, which he sees as fuelling the problem? Certainly, he would not support a foreignizing approach in this case, as it would oversaturate other literatures with the already too-powerful English language.

I would note that the oversaturation of American shows in Europe has been regarded as an issue (the United States is the single largest exporter of television shows and movies), but the U.S. industry remains large and powerful. O’Connell (1998, 65) points out that, despite the fact that Europe has more viewers than North America (Luyken puts this figure at 30% more [3]), it is linguistically divided. These divisions result in smaller markets, placing Europe at a disadvantage for becoming a major producer. For these reasons, North America is the biggest exporter of programming, and a similar trade imbalance exists in the entertainment industry as in the literary world.

Audiovisual products, as cultural products, are exported, like literature, from Anglo-America much more than they are imported. However, dubbing, more so than subtitling, is indeed a way to linguistically resist this rush of American material. It is on this point that I disagree with Fawcett, who argues that AVT is always overt (1996). Aschied also disagrees, indicating that dubbing, unlike subtitling, allows the target culture to “take over”: dubbing, as a technique, “holds the potential for the creation of a transformed, appropriated, rewritten

new text, whose dependence on an original source text is hidden and sometimes ignored” (1997, 35). While the audience may be aware that they are watching a translated version, the target product may be manipulated in ways that they are completely unaware of, especially in the case of dubbing.

We must also remember that the goal of such entertainment products is not to confuse the audience with unusual use of language in non-fluent translation. Whitman-Linsen states “the basic objective of dubbing is to encourage the illusion that one is watching a homogeneous whole, not a schizoid version” (1992, 17). The viewers are already aware they are not watching the program in its original language, and the visual cues (settings, fashion, culturally bound gestures, etc.) are constant reminders of cultural difference. We must keep in mind exactly what the goal of dubbed translations is. Dries provides a goal for dubbing that would seem to oppose foreignizing tendencies:

Dubbing should create the perfect illusion of allowing the audience to experience the production in their own language without diminishing any of the characteristics of the original language, culture and national background of the production. Any irregularities can destroy this illusion and will bring the audience back to reality. (1995, 9)

How exactly to go about this is impossible to know. However, her statement makes clear that dubbing creates an illusion of something that is already an illusion: movies and television are fictionalized accounts of reality, so we are creating an illusion of that illusion in dubbing.

Schleiermacher’s focus in foreignization was to capture and show “the spirit of the language” (2004, 45). However, my concept of domesticating is much broader, and concerns not just the use of language itself, but translations that omit or adapt foreign elements to be more understandable to the target audience. In some of the multilingual television episodes I

will discuss, the multilingual aspect is eliminated in the dubbed version. The translators/dialogue writers change the dialogue so that language is no longer an issue, and the dialogue becomes monolingual. The target audience of the dubbed product is not aware that its culture and language is being explored in the original. I will not provide a more detailed explanation here, since I look at the examples in depth in Chapter 3 (please see sections 3.3.2 and 3.5.2 for more concrete examples).

2.3.6 In search of the “original”

While I will use the very common translation studies terms “original” and “translation” frequently throughout this thesis, these concepts are particularly difficult to pin down in AVT. These notions are called into question in that both the original shooting script and the translated script exist in a kind of limbo—neither are always followed completely as changes may be made during production. Which is considered to be the original? The original script as it was written by the writer, or the final script as pronounced by the actors? Indeed, there are several scripts – the initial screenplay and the pre- and post-production scripts of the original language production. Additionally, in the dubbing process, there is the translation, the adapted translation, and another post-production script (Bartrina 2004, 158) (and few of any of these are easily accessible to the public). Which is the final translation product? The script as produced by the translator, or as modified by the dubbing editor, or as pronounced by the dubbing actor in the final product? To further complicate matters, DVDs can carry multiple audio and subtitle tracks. Which audio version is to be considered the original? Moreover, many DVDs of movies include alternate endings. How can these be accounted for? The versions included on DVDs may also be different than the versions that

are aired on television, in that the formatting may be different, and sections may be cut or added. Versions also exist on the Internet, uploaded by fans to be downloaded by others. Modifications may have been made to these as well. The difficulty that this presents is that it is not always clear which versions should be used for comparison.

From the point of view of translation, Gambier points out that the passage from script to dialogue performed by actors is already a process of intersemiotic translation, in its movement from written text to speech/action (1993, 275). Ascheid also provides an interesting viewpoint in this respect:

the employment of dubbing as a translation technique must be seen as transforming the original into a blueprint, which shifts its status from that of a finished and culturally specific text to that of a transcultural denationalized raw material, which is to be reinscribed into a new cultural context via the dubbing process. (1997, 33)¹⁴

In terms of determining the original, another interesting question is raised, which O’Sullivan (2007) describes. In a polylingual product like the movie *Babel*, there is no non-subtitled original, but every original is already partially subtitled for all audiences. The subtitles on the bottom of the screen may have indeed been planned from the very beginning in the writing of the script and then translated into the foreign language. On the other hand, what the foreign actors say might have been written first and then translated into subtitles. In either case, which is considered the original? The spoken words, or the text presented to the audience? Which one carries more importance/weight? Anyone denouncing the subtitles as secondary need only be reminded of the power of the word in our society—the written word is given priority over spoken—contracts are not binding unless written and signed, and written documentation is considered more “reliable” than oral histories.

¹⁴ Remael claims the process is not intersemiotic, since we are remaining within the realm of language (2001, 13-14). However, if the translator takes cues from not just the language of the original, but also the images and other non-verbal codes, we may indeed call it such.

Some of the examples I will describe show outright changes in plot between the “original” product and the dubbed product. Ascheid goes as far as to say that audiences do not care whether the dubbed version is accurate or reflective of the original or not; to them, the dubbed version is the original (1997, 35).

We must also take into account the fact that the audience considers the original language version of a show/film to be the original, but the situation may be deceiving. That version may itself have already undergone a process of “translation”; it may be a film adaptation of a novel, in the same or another language. If the novel is written in one language and adapted to film in another, the subtitles would be translated back into the novel’s language from the film, an even more complex situation.

2.3.7 All eyes on the translator

O’Connell points out that, generally, the subtitling process involves fewer people than dubbing; it may, in fact involve only one person, who translates and applies the subtitles to the visual channel (1998, 66). Dubbing complicates the notion of the translator since there are many people involved in the process, including the original screenplay writer, the translator, proofreaders, dubbing actors, the dubbing director, sound technicians, etc. The dubbing of television series is a team effort, with each of these people affecting the outcome. While I will throughout this thesis use the term “translator” in the singular, it denotes all individuals in the process, since it is impossible to differentiate what decisions were made by who, or who ultimately made the decision to take a certain approach. Zabalbeascoa (1996, 249) notes that translators are often wary of moving too far away from the original texts, and

that major changes, such as changing a character's nationality or language, rest with higher authorities, such as the dubbing director.

Candace Whitman-Linsen dedicates a chapter of *Through the Dubbing Glass: the synchronization of American motion pictures into German, French, and Spanish* (1992) to a discussion of the roles played in dubbing a film. Though different countries may follow different procedures, the general process is that the translator receives and translates the script of the original, and produces a "literal translation" of it, which is then passed on to the "dialogue writer" (Luyken calls this person the "adaptor"), who (possibly not even fluent in the source language) takes this rough draft and changes it according to style, synchronization requirements, etc. The text produced by the dialogue writer may be further changed in the actual recording process by the dubbing actors themselves or through suggestions made by the dubbing director on the sound stage. No single person is responsible for the resulting text. The translator basically passes off his/her translation, knowing full well that it may be changed drastically.

Whereas we have seen the concept of the author challenged in literary translation studies, here, the concept of the translator, too is challenged. The "genius" of one individual certainly does not apply in the dubbing process. However, without having access to the process, it is impossible to know who exactly is responsible for which decisions. Accordingly, in my discussion of each example, I cannot discuss how decisions to translate in a certain way were made; I can only look at the examples as texts (multimodal ones) to see the final result. It would have been very interesting to discuss these particular examples with the people involved to see what thought process was involved, but given the time and space restrictions, I will focus exclusively on the texts themselves.

In the above sub-sections, I have discussed a collection of terms taken from translation studies (“language,” “untranslatability,” “equivalence,” “norms,” “the other,” “original,” and “translator”) that are especially relevant to my study. It is important that the reader have a clear understanding of each, as I have addressed briefly how each one applies to my project here, but each will arise again in my specific discussions of the case studies in Chapter 3. The list of terms may seem arbitrarily chosen, but these particular terms have specific resonance in this study and provide and highlight relevant and enlightening angles of analysis.

2.4 Technicalities/constraints of dubbing and other contributing factors

As discussed in the first chapter, the translation of multilingual texts has been looked at from the perspective of literature. However, AVT has a different set of constraints than literature that must be taken into consideration in the translation process and in the analysis of the translations themselves.

2.4.1 General constraints

AVT shares some constraints with traditional written translation, such as issues of time (deadlines), money (wages), and quality of the original (Fawcett 1983, 189). Factors that must also be considered include the target audience; in subtitling, the translator must assess the reading capabilities of the audience and use appropriate words. For slower readers,

subtitlers must ensure that the length of time subtitles are shown on screen is long enough for the viewers to read them.

The decision to dub or subtitle is often made by forces beyond the control of the translator, and is in many cases pre-determined by convention. Traditionally, each country practices one or the other. Cost is a factor: wealthier, larger countries, such as France, Germany, Italy, and Spain, tend to dub and smaller countries, such as Belgium and Portugal, tend to subtitle. Dubbing, due to its complexity and the number of people involved, may cost up to 15 times more than subtitling (Baker and Hochel 1998, 75). Other factors include political ideology; for example, shows are often dubbed into Catalan, despite its relatively small audience, in order to maintain the language. Tradition seems to be an important factor as well; audiences simply seem to prefer what they are accustomed to. Other factors include consideration of the target audience (age, sex, education, literacy, etc.), consideration of the “primary intention of the broadcaster or filmmaker (e.g. entertainment, education, propaganda, art) and the primary intention of the person who commissions the language transfer method” (O’Connell 1998, 67). The delay in which the translation is required may also be considered, as turnaround time differs for each method: a one-hour program takes about 4 working days to subtitle, and the same amount of program would take 5-15 days to dub, or 2-3 weeks for feature films (Luyken 1991, 98-104).¹⁵

The above-mentioned factors determine whether a program will be dubbed or subtitled. However, the case studies I will look at in Chapter 3 are all dubbed, so I would now like to familiarize the reader with the constraints that are involved specifically in dubbing.

¹⁵ These figures are based on the use of technology that has probably changed significantly, although the technological processes are not of concern here. Suffice it to say that these numbers are approximate.

2.4.2 Technical constraints

Since this thesis focuses on dubbing, my discussion will mainly centre on the technical constraints that affect dubbing, while just brushing over the main technical constraints of subtitling. Dubbing, while also a form of AVT, has constraints that do not affect subtitling and vice-versa. For example, space on the screen is not a factor in dubbing: the translated text does not need to be condensed as it does in subtitling. Rather, in dubbing, the translated text should be about the same length as the original utterance, since it must fit in the same segment of time; sometimes it needs to be extended to fit in the (still) open mouths of the actors. Furthermore, there is no medium shift in dubbing from spoken to written as there is in subtitling, and dubbing is not affected by the reading capabilities of the audience.

It is important to understand that, even though the translator can only change the verbal subtext (not the images on screen), s/he is nonetheless constrained by the play between the two. The translator cannot translate the verbal subtext independently of the visual subtext; they must be considered as a whole:

Audiovisual translation is just a modality of translation of special texts where two narrations, which use two different channels of communication, take place at the same time, thus forming a coherent and cohesive text, a multidimensional unit... Translators need to be conscious of the texture of their texts, the fact that the message reaches the receiver through a double medium. (Chaume Varela 1997, 316)

The “texture” Chaume Varela mentions, or play between spoken words and image is how audiovisual texts create meaning in ways that normal texts do not. Gambier and Gottlieb also emphasize that the media makes us re-think some of the concepts we work with, and reconsider terms like “text” and “meaning.” They give the example of films and webpages, where “‘meaning’ is not generated by verbal signs only: it is based on the totality of verbal

utterances and non-verbal signs (pictures, sounds, music, non-verbal elements, graphics, graphic design, colours, etc.)” (2001, xviii). The totality of audiovisual utterances must be considered by the translator.

The constraint that is perhaps most discussed in dubbing is lip synchronization. This involves making the lips of the actors seem to at least somewhat match the sounds of the dubbed dialogue. Chaume Varela (1995) argues that, although it must be considered, too much emphasis has been placed on this particular restraint in the past. Aside from having to match translated dialogue with the length of dialogue (isochrony) and lip movement (open mouth, closed mouth, labials and bilabials), certain language combinations are more difficult to translate than others, in that some use many more consonants, others more vowels; the rapidity of syllables may also differ. Some languages have lip movements that do not even occur in others; for example, the “th” sound in English does not exist in French.

Whitman-Linsen (1992, 19-35) covers at length the different types of synchrony that must be considered (Fodor was the first to truly examine this in detail in 1976):

- visual/optical synchrony
 - lip synchrony (correspondence of sounds heard with perceived lip movement on screen)
 - syllable articulation synchrony (correspondence of heard and perceived syllables)
 - isochrony (correspondence of length of utterances, i.e. the voice we hear begins and ends when it appears to do so on screen)
 - kinetic synchrony (correspondence between voice heard and perceived gestures and facial expressions)

- audio/acoustic synchrony
 - idiosyncratic vocal type (does the voice seem to match the character?)
 - paralinguistic elements (how does the voice express things like mood, emotion, etc. paralinguistically—through pitch, tempo, etc.?)
 - prosody (what is the tone, tempo of the voice?)
 - cultural variations (how to handle incongruent ways of dealing with certain situations between cultures?)
 - accents and dialects (how are these to be represented in the dubbed version?)

While I may not discuss each of these constraints in my discussion of case studies, I provide this list for the reader to understand the complexity and multiplicity of factors that are considered. These aspects of synchrony overlap and intersect, and there is no specific order of importance. In trying to meet the above requirements of synchrony, the dialogue writer must take care not to produce stilted or unidiomatic dialogue. However, the translator/dialogue writer is not responsible for *all* of these constraints. For example, matching idiosyncratic vocal type would fall to the casting director, and the actors themselves would be responsible for appropriate prosody.

The network of constraints should be seen as an opportunity for translators to rise to the challenge of using creative solutions to come up with successful translations. For this reason, Cary wonders if dubbing should be considered as adaptation (1960, 110). Indeed, this process is generally called “adaptation” in the industry. Rowe emphasizes the creative requirements of the job and likens it to literary translation, however noting that the two are not at all the same. Dubbing imposes very unique requirements that literary translation does not, and it should therefore not be held to the same standards. Indeed, he rejects the use of

“translator” to describe the person who translates dubbed dialogue, and prefers “dubbing writer,” and he states, of the dubbing text, “The text is written to be heard, not read; to be seen, it is true, but seen on the lips and in the gestures of the images on the screen and not on the printed page” (Ibid., 116). He states that some parts of the task have nothing to do with translation at all; for example, lip synchronization is a “bastard offshoot of phonetics” (Ibid., 117). Gambier points out another complication in the terminology of AVT (1993, 277); one interprets speech but translates a text; so is AVT really translating or interpreting? Due to its unique characteristic of combining oral and written codes, Chaume Varela (2002) considers AVT to be its own modality of translation.

Chaume Varela analyzes audiovisual texts through the lens of register analysis, noting that, while field and tenor do not differentiate audiovisual texts from other kinds of texts (any subject and any kind of interpersonal communication can be featured), mode does. He states that translators are usually accustomed to “simple modes of discourse,” i.e., one and only one mode at a time (the verbal message) (1998, 16). However, audiovisual texts differ in that they combine the visual mode and the acoustic mode. These two modes interact with each other to form a cohesive whole, and, according to Chaume Varela, together, they are not just the sum of two parts: they create a third multidimensional unit (Ibid., 16). A result of the interaction between the two modes is the increased use of deictic pronouns in the audiovisual text. In a written text, similar deictic pronouns would not make sense, but on the screen, viewers can see what is being referred to. The interaction between the two channels creates the texture of the text. The translator must consider not just the linguistic content, but also non-linguistic content related to it as expressed on screen: “articulation, mimique, gestes, attitudes, aussi bien que comportement intellectuel et moral” (Cary 1960, 112). Another factor that must be

considered is the audience's tolerance of loose lip synchronization: translators have less freedom among audiences who demand closer lip synchronization (ex. North America, where audiences are not accustomed to dubbed versions and are therefore less tolerant of deviation), which may result in further deviation from the original and/or unnatural dialogue.

The visual channel of course includes non-verbal information, but may also include verbal information (such as the title or credits on screen); similarly, the acoustic channel includes both types of information (speech, or non-verbal sounds, like a slamming door) (O'Connell 1998, 66). O'Connell accurately labels the processes, effectively pointing out how they differ: she calls dubbing "acoustic replacement" and subtitling "visual supplementation." Indeed, she states that the two processes are so different that it hardly makes sense to compare them.

Each channel imposes its own constraints, some of which are higher in importance than others. For example, Chaume Varela's position is that the visual mode is the most important and that it cannot be modified, "as in our culture it is inviolable." Why? "Although new technologies allow the studios to change the visual subtext, the image, this is never done in films, TV series or even cartoons, *because they have the status of works of art*" (1998, 21). In Chapter 1, I discussed an article written by Michael Watt, who, writing from the angle of film studies, equates tampering with the original (either visually or acoustically) with sin.

However, his view is similar to the general opinion also prevalent in literature that the original is almost holy and not to be modified. In general, audiences have respect for the original audiovisual text, but according to location (i.e. in the "dubbing countries" versus the "subtitling countries"), modifications to the acoustic channel are acceptable in order to dub, and modifications to the visual are acceptable only in the form of subtitles. Even within the

medium of film, those which are considered to be “artistically valuable” are subtitled, while mass-audience films are dubbed (Ascheid 1997, 34). The fact that television series are *always* dubbed indicates the differing status of each medium—film is obviously more closely associated with “art” than television. One’s opinions on the degree to which a program may be “played with” will be determined by whether one views them as “products,” made and produced to be consumed, or “works,” which form part of a cultural heritage to be maintained, a distinction made by Gambier (1996, 7).

Chaume Varela believes that the constraints inherent in AVT justify the translator’s creation, or recreation. He establishes some priorities for any solution: it must respect the visual narration, the source text function, and “the coherence between visual and verbal subtexts, that is to say, what the audience sees is coherent with what the audience listens to” (1998, 20). Further, he lists the constraints that are inherent to AVT, according to their priority:

- 1) formal constraints, including lip synchronization, isochrony and kinetic synchrony;
- 2) content restraints, whereby solutions must be coherent with the visual narration (this is the most relevant constraint to this paper);
- 3) texture constraints, which result from the interaction of the visual and the verbal;
and
- 4) semiotic constraints, which relate to not only microsigns (such as the meanings of colours in given cultures), but also “normative constraints or generic constraints” (21).

The solutions he offers for dealing with non-linguistic information on screen and the verbal subtext to be translated include transferring the information if possible while

maintaining consistency and coherence; if this is not possible, then either explicitating the information, or using total substitution if “the verbal information is misleading, or flouts the visual information, or its translation is meaningless for the target culture” (1997, 325). Total substitution is especially of interest to us, and I will discuss it next.

Mayoral, Kelly and Gallardo are of the opinion that substitution may be justified, as long as the individual parts of the message (image, music, etc.) do not contradict each other nor the message as a whole in the translation. Together, the different parts of the message must be synchronous (1988, 363). It would seem that, for audiovisual texts, they advocate an approach for translations that is much more tolerant than is traditionally taken in translation.

Chaume Varela (1997) makes an interesting point, stating that the translator of audiovisual texts does not need to devise translation strategies that would be different from translating “traditional” texts. The translator just needs to be aware of the texture that is created by the combination of codes and take that into consideration. The translator can only alter the verbal subtext; however, in doing so, s/he must not only convey the information of the visual and verbal subtexts, but also ensure that they work together coherently in the translated product.

2.4.3 The plot and language as constraints

As we have seen, any analysis of audiovisual texts must look outside of linguistic aspects alone. What interests me is not the typically noted constraints in dubbing. Rather, I am interested in dubbing that is constrained by the plot itself being difficult to translate due to language issues. Like the “visual joke” (Chaume Varela 1998, 20), where a joke is made with the combination of image and text and is therefore a challenge to translate (much

research has focused on the translation of jokes and puns in AVT), the plot and the images are closely interwoven to create a texture. It is difficult to dissociate the two, or to change one but not the other and still have the result make sense. Chaume Varela gives the example of a cartoon in which a character says, “Do you know why eggs are funny? Because all of them have a yolk inside” (1998, 20). This is said while the character stands inside a large egg, and presents another egg to the audience. Whereas in a simple mode, the translator could substitute the joke for another silly joke, the translator here was restricted by the fact that eggs were presented on screen. The translator’s solution was to find another joke related to eggs.

While there are no visual jokes present in my examples, they are closely related in that the link between the image and the audio is so strong that they rely on each other for the message to be conveyed. In traditional translation, the verbal message is most important. However, in AVT, the visual subtext gets priority, because it cannot be modified. The verbal message may have to be modified to correspond with it.

Frederic Chaume (2004) emphasizes that all studies of the translation of audiovisual texts must be interdisciplinary in nature and use resources from both translation studies and film studies. He emphasizes that the language of film is not just linguistic and uses several other codes that must be considered. According to him, the simultaneous use of several languages alone does not constitute a translation problem specific to AVT; however, once the iconographic code is considered, it may be a unique type of translation problem, since the visual may provide very specific clues as to the languages being spoken. Therefore, from a linguistic point of view, the problem is not unique to AVT, but from a comprehensive point of view (considering all relevant codes), it is.

What does a translator or dialogue writer think when confronted with the issue of multilingualism in an original? Dries, in her book that is aimed to facilitate audiovisual language transfer, suggests that any special requirements for translating foreign messages as desired by the producer should be indicated in the post-production script. If this is not specified, it is up to the dubber to decide how to proceed (1995, 23).

In the following chapter, we will take a look at six examples of just how this can be done.

Chapter 3: Case Studies Analysis

My interest began with one specific episode of *Sex and the City*. From this departure point, I located other shows with similar scenarios, which I will describe here. My corpus contains episodes from six different television series, but I have a total of seven French dubbed versions, given that *The Simpsons* has two versions: one for France and one for Quebec. For each show and episode, I have provided a brief summary of the plot as background information. Scripts of the dialogues in question are provided in the appendices.¹⁶ In my comparative analyses, I but I do not look at each and every instance of how scenes are translated, but I will take a few examples from each that best convey the type and variety of translation strategies used.

3.1 *Friends*

Friends began in 1994 and ran for ten seasons. The show is an extremely popular sitcom about six friends who live in New York City in neighbouring apartments. The main characters are Rachel, Ross, Monica, Chandler, Phoebe and Joey. *Friends* has been dubbed into French, with a European version only.

¹⁶ Please note that entire episodes have not been transcribed. Since the shows follow parallel plot formats (each episode follows more than one set of events) I have only provided transcriptions of the relevant sections of each series, and only the dialogues that have relevant material. I have provided abbreviated synopses of aspects of the plot that are useful for context but not essential to this study, and these sections are preceded by AP for “abbreviated plot.” I have provided numbering to facilitate locating passages. I have only provided the verbal sub-text, but provided information about setting and visual cues that are necessary to follow the plot without seeing the actual episode, since it is assumed readers will not have seen all the relevant episodes.

3.1.1 Plot Synopsis

The episode I will discuss is the 13th episode of the 10th and final season, called “The One Where Joey Speaks French.” In this particular episode, Joey, an aspiring actor, is trying out for a play, and he must speak French for an audition. He asks his friend Phoebe for help. Her efforts are fruitless, and Joey does not pick up any French, so the audition is a failure. Phoebe comes in during the audition to defend his French, but the director is not persuaded. Feeling bad for him, she then convinces the director in French to congratulate Joey on his French skills. Please see Appendix 1 for relevant transcript sections of this episode.

3.1.2 Comparative analysis

Since there were no indications in the visual channel in the original that Joey was speaking French and not some other language, in the dubbed version, the translator simply changed the language he had to learn for his audition into Spanish. The storyline rolls out in the same manner, with sections of the original in French being dubbed into Spanish. Accordingly, in the French dubbed version, Joey speaks French as a first language and needs to learn Spanish for his audition. In the opening scene (see Appendix 1, lines 8-19), Joey simply asks Phoebe to teach him Spanish instead of French.

Phoebe reads Joey’s lines to him to help him with his pronunciation (see Appendix 1, lines 20-39), but when he repeats them after her, they come out as somewhat French-sounding gibberish. The translators take this gibberish and, for the most part, leave it as-is, changing a few sounds here and there. For example, “Je de coup Plow” becomes “Me da coup Plow.” The main point here is that the language Joey needs to learn has simply been changed from French to Spanish.

After a few completely unsuccessful sessions, Phoebe goes to Joey's audition with him (see Appendix, lines 93-110). In the original, she listens in and the director cuts the audition short since Joey clearly cannot speak French. Phoebe steps in, introducing herself as "Regine Philange"¹⁷ and saying in a fake French accent that she overheard Joey speaking the regional dialect of her French town, Estée Lauder. She then starts speaking in French to the director, indicating she is going to tell him the truth: Joey is her little brother and he is "un peu retardé." She asks the director if he could "jouer le jeu" with Joey. The director tells Joey he did a great job, but they are going to go ahead and cast someone else for the part. Joey accepts this, but is happy that the director thought his French was good.

In the dubbed version of this scene, Phoebe introduces herself to the director in Spanish as "Regina Filango," rather than "Regine Philange," and she also changes the name of the town from "Estée Lauder" to something more Spanish-sounding. Everything she says is the same, but in Spanish, not French. The storyline is not affected; other than these small changes, the plot is untouched.

3.1.3 Discussion

The difficulty in translating this episode arises from the fact that there is overt discussion about a second language, and because the second language embedded in the original is the same as the target language of the dubbed version. However, this particular challenge was easily met. Because there were no explicit visual references to indicate that French was the second language in the original, it was simple to substitute the "foreign language," and the translators simply changed the language that Joey needed to learn into Spanish. French names were easily changed to Spanish names. The plot of the episode has

¹⁷ Phoebe's alter ego in the series is called "Regina Phalange": In assuming her alter ego in this scene, she translates the name into a more French-sounding version.

not been altered at all. I would name this kind of translation in dubbing, when one foreign language is substituted by another foreign language, **language substitution**. The original episode and its dubbed version have the **same number of languages**.

Since no changes are made to the plot, the actual storyline remains intact and the dubbed episode has the same cohesive force as the original version.

French viewers who watch the dubbed version would have no idea that their language is used in the original. The “other” in the original simply becomes a different “other” in the dubbed version. This modification seems an appropriate choice; since Spanish is widely spoken in the United States, it is not unheard of that one of the characters would speak Spanish. Although my intention is not to compare dubbed and subtitled versions, I would note that the French subtitled version leaves the oral channel intact so that Joey still tries to learn French. Subtitles are provided for the English parts of the show only.

I am offering this example in order to contrast it with the next five episodes I will be looking at, all of which have explicit visual references that indicate French culture, making their translation much more complex, and requiring some storyline changes.

3.2 *The O.C.*

The O.C. is a television show that began in airing in 2003 and ran for four seasons. The series began with four main characters: Marissa, Ryan, Seth, and Summer, who are high school friends. They live in Newport Beach, California, an extremely affluent neighbourhood. At the end of the third season, Marissa is killed in a car accident, and Taylor’s role, which had been secondary in previous episodes, becomes more significant.

3.2.1 Plot synopsis

The episode I will examine from this show is entitled “The Metamorphosis.” This is the fourth episode of the fourth and final season. In this show, Taylor has just returned from France and is trying to divorce Henri-Michel, a Frenchman she married on a whim during her exchange. She asks her friend Ryan to accompany her to the local yacht club to see the lawyer for moral support. At the meeting, the lawyer indicates that Henri-Michel will not consent to the divorce and wants Taylor to return to France. He explains that, under French law, the only way for a couple to divorce without mutual consent is if one party is unfaithful. Taylor tells the lawyer that Ryan is her lover, which is not true, but Ryan is unaware of this since the discussion has been taking place in French. Taylor must have Ryan sign a document attesting to her infidelity (though she has not actually been unfaithful to Henri-Michel), and she asks him simply to sign the French document. Ryan takes the document home, spends five hours translating it, and realizes that Taylor has been lying. He confronts her and tells her he cannot help her. However, at the end of the show, he changes his mind and shows up at Taylor’s next meeting with the lawyer, kissing her passionately when he arrives to everyone’s great surprise; the lawyer says he knows love when he sees it and will not require a signature. Please see Appendix 2 for relevant transcript sections of this episode.

3.2.2 Comparative analysis

In the original, Ryan’s ignorance of the French language is central to Taylor’s scheme to use him in her attempts to divorce her French husband. She just needs him to sign the French document stating that she was unfaithful with him. Ryan thinks he is there for moral support only, although he is central to her plot to fool her lawyer. The translators of this episode have taken a very different and unique approach to the “French within French”

problem. They present the situation at face value and do not change the language to another, nor do they try to alter to the plot. When Taylor asks Ryan, “You don’t speak French, at all?,” she simply says in the French dubbed version, “Alors, tu ne parles pas du tout, du tout français ?” (see Appendix 2, line 59). It is somewhat bizarre in the dubbed version when she asks him if he speaks French (in French) and he replies (in French) that he does not.

Again, in another scene (see Appendix 2, lines 62-66), Ryan’s statements are somewhat jarring in the dubbed version. Ryan is seated with Taylor’s document and a French-English dictionary. His friend Seth calls, and he asks him about his French (“Hey man, how’s your French?”). The dubbed version is bizarre again, since Seth obviously speaks French, but Ryan overtly says to him, “Salut, mec. Tu parles français?”

3.2.3 Discussion

The problems in translating this episode arise from the same issues as in *Friends*: overt discussion about a second language and the embedding of a second language in the original that is the same as the target language. However, unlike in *Friends*, there are visual constraints, such as the French-English dictionary Ryan holds in one scene, that restrict translators from simply switching the language to another language. There are also several other visual cues in previous episodes that make it clear Taylor visited France and not some other country.

Why did the translators choose this translation approach? Inability to come up with an alternate storyline that would fit the visuals of the program, or difficulty in replacing French with another language because of obvious visual cues? Or was it an intentional decision to maintain the storyline of the dubbed version and stay as close to the original as possible, showing French fans that the original discusses their language?

While the result of this approach might seem jarring or confusing at first, it does not hide or distort the plot of the original, and seems to be the most honest strategy. Surely viewers of the dubbed version will understand that Ryan would not have been speaking French in the original since the show is based in California—he would be speaking English. This approach indicates to the target viewers that they are being explored as the “other.” In this type of approach, which I have labeled **literal translation**, the plot is not changed at all. Nothing changes in the scene where Ryan calls Seth and asks him if he speaks French. However, there is also some **minor adaptation/rewriting** in the scene where Taylor first sees the lawyer at the yacht club (see Appendix 2, lines 24-50). She converses with the lawyer as Ryan stares on, uncomprehending. In the original, at the end of her conversation, he asks if everything is all right, and she lies, saying she just told the lawyer he was a big soccer fan. In the dubbed version, she simply says, “Oh, ne t’inquiète pas. J’ai des choses bien en main.” While the overall plot is unaffected, the actual words she says have changed. This approach to translating multilingual discourse involves **reducing the number of languages**, since the translators have changed a situation involving two languages to a situation involving just one, whereas the translators of *Friends* chose to maintain the presence of more than one language in the dubbed version. The strategy of literal translation may seem somewhat awkward, but at the same time seems to be the most “true to the original” of all the approaches we will see.

3.3 Sex and the City

Sex and the City is a show that focuses on the lives of four women in New York City. The friends meet often to eat and discuss their jobs, relationships and experiences. The show

is narrated by one of the women, Carrie Bradshaw, who loves designer shoes and outfits, and who writes a column about the life of a single girl for *The New York Star*. The show, which began airing in 1998, ended after six seasons in 2004. It originally ran on HBO and won eight Golden Globes. After its series finale, it was followed up by the movie *Sex and the City* in 2008, which picked up where the series left off.

3.3.1 Plot synopsis

I will focus on two episodes from *Sex and the City*, the 18th and 19th of the sixth season, also the third- and second-to-last episodes of the entire series, entitled “Splat!” and “An American Girl in Paris (part une),” respectively.

After many on-again, off-again relations with Big, Carrie is dating a Russian artist, Aleksandr Petrovsky, who asks her to move to Paris with him in “Splat!” Carrie tries to decide whether she should move and has several questions for Aleksandr. She seems ecstatic, but her girlfriends have concerns about the move.

The next episode, “An American Girl in Paris (part une),” is sprinkled with Carrie’s attempts to speak French in her new environment. It begins on Carrie’s last night in New York, as she prepares to leave and has dinner with her friends. The next day, she arrives in Paris. She experiences some frustrating events and realities: Aleksandr’s daughter is less than enthusiastic to meet her, Aleksandr is extremely busy with his art exhibit and has little time for Carrie, Carrie embarrasses herself by tripping and falling in a Dior boutique, she loses her favourite necklace, and she misses her friends from home. She calls home to her friend Miranda, who never wanted her to leave and who urges her to come home. The episode closes with Carrie and Aleksandr sitting in a lounge, where Aleksandr gives Carrie a

necklace to replace the one she lost earlier in the episode. Aleksandr's friends then walk in and begin conversing with him in French, as Carrie stares off into space.

These episodes are of particular importance, as they lead up to the series finale. "An American Girl in Paris (part une)" is in fact the first of a two-part series finale, so the burden it carries is immense. Series finales are notorious for the audiences they draw: indeed, the final episode (the following one) drew the most viewers ever in the show's history, 10.6 million (Levin, 2004). With the finale being the last thing viewers see of the show, it can leave them either satisfied or unsatisfied, and it can have a significant influence on the public's perception of the series as a whole. Case in point: This show was so successful that a movie, released in May 2008, was made to follow it up.

Please see appendices 3a and 3b for relevant transcript sections of these episodes.

3.3.2 Comparative analysis

In "Splat!," Carrie is preparing for her move to France (see Appendix 3a). Since she speaks no French, she goes to a bookstore with Samantha and picks up an audio guide to learn the language. Afterwards in the episode, we see her walking down the street with headphones on, and we can hear the audio guide reciting useful French questions, like "Voulez-vous aller à la discothèque? Voulez-vous aller à l'aéroport? Voulez-vous aller au restaurant? ?" (see Appendix 3a, line 53). In the corresponding scene in the dubbed French version, Carrie is not listening to a French language learning tape, but rather to information about Paris. The tape offers information about the Eiffel Tower, "La tour Eiffel se trouve face au Trocadero. Construite à l'occasion de l'Exposition universelle de 1900, elle est l'un des monuments les plus visités." This translation solution solves the issue of French-speaking Carrie learning French on tape by providing her instead with tourist information. The

problem with this solution is that when Carrie and Samantha were in the bookstore, the program Carrie bought was clearly visible on screen, and the title read “Rush Hour French.” The solution requires some forgiveness, or at least inattention, from the viewers.

In another scene in “Splat!,” Carrie is asking Aleksandr several logistical questions about moving to France, including where she would live and if she would be able to work there. She also quite logically asks, “Don’t I need to learn French?” In the dubbed version, the translators find another issue that she could talk to Aleksandr about, and the result is “Je connais rien de la France” (see Appendix 3a, line 7). This result is arguably less of a concern to Carrie and certainly not a reason not to move to France (she could easily learn about France; in any case, it would be much easier and quicker than picking up French), but since she has other concerns, it is not terribly important, and can slip through.

Carrie is incredibly enthusiastic when she first arrives in Paris in “An American Girl in Paris (part une)” (see Appendix 3b, lines 1-10), happily saying “Bonjour!” to anyone who crosses her path. Carrie can say a few standard lines in French, such as “bonjour,” “merci,” and “s’il vous plaît.” In the French dubbed version, her voice is less ecstatic, but still happy. Perhaps this indicates that the dubbers did not think a French viewer would understand Carrie’s extreme excitement over Paris, and preferred to portray her as elegant and reserved. For example, when Carrie blurts out “bonjour!” to a random man at the hotel entrance in the original, the dubbers probably decided this would not normally be appropriate behaviour, and added a line for the man in the French version, simply “Bonjour Madame,” (the shot is far enough away that it does not matter that his lips are not actually moving), so that Carrie can appropriately reply with a calm “Bonjour.”

Carrie's first true challenge occurs when she tries to register on arrival at her hotel (see Appendix 3b, lines 11-22). She tries at first to speak in French, but when the receptionist replies to her, she does not understand and looks very confused. He then switches over to English. Carrie, when speaking in English to French people, speaks more slowly than she normally does and exaggerates her facial features. Carrie's looks of confusion and the exaggerated lip movements when she speaks slowly doubtless constrain the translator in finding possible solutions for this dialogue.

In the English version, the receptionist welcomes her, and Carrie makes a face as she tries to understand and then says, "A little slower, s'il vous plaît" (see Appendix 3b, line 14). The scene is adapted in the French version from Carrie having difficulty in expressing herself in French to Carrie going through a relatively normal check-in. The fact that her lips are moving quite slowly and her facial features are contorted might seem somewhat bizarre to the French viewer when Carrie says "C'est très gentil à vous, je vous remercie" in the French version, but it is not so strange that the scene does not work at all.

Carrie's next challenge arises when she meets Aleksandr's daughter Chloé, who begins talking to her very quickly and uses vocabulary Carrie would certainly not understand (see Appendix 3b, lines 23-65). When Carrie asks her how she is, Chloé blurts out rapidly, "Je suis juste en train de vivre le pire jour de ma vie. Et il est encore que dix heures et demie, tout se barre en vrille, je pense que j'ai plus qu'à m'ouvrir les veines." Carrie, unsure how to react, laughs as she says, "I'm sorry, all I got was it's 10:30," to which Chloé replies in accented English, "Oh, you don't speak French?" Carrie states, "Well, I'm learning."

In the French version, the translators take the hurdle of translating this scene by changing the situation from Carrie not understanding Chloé because she does not know the

language, to Carrie not understanding because she does not know anything about Chloé's personal life and is not sure why she is so upset. Like the previous example, a kind of adaptation of the plot was involved in the transfer of this program from English to French.

Later in the episode, Carrie talks to Miranda on a payphone, listing the reasons why she is unhappy (see Appendix 3b, lines 113-141). She cites the language barrier as one of the reasons she does not like being in Paris, along with the miserable weather, missing her friends, Aleksandr being busy with his exhibition, and thinking of her ex-boyfriend, Big. In the dubbed version, the language barrier is not one of the factors that will eventually cause her to return to New York. Her statement in the original, "I don't speak the language" turns into, "Je suis un peu...", with Carrie at a loss for words. The situation remains reasonable since it is clear she is upset, and there are other things about life in Paris that bother her.

The final scene of the episode features Aleksandr and Carrie sitting in a lounge, and Aleksandr's French friends enter (see Appendix 3b, lines 142-166). Carrie stares into space once the conversation takes place entirely in French, because she does not understand, but also because she is deeply engrossed in her own concerns. This scene can also work in the French version, despite the fact that the French Carrie would understand the conversation. She could simply be staring off because she is distracted by her thoughts.

3.3.3 Discussion

This show involves overt discussion about the French language, and embedding of a second language in the original that is the same as the target language, which occurs in different ways: either the characters do not understand the second language, or characters attempt to speak the second language with great difficulty. A further complication is the visual code that strongly resists any attempt to use another language, such as Spanish.

In both episodes, situations in which Carrie's language barrier is an issue are adapted or rewritten so as to be glossed over. The French version hides the fact that Carrie's not speaking French comes up repeatedly in the original. Carrie's feeling of isolation is slightly less believable than in the original, but not unlikely. However, there is slightly less justification in the dubbed version for Carrie's eventual return to New York City in the second part of the series finale, ultimately weakening the strength of the plot.

Virginie Marcucci has discussed the turn in cultural studies toward popular culture and its intersection with gender studies when researchers examine popular television series directed at women and the ideological values they propose. She has looked at the motif of France and its place within the English version of the *Sex and the City* series. She notes, in particular, the constant French references that are embedded in the lives of the characters, specifically in regard to fashion, food, wine and sexuality, which, to American viewers represent glamour and class. She observes that, to Carrie, Paris represents fantasy and magic, but once she has lived there, she realizes it is part illusion and a construct of her own imagination: "Paris devient non pas juste le nom d'une destination, mais un mot doté d'une signification à part entière...qu'il suffirait de prononcer pour être transporté dans un environnement de luxe, culture, amour et volupté" (2008, 110).

Accordingly, she states, when Carrie attempts to speak in French in the English version, even if this means only sprinkling a few French words into an English sentence, "c'est le fait qu'elle parle en français qui compte et le français en devient une langue qui est presque son propre référent. Le motif français, Paris et la France sont comme une coquille vide, un bel emballage" (Ibid., 111). This idea is clear in the episode I have discussed, when Carrie enters the hotel room and walks around, uttering French words for the mere sake of it

(she is all by herself), perhaps partially to practice, but also because it entertains the fantasy. Carrie's exclamation about the hotel room, "Oh mon dieu" (Appendix 3, line 68) becomes a less-impressed, matter-of-fact "Que c'est joli" in the French version. As she feels the window dressings of the room and says in the original "les rideaux de fenêtre," simply because she knows how to say it and the French language itself evokes elegance, the French version has Carrie saying "les rideaux de tafeta," changing the emphasis from the fact that Carrie is speaking French to the fact that she is pointing out the luxuriousness of her surroundings. The translators had to determine something appropriate for Carrie to say in the French version, instead using the very basic French words she uses in the original, which would seem absurd if not changed. However, in doing so, the element of fantasy for Carrie is lost in the translation.

Marcucci also notes that Carrie's experience in Paris is mainly composed of French stereotypes and would likely surprise any French viewers who are at all familiar with Paris. This is what Chris Wahl would call "postcarding," as discussed in section 1.2. For example, the lush apartment that could resemble a room at Versailles is highly unlikely, as it would cost a small fortune (2008, 111). I must contest, however, that many aspects of the series are highly unlikely to English viewers as well; for example, the audience is fully aware that Carrie is not rich and does not make much as a writer, yet is always wearing designer fashions and eating at expensive restaurants, neither of which she could realistically afford. This is part of the fantasy of *Sex and the City*, which viewers have more than willingly accepted. In addition, though Carrie's experience may seem quite stereotypical, and therefore an example of postcarding, *Sex and the City* is the only show that I will look at that was actually filmed on location in Paris, rather than in studios.

Marcucci points out that the gap between the Paris of Carrie's dream and the real Paris is what helps Carrie to "redevenir elle-même et donc de repartir pour New York puisqu'elle semble bien ne pas pouvoir être elle-même ailleurs qu'à New York...La vision de Paris permet alors de redéfinir en négatif New York, mais aussi l'identité de la narratrice" (2008, 115). Marcucci hypothesizes that Carrie's disenchantment with Paris is not innocent on the part of the screenwriters, citing tense U.S.–France relations following France's refusal to support the United States in its war in Iraq, implying to American viewers that Europe "n'a pas à offrir tout ce qu'elle promet" (Ibid., 116). This is debatable. I personally am not sure that the writers were considering this, as the show naturally unfolded in this manner and viewers were not surprised to see Carrie return to New York, which had been so important in the series, to the point that the city of New York has been called the "fifth star" of the show (Yancey, 2008).

The general translation approach for multilingual situations in these episodes differs from both of the previous examples; it does not involve language substitution nor literal translation. However, as in *The O.C.*, the translators have chosen to use a strategy of **reducing the number of languages** to just one so that the situation goes from multilingual to monolingual, and yet, the result is completely different than in *The O.C.*. Each situation is re-written so that, while what the characters say may be completely different from in the original, the new dubbed dialogue, together with the elements of the visual channel, is believable and does not contradict the overall plot. I would call this **isolated adaptation or isolated re-writing**, since the story as a whole is maintained, but individual segments that pose problems are adapted to fit the dubbed version.

Since dubbing covers the original language track, viewers are completely unaware of such blatant changes. However, viewers who choose to watch the subtitled version instead of the dubbed version (possible only with the DVDs of the series, since the show was aired in France on television as a dubbed product), they would be able to learn the original storyline—the audio track of the subtitled version is left intact, with only the English subtitled. Viewers could then hear Carrie’s broken attempts at French. Indeed, the dubbed version and the subtitled version tell two different stories.

3.4 The Muppet Show

The Muppet Show was created by Jim Henson and ran from 1976 to 1981. It featured a cast of puppets and was hosted by Kermit the Frog, who was voiced by Henson himself. Each episode also had a different celebrity guest. The episodes feature a vaudeville-style show put on by the Muppets, as well as backstage goings-on and various skits featuring the long list of Muppet characters.

3.4.1 Plot synopsis

The guest star of this episode, the ninth of the first season, is Charles Aznavour, a French singer. Aznavour’s appearance includes two performances: renditions of “The Old-Fashioned Way” and “Inchworm.” He also does two short skits, one backstage with Hilda and one with Kermit, where he discusses the power of the French language.

3.4.2 Comparative analysis

The Muppet Show presents some interesting challenges for dubbing as a whole because it is replete with jokes, which are difficult to translate, and also because the songs

that are sung by the Muppets are translated into French. I will not discuss the translation of the songs since that is another issue altogether, though I would note that, because the Muppets are puppets and not people, lip synchronization is less of an issue, and that translators have a bit more freedom to play with the lyrics.

The episode with Charles Aznavour is difficult to translate because he is a French guest who, in the original, speaks both English and a little French and who sings in English (raising the question of whether the songs should be translated), as well as because there are some jokes based on the French language itself. Not translating this episode certainly would not have been an option since French viewers would surely be keen to see an episode with a guest star from their own country. Interestingly, it seems to be Aznavour's actual voice in the dubbed version, so the singer must have dubbed his own voice into French after the taping of the original English episode. As we will see, the translators of *The Muppet Show* combined a variety of techniques to deal with this particular episode.

Kermit introduces Aznavour (see Appendix 4, line 7), who then sings "The Old-Fashioned Way." The introduction is quite standard in the original: "Ladies and gentlemen, right now it's a real treat to present a star who has written and sung so many beautiful songs. And right now he's going to sing one of my all-time favourites, ladies and gentlemen, Mr. Charles Aznavour." The introduction is modified in the French dubbed version to offer an explanation to French viewers of why the singer is going to sing in English despite his being French and the show being in French: "Mesdames et mesdemoiselles, voici la minute de charme, celui qui chante et interprète tant de belles chansons de sa si belle voix, pour vous prouver qu'il est international, il va même chanter en anglais. Mesdames et mademoiselles, Monsieur Charles Aznavour." Therefore, instead of telling the audience about his thoughts of

Aznavour, he quickly provides an explanation for the English song in the middle of a French show.

Waldorf and Statler, the two Muppet critics, make a joke after Charles' first performance (see Appendix 4, lines 11-14). The joke plays with the word "French" as an adjective to describe someone who speaks French and its use as an adjective in the term "French fries." Waldorf says "I love French singers," and Statler says, "I love French fries." Waldorf then says, "French fries? I don't get that," and Statler replies, "Well, you didn't order any!" The translators omit this joke and use this segment of the episode extremely creatively to explain the real reason why Aznavour is singing in English (not because he is trying to prove that he is an international star); they address the audience directly and honestly with the fact that the show is dubbed. In the dubbed version, Waldorf says, "Il n'y a rien telle que la chanson française," and Statler then says, "Il a chanté en anglais"; Waldorf then says, "C'est à cause de la version doublée" and Statler replies, in a heavily accented French voice, "I don't understand." While the joke is changed completely, its subject matter, language, and the humorous element are preserved. Equivalence (see section 2.3.3) is achieved in that purpose of the scene is the same. The message changes, but the message is not really important. The prompting of laughter and the subject matter of language override the actual words that are said.

Before his second performance, Aznavour thanks one of the Muppets, Hilda, for putting together a dinner for him (see Appendix 4, lines 15-19). She assures him it has everything he asked for: roast chicken, salad and French bread. Aznavour points out that the bread is not French; it looks like a regular loaf; the bread then speaks and says, "Oh, voyons, chérie! Mais j'ai l'accent français!" In the French version, when Aznavour thanks Hilda for

the meal she has prepared for him in between performances, the joke about the bread being French cannot work in translation since French bread would be called “baguette.” Instead, Charles orders “pain de campagne.” The bread, which looks like a normal loaf of North American bread, says “Qui sais-tio qu’a dit qu’j’étais point d’la campagne?” (who is to say that I’m not country bread?) in a French patois accent, adapting the joke, but maintaining its premise: that appearances can be deceiving. In both the original and the dubbing, the bread’s appearance does not coincide with its origins as revealed when it begins to talk.

Prior to his second performance, Aznavour discusses the language of love with Kermit (see Appendix 4, lines 20-53). He explains that Frenchmen are lucky in love because they have the advantage of the French language. Aznavour illustrates that it does not matter whether or not the woman you are trying to woo even speaks French. In the English version, he states that it is the language that women cannot resist. To demonstrate, he calls Miss Piggy over, checks with Kermit that she does not speak French, says to her, “votre carter a une fuite et votre transmission s’écroule,” to which Miss Piggy begins to tremble and moan. In the French version of the scene where Aznavour demonstrates the power of the language of love on Piggy, he instead woos her with his voice in a variety of languages. He says it is not *what* is said, but rather *how* it is said. He says the same lines to Piggy, but in English and Spanish in the French dubbed version, indicating that it does not matter what language he speaks, since it is the sound of his voice that has power over women. This creative solution seems to fit as some of the dialogue is still closely transferred but in different languages, and it makes a lot of sense that Aznavour’s voice could be considered beautiful, since he is an internationally renowned singer, after all.

Later in the episode, the two Muppet critics are featured again, this time making a joke playing on the word “tongue,” meaning either language, since Charles is French, or tongue, the body part (Appendix 4, lines 54-57). The joke closely follows the format of their first joke, and has the same punch line:

Waldorf: I love the French tongue.
Statler: I love pig’s tongue.
Waldorf: Pig’s tongue? I don’t get it. Ah, I know...
Both: You didn’t order any!

The translators already used the first joke to explain that the show has been dubbed, so for this joke, they simply substitute a new joke, playing with the French word “as,”

Waldorf: Ah, quelle leçon il nous donne.
Statler: Ah oui, c’est l’numéro un.
Waldorf: Ça tu peux le dire, c’est vraiment un as.
Statler: C’est un as-navour!

It does not really matter that the joke does not have the same meaning. Its humorous aspect is maintained, as is the play on words. The only downside is that the translated joke does not relate back to the first one in the show, as the original does.

3.4.3 Discussion

In this show, a second language is involved, and not only is it spoken, it is also the subject of discussions and jokes. This time, the constraint that prevents translators from simply switching the second language to another is not really a visual cue, but the guest star’s nationality. And yet, they did not let this prevent them from using this as a strategy. They only use it for one segment and use other strategies for other segments.

The Muppet Show’s translators show extreme creativity in their solutions for translating this episode into French. They have adopted a variety of techniques. In Kermit’s introduction of Aznavour, they employ **isolated rewriting** to explain why the singer is

singing in English, even in the French version. The English words that are lost are not terribly important anyway, as they are fairly standard words used when introducing someone.

In Waldorf and Statler's first joke, they also use **isolated rewriting**, changing the joke in a direct admission of the fact that the show is dubbed. Unlike the dubbing of *The O.C.*, where translators use the technique of literal translation to be honest with the audience, the translators here have found a way to dub the show in a way that is both honest and natural. It is not jarring like the examples in *The O.C.*. The translated joke maintains the element of humour, which is so important in this show.

In the dinner scene with the French bread, the translators employ a type of **language substitution** that is very interesting, in the form of **regional variant introduction**. This technique allows them to stay within the boundaries of the French language, but still have something that differentiates some of the dialogue from the rest, and allows them to maintain the joke. The use of a regional variant requires that the translators change the lines slightly, but allows them to stay quite close to the original lines. This is a very clever solution that we will also see in *The Simpsons*.

In the scene where Charles woos Piggy, the translators did not let the guest star's nationality prevent them from substituting one language (French) for another foreign language like Spanish; instead of focusing on his native language, they focus on the beauty of his voice as being most important, and again, employ a strategy of **language substitution**. As a result, whereas in the original, Aznavour speaks to Piggy in French, he speaks to her in English and Spanish in the dubbed version. One thing that *The Muppet Show* does that none of the other shows have done is actually *added* languages. As an approach that is related to but opposite from **reducing the number of languages**, here we see that the **number of**

languages actually increases. This episode replaces the original two languages with three languages (the two originals plus one more), or four if we count patois as its own language type.

The continuity that is present between Waldorf and Statler's jokes in the original is lost in the dubbed version, but the translators do maintain the humorous element by creating a new joke using **isolated rewriting** that plays with Aznavour's name. The new joke is unrelated to the original, but it is successful in its function to make people laugh.

One aspect of the *The Muppet Show* must be discussed here, and that is that some sections of the show are not translated—some English portions are simply **left intact**. While the songs sung by the Muppets are always translated, more easily done with the lessened constraint of lip synchronization, the songs sung by Aznavour are not. The creative solutions found by the Muppet translators ended here. The songs Aznavour sings, "Inchworm" and "The Old-Fashioned Way" are both well-known English songs, and both the sets and actions of the characters reflect the lyrics of the songs. "Inchworm" was originally sung by Danny Kaye in 1952 and several artists have performed covers; in the show, Charles is seated in a garden with a Muppet inchworm. As the Inchworm song is well known, perhaps the translators felt it could not be translated. We cannot be sure as to why this song was left alone, especially when the Muppet translators have much experience in translating songs: perhaps the lip-synch constraints of actual humans were seen to be too much of a challenge, or perhaps they felt that the original song should be left untouched.

The other song performed by Aznavour, "The Old-Fashioned Way," is about dancing close together. In the scene, the Muppets are ballroom dancing. This song is also untouched in the French version; however, a French version of this song, "Les plaisirs démodés," was

released in 1972, several years before this show was taped (RFI Musique 2008). The French version easily could have been used in the French version of the show. It is unclear as to why the song was kept in English in the French version of the show.

In any case, the translators of *The Muppet Show* demonstrate that the show can be broken into segments, and that a variety of techniques can be successfully employed for each segment and still create a cohesive whole. In doing so, they have created a dubbed version that makes sense, that maintains the humour of the original, and that is overt about its dubbing.

3.5 *Beverly Hills, 90210*

Beverly Hills, 90210 was an extremely popular television show in the 1990s. It ran for 10 years, from 1990 to 2000, had a spin-off, *Melrose Place*, and is experiencing a revival with another spinoff, *90210*, which began airing in 2008. *Beverly Hills, 90210*, revolves around the lives of a group of teenage friends who live in Beverly Hills, California, and who, over the course of the series, go through high school, university, and other major life events together.

3.5.1 Plot synopsis

I will look at the third, fourth and fifth episodes of the third season, as these three episodes follow a storyline in which Brenda and Donna, two friends, go on an exchange to

Paris. The episodes are entitled “Paris, 75001,” “Photo Finish,” and “An American in Paris.”¹⁸

In “Paris 75001,” the girls arrive in Paris, and it becomes apparent that the locals do not respect Donna’s lack of ability to speak French. Donna, a wealthy and spoiled teenager, expects the French people to adapt to her. Whereas Brenda speaks a little bit of French and seems to make some effort, Donna speaks no French at all, but thinks that her money can do the talking for her. As the two tour around the city before classes start, Brenda emphasizes that they need to have a positive attitude and embrace French culture. Brenda and Donna head to a fancy French restaurant where they struggle with the menu and order what they believe to be veal, but when it arrives at the table, they are horrified to learn that it is “cervelle de veau”: veal brains. At the hotel where they are staying, they meet two other exchange students and head to a French party where they receive advances from several French men.

In “Photo Finish,” Donna continues to have difficulty expressing herself in French and is frustrated. However, she is offered a modeling contract, and things start to go well for her in France. She considers moving to Paris, but when her photographer hits on her, she realizes the whole thing was a bad idea.

In “An American in Paris,” the girls are trying to enjoy their last days in Paris. Brenda meets a handsome American traveler and pretends to be a French girl.

3.5.2 Comparative analysis

The translators of *Beverly Hills, 90210* did not maintain the element of language conflict in their translation. The girls already speak French in the dubbed version, and the

¹⁸ The episodes of *Beverly Hills, 90210* have double titles: one for each storyline. I have only provided the titles of the storylines I am discussing.

language they are learning cannot easily be changed since they are on exchange in Paris.

Each scene is taken independently and dealt with differently.

I will not discuss each and every example from these episodes as there are simply too many.¹⁹ In the first scene (see Appendix 5a, lines 1-21), the two girls are taking a taxi from the airport and are unhappy that the driver is smoking. Donna requests that Brenda ask him in French to stop. Her reply is changed from, “Donna, my French is not that good,” to “Dis-lui toi-même, il a l’air costaud.” In the original version, the driver is annoyed with the snobbish Americans, switching back and forth between broken English and French and kicking them out of the car. In the dubbed version, his annoyance is mainly due to the fact that the girls are being demanding and are Americans who want everything handed to them on a silver platter. His language switch cannot be maintained, so it is simply in French like the rest of the dialogue. The translator has reduced the dialogue to just one language (just French) and has made minor adaptations, as space fillers, to replace the lines that address the language itself (such as “Donna, my French is not that good”).

As the girls arrive at the hotel (see Appendix 5a, lines 22-27), they are greeted by the owner, Madame Dubois, who addresses them in French. They immediately ask her if she can speak in English. She does, but notes that most of the other students like to practice their French with her; however, she agrees since she says they must be tired from the trip. In the French dubbed version, instead of making the same request, the dialogue is adapted so that the girls excuse themselves for being late, the owner says they should have called, and offers her help if they need anything at all. Essentially, the aspects dealing with language are filled in with small talk in the translation.

¹⁹ However, I have provided any relevant sections of dialogue in the appendices, and have highlighted them in bold. I have chosen my examples so as not to be too repetitive, but to include any interesting or unique solutions.

In a later scene, the girls are at a fancy French restaurant (see Appendix 5a, lines 37-75). They encounter difficulties since they cannot read the menu. As a result, after Donna hastily looks up a menu item in her French-English dictionary while the server waits; they order what they believe to be veal, but which turns out to be veal brains. In the French dubbed version, the girls' difficulty in ordering is not a result of language problems, but of ignorance of French cuisine. Donna's line when trying to select a meal, "Bren, this is all in French," becomes "Moi, je connais rien de la cuisine française." This seems to work, except for the misplaced visual element of Donna looking in her French-English dictionary, which is left unexplained. The French viewer who catches this might be confused, since nothing in the French plot explains such an action. This is an excellent example of "texture," which was discussed in section 2.4.2 on technical constraints that are specific to AVT. In this scene, it is clear that the visual and the oral channels create meaning *together*. One cannot be altered without affecting the reading of the other.

Later, the girls prepare to go out to a party and are putting make-up on in the mirror (see Appendix 5a, lines 76-95). Brenda says French sentences, "Comment vous appelez-vous?" and "Je m'appelle Donna" for Donna to repeat and practice. Donna then says "Bren, it's easy to repeat after you, but I was totally lost in class today. How am I supposed to understand anyone at the party?" In the French dubbed version, they practice the same lines in the mirror, but the intonation is changed to indicate that they are trying to sound sophisticated and are practicing to impress people. Donna's line of concern is changed to "En tout cas, j'espere qu'il n'y aura pas trop de garçons qui vont me draguer, parce que moi je n'aime pas ça. Puis j'veux pas m'embêter moi toute seule." Her concerns are changed from communication in a foreign language to men trying to pick her up.

When the girls attend the party, several men approach them (see Appendix 5a, lines 96-110). One man says “Vous êtes très jolie” to Donna. In the French dubbed version, he says “Buona sera.” Since in the original, Donna does not understand, the translators have just created another line for the man to say that she would not understand if she spoke only French.

In the second episode (see Appendix 5b), several segments present difficulties for the translators. Brenda and Maggie are speaking to each other in French to practice, and Donna does not understand (see Appendix 5b, lines 10-17). She says “English please?” They explain that the best way for her to learn is to practice. In this scene in the French version, Donna gets annoyed with the girls because they want to go out, and she is sick of doing that. Their retort is that they are not in Paris every day, and they want to meet French people. The translation is completely unrelated, but at least fits the space. On the scale between isolated adaptation and re-writing, this example is on the extreme end of re-writing.

Brenda encourages Donna to try harder, so they enter a bakery and Donna attempts to order a pastry, but uses very broken French and takes a long time choosing a pastry (see Appendix 5b, lines 18-43). The lady behind the counter, assuming Donna will not understand, says to her coworker in French that she always gets the dumb ones. Donna understands and yells at the woman, “No, wait a minute. I am not stupid. A person is not an imbecile just cause they can’t speak perfect French. God, I am so sick and tired of this rudeness. *Je suis* American, and if you don’t like it, then too bad.” In the French dubbed version, Donna’s attack becomes “Non, attend une minute. Vous pourriez au moins être polie. J’ai beaucoup de mal à retenir le nom des gateaux et ce n’est pas pour ça que je suis une gourde. Vous pourriez au moin essayer d’avoir un peu d’respect pour les touristes. Je

suis Américaine, et si ça ne vous plaît pas, c'est pareil." The attack is thus not on Donna's language, but on the fact that she is a tourist.

Later in the episode, Donna is offered a modeling contract and shows it to Brenda before heading to bed (see Appendix 5b, lines 44-57). Donna does not understand it, for different reasons in each episode. In the original, she cannot read it because it is in French; in the dubbed version, she cannot understand all of it because there are legal terms in it.

There are other similar examples in this episode. I do not have the space here to discuss all of them, but each involves lines like "All I've been hearing from you is how you're never gonna learn French, and now you wanna live here?" and "Your French is getting better every single day." Each of these in the dubbed version involve minor rewritings that can go unnoticed. Essentially, each of the translations serve as space fillers and do not affect the plot significantly. However, taken on the whole, a fairly considerable plot complication is completely eliminated.

In the third episode, "An American in Paris," Brenda meets a handsome American traveler in Paris, Rick, who assumes she is a French beauty when he first sees her sitting in a park (see Appendix 5c, lines 1-17). She plays along with his assumption and speaks to him in English with a fake French accent, throwing in French words once in a while, and trying to pass herself off as a French girl. He approaches her, using tentative French, but when he cannot find his words, he pulls out a book and says "Why don't they have a simple word like "should" in here?" When she replies "Ah, you do not need zee book," he is grateful and says "You speak English? Ah! Thank God! I was dying here." In the French dubbed version, Brenda and Rick both naturally speak French, even though they are American characters. Brenda does not use a different accent with Rick in the French version, but still pretends to

be someone she is not: She pretends to be a Frenchwoman, not just an American tourist like him. When they first see each other, the language is much less awkward. When Rick pulls the book out, he is not looking for words, but directions: “Je cherche mon chemin et je n’arrive pas à le retrouver.” Luckily, the book is not shown up close, so it could just as easily be a guidebook as a phrasebook. Brenda offers her help, and his gratitude is expressed by “Vous pourriez faire ça pour moi? Ah! Je tourne en rond depuis des heures.” The translators change the source of conflict from language to Rick being firstly, lost, and secondly, stunned by Brenda’s beauty. This scenario is completely believable, since Rick is a tourist. In the original, Rick speaks slowly and his face is very expressive because he is having a hard time expressing himself; in the dubbed version, it is because of his being confused and also taken by Brenda’s “beauté française.”

3.5.3 Discussion

This show has the full range of potentially thorny problems for translators. The characters discuss a second language, they attempt to speak the second language with difficulty, and visual cues restrict the translation (such as the setting and the appearance of the French-English dictionary at the dinner table).

As a general rule, the translators of the episodes have chosen to **reduce the dialogue to just one language** in the translated version, to just French. The only very small exception occurs during the party scene, when a man speaks Italian, keeping the **same number of languages** in the original as in the translation.

The translators have taken the pieces of the episodes bit by bit and **re-written** them so that they either only shift slightly or are re-written with completely different meaning, and

the space is simply filled. There is variation in how much the solutions stray from the original text.

Viewers of the target version will probably not realize that their language is a major issue for the characters in the original. Unlike *The O.C.* and *The Muppet Show*, this is a completely covert translation, in that it tries to hide the original text, regardless of how difficult that may be. Visual cues, such as the dictionary in the restaurant scene, exist that could tip off the viewer, but writing a translation that could account for these would be nearly impossible.

3.6 *The Simpsons*

The Simpsons is an American cartoon, indeed the longest-running American animated series ever. The show, created by Matt Groening, has been running since 1989 and is about to enter its 21st season.²⁰ The series, “set in Springfield, the average American town, ... focuses on the antics and everyday adventures of the Simpson family... The show has also made [a] name for itself in its fearless satirical take on politics, media and American life in general” (tv.com). The family members are Bart, the troublemaker son; Homer, the beer-drinking, overweight father; Marge, the stay-at-home mom with a tall head of blue hair; Lisa, the intelligent, over-achieving sister; and Maggie, the infant sister with the pacifier, who has not grown at all during 20 seasons of *The Simpsons*.

²⁰ As of September 2009.

3.6.1 Existing research on The Simpsons

The Simpsons is incredibly popular and has spawned several M.A. theses, including Eric Plourde's, *Le Doublage de The Simpsons : divergences, appropriation culturelle et manipulation du discours* (1999). His thesis is particularly relevant in that he compares three episodes in their original, Quebecois and French versions, one of which I will also discuss here. Indeed, while Hollywood films are still generally dubbed separately in Quebec and France, Plourde points out that *The Simpsons* is one of the few television series that has a different dubbed version for Quebec, others being *Ally McBeal*, *King of the Hill*, and *North of 60*.

Plourde points out a significant difference between the two dubbed versions of *The Simpsons* in the use of regional variants. In the French version, all the American characters speak a European French, except immigrant characters who speak French with foreign accents. In the Quebecois version, lower class characters have a distinguishable Quebecois accent, "elite" characters like the school principal and the reverend speak that elusive "standard French," and immigrants speak Quebec French with an accent (62-64). The differences have allowed for some creative solutions for the Quebecois version in dealing with polyglot scenarios, as we will see.

3.6.2 Plot synopsis

In the episode "The Crepes of Wrath," which is the eleventh episode of season one, Bart is caught by the school principle throwing a cherry bomb into one of the school's toilets. As a punishment, Mister Skinner encourages Bart's parents to send him on exchange to France, despite the fact that students are normally selected to go based on academic merit. Bart is supposed to be staying at a nice chateau in wine country, but when he arrives, he

discovers that it is more of a shanty. His home-stay parents are rude, work him day and night, and make him sleep on the floor. They decide to put antifreeze in their wine to give it flavour, and they send Bart to buy it. Bart encounters a police officer, and asks for help, but the officer does not speak English. Suddenly Bart realizes he has miraculously picked up French and gets the help he needs. He is a hero in France for catching the criminals and uncovering their despicable scheme.

3.6.3 Comparative analysis

After Bart's constant deviant behaviour at school, Principal Skinner is eager to get Bart as far away as possible. He makes a house visit to the Simpsons' family home, encouraging Homer and Marge to let Bart go on exchange to France (see Appendix 6, lines 1-29). Bart is a trouble-maker and a slacker, and Marge voices her concern that Bart cannot speak French (see Appendix 6, line 18). Principal Skinner notes that, "when he's totally immersed in a foreign language, the average child can become fluent in weeks." Homer knows that Bart is not quite average, but Skinner assures him he will pick up enough to get by (see Appendix 6, lines 19-21). The French and Quebecois versions have two completely different solutions to this scene. The French dubbed version has Marge voicing her concern that Bart "va se sentir perdu." Skinner's arguments are that "Totalelement immergé dans une culture étrangère, l'enfant moyen s'adapte très vite" and " Il s'en sortira très bien, il est débrouillard." The Quebecois version puts an entirely different spin on it. When Marge hears that Bart could go to France to stay in a French vineyard, she exclaims, "Mais Bart a jamais bu d'vin d'sa vie!" Principal Skinner notes that "Ça lui permettra de se raffiner et d'apprendre des connaissances œnologiques" and that " ça s'rait une expérience

enrichissante.” The two dubbed versions focus on different issues: cultural shock and the finesse of wine, as opposed to language learning in the original.

Once Bart arrives in France, the show parodies several well-known French cultural references. One of these references is a song by Maurice Chevalier, which Bart sings on his way to the chateau. In the English and French versions, he sings “Louise,” which is an English song sung by the French singer (see Appendix 6, line 30). However, the Quebecois version took the liberty to change the song to another piece by that singer, the French “Valentine.”

Cesar and Ugolin, Bart’s homestay parents speak in French to each other, and subtitles are provided in English (the English subtitles are visible in all versions, since they were embedded right into the original episode). However, they speak English with Bart. Their French lines for the most part are directly transferred to the French version without difficulty, since they do not indicate any kind of problems in communication, as in other examples we have seen. However, their lines are usually changed in the Quebecois version, even if they were perfectly acceptable in the original. For example, as they sit at the dinner table (see Appendix 6, line 41), Ugolin says, “Elle est bonne, cette saucisse.” The line is untouched in the French version. However, Ugolin states “Hm, ça touillasse ce sauciflard” in the Quebecois version. However, I want to remind readers that my purpose is not to compare the French version with the Quebecois version, as this has already been done.

The most interesting example in this episode arises when Cesar and Ugolin send Bart to get antifreeze for the wine, and Bart sees a policeman and asks for help (see Appendix 6, lines 63-71). The policeman does not speak English and cannot help Bart, but offers him

some candy. Bart, dejected, walks away and berates himself for not picking up French, but at one point his tirade switches into French and he runs back to the officer:

Oh, forget it. I'm so stupid. Anybody could have learned this dumb language by now. Here I've listened to nothing but French for the past deux mois et je ne sais pas un mot. Eh! Mais je parle français maintenant! Incroyable! Eh monsieur, aidez-moi! Ces deux types me font travailler jour et nuit, ils ne me donnent pas à manger, et me font dormir par terre, et ils mettent de antifreeze dans le vin, et ils ont donné mon chapeau rouge à l'âne.

The officer is then more than willing to help, since spoiling the wine is a serious offense.

In the French dubbed version, communicating with a French policeman would clearly not be a problem, so the dialogue had to be modified somewhat. Bart approaches the officer, explaining that he has been sent from Springfield and is miserable. The police explains that there is nothing he can do, and the time will pass quickly. Bart's moment of enlightenment is transformed from realizing he can speak French to realizing he should have approached the officer differently and explained the gravity of the situation:

Bon, ça fait rien. C'est pas vrai. Il est nul ce flic. Il a même pas voulu m'écouter, tout ce qu'il a fait c'est me donner un bonbon. Ah et puis c'est ma faute, j'étais obligé de lui parler de mon école ? J'aurais mieux fait de lui dire tout de suite que j'étais maltraité. Ah ! Et surtout j'aurais dû lui parler du poison dans le vin, mais oui ! Eh monsieur écoutez-moi. Les deux types chez qui j'habite me font travailler jour et nuit, il ne me donnent rien à manger et ils m'obligent à dormir par terre. Ils mettent de l'antigel dans le vin, et en plus ils ont donné ma casquette rouge à l'âne.

The Quebecois version is another story altogether. Bart speaks with his strong Quebec French accent when he speaks to the officer, who cannot understand him for this reason. Bart cannot make sense of why the police officer cannot understand him, and argues that he has no problem comprehending the French. He manages to pull off the appropriate accent and vocabulary in order to get help:

Ah, laissez donc faire. Pourquoi i comprennent pas? J'pensais qui comprenaient l'français en France. Si i parlait pas a'ec c't'accent là i pourraient piger, non? Je pige bien moi, quand ils-e causent! Heille! Ouin, c'est ça, j'ai trouvé l'accent qui faut! I

vont enfin m'comprendre! Monsieur le gendarme! Y a ces deux mecs qui me font ramer jour et nuit et ils me donnent rien à claper, et, pour c'qui est du plumard, alors là, que dalle, hein? En plus ils comptent le pinard avec de l'antigel! Ils ont même refile ma cambette rouge à leur âne!

The Quebecois version of *The Simpsons* therefore resorts to regional variants in a humorous way. While regional variants are used in *The Muppet Show* to clarify origins (but are mutually comprehensible with the main form of the language), regional variants are used in *The Simpsons* to maintain language difference and communication difficulties that are key to the plot.

Once Bart returns home, he is sitting in the kitchen with his family and talking about his experience (see Appendix 6, lines 72-78). Marge wants to try the wine he brought home and Homer tries to open it, but says, "Sorry, Marge. Some wise guy stuck a cork in the bottle." Bart says afterward, in his newly acquired French "Oh, mon père. Quel bouffon." Homer is thoroughly impressed by this and says, "You hear that, Marge? My boy speaks French!" Again, we see two different strategies between the two dubbed versions. In the French version, Homer calls the contents of the bottle "mousseux," and Bart's comment is that "C'est pas du mousseux, c'est du champagne." Homer then says, "T'as entendu ça Marge ? Mon fils est devenu un vrai petit français." In the Quebecois version, Bart's newly acquired European French vocabulary is reflected in his remarks about his father: "Eh, p'tite tête, c'qu'il peut être con!" and Homer emphasizes the European-ness of his French: "T'as entendu ça, Marge? Mon p'tit gars i parle comme les français!"

3.6.4 Discussion

The French version and Quebecois version of *The Simpsons* adopt the same overall translation strategies, but in different ways. The French version **reduces the dialogue to one**

language. The Quebecois version also **reduces the number of languages**, but in a way that maintains language difference through its use of regional variants.

In terms of specific translation strategies, the Quebecois version uses **regional variant introduction** as well as **isolated adaptation/rewriting**. The French version also uses **isolated adaptation/rewriting** throughout to gloss over the parts of the story that relate to the use of a second language. It also **leaves elements intact**, such as the Chevalier song sung by Bart. The very important point to note is that the Quebecois version, especially in this particular episode, uses the regional variant specific to the province, allowing it to differentiate itself from European French. The ideological intent behind this choice is extremely interesting indeed. Readers interested in this aspect may wish to consult Plourde (1999), who discusses it at length.

The French sections in the English version are not voiced by Francophones, but Anglophones who do not speak an advanced level of French might not notice this. Wahl would certainly call this postcarding, given that the episode relies heavily on French stereotypes, and does not even go as far as to cast real French actors for the voices of the French characters.

This example also highlights the use of what Carol O’Sullivan calls “part-subtitles” (see section 1.2). In all of the examples we have seen, the subtitles in the original are really “pseudotranslations,” or “texts which have been presented as translations with no corresponding source texts in other languages ever having existed – hence no factual ‘transfer operations’ and translation relationships” (Toury quoted in O’Sullivan, 90). Here, we have a slightly different situation since we are not dealing solely with written texts: the spoken foreign language content is in fact not the original (since the scriptwriters would have

written the entire script in English, and segments in the foreign language would have been translated after), and the subtitles on the screen, which are assumed to be the translation, are in fact the original text. The English script came first, which would have then been translated for the purposes of the actors. Therefore, the episodes that need to be translated for dubbing are already translations themselves. O'Sullivan correctly points out that we are in dangerous territory: subtitles are considered to be translations, which viewers use to access authentic "others," but here, the subtitles originate from ourselves, not the "other" (90). However, O'Sullivan justifies part-subtitling in that even inauthentic use of language and stereotyping can promote learning about languages and cultures, and its representation reflects current societal realities (2007, 92). She also notes that, if the subtitles are written as part of the original, most often someone must be consulted to translate the material that the actors speak, a process that must go beyond the screenwriter and necessarily involve collaboration.

Another interesting note about the part-subtitles in this episode is that the technology used to create this episode integrated the subtitles right into the visual image so that they cannot be removed. Accordingly, the English subtitles for the French dialogue in the original are visible in all versions. French viewers who are capable of reading English would be confronted with the dubbed dialogue, as well as the English subtitles, which do not repeat what the characters say. This might cause confusion, especially since the subtitles are provided only for the parts of the story that are spoken in French, and some of the English sections are re-written as well, so French viewers would not get the whole original story.

Unlike the other shows I have looked at, I was able to compare two French dubbed versions of the *The Simpsons*, which have taken two different approaches to dealing with a polyglot scenario: the Quebecois version turns multilingualism into heteroglossia,

maintaining different types of language and the resultant confusion, whereas the French version turns heteroglossia into monolingualism. This example shows that different strategies may be used successfully for translating the same product, and translators do not seem to be restricted as to which strategy to use.

3.7 Comprehensive interpretation and discussion

The cases I have discussed show some trends in terms of approaches and strategies for dealing with television shows that have a second language integrated into them when the target language is the same as this second language. In terms of general approaches, I have observed three main categories:

- The overall number of languages decreases: multilingual dialogue may become monolingual, or a multilingual text may become heteroglossic (regional variants within a natural language are used together);
- The overall number of languages increases; and
- The overall number of languages is the same: The *number* of languages is the same, but the languages used may certainly change.

Increasing the number of languages was the least common approach in the examples I looked at, with only one example in the seven French versions. Two of the seven versions used the same number of languages in the translation as in the original (maintaining multilingualism). Decreasing the number of languages (usually to just one) was the most popular approach, with more than half of the versions taking this approach (four out of seven; were it not for a single line in one of the shows, it would have been five out of seven). This shows that translators either choose to remove the multilingual element from the plot, or they try to

maintain the difference, either by substituting a new language or introducing a regional variant.

I have summarized these translation approaches, as well as their applications in each version, in Table 2 below.

Table 2: Summary of translation approaches used in six different multilingual television shows

Television series	Translation approach		
	Overall number of languages is reduced	Overall number of languages is increased	Overall number of languages is the same
<i>Friends</i>			X
<i>The O.C.</i>	X		
<i>Sex and the City</i>	X		
<i>The Muppet Show</i>		X	
<i>Beverly Hills, 90210</i> ²¹			X
<i>The Simpsons</i> (Quebecois version)	X		
<i>The Simpsons</i> (French version)	X		
TOTAL	4	1	2

In addition, I discovered several specific translation strategies. They may be summarized as follows, in the following categories.

- language substitution: the second language is substituted by another, third language (for example, the translators replace the French dialogue with Spanish dialogue), and the plot remains the same (meaning has not changed)
- literal translation: However awkward it may be, the translators simply translate exactly what the character says (for example, in *The O.C.*, Taylor

²¹ Technically, *Beverly Hills, 90210* falls under the category of original and translation having the same number of languages. However, it is only one small line that causes it to be grouped in this category. As a whole, across the three episodes I looked at, the approach was to use only one language in the dialogue in all other instances.

says to Ryan “You don’t speak French, at all?” in the original, and in the French says “Tu ne parles du tout du tout français?”)

- isolated adaptation/rewriting: This strategy is employed in nearly all of the episodes I have discussed. I have used both the terms “adaptation” and “rewriting” since it is difficult to separate the two, as they exist on a continuum. The dialogue may be changed by a few words but be generally the same, or the dialogue may be altered so as to not resemble the original at all, but just to fill the space. I use the qualifier “isolated” since the text is not modified as a whole; only the segments that present translation difficulties are changed.
- regional variant introduction: The translators may change multilingualism in the original into heteroglossia in the translation. In *The Simpsons*, the original features English and French dialogue, and the Quebecois version features Quebecois French and European French.
- leaving scene intact: The problematic sections are left intact for the viewer to see, and the rest of the show is dubbed around it. For example, Charles Aznavour’s songs, performed in English, are left intact in the French version of the show, even though all of his lines are dubbed into French and the songs sung by *The Muppets* are translated.

Isolated adaptation/rewriting is very clearly the most common strategy employed by the translators among the examples I examined, with six of the seven versions of the shows using this strategy. Some shows substituted the language in question, even if visual cues indicated that specific cultures were involved, and this was the second most common

strategy, with examples in three of the seven versions. Scenes were left intact in two of the seven translated versions, and regional variants were also introduced in two of the seven versions. Finally, literal translation was resorted to only once.

I have summarized these translation strategies, as well as their applications in each episode, below.

Table 3: Summary of translation strategies used in six different multilingual television shows

Television series	Translation strategy				
	language substitution	literal translation	isolated adaptation/rewriting	regional variant introduction	leaving scene intact
<i>Friends</i>	X				
<i>The O.C.</i>		X	X		
<i>Sex and the City</i>			X		
<i>The Muppet Show</i>	X		X	X	X
<i>Beverly Hills, 90210</i>	X		X		
<i>The Simpsons</i> (Quebecois version)			X	X	
<i>The Simpsons</i> (French version)			X		X
TOTAL	3	1	6	2	2

Friends does not have any specific cultural references and easily replaces the French sections with Spanish. However, none of the shows that have specifically French visual references can use this strategy. Instead, the translators of three of the seven versions I studied decided to change the storyline altogether so that language issues are no longer even part of the plot. I find this essentially to be a strategy of domestication, hiding all elements of the multiplicity of language in the original, and flattening and homogenizing the target text.

Of course, not all of the shows have been domesticated in this way: the translators of *The Muppet Show* come up with some very creative solutions, highlighting the fact that the show is dubbed.

In the translation approaches and strategies indicated in tables 2 and 3, we see a possible model beginning to emerge for the analysis of the translation of multilingual television shows. This model is only tentative given the limited data available, but it provides a clear method of classification and reveals common approaches and strategies that are available to translators of such material.

Interestingly, none of the relevant scenes were deleted. This strategy was not used but I believe it could have been quite possible. Instead of translating a problematic scene, simply deleting it might have been an available strategy. This would have worked only in shows where the relevant scenes were very short, since television shows fit in specific time slots.

One of my initial questions was if norms could explain why certain strategies are used. Now that I have discussed the shows and their translations, I would like to argue that a few norms do seem to be in place, at least on the basis of my limited corpus. There seems to be a strong tendency to re-write the scene or at least part of the scenes. When this occurs, the shows are generally domesticated. However, this does not prevent other options from being explored, and the translation of a polylingual scene is a challenge that has a broad range of solutions, often requiring a great amount of creativity on the part of the translation. On a higher level, another norm seems to exist, indicating that these shows *do* get translated, no matter how difficult this might be to carry out. The individual shows always get translated and dubbed if the series is usually dubbed.

In many examples we have seen, the translation involves a form of plot re-writing for the scene to make sense in the target language, given the visual constraints on screen that are specific to certain languages. Could producers simply have opted to subtitle rather than dub, in order to remain closer to the original plot, and to show the target audience that their language is being explored in the original? I would argue that this is *not* really a possibility, since the practices are governed by traditions in the target language: in France's case, television shows are dubbed. For film, choosing to subtitle is risky: it cuts "down on your film's distribution potential. Many foreign theater chains may decide not to pick it up. Your profit margin decreases" (Watt 2000). Surely many of the same consequences would result in choosing to subtitle for television.

Additionally, television is primarily for entertainment, and in television, this purpose overrides aesthetics. Many people watch television to relax; others may let it play while they are in another room doing something else, and the diverse audiences that might tune into a television show during primetime have a broad range of reading capabilities (O'Connell 1998, 70). All of these factors present a case for dubbing television. Since television does not carry the same "untouchable" quality that film does, manipulation of the audio is more widely acceptable. Of course, it is not my intention to argue for either dubbing or subtitling, since this has already been done extensively.

Some of the examples discussed, particularly *Beverly Hills, 90210* and *Sex and the City*, demonstrate that it is not *what* is said, but the more general situation, that is most important. These cases indicate that equivalence may have to be understood in a wider sense. Equivalence is not at word or sentence-level, but at situation level. In translating, translators

must consider what elements of meaning are most important, as well as lip-synchronization, and translate accordingly (Herbst 1996, 113).

I had the opportunity to communicate with a scriptwriter/adapter, Isabelle Neyret, who has worked in both France and Quebec, translating both television series and movies into French from English. She indicated to me that, in the dubbing industry, the use of the term “adapt” is used over “translate,” which seems to coincide with this broader concept of equivalence (2009a).

Indeed, she confirmed to me that, in her experience, the solution for dubbing multilingual segments of television shows is to create a dialogue that is French only, and to modify the script so that the story is logical. She indicates that in France especially, the English is translated very liberally; as long as the French is good, it does not matter what is said in the English. She estimates that this works about half of the time. The only exception would be *cinéma d'auteur*,²² where adapters take more care to stick closely to the original. As for Quebec, she has told me that, generally, dubbers there are more reluctant to deviate from the English text. This may perhaps explain, in part (aside from the ideological intent I mentioned briefly), the differences between the Quebecois version of *The Simpsons* and the French version. However, she is not sure exactly which solution for this particular issue is most popular in Quebec. It would be interesting to have more Quebecois examples to find out. In any case, it was interesting to have someone who works in the industry to anecdotally confirm some of my findings.

After examining these examples, it would not be out of the question to consider how translation could have been facilitated from the outset. I think that language multiplicity is an

²² Cinéma d'auteur refers to films that are strongly marked by the directors' personal style and creativity. Examples of such directors would include Woody Allen and Alfred Hitchcock.

important consideration for original language producers, directors and writers in the planning and production phases of projects. It seems that, in situations of multilingual television episodes, it is too late to think about problems related to dubbing once in the post-production phase, so the resulting dubbing is often awkward and very different from the original. Identifying this type of problem early in production might help people in the industry to think ahead to foresee problems that could arise in the dubbing of the show and think of ways to increase the possibility of successful dubbing (Josephine Dries suggests this to European producers, 1995). It would be helpful if directors would simply indicate to the translator how they would like the scenes to be translated (we cannot tell if this was done or not in the examples I discussed).

Luyken also suggests that writers, producers and production directors follow some basic guidelines to facilitate language transfer (although he does not specify what these rules would be) (1991, 190). I am not suggesting that they should alter the plot of the original, but they might want to think about doing a second shot that could be used for dubbed versions that could be more easily adapted. For example, it would have been quite feasible in *Beverly Hills, 90210*, for the director to re-shoot the restaurant scene where Donna consults a French-English dictionary to translate the menu items. A second shot could easily have been taken at the table without the dictionary present, removing the visual cue that does not fit in with the dialogue in the French version. Filming alternate shots is a technique that producers could use that would be relatively easy to facilitate dubbing of such material from the beginning.

Chapter 4 Conclusion

The dubbing of television shows, and specifically the dubbing of multilingualism in television shows, is a subject that has received little academic attention. In this thesis, I set out to determine how television shows with multilingualism in the plot are dubbed when one of the source languages is the same as the target language, or more specifically, how American, English-language television shows featuring the use of the French language are dubbed into French. This is a challenge for translators because the “other” featured in the original is indeed the viewer of the target product.

I began by exploring the concept of multilingualism and its manifestations in literature, film and television. I also reviewed existing academic discussions on each area and, where relevant, on the translation of such material. I found that existing models that explain/analyze multilingual texts and their translation were insufficient to examine the specific area of interest of this thesis—the translation of American television episodes with multilingual scenes including French and their dubbing into French. Following this, I discussed several concepts from translation studies that helped to analyze the material examined in Chapter 3. These included language, untranslatability, equivalence, norms, the “other,” the original, and authorship. Following the discussion of these concepts, I outlined the constraints that are involved in dubbing, including those that are shared with other forms of translation and those that are specific to this particular practice, so that the reader has a full understanding of why certain strategies that are available in other forms of translation are not possible in AVT, ultimately limiting possible solutions.

My methodology consisted of a detailed comparative analysis of source and target texts to determine if any systematic translation decisions exist for translating American

shows with French into French. I established a corpus of six different television programs and their French dubbed versions (while I looked at six different television series, I looked at a total of seven versions because I had two different versions of the *The Simpsons*, one from France and one from Quebec). In order to do this, I had to identify shows where such a situation occurs. I then had to find the show in its original form, usually on DVD, and then find the French dubbed version(s). Locating the French versions was very difficult, and they usually had to be downloaded. For this reason, I used any episode I was able to find, which resulted in a rather broad assortment of genres and shows. I then had to find where exactly in the episode multilingualism occurs, and transcribe the relevant sections of the shows, which proved to be a very time consuming task. It was also difficult in that I had to rely entirely on my ear to distinguish what was said (since lip-reading is impossible in the dubbed version), even though it was often fast and/or muffled and often contained slang I was unfamiliar with. Once all of these preparatory steps were complete, I analyzed the programs in their original and dubbed versions in order to describe and analyze the translation solutions.

In the corpus that I created, I identified three general translation approaches. The translator may reduce the number of languages involved in the translation, use the same number of languages, or add to the total number languages. To reduce the number of languages, the translator could make the show monolingual (*The Simpsons* in France, *Sex and the City*, *The O.C.*, *Beverly Hills, 90210*) or heteroglossic (regional variants within a natural language are used together, as in *The Simpsons* in Quebec). To maintain or increase the number of languages, the show would remain multilingual (*Friends*, *The Muppet Show*). My evaluation of the shows strongly suggested that a norm exists, dictating that dialogue in the French version be reduced to just one language, as this was the case in four of the seven

versions I looked at (it would have been five of the seven if not for one short line in one of the shows).

Additionally, through this work of description and analysis, I was able to identify and label several specific strategies used to translate multilingual television episodes. These strategies include language substitution, literal translation, isolated adaptation/re-writing, regional variant introduction, and leaving the scene intact. The majority of examples (all but one) are re-written or adapted in the translated version, ultimately domesticating the text and hiding any multilingual elements that are present in the original. The dominance of this strategy indicates that this dubbing practice is ruled by an operational norm, namely the reduction of differences. However, other creative solutions, though less common, exist that occasionally maintain the multilingual element and highlight the dubbed nature of the program. This was the case in the episode of the *The Muppet Show*, where translators integrated dialogue overtly indicating that the show is dubbed.

Overall, I found that, despite the awkwardness or difficulty of translating multilingual television, another norm holds fast: regardless of the translation challenges, these items will be dubbed into the target language (here, French), and not simply dropped. The tradition of dubbing foreign language material is strong and translators will find a way to “make it work,” even though the multilingual element may make this difficult.

My initial hypothesis that multilingual shows would require plot changes in translation and might even prove to be untranslatable was proved partially accurate. Several shows did have altered plots in the translated dubbed versions, but other unforeseen strategies were used as well, including the introduction of regional variants and literal translation. The

only instances of non-translation—scenes that were left intact, or possibly “untranslatable,” were Charles Aznavour’s musical performances on *The Muppet Show*.

The three general approaches and six specific strategies that I identified in my work for translating multilingual television shows represent an emerging model that can serve to analyze this specific translation problem. It allows for the classification of strategies used to translate audiovisual multilingual material. Existing models were inadequate for several reasons: they focus on the original texts, not the translations; they are not specific to AVT; they do not provide enough options for classifying the various strategies identified. While the model that emerges in Chapter 3 is just a beginning, I think it is clear, easy to use, and could be adopted again in similar analyses. Larger corpora might suggest categories in addition to my own, but the model is one that allows for addition and modification.

Several possibilities for future research directions arose as this thesis unfolded. Examining such a wide variety of genres (situational comedy, family, drama, variety show, and cartoon) has revealed a broad spectrum of translation strategies. While it would be interesting and perhaps telling to focus on one sole genre, this was outside the scope of my project. A larger corpus divided according to television genre would be needed for such a project. I think it would also be very interesting to look into non-fictional shows and determine which strategies are used there, since I believe they would differ significantly.

In addition, it would have been ideal to analyze the shows in their entirety, rather than locating only the multilingual sections and their translations, to determine if some form of compensation was used elsewhere in the show. Given the labour-intensive transcriptions required, such an approach was also outside of the scope of this thesis.

Another element that has potential for future research is the dichotomy that results from various options offered by DVD. In section 2.3.5, I briefly discussed why dubbed and subtitled versions of the same film are different, namely in that subtitled versions maintain a stronger element of the foreign, and dubbing removes some part of that foreignness by domesticating the audio track, making the product as a whole slightly more familiar. My own examples demonstrate further explanations why subtitled and dubbed versions can differ. In the subtitled versions of the shows that were available to me, I observed that the plots are not altered from their English version, and the French sections are left intact so that French viewers are aware that their culture is incorporated into the original. However, this was not always the case in the corresponding dubbed versions, which substituted another language for the French in the original or wrote the French out of the plot completely, hiding from French viewers the fact that their language forms part of the plot of the original show. Since most DVDs give the viewer the option to watch the dubbed version or the subtitled version, the viewer may accordingly see two different programs, and follow the characters in two quite different scenarios.

It is true that the landscape of AVT is changing rapidly, with the constant evolution of the technology that is used to produce and disseminate audiovisual material. However, I do not foresee this particular issue being resolved or made easier by any changes in technology. It may affect how the translator works, but not the translation decisions the translator makes. Multilingualism in any text is a translation problem that requires the analytic thought and creativity of a translator, and this is what makes it so interesting. Regardless of the technology that is used to create videos for consumers or to broadcast these episodes, the translator's role and creative problem-solving will remain essential.

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Appendices

Please note that entire episodes have not been transcribed. Since the shows follow parallel plot formats (each episode follows more than one set of events) I have only provided transcriptions of the relevant sections of each episode, and only the dialogues that have relevant material. I have provided abbreviated synopses of aspects of the plot that are useful for context but not essential to this study, and these sections are preceded by AP for “abbreviated plot.” I have provided the numbering to facilitate locating passages. I have only provided the verbal sub-text, but provided information about setting and visual cues that are necessary to follow the plot without seeing the actual episode, since it is assumed readers will not have seen all the relevant episodes.

AP	=	Abbreviated plot
EV	=	English version
FDV	=	French dubbed version
STs	=	Subtitles
QDV	=	Quebecois dubbed version

Appendix 1

Series: Friends

Episode number: Season 10, episode 13

Episode title: “The One Where Joey Speaks French” (EV); “Celui qui baragouinait” (FDV)

Line #	Character	English version	French dubbed version
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[Central Perk café: Everyone is sitting on the couch. Phoebe enters.]

1	Phoebe	Hi	Salut.
2	All	Hey! Hi!	Salut !
3	Rachel	How was the honeymoon?	Comment s'est passée cette lune de miel ?
4	Phoebe	Oh, incredible! Oh! Champagne, candlelit dinners, moonlight walks on the beach. It was so romantic.	Oh ! Vraiment incroyable. Champagne, dîners aux chandelles. Promenades au clair de lune sur la plage. Ah oui, c'était trop romantique !
5	Rachel	Oh!	Oh !
6	Chandler	So, where's Mike?	Et où est Mike ?
7	Phoebe	Oh, he's at the doctor, he didn't poop the whole time we were there!	Il est chez le docteur, il n'a pas pu faire caca tout le temps du séjour.
8	Joey	Well anyway, I'm glad you're back, I really need your help.	Je suis content que tu sois revenue. J'ai besoin de toi.
9	Phoebe	Oh, why? What's up?	Ah, qu'est-ce que tu veux ?
10	Joey	I have an audition for this play and for some of it I have to speak French. Which, according to my résumé, I'm fluent in.	Je dois auditionner pour une pièce et à certains moments je dois parler en espagnol, que j'ai prétendu parler couramment dans mon CV.
11	Ross	Joey, you shouldn't lie on your résumé.	Joey, tu ne devrais pas tricher sur ton CV.
12	Monica	Yeah, you really shouldn't. [to Ross] By the way, how was that year-long dig in Cairo?	Oh non, il faut pas tricher sur son CV. D'ailleurs comment ça c'est passée, cette année de fouilles au Caire ?
13	Ross	It was okay...	Oh, ça a été...
14	Rachel	I did not know you spoke French.	Je ne savais du tout que tu parlais espagnol.
15	Phoebe	Oui, bien sûr je parle français! Qu'est-ce que tu penses alors?	¡Si, claro hombre! Yo hablo español! Y tú, qué opinas Joey ?
16	Rachel	Oh. You're so sexy!	Oh, je trouve ça sexy !
17	Joey	Well, so will you help me? I really want to be in this play.	Alors, tu pourras m'aider ? J'ai vraiment envie de faire cette pièce.
18	Phoebe	Sure! Tout le plaisir est pour moi, mon ami.	Bien sûr ! Qué va, todo el placer es mio, amigo.
19	Rachel	Seriously stop it, or I'm gonna jump on ya.	Ça suffit. Arrête-toi ou je vais te jeter dessus.

[Central Perk: Phoebe is sitting on the couch with a script in her hands, and is trying to teach Joey, sitting beside her, French. In the French version, she is teaching him Spanish.]

20	Phoebe	Alright, well it seems pretty simple. Your first line is “My name is Claude.”	Allez, ça a l'air pas très compliqué. Ta première ligne c'est : « Je m'appelle Claude. »
21	Joey	Kay.	Oui
22	Phoebe	So, just repeat after me, “Je m'appelle Claude.”	Donc, tu répètes après moi : « Me llamo Claudio. »

23	Joey	Je de coup Plow.	Me da coup Plow.
24	Phoebe	Well, just, let's try it again.	Bon, attends, on va ressayer.
25	Joey	Okay.	D'accord.
26	Phoebe	Je m'appelle Claude.	Me llamo Claudio.
27	Joey	Je depli blue.	Me depli blue.
28	Phoebe	Huh. It's not quite what I'm saying.	Euh, attends. Ce n'est pas tout à fait ce que je viens de dire.
29	Joey	Really? It sounds exactly the same to me.	T'es sûr ? Pourtant, moi je trouve que c'est exactement pareil.
30	Phoebe	It does, really?	Tu trouves que c'est pareil ?
31	Joey	Yeah.	Oui.
32	Phoebe	Alright, let's just try it again.	Attends, on va ressayer.
33	Joey	Ok.	D'accord.
34	Phoebe	Really listen.	Mais cette fois, écoute.
35	Joey	Got it.	Je suis tout ouïe.
36	Phoebe [slowly]	Je m'appelle Claude.	Me llamo Claudio.
37	Joey	Je te floupe Fli.	Me te floupe Fli.
38	Phoebe	Oh mon Dieu!	¡Oh, dios moi!
39	Joey	Oh, de fouf!	Oh, de fuff !
		[Monica enters with Erica and Chandler]	
40	Monica	Hey you guys.	Salut les jeunes !
41	Joey	Hey.	Bonjour !
42	Phoebe	Hi!	Salut !
43	Monica	I want you to meet someone really special. Phoebe, this is Erica. And this is the baby!	Je veux vous présenter quelqu'un qui nous aide particulièrement. Phoebe, voici Erica. Et ça c'est le bébé.
44	Phoebe	Oh!	Oh !
45	Monica [excited]	Joey. Erica, baby!	Joey. Erica, le bébé !
46	Joey	Hi.	Salut.
47	Monica	Everyone. Erica, baby!	Eh, vous tous ! Erica, le bébé !
48	Chandler	Monica. Calm, self.	Monica. Calme, comme d'habitude.
49	Joey	Hey, sit down.	Asseyez-vous, je vous en prie.
50	Chandler	Here ya go.	Oui, allez-y.
51	Erica	Thank you. It's really nice to meet you guys, I can't believe I'm here!	Merci. Je suis ravie de pouvoir vous rencontrer. J'ai eu envie longtemps d'être ici !
52	Joey	Welcome to New York City! Or should I say "ghe deu flooff New York City"?	Bienvenue à New York City ! Ou devrais-je dire « ghe deu flooff New York City ? »
53	Chandler	Why would you say that?	Tu parles espagnol maintenant ?
54	Phoebe	Okay. What are you gonna be doing today?	Bon, alors vous allez faire quoi aujourd'hui ?
55	Erica	I want to see everything! Times Square, Coney Island, Rockefeller Center.	Moi, j'ai envie de tout voir ici ! Times Square, Coney Island, le Rockefeller Center.
56	Joey	Oh, you know what you should do? You should walk all the way at the top of Statue of Liberty.	Vous savez ce qu'il faut faire ? Vous devriez monter au sommet de la Statue de la Liberté.
57	Erica	Oh yeah, let's do that!	Oh, oui ! Faut qu'on fasse ça !
58	Chandler	Great! [to Monica] This baby better to be really good.	Ah, mais oui. Il vaudrait mieux que le bébé soit bien accroché.

[Joey's apartment: Phoebe is trying to teach Joey French in the English version, and Spanish in the French version.]

59	Phoebe	Je m'appelle Claude.	Me llamo Claudio.
60	Joey	Je do call blue!	Me dupe colle blue !
61	Phoebe	No! Okay, maybe if we just break it down. Okay, let's try at one syllable at a time. Okay? Okay so repeat after me: je	Non ! Attends, faut peut-être y aller plus en douceur. Alors, je vais essayer de prononcer les syllabes les unes après les autres. D'accord ? Répète après moi : me.
62	Joey	je	me
63	Phoebe	mah	lla
64	Joey	mah	lla
65	Phoebe	pelle	mo
66	Joey	pelle	mo
67	Phoebe	Great, okay faster! je	Super ! Très bien. Plus vite. Me.
68	Joey	je	me
69	Phoebe	mah	lla
70	Joey	mah	lla
71	Phoebe	pelle	mo
72	Joey	pelle	mo
73	Phoebe	Je m'appelle!	¡Me llamo!
74	Joey	Me pooh pooh!	Me pooh pooh !
75	Phoebe	Okay, it's too hard. I can't teach you!	J'arrête. C'est trop dur. Je n'y arriverais jamais !
76	Joey	What are you doing?	Qu'est-ce que tu fais ?
77	Phoebe	I, I have to go before I put your head through a wall. [she leaves]	Je me sauve avant de m'enlever et de te coller contre un mur.
78	Joey	[he goes out calling her] Don't move! Don't go! I need you! My audition is tomorrow! [yells down the hall] Shah blue blah! Me lah peeh! Ombrah! [he turns back into the apartment] Pooh.	Non, attends ! Ne t'en vas pas! J'ai besoin de toi ! Je dois auditionner demain matin ! G blue blah ! Me lah peeh ! Ombrah ! Pooh.

[Joey's apartment. He is sitting in an easy chair holding a book and listening to a French learning tape (Spanish tape in the French version).]

79	Tape	We will now count from one to five. Un, deux, trois, quatre, cinq.	Maintenant, nous allons compter de un à cinq. Uno, dos, tres, quatro, cinco.
80	Joey	Huh, un, blu, bla, flu, flank!	Une, blu, bla, flu, flenk !
81	Tape	Good job. [Phoebe enters]	Bravo.
82	Joey	Thank you.	Merci.
83	Phoebe	Hey Joey.	Salut Joey.
84	Joey	Hey!	Salut !
85	Phoebe	Listen, I feel really badly about yesterday and I thought about it a lot and, and I know, I was too impatient. So let's try it again.	Écoute, je m'en veux énormément pour ce que je t'ai dit hier. J'y ai beaucoup repensé et j'avoue que j'ai été trop impatiente. Alors, on va recommencer.
86	Joey	Oh, no, that's okay, I don't need your help. I worked on it myself and I gotta say, I am pretty good!	Eh bien, ça sert à rien ! Je crois que je n'ai plus besoin de toi. Je me débrouille tout seul, et il vient de me dire que je suis doué.

87	Phoebe	Really, can I hear some of it.	C'est vrai ? Eh, vas-y, montre-moi.
88	Joey	Sure, sure. Okay, <i>[clears his throat and starts to read from his script, making gestures with his hands]</i> Blay de la blay, de la blu bla bley <i>[Phoebe looks astonished, annoyed and disgusted, Joey seems very proud]</i> See?	Si tu veux.. Blai de la blai, de blu bla bla Tu vois ?
89	Phoebe	Well, you're not, <i>[she tries to contain her anger but can't]</i> You're not... you're not... again, you're not speaking French!	Non, mais... attends. En fait, tu ne, tu te rends compte que tu ne parles pas espagnol !
90	Joey	Oh well I think I am, yeah and I think I'm definitely gonna get the part.	Moi je trouve que j'y arrive très bien, au contraire. Et je suis pratiquement sûr d'avoir le rôle !
91	Phoebe	How could you possibly think that?	Comment est-ce que tu peux en être si certain ?
92	Joey	For one thing, the guy on the tape said I was doing a good job!	Pour la bonne et simple raison que le type de la cassette vient à l'instant de me dire bravo !

[The theatre where Joey is auditioning. Phoebe enters when Joey is on stage and she sits down. He doesn't see her.]

93	Director	Whenever you're ready Joey.	Tu y vas quand tu veux, Joey...
94	Joey	Right. <i>[clears his throat]</i> Ja bu bu Claude. Uh, c'est la pu les la lu blah bloo.	D'accord ! Me bojo Claudio. Uh, che blue lau la lu blah bloo.
95	Casting assistant	I'm sorry, what's going on?	Qu'est-ce qu'il me fait là ?
96	Joey	Dude, come on! French it up!	Accroche-toi, mec ! C'est l'espagnol que je parle !
97	Director	Joey, do you speak French?	Eh Joe, tu sais parler l'espagnol ?
98	Joey	Touta la smore! Bu blu-ay bloo blah ooh! Pfoof!	Toute la smore ! Blu blu-ay bloo blah ooh ! Pfoof !
99	Director	You know what? I think this audition is over. <i>[Joey looks disappointed, but understands.]</i>	Eh bien voilà, je crois que cette audition est terminée.
100	Phoebe	<i>[in a fake French accent]</i> Uh, excuse me. Uh, I am Regine Philange. I was passing by when I heard this man speaking the regional dialect of my French town of Estée Lauder.	<i>[Avec l'accent espagnol]</i> Euh, veuillez m'excuser ? Yo m'appelle Régina Filango. Je passais par-là quand j'ai entendu ce monsieur parler une sorte de dialecto régional qu'on parle dans la ville où je suis née, <i>[inaudible]</i> .
101	Director	You really think this man is speaking French?	Et vous trouvez vraiment que ce monsieur parle l'espagnol ?
102	Joey	Sa-sa-saw!	So-so !
103	Phoebe	Écoutez, je vais vous dire la vérité. C'est mon petit frère. Il est un peu retardé. STs: Okay. I'll tell you the truth. He's my little bother. He's a little	Escucha. Todo se lo boya. Es mi hermanito. Es un poco atracado. Entonces, si pudiera, jugar el juego con él ?

		<u>retarded.</u> <i>[The director looks at Joey and Joey nods.]</i>	
104	Phoebe	Alors, si vous pouviez jouer le jeu avec lui. STs: <u>Would you please just humor him?</u>	Alors, si vous pouviez jouer le jeu avec lui...
105	Director <i>[to Joey]</i>	Good job, little buddy. That was some really good French. But I think we're going to go with someone else for the part.	Excellent espagnol, mon grand. Tu le parles vraiment à merveille. Mais je crois que pour ce rôle, tu n'es vraiment pas le personnage.
106	Joey	Ah. Alright. But my French was good?	Oh. Ça ne fait rien. Mais l'espagnol, ça a été ?
107	Director	It was great.	C'était fantastique.
108	Joey <i>[to Phoebe]</i>	Oh-hoh! Ha-hah! See!	Ha-hah ! Tu vois ! !
109	Phoebe <i>[to director]</i>	Merci. Au revoir.	Gracias. Adios.
110	Joey	Yeah-hah. Toute-de-le-fruit.	A-hay. Toutay-le-fruit.

[Joey and Rachel's apartment: Phoebe and Joey are standing in the kitchen area, updating Joey's resumé.]

111	Phoebe	Okay, can you really tap dance?	Bon, tu sais vraiment faire de la claquette ?
112	Joey	No.	Non.
113	Phoebe	It's off the resumé. <i>[she crosses it off]</i>	Hors de ton CV !
114	Joey		Oui, si tu veux.
115	Phoebe	Archery?	Tir à l'arc ?
116	Joey	No.	Non.
117	Phoebe	Horseback riding?	Tu sais faire du cheval ?
118	Joey	Would fall off a lot.	En tombant souvent !
119	Phoebe	You can drink a gallon of milk in ten seconds?	Tu arrives à boire quatre litres de lait en moins de dix secondes ?
120	Joey	That I can do.	Ça, j'y arrive.
121	Phoebe	Come on! You can drink a gallon of milk in 10 seconds?	Non, mais tu arrives à boire quatre litres de lait en moins d'une dizaine de secondes ! ?
122	Joey	Alright, watch me! <i>[he takes a full container of milk from the fridge]</i> Okay, you time me. Ready?	Oh oui, je vais te montrer. Tu chronomètres, t'es prête ?
123	Phoebe	Ready...go! <i>[Joey takes the plastic container to his mouth and starts to drink. Most of the milk gushes from the bottle down his chin and over his clothes to the floor. He keeps "drinking" and all of a sudden he lifts it up and half the bottle of milk pours out in an instant. He then continues to drink the rest. He puts the empty container down on the counter.]</i>	Oui. Vas-y.
124	Phoebe	<i>[checks her watch]</i> You did it!	Tu l'as fait !

Appendix 2

Series title: The O.C. (EV); Newport Beach (FDV)

Episode number: Season 4, Episode 4

Episode title: The Metamorphosis (EV) / La métamorphose (FDV)

Line #	Character	English version	French dubbed version
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[The Roberts's kitchen: Julie and her daughter Kaitlin are having a conversation. Taylor, who is staying with the Roberts since her mother kicked her out of the house, walks in wearing gym clothes.]

1	Taylor	Good morning roomies. Anyone want a protein scramble?	Salut, les colocs. Vous voulez une préparation protéinée ?
2	Julie	Nice to see you're making yourself at home, Taylor.	Ravie de voir que tu te sens chez toi, Taylor.
3	Taylor	Well thanks for making me feel at home, Jules. Summer's room is just adorable. And I don't know how I ever lived without a home gym.	Merci de faire en sorte que je me sente chez moi, Julie. La chambre de Summer est adorable. Et je ne sais pas comment j'ai pu vivre sans salle de gym à la maison.
4	Kaitlin	Oh, this came for you today. <i>[Kaitlin picks up a large envelope.]</i> Who's Henry Michael?	T'as reçu ça aujourd'hui. Qui ça, ce Henry Michael ?
5	Taylor	<i>[Taylor looks surprised, and breaks an egg all over the counter.]</i> <i>[hesitantly]</i> Ah, Henri-Michel. That's, uh, just, my French husband. I'm sure it's nothing. Excuse me. <i>[Taylor takes the envelope and leaves.]</i>	Euh, Henri-Michel, c'est ... mon mari français. Je suis sûre que ce n'est rien. Excuse-moi.

[Pavo Guapo (sign reads Mexican Cantina, subtitles in the French version read "CANTINE MEXICAINE")]: Ryan is working at the restaurant, cleaning up, serving food, and bussing tables. Taylor is passing by. He spots her.]

6	Ryan	Taylor, hey.	Taylor, salut.
	Taylor	Hi Ryan. Are you working at El Pavo Guapo? You know that means a handsome turkey?	Salut, Ryan. Tu travailles chez El Pavo Guapo ? Tu sais ce que ça veut dire ? La « belle dinde ».
7	Ryan	That's why I took the job.	Oui, c'est pour ça que j'ai pris ce boulot.
8	Taylor	Hey, do you, um, know when Seth's going to be back? I really need to talk to him.	Est-ce que tu sais quand Seth va revenir ? Il faut vraiment que je lui parle.
9	Ryan	Sorry, gone for the weekend. <i>[She looks disappointed and concerned. Realization dawns on her face and she eyes Ryan.]</i>	Désolé. Il est parti pour tout le week-end.
10	Taylor	You know that shirt really brings out your eyes.	Tu sais, ce t-shirt fait ressortir tes yeux.
11	Ryan	It's black. What are you doing here, Taylor?	Il est noir. Qu'est-ce que tu fais là, Taylor ?
12	Taylor	Just in the mood for Mexican.	J'ai juste une envie de manger mexicain.
13	Ryan	Hm.	
14	Taylor	Maybe the Macho Nacho Burrito Wrap with extra guac. And...oh! um, a favour.	Je vais peut-être prendre le Macho Nacho burrito avec du guacamole. Ah, euh, un petit service.

15	Ryan	(laughs nervously) No, no no sorry, I...	Non, non, non, désolé...
16	Taylor	With Seth gone, you're the only one I can turn to.	Seth n'est pas là, tu es le seul vers qui je puisse me tourner.
17	Ryan	Well, I'm honoured.	Wow. Je suis flatté.
18	Taylor	Ok, so I'm trying to get divorced and I just found out that Henri-Michel, oh, that's my French husband, um, he's coming to Newport, and I know he's going to try to talk me out of it, and I could really use you there.	Bon, alors, j'essaie de divorcer et je viens d'apprendre qu'Henri-Michel, ah, c'est mon mari français. Il vient à Newport et je sais qu'il va essayer de m'empêcher de le faire. Tu pourrais m'être très utile.
19	Ryan	No.	Non.
20	Taylor	I'm afraid to be alone with him. I'm afraid of his sensual powers. Ryan, the man is a sexual Jedi. Whatever he asks you to do, you just do it. It doesn't matter how depra...	J'ai peur d'être avec lui. Je suis terrorisée par ses pouvoirs sensuels. Cet homme est un Jedi du sexe. Quoi qu'il te demande de faire, bien tu le fais, peu importe à quel point c'est per...
21	Ryan	Ok, some people are trying to eat here, including me some day, so...	Ok, il y a des gens qui veulent manger ici, dont moi, un autre jour.
22	Taylor	Ryan, please. If I go alone, I'll be back in France next week. You don't know how hard it was to leave. Seth and Summer are gone, my mom kicked me out, and I have no one else. Look just do me this one favour and I'll leave you alone.	Ryan, s'il te plaît. Si je le vois seule, je serai en France la semaine prochaine. Tu ne sais pas comment ça a été dur de partir. Seth et Summer ne sont plus là, ma mère m'a jetée dehors, et je n'ai personne d'autre. Rends-moi seulement ce service, et je te laisserai tranquille.
23	Ryan	Promise?	Tu promets ?
		[Taylor nods head and smiles]	

[Newport Bay Yacht Club: Ryan and Taylor are seated at the bar and are waiting for Henri-Michel to arrive. Taylor drinks and looks nervously around.]

24	Ryan	Yeah, you might want to relax.	Il faudra peut-être que tu te détendes.
25	Taylor	Distract me. Tell me about this, um, cage fighting. It's something that I've been meaning to get into.	Distrains-moi. Parle-moi de ce combat en cage. C'est un truc que j'avais très envie d'essayer.
26	Ryan	Yeah? Ask me another favour, I'd be happy to show you.	Eh ? Demande-moi un autre service et je te montrerai ce que c'est.
27	Taylor	Oh! Ryan Atwood, with a side of sauce. I like it. You're going to have to do better though, because right now all I can think of is him, my husband, his arms, his smell, making love in the barn in Burgundy.	Oh ! Ryan Atwood, version bad-boy, j'adore. Il va falloir que tu trouves mieux parce que la seule chose à laquelle je pense c'est lui, mon mari, ses bras, son odeur. L'amour dans la grange en Bourgogne.
28	Ryan	Sounds like the perfect guy. Why would you want to divorce?	Ça a l'air d'être le mec parfait. Pourquoi tu veux lui demander le divorce ?
29	Taylor	Well, despite being agnostic in most things, I do believe in true love. And this was not it. [She pauses] Well, back to you, and your life. What is your favourite fruit?	Même si je suis agnostique de manière générale, je crois véritablement à l'amour. Et ça n'en était pas. Revenons à toi et à ta vie. Quels sont tes fruits préférés ?
30	Ryan	[She looks pained.] Peaches.	Les pêches.
31	Taylor	He used to say my breasts were like two soft...	Il me disait que mes seins étaient comme deux douces...

32	Ryan	Is that him?	Est-ce que c'est lui ?
33	Taylor	No, that's his lawyer.	Non, c'est son, son avocat.
34	Lawyer	Madame, c'est un plaisir de vous voir. <u>STs: It's a pleasure to see you</u>	Madame. C'est un plaisir de vous voir.
35	Taylor	C'est mademoiselle, s'il vous plaît. Ou est Henri-Michel? <u>STs: It's Miss, please.</u> <u>Where is Henri-Michel?</u>	C'est mademoiselle, s'il vous plaît. Où est Henri-Michel ?
36	Lawyer	<i>[Lawyer nods his head toward Ryan.]</i> Qui est-ce? <u>STs: Who is this?</u>	Qui est-ce ?
37	Ryan	Is everything okay?	Tu as besoin d'aide ?
38	Taylor	Um, no, not exactly. J'ai demandé ou est mon mari? <u>STs: I asked, "where is my husband?"</u>	Ah, non merci. Je m'en occupe. J'ai demandé où est mon mari.
39	Lawyer	Henri-Michel m'a envoyé pour vous dire qu'il ne vous accordera pas le divorce. Il veut que vous rentriez en France. <u>STs: Henri-Michel sent me to tell you he will not grant you a divorce.</u> <u>He wants you to return to France.</u>	Henri-Michel m'a envoyé pour vous dire qu'il ne vous accorde pas le divorce. Il veut que vous rentriez en France.
40	Taylor	Dites Henri-Michel qu'il rêve. Il vit dans un monde des rêves français. <u>STs: Tell Henri-Michel he is dreaming.</u> <u>He lives in a French dream world.</u>	Dites à Henri-Michel qu'il rêve. Il vit dans un monde de rêve français.
41	Lawyer	Vous savez dans la loi française, si le divorce n'est pas par consentement mutuel, il n'est pas accordé. À moins qu'une personne dans le couple est infidèle, mais Henri-Michel n'était pas infidèle, et vous n'êtes pas non plus. <u>STs: By French law without mutual consent divorce is not granted...</u> <u>...unless one party is unfaithful...</u> <u>...but Henri-Michel has not been, and neither have you.</u>	Vous savez que dans la loi française, si le divorce n'est pas par consentement mutuel, il n'est pas accordé, à moins qu'une personne dans le couple était infidèle, mais Henri-Michel n'était pas infidèle, et vous ne l'êtes pas non plus.
42	Taylor	Comment le savez-vous? <u>STs: How do you know?</u>	Comment le savez-vous ?
43	Lawyer	Aussi, il m'a demandé de vous dire que ses pêches lui manquent. <u>STs: Also...</u> <u>...he said to tell you...</u> <u>...he misses his peaches.</u>	Aussi, il m'a demandé de vous dire que ses pêches lui manquent.
44	Taylor	<i>[Taylor puts her hand to her chest and closes her eyes, and breathes out.]</i>	Oh.
45	Ryan	What did he say? What's wrong?	Qu'est-ce qui t'arrive ? Qu'est-ce que t'as ?
46	Taylor	Il a tort. J'ai un aimant. Un aimant incroyable. <u>STs: Well, he's wrong.</u> <u>I have a lover.</u> <u>An incredible lover.</u>	Il a tort. J'ai un amant. Un amant incroyable.
47	Lawyer	Vraiment? On peut savoir de qui il s'agit? <u>STs: Really?</u>	Vraiment ? On peut savoir de qui il s'agit ?

		<p><u>And who would that be?</u> <i>[Taylor puts her hand on Ryan's wrist. The lawyer laughs.]</i> C'est ridicule. Vous pensez vraiment de faire avaler ça? <u>STs: That is ridiculous. Impossible.</u> <i>[Lawyer's phone rings (ringtone is "La Marseillaise")]</i> Excusez. Langlois.</p>	<p>C'est ridicule. Vous pensez vraiment faire avaler ça ? Excusez. Langlois.</p>
48	Ryan	What's going on?	Qu'est-ce que c'est que cette histoire ?
49	Taylor	Oh, I just told him you were a soccer fan. <i>[She giggles]</i>	Oh, ne t'inquiète pas. J'ai les choses bien en main.
50	Ryan	Oh. Yeah I like soccer.	Alors, là tu me rassures.

[Pavo Guapo: Ryan is pushing a stack of boxes from the back room. Taylor is seated at a table sipping a drink.]

51	Taylor	Garçon? <i>[She gets up and follows him.]</i>	Garçon !
52	Ryan	Ah! Taylor. It's been an hour since your last Macho Nacho. You must be starving.	Ah ! Taylor, ça doit bien faire deux heures que tu as mangé ton dernier Macho Nacho. Tu dois mourir de faim.
53	Taylor	I was thinking of the Molle and um, one more tiny little favour.	Je vais essayer le poulet mole. Et, aussi, un dernier tout petit service ?
54	Ryan	Does it involve me standing around while you speak French because I've already done that.	Je devrais rester porté à côté de toi pendant que tu parles français ? Je ne fais plus ça.
55	Taylor	No, no, no. I actually just need your signature. <i>[She pulls a document from her purse.]</i> You see, before I can get divorced I have to have someone attest to my character.	Non, non, non. En fait, j'ai juste besoin de ta signature. Tu vois, avant que le divorce me soit accordé, il faut que j'ai quelqu'un qui témoigne de mon caractère.
56	Ryan	That's in French.	C'est en français.
57	Taylor	It's just the usual boilerplate, you know, never been to prison, well me, not you <i>[laughs]</i> , never been married before, no contact with livestock, blah blah blah. So I think I have a pen.	C'est le <i>[inaudible]</i> d'usage, tu sais ? N'est jamais allée en prison. Moi. Pas toi. Jamais mariée, pas de contact avec des animaux d'élevage. Blah blah blah. Voilà. J'ai mon stylo.
58	Ryan	Ah, you know, actually could I sign that after work? Just leave it here.	Est-ce que je peux le signer après le boulot ? Laisse le là.
59	Taylor	Sure. Yes. Okay. Thank you, very much. So. You don't speak French, at all?	Um, oui. Bien sûr. Merci beaucoup. Alors, tu ne parles pas du tout du tout français ?
60	Ryan	No, why?	Non. Pourquoi ?
61	Taylor	Well, it must have been really boring for you today. Sorry. <i>[She leaves.]</i>	Ça a dû être vraiment super rasoir, pour toi, aujourd'hui. Je suis désolée.

[Pool house: Ryan is seated in his room with a French-English dictionary in his hands. The phone rings.]
Français anglais

62	Ryan	Hey man, how's your French?	Salut, mec. Tu parles français ?
63	Seth	The old Summer has been replaced by the real Summer, and she looks	L'ancienne Summer a été remplacé par la vraie Summer. Et elle ressemble étrangement à la

		suspiciously like the new Summer.	nouvelle Summer.
64	Ryan	So she's still in her go-green phase?	Ça veut dire qu'elle est toujours dans sa phase écolo ?
65	Seth	I don't think it's a phase, man. <i>[Summer appears in the doorway behind him.]</i> I think this is her life now, and it's obvious I don't fit in it. Oh, sorry, got to go.	Je ne crois pas que ça soit une phase. Je crois que c'est la vie qu'elle a décidé d'avoir aujourd'hui, et ça ne me correspond pas du tout. Il faut que je raccroche.
66	Ryan	Wait, I got to talk to you about Taylor.	Attends ! Je voulais te parler de Taylor.

[Pavo Guapo at night: Ryan is busing tables on the patio. Taylor approaches.]

67	Taylor	Ryan. There you are! <i>[He keeps working and avoids her.]</i> You know, I think there might be something wrong with your phone. I, I called you three times today.	Ryan, tu voilà. J'ai l'impression qu'il y a un problème avec ton téléphone. J'ai essayé de t'appeler trois fois aujourd'hui.
68	Ryan	Six, actually.	Six, exactement.
69	Taylor	Oh, well um, did you get a chance to look at that silly little document?	Oh, et alors, est-ce que tu as eu le temps de jeter un coup d'oeil sur ce petit document sans intérêt ?
70	Ryan	Yeah, I did, and I had a question for you. <i>[He pulls the paper from his pocket and points at it.]</i> Um, what does that mean?	Oui, je l'ai regardé, et j'ai une question pour toi. Euh, qu'est-ce que ça veut dire ?
71	Taylor	Oh. Um, that's just lawyer-speak. It says party of the first part, party of the second part...	C'est du jargon d'avocat. Tu sais, c'est des phrases de la partie, de la partie....
72	Ryan	So it doesn't say we had sex like thirty times? <i>[Taylor's jaw drops.]</i> Took me like five hours to translate that.	Alors, ça ne dit pas qu'on a couché ensemble une trentaine de fois ? Ça m'a pris au moins cinq heures à traduire ça.
73	Taylor	Sorry.	Désolée.
74	Ryan	Ya.	
75	Taylor	It's just that without the consent of my husband, the only way I can get a divorce is if one of us was unfaithful, and I just didn't think you'd sign if you knew the truth.	C'est juste que sans le consentement de mon mari, le seul moyen de divorcer est si l'un de nous deux est infidèle. Et je pensais que tu ne signerais pas si tu savais la vérité.
76	Ryan	Ya, well, look I have, I've got a lot of half-eaten enchiladas to clear up, so...	Excuse-moi, j'ai des enchiladas à moitié mangés à débarrasser, alors...
77	Taylor	Wait, Ryan. I have to meet that lawyer at the yacht club tonight and if I don't have this signed I'm, I'm going to have no choice but to go with him to France and try and work it out with Henri-Michel face-to-face.	Attends, Ryan. J'ai rendez-vous ce soir avec l'avocat au Yacht Club, et si je n'ai pas ce papier signé, je n'aurai pas d'autre choix que de rentrer en France avec lui et essayer de régler ça avec Henri-Michel face à face.
78	Ryan	Which means you won't be able to keep coming here, which is a real shame.	Ce qui veut dire que tu ne pourras pas venir me voir ici, c'est vraiment dommage.
79	Taylor	Well, did you at least read this part where I said what a great lover you are?	Ryan, est-ce que, au moins, tu as lu le passage où j'ai dit que tu es un amant absolument

			génial ?
80	Ryan	Look, Taylor, this job, this is about all I can handle right now. You know?	Écoute Taylor, ce boulot, c'est à peu près la seule chose que je peux ranger en ce moment. Voilà.
81	Taylor	<i>[Taylor nods.]</i> I shouldn't have dragged you into this.	Je n'aurais pas dû t'entraîner là-dedans.
82	Ryan	Yeah, that's what I've been trying to say.	Oui, c'est ce que j'essayais de te dire.
83	Taylor	It's just that I don't have anyone else. It's kind of why I married a Frenchman in the first place. I mean my mom hates me, I don't really know my dad and last year was the first year I ever had friends. All of a sudden I'm by myself in a foreign country and I meet this guy who says he loves me. He wants to take care of me and, and one too many bottles of Chateau Margaux and a view from the Eiffel tower and, why not? It's how Tom wooed Katie, why not me?	C'est juste que... je ne sais pas vers qui d'autre me tourner. C'est un peu pour ça que je me suis mariée avec un Français au départ. Ma mère me déteste, je connais à peine mon père et l'année dernière, c'était la première année où j'avais des amis. D'un coup, je me trouve seule dans un pays étranger, et je rencontre ce mec qui dit qu'il est amoureux de moi, qu'il a envie de s'occuper de moi. Il me fait péter des bouteilles de Bourgogne Rouge Château, faire monter la Tour Eiffel, et... Pourquoi pas ? C'est comme ça que Tom a eu Katie, pourquoi pas moi ?
84	Ryan	Well, look I'm sorry you're going through all this, um, I'm just not the guy to help. Sorry.	Écoute, je suis vraiment désolé que tu traverses tout ça, mais je ne suis pas celui qui peut t'aider. Je suis désolé.

[Newport Yacht Club: Ryan walks in through main doors, while Taylor and the lawyer are out on the terrace having a discussion.]

85	Lawyer	Tout ce qu'il demande c'est votre retour en France et que vous lui donniez une nouvelle chance. <u>STs: ...all he asks is that you return and give it one more chance.</u>	Tout ce qu'il vous demande c'est votre retour en France et que vous lui donniez une nouvelle chance.
86	Taylor	I don't love him. I never did; I was just scared. <i>[Ryan spots them.]</i>	Je ne suis pas amoureuse de lui. Je ne l'ai jamais aimé. J'avais peur.
87	Lawyer	Je vous préviens. Je suis entraîné de ne pas réagir aux larmes. <u>STs: I warn you. I have trained myself to be impervious to tears.</u> <i>[Ryan approaches them quickly from behind.]</i>	Je vous préviens, je suis entraîné à ne pas réagir aux larmes.
88	Ryan	Sorry I'm late. <i>[Ryan grabs Taylor and kisses as the lawyer watches.]</i> You have that paper for me to sign?	Désolé pour le retard. Vous avez le papier que je dois signer ?
89	Lawyer	It won't be necessary. I may be a lawyer, but I'm also a Frenchman, I know love when I see it. I will inform Henri-Michel. <i>[The lawyer takes his jacket and leaves.]</i>	Ce ne sera pas nécessaire. Je suis peut-être avocat, mais je suis également Français. Je reconnais l'amour quand je le vois. J'informerai Henri-Michel.
90	Taylor	Ryan, I...	Ryan, c'était...
91	Ryan	Don't worry about it. Yeah... <i>[Taylor and Ryan have been holding hands, and when Ryan tries to move, Taylor holds on. He pulls away and leaves; Taylor touches her hand to her</i>	Pas de problème. Oui.

		<i>lips, and looks shocked.]</i>	
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[Pool house: Ryan is inside at home. Taylor knocks on the door.]

92	Ryan	Yeah.	Oui ?
93	Taylor	Oh, I'm sorry, were you, ah, asleep?	Excuse-mois. Tu étais endormi ?
94	Ryan	No.	Non.
95	Taylor	Oh, well then my timing is impeccable, as always. So I wanted to thank you. So, I made you peach torte. Yeah, after I got married Henri-Michel made me take a cooking class, um, I failed everything, except tortes. Tortes I rocked.	Mon timing est impeccable, comme toujours. Donc, je voulais te remercier. Alors, je t'ai fait une tarte à la pêche. Oui, après le mariage, Henri-Michel m'a fait prendre des cours de cuisine. Je ratais toutes les recettes, à part les tartes, les tartes, j'ai déchiré.
96	Ryan	Uh, well that great, but um..	Super, je te remercie, mais...
97	Taylor	You're not a dessert guy. Ok, well, um I could make you lunch, or dinner. I have to pay you back somehow.	Ah, tu n'aimes pas les desserts. Ok, je pourrais t'inviter à déjeuner. Ou à dîner. Il faut que je te remercie d'une façon.
98	Ryan	Love dessert.	J'adore les desserts.
99	Taylor	Okay. <i>[She takes a seat beside him and hands him a fork.]</i> Fork.	Ah, très bien. Fourchette.
101	Ryan	Thanks. <i>[He nods toward the tart and lifts his fork.]</i> Huh? Alright.	Merci.
102	Taylor	Wow <i>[laughs]</i> . Who would have thought six months ago, you and I, sitting here, sharing a torte.	Wow ! Qui aurait cru, il y a six mois, que toi et moi on serait assis là, à partager une tarte ?
103	Ryan	Not me.	Pas moi.
104	Taylor	You know, at graduation, in my commencement address, I said there's no one older than a high school senior, no one younger than a college freshman. It was one of the few parts that wasn't in Latin. And, uh, it's true, because I feel like everything I thought I knew, everything that um, I expected is just kind of gone out the window.	Tu sais, quand j'ai fait mon discours à la remise des diplômes, j'ai dit : « personne n'est plus vieux qu'un élève de terminale; personne n'est plus jeune qu'un élève de 1 ^{re} année de fac. » C'était l'un des paragraphes qui n'était pas en latin. Et c'est très juste. Je me rends compte que tout ce que j'ai cru savoir, toutes les choses que j'avais prévues se sont envolées par la fenêtre.
105	Ryan	Yeah life is definitely unpredictable.	Oui, la vie est vraiment imprévisible.
106	Taylor	But I guess I'm realizing that that could be a good thing. You know because it's exciting, not knowing what's going to happen.	Mais je me rends compte que ça peut être une bonne chose. C'est vrai, c'est excitant de ne pas savoir ce qui va se passer.
107	Ryan	Taylor, this is a great torte. <i>[She smiles.]</i> Really good. <i>[They both eat.]</i>	Taylor, ta tarte est excellente. Vraiment, très bonne.

Appendix 3a

Series title: Sex and the City

Episode number: Season 6, episode 18

Episode title: Splat! (EV)/ La fin d'une époque (FDV)

Line #	Character	English version	French dubbed version
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[AP: Carrie and Aleksandr are in Aleksandr's kitchen. He tells her that he doesn't know how long he will be in Paris and would like her to come. She says she'll come for the opening of the exhibition and maybe another weekend, but Aleksandr means longer. Carrie looks unsure.]

[AP: Carrie's friends are over at Aleksandr's for a dinner party. Steve comments on Aleksandr's piano and asks him if he knows any Billy Joel. Aleksandr does not. They ask Aleksandr about his exhibition and Aleksandr tells them how great Paris is and tells them Carrie will live with him. Carrie says they haven't worked out the details; her friends are shocked.]

[AP: Upstairs after dinner, Carrie is sitting on the bed with her three friends. They have all kinds of questions for her. Carrie doesn't have a lot of answers.]

[Aleksandr's apartment: Carrie and Aleksandr are sitting in front of the fire, alone, after the party.]

1	Carrie	So, I spoke to my girlfriends... and they have a few questions about Paris.	Donc, j'en ai parlé à mes amies et elles m'ont posé pas mal de questions à propos de Paris.
2	Aleksandr	But you are the one who's going.	Mais c'est toi qui y vas. C'est pas elles.
3	Carrie	We don't know about that yet. I mean... how could this work? Would I get my own place?	Pour l'instant, on n'en sait rien. Je me demandais comment ça allait se passer, si j'aurais un appartement à moi
4	Aleksandr	Why would you get your own place?	Pourquoi voudrais-tu un appartement à toi ?
5	Carrie	Well, I don't know. I've never done this before.	Bon, je n'en sais rien. Je n'ai jamais vécu avec une personne avant.
6	Aleksandr	You will live with me. I have a beautiful apartment on the Left Bank... but it's being remodeled, so we would stay at the Plaza Athénée.	Tu vivras avec moi. Je possède un très bel appartement Rive Gauche, mais comme il est en travaux, en attendant, on ira dans un bel hôtel.
7	Carrie	Okay, but are we talking a year? Indefinitely? Don't I need to learn French? Would I be able to work there? And what about my cell phone? Would it work there?	D'accord, mais pour combien de temps ? Une année, jusqu'à la fin de nos jours ? Je ne connais rien de la France. Tu crois que je vais pouvoir y travailler ? Et mon ordinateur—il fonctionnera là-bas ?
8	Aleksandr	So many questions. Which is yours?	Tu en poses des questions ! Elles sont toutes de toi ?
9	Carrie	I can't remember. I think I drank too much Barolo at dinner.	T'as raison, c'est la confusion là-dedans. Je crois que j'ai bu trop de vin.
10	Aleksandr	Okay.	<i>[il rit.]</i>
11	Carrie	Here's one of mine: What about my apartment here, would I sublet it?	D'accord. Voire une question à moi. Qu'est-ce que je fais de mon appartement ? Je dois envisager de le sous-louer ?
12	Aleksandr	I will pay for your apartment.	Ne t'inquiète pas. Je payerai ton loyer.
13	Carrie	That's crazy. I can't let you do that.	Mais je ne peux pas accepter. C'est complètement dingue.
14	Aleksandr	Why? I have plenty of money. What I don't have: Plenty of Carrie	Pourquoi ? Si je <i>[inaudible]</i> dans une balance, j'ai beaucoup d'argent et une seule petite

		Bradshaws.	Carrie Bradshaw.
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[Restaurant: Carrie and her three friends are eating lunch.]

15	Carrie	And I've always wanted to learn French, and drink wine before noon. So, basically, it's my fantasy...complete with Parisian parties and museum openings.	Et puis j'ai toujours voulu connaître la France et prendre du vin au déjeuner. C'est un grand fantasme, sans parler des soirées parisiennes, des vernissages dans les galeries et les musées...
16	Miranda	But for how long?	Mais pour combien de temps ?
17	Carrie	As long as it's fun. Indefinitely.	Indéfiniment. Tant que ce soit drôle.
18	Miranda	So you'd be moving there.	Donc tu déménages à Paris ?
19	Carrie	No, 'cause I'd still have my apartment here.	Non, parce que je garde mon appartement ici.
20	Miranda	Which he'd be paying for.	Alors il payera le loyer ?
21	Samantha	He can certainly afford it.	Il peut se le permettre, il en a les moyens.
22	Charlotte	Do you think you might get married?	Tu penses que vous allez vous marier ?
23	Carrie	No, that's... I don't think that's the point.	Non, ce n'est pas ça. Ce n'est pas le but de la manoeuvre.
24	Charlotte	Then what is he promising you?	Alors qu'est-ce qu'il peut bien avoir à t'offrir ?
25	Carrie	The world?!	Le monde !
26	Miranda	But what about your job? Your column is all about New York. You're all about New York. How would...	Mais, ton boulot. Ta rubrique est complètement consacrée à New York. Tu es une pure New Yorkaise...
27	Carrie	I don't know! How can you people still have questions? I got all your questions answered, and they were good answers, by the way. So this is the time, when everybody should be really excited for me.	J'en sais rien du tout ! Comment pouvez-vous encore me poser ces questions ? J'ai répondu à toutes vos interrogations et mes réponses sont tout à fait pertinentes. Alors, il me semble que vous pourriez, vous pourriez vous réjouir de ce qui m'arrive.
28	Samantha	We are excited, it's fabulous.	Mais chérie, on se réjouit. On est très contentes pour toi.
29	Carrie	No, forget it.	Non, ça va, ce n'est pas grave.
30	Charlotte	No, I think it's really romantic.	Sincèrement, je trouve ça très romantique.
31	Carrie	Then stop killing it with questions.	Alors, ne gâchez pas tout avec vos questions.
32	Miranda	We just want to make sure you think this through.	On veut juste se rassurer que tu as tout envisagé.
33	Carrie	I am thinking it through. But it's a nice offer. And it would be nice if my friends could be happy for me... especially when I've always been happy for them.	J'ai tout envisagé. Bien que ce soit gentil de vous inquiéter pour moi, ce serait encore mieux si je sentais que ça vous fait plaisir. D'ailleurs, je vous rappelle que moi, je me suis toujours réjoui de ce qui peut vous arriver.
34	Charlotte	Carrie, we are happy for you.	Carrie, ça nous fait très plaisir ce qui t'arrive.
35	Samantha	Anyone want to talk about cancer? Anybody?	Quelqu'un a peut-être envie de parler du cancer ? Non ? Pas d'amateurs ?

[A store: Miranda and Carrie are browsing around. Carrie picks up Rush Hour French]

36	Carrie	Miranda just doesn't like him. This is all about Billy Joel.	Miranda le déteste. Tout ça à cause de Billy Joel.
37	Samantha	It's not about Billy Joel, it's about you. We're not going to encourage you to cross an ocean. We're selfish bitches who like you in New York.	Ça n'a rien à voir avec Billy Joel. Ça l'à voir avec toi. On ne va pas t'encourager à traverser l'océan. Qu'est-ce que tu crois ? On est égoïstes, On veut que tu restes à New York.
38	Carrie	I like me in New York, too. But I really like him. He's great, isn't he?	Moi aussi je veux rester à New York, mais je suis follement amoureuse. Il est génial, non ?
39	Samantha	Yes. A bit arrogant, but he's got the goods to back it up.	Oui. Un peu arrogant, mais il y a des tas de choses qui ne sont pas mal.
40	Carrie	And he can be really sweet.	Il est capable d'être très gentil.
41	Samantha	Then he's got it all.	Alors, il a tout ce qu'il faut.
42	Carrie	Then why does Miranda not like him.	Mais alors, pourquoi Miranda le déteste tant ?
43	Samantha	She doesn't not like him. She doesn't know him.	Ce n'est pas qu'elle le déteste, c'est qu'elle ne le connaît pas.
44	Carrie	She didn't try to get to know him. She didn't ask him one question all night. And she is all about the questions.	Écoute, elle n'a rien fait pour, elle l'a ignoré, elle ne lui a posé aucune question de toute la soirée, elle qui a la questionite aiguë.
45	Samantha	Have you ever heard me once ask what anybody thinks about my boyfriend?	Bon, voilà une des questions. Qu'est-ce que ça peut te faire ? Est-ce que moi, tu m'entends une seule fois vous demander qu'est-ce que vous pensiez de mes fiancés ?
46	Carrie	I've never heard you use the term "boyfriend."	Je ne t'ai jamais entendu utiliser le terme fiancé.
47	Samantha	My point is, it doesn't matter. Nobody knows what goes on behind closed doors.	Non, franchement, Carrie, ça n'a aucune importance. La vérité c'est que personne ne sait jamais ce qui se passe vraiment dans l'intimité d'un couple.
48	Carrie	You know the most annoying thing?	Tu sais ce qui m'ennuie au-delà du tout ?
49	Samantha	What's annoying?	Quoi ? Qu'est-ce qui t'ennuie ?
50	Carrie	Miranda has a point. What about work, and everything? Maybe I can't leave New York. I don't know how I'd do someplace else.	Miranda n'a pas tort. Que deviendra mon travail ? Et tout le reste...Peut être que je devrais rester à New York. Comment vais-je pouvoir m'en sortir ailleurs ?
51	Samantha	Believe me, your fabulousness will translate. And nobody says he gets to dictate the terms. Figure out how to do it so you're comfortable. Maybe half the time you're there, half the time I'm there.	Mais chérie, ton merveilleux talent peut s'exprimer n'importe où dans le monde. Et puis rien ne dit que ton chéri doit imposer ses conditions. Tu peux trouver une solution qui soit aussi bien pour toi. La moitié du temps tu seras à Paris, et l'autre moitié c'est moi qui y serai.
52	Carrie	Now you're being too supportive.	Ton sens de l'amitié est un peu trop excessif.

[New York street: Carrie is walking down the street with headphones on. Her lips are moving slightly to repeat what she is hearing.]

53	Tape recording	Voulez-vous aller à la discothèque? Voulez-vous aller à l'aéroport? Voulez-vous aller au restaurant?	La tour Eiffel se trouve face au Trocadero. Construite à l'occasion de l'Exposition universelle de 1900, elle est l'un des monuments les plus visités.
54	Carrie	<i>Voiceover:</i> Later, I still had questions filling my head, but at least they were in French.	J'avais la tête farcie de milliards de questions, mais la tour Eiffel ne faisait [inaudible] de la hauteur.
55	Tape recording	Voulez-vous aller à Paris?	---

[Carrie's apartment: Carrie is seated, getting ready to go out and putting on her earrings.]

56	Aleksandr	Are you coming?	Est-ce que tu viens ?
57	Carrie	Yeah, I'm just putting my earrings on.	Oui. J'ai [inaudible] mes boucles d'oreilles
58	Aleksandr	No, to Paris.	Non, à Paris.
59	Carrie	I haven't decided yet.	Oh. Eh bien. J'en sais trop rien encore.
60	Aleksandr	I'm inviting you to go to France, not to jail.	Ce n'est pas en prison que je t'invite, mais en France.
61	Carrie	I just have...	Faut juste que...
62	Aleksandr	More questions? Is it possible?	Tu as encore de questions ? Mon dieu ! Est-ce possible ?
63	Carrie	Things to figure out. My whole life is here. Could, could we stay in New York, and then just go to Paris for a few months for your show? Then it wouldn't feel like we're moving.	Il y a des choses à voir. Mon existence entière est ici. On ne pourrait pas rester à New York et aller à Paris pendant quelques mois pour ton expo ? Ça me donnerait pas l'impression de déménager.
64	Aleksandr	I need to be in Paris now. I have been here for three years. I'm finished with New York. It's time for Paris.	J'ai besoin de vivre à Paris aujourd'hui. Ça fait trois ans que je suis ici. Je n'en peux plus de New York. L'époque parisienne a sonné.
65	Carrie	But I'm not finished with New York. Maybe we could do long-distance for a while.	Mais moi, il se trouve que j'en peux encore de New York. Peut-être qu'on pourrait vivre chacun de son côté pendant une période.
66	Aleksandr	You mean, back and forth? It's never worked for me. You know, someone meets someone, someone gets bored. I don't know.	Et faire des allers et retours ? En ce qui me concerne, ça ne fonctionne pas. Tu sais, chacun peut faire des rencontres et finir par se lasser de la [inaudible]. Je ne sais pas quoi te dire.
67	Carrie	<i>Voice-over:</i> Voulez-vous an ultimatum?	Nouvelle question : Ne serait-ce pas un ultimatum ?

[AP: Carrie and Aleksandr attend a party. Carrie and Aleksandr also meet a couple who happily living in a long-term relationship. Carrie points out that they are happy, but Aleksandr explains he wants life together: waking up to each other, going for dinner, sitting in cafes, etc.]

[AP: Lexi Featherston, a well-known party girl is attending and acts outrageous, swearing doing cocaine in the bathroom and announcing to the attendees that they have all become boring. She asks for a light but is asked not to smoke in the apartment; she refuses since it is snowing and opens a floor-to-ceiling window, which she falls out of to her death, just as she announces "When did everybody stop smoking? When did everybody pair off? This used to be the most exciting city in the world. And now it's nothing but smoking near a fucking open

window. New York is over. O-V-E-R. Over. No one's fun anymore! Whatever happened to fun? God, I'm so bored I could die!"]

[AP: Carrie and Aleksandr are inside—Aleks by the fire, Carrie by the window looking at the snow. She tells him she wants to go to Paris.]

[AP: The group attends Lexi's funeral. As they exit, Carrie tells them she has quit her job and has decided to go to Paris. She tells them she is done with questions; she is happy and she is going. Miranda is disappointed.]

[AP: After the funeral, they go to eat at a restaurant. Miranda questions Carrie and Carrie gets upset, pointing out that all of them have moved on in their lives except hers; she can't go on living with nothing changing. Miranda tells her she is living in a fantasy.]

Appendix 3b

Series title: Sex and the City

Episode number: Season 6, episode 19

Episode title: An American Girl in Paris (part une) (EV) / Une américaine à Paris (1/2) (FDV)

Line #	Character	English version	French dubbed version
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[A Paris Street, in front of the Plaza Athénée: A shot of the trunk of the car reveals Carrie's pink luggage. A valet opens the door of Carrie's taxi. She exits the car.]

1	Valet	Bonjour.	Bonjour.
2	Carrie	Bonjour!	Bonjour !
3	Valet	Bienvenue au Plaza Athénée.	Bienvenue au Plaza Athénée.
4	Carrie	Oh! Merci beaucoup. <i>[Carrie laughs and sighs. She looks around.]</i> Cool.	Merci beaucoup.
5	Valet	<i>[Valet gestures to the hotel's main entrance.]</i> Allez-y.	Par ici.
6	Carrie	Oh. Merci. Merci beaucoup. <i>[She turns and enters the hotel.]</i>	Oh. Merci. Merci beaucoup.
7	Man	---	Bonjour Madame
8	Carrie	<i>[To a random man standing in the hotel entrance.]</i> Bonjour.	Bonjour.
9	Doorman	Bonjour Madame.	Bonjour Madame.
10	Carrie	<i>[To doorman.]</i> Bonjour. <i>[Carrie walk to hotel's front desk.]</i>	Bonjour.
11	Receptionist	Bonjour.	Bonjour.
12	Carrie	Bonjour.	Bonjour.
13	Receptionist	Nous sommes ravis de vous accueillir dans notre établissement ce matin.	Nous sommes ravis de vous accueillir dans notre établissement Madame.
14	Carrie	<i>[Carrie squirms her face since she doesn't understand.]</i> A little slower, s'il vous plaît.	C'est très gentil à vous, je vous remercie.
15	Receptionist	<i>[chuckles]</i> But of course. American.	Mais de rien. Vous venez de quelle ville ?
16	Carrie	New Yorker.	De New York.
17	Receptionist	Oh.	Oh.
18	Carrie	Je m'appelle Carrie Bradshaw. I'm staying here with Aleksandr Petrovsky.	Je m'appelle Carrie Bradshaw et je suis avec Aleksandr Petrovsky.
19	Receptionist	Very good Ms. Bradshaw. I believe Mr. Petrovsky is in the salon right now. <i>[He points.]</i>	Très bien, Mademoiselle Bradshaw. Il semblerait que Monsieur Petrovsky soit au salon si vous voulez le rejoindre.
20	Carrie	Ah, oui?	Ah ! Oui ?
21	Receptionist	Yes.	Oui.
22	Carrie	Ah, ok, so um, the luggage? <i>[Receptionist points up and laughs.]</i> Merci.	D'accord. Pour mes, mes valises ? Merci.

		<i>[She walks away, then turns back.]</i> Thank you.	Merci.
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[Paris hotel: Carrie enters the salon. She looks very happy, but a look of concern crosses her face when she sees Aleksandr snuggling with a young girl in the corner, who giggles. Carrie does not know this woman.]

23	Aleksandr	<i>[muffled conversation in French.]</i>	<i>[Aleksandr has a Russian accent.]</i> Tu peux m'accompagner à cette exposition si tu veux.
24	Chloé	<i>[muffled conversation in French.]</i>	D'accord mais on y va que tous les deux.
25	Aleksandr	<i>[muffled conversation in French.]</i>	D'accord. Tous les deux.
26	Chloé	<i>[muffled conversation in French.]</i>	On va passer une bonne journée.
27	Aleksandr	<i>[Aleksandr has a Russian accent.]</i> Oui. Oh Carrie, you're here.	Oui. Carrie, tu es arrivée.
28	Carrie	Hi.	Salut, Aleks.
29	Aleksandr	Oh so nice to see you.	Je suis content de te voir.
30	Carrie	Hi. <i>[They kiss, but Carrie keeps her eyes open and stares at the woman, who looks on, unimpressed, smoking a cigarette.]</i>	Salut.
31	Aleksandr	I want you to meet my daughter Chloe.	Carrie, laisse-moi te présenter ma fille Chloé.
32	Carrie	Oh. Oh.	Ah ! Oui.
33	Chloe	Bonjour. Comment ca va?	Bonjour. Comment ça va ?
34	Carrie	Tres bien merci, et toi?	Très bien, merci. Et vous ?
35	Chloe	Je suis juste en train de vivre le pire jour de ma vie. Et il est encore que dix heures et demie, tout se barre en vrille, je pense que j'ai plus qu'à m'ouvrir les veines.	Je suis juste en train de vivre le pire jour de ma vie. Et il n'est que dix heures et demie, tout se barre en vrille, je pense que je n'ai plus qu'à m'ouvrir les veines.
36	Carrie	I'm sorry, all I got was it's 10:30. <i>[She sits down with them.]</i>	Désolée, mais j'ai de la difficulté à vous suivre. Qu'est-ce qui vous arrive ?
37	Chloe	Oh, you don't speak French.	Oh, vous n'êtes pas au courant ?
38	Carrie	Well, I'm learning.	Non, vous pouvez m'expliquer.
39	Aleksandr	What Chloe was saying that she's having a bad day and she wants to kill herself.	Depuis tout à l'heure, Chloé n'arrête pas de dire que c'est une journée pourrie et qu'elle devrait peut-être se suicider.
40	Carrie	Oh.	Oh.
41	Aleksandr	She's a bit dramatic. <i>[Chloe nudges Aleksandr with her elbow and makes a face.]</i>	Mais elle dramatise un peu.
42	Chloe	---	Ah !
43	Aleksandr	Boyfriend troubles.	Des problèmes avec son petit ami.
44	Carrie	Oh, well. That's my department. So tell me all about the bum. <i>[Aleksandr chuckles; Chloe looks at her unenthusiastically and clears her throat.]</i>	Oh ! Bien ça c'est mon rayon. Je peux vous aider. Alors, parlez-moi de ce minable.
45	Chloe	Papa tells me this is your first visit to Paris.	Papa m'a dit que c'était votre premier voyage à Paris.
46	Carrie	Well, not if you include movies, but I can't believe I'm finally here. I almost screamed when we drove by the Eiffel Tower.	Pas si l'on compte tous les films que j'ai vus. Mais je n'arrive pas à croire que j'ai enfin réussi à venir ici. J'ai même failli hurler quand on est passés devant la tour

			Eiffel.
47	Chloe	Oh, terrible. It was tolerable before, but now with that light show at night, uh, hideous. Just hideous. <i>[Aleksandr and Chloe laugh.]</i>	Oh, monstrueux. C'était encore tolérable auparavant, mais maintenant avec ces lumières qui clignent la nuit, c'est hideux, c'est hideux, non ?
48	Carrie	Oh. <i>[Carrie looks disappointed.]</i>	
49		<i>[Chloe lights up another cigarette.]</i>	
50	Aleksandr	Tu fumes trop. I wanted Chloe to meet us for drinks tonight, but the only time she could give her old papa is from now till this afternoon, so... <i>[He playfully strangles Chloe.]</i>	Tu fumes trop, chérie. Je voulais que Chloé vienne prendre un verre avec nous ce soir, mais le seul moment qu'elle puisse accorder à son vieux papa, c'est de maintenant jusqu'à la fin de l'après-midi alors...
51	Carrie	Oh, well you two should have your day alone. You know all the interpreting for me is going to cut your day in half. I can unpack, and take a nap, and try to get on Paris time. Okay? <i>[Carrie gets up.]</i>	Oh, mais tu n'as qu'à rester toute la journée avec elle. Je vous ai fait perdre du temps en posant sans cesse des questions. Il faut que je défasse mes valises et puis je vais faire une sieste parce que, avec le décalage horaire, il faut que je récupère. D'accord ?
52	Aleksandr	<i>[Aleksandr also gets up.]</i> Oh, also, I have to meet some people from the museum for an early dinner, but I'll eat light, so we could go out then, okay?	Oh, Carrie, non attends. Je dois aller rejoindre quelques personnes du musée pour dîner, mais je mangerai trois fois rien et ensuite on sortira tous les deux ?
53	Carrie	I'm in Paris. Don't you worry about me.	Je suis à Paris. Alors, ne t'en fais pas pour moi.
54	Aleksandr	Okay.	D'accord.
55	Carrie	Okay. <i>[They kiss as Chloe looks on.]</i>	
56	Aleksandr	See you.	À plus tard.
57	Carrie	Okay. <i>[to Chloe]</i> Enchantée de te rencontrer. <i>[Chloe and Carrie shake hands.]</i>	À tout à l'heure. Enchantée de vous avoir rencontré.
58	Chloe	It was nice to meet you too.	Oui, j'étais ravie, moi aussi.
59	Carrie	Thank you.	Merci.
60	Chloe	Bye.	Au revoir.
61	Carrie	Bye. <i>[Carrie walks away, then turns back.]</i> Uh. Where am I going?	Au revoir. Euh, c'est quelle chambre, enfin ?
62	Aleksandr	Oh. 6-2-5.	Suite 625.
63	Carrie	Six-cents-vingt-cinq.	625.
64	Aleksandr	Parfait.	À tout à l'heure.
65	Carrie	<i>[laughs]</i> Au revoir. <i>[laughs again.]</i>	Au revoir.

[Hotel: Doorman opens Carrie's room door for Carrie.]

66	Carrie	<i>[Doorman enters with her, passing her the key.]</i> <i>[Carrie hands him a tip.]</i>	Merci. Merci.
67	Valet	Merci beaucoup.	Merci beaucoup.
68	Carrie	De rien. <i>[She walks into the room and looks around, smiling.]</i> Oh mon dieu. <i>[She picks a grape out of the fruit basket and eats it.]</i> Hm! <i>[She walks to the window and feels the drapes.]</i> Les rideaux de fenetre. <i>[She walks out onto the balcony, screams as she sees the Eiffel Tower.]</i> <i>[She clasps her hands and jumps up and down.]</i>	De rien. Oh, que c'est joli ! Mm ! Des rideaux de taffetas. Aie !

[Paris, shot scans from view of the Eiffel Tower at night to inside Carrie and Aleksandr's room: Carrie is sitting on the couch in an evening gown, looking disappointed.]

69	Carrie	<i>Voiceover:</i> Ten hours later. All dressed up, and no Petrovsky to go. <i>[Carrie gets up and looks out the window.]</i>	Et dix heures plus tard, j'étais prête à sortir, mais Petrovsky n'était toujours pas là.
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[Carrie and Aleksandr's hotel room at night: Aleksandr walks in, Carrie has fallen asleep on the bed, with the huge skirt of her dress all around. Aleksandr sits on the bed beside her.]

70	Aleksandr	I'm sorry I'm late. This museum dinner turned into this big long thing with the exhibit sponsors and other patrons, blah blah blah. Sorry.	Je suis désolé pour le retard. Ce dîner avec les gens du musée s'est rapidement transformé en un repas ennuyeux qui trainait en longueur. Il y avait des sponsors, d'autres mécènes, <i>[inaudible]</i> soirée blah blah blah. Je suis sincèrement désolé.
71	Carrie	Why didn't you call?	Tu aurais dû téléphoner.
72	Aleksandr	I did. You had the do not disturb on your phone.	Oui, je l'ai fait. Tu avais demandé qu'on ne te dérange pas au téléphone.
73	Carrie	Oh, right. I forgot.	Oui, t'as raison. J'avais oublié.
74	Aleksandr	Did you sleep?	Tu as dormi ?
75	Carrie	Mm. <i>[Carrie sits up.]</i>	Um-hm.
76	Aleksandr	You getting up to sleep?	Tu as suffisamment dormi ?
77	Carrie	<i>[laughs]</i> Ya. It's dinner time in New York.	Oui. Oh. C'est l'heure du dîner à New York.
78	Aleksandr	Bon appetit. You look like dessert. What's under your milles feuilles?	Bon appétit. Tu ressembles à un dessert. C'est vrai, regarde, on dirait un millefeuille.
79	Carrie	Milles feuilles. A thousand layers.	Un millefeuille. C'est un nom qui en dit,

			non ?
80	Aleksandr	<i>[Aleksandr grabs at the many layers of Carrie's skirt and pulls them up]</i> One, two, three, four, five, six, <i>[He pokes his head under her dress and keeps counting.]</i> seven, eight, nine, ten, eleven... <i>[They both laugh loudly.]</i>	Une, deux, trois, quatre, cinq, six, sept, huit, neuf, dix, onze...
81	Carrie	Stop! Oh my God!	Oh, mon Dieu ! Non ! Arrête !

[A Parisian street: Carrie is walking down the street holding a large red umbrella; it is raining heavily.]

82	Carrie	Voiceover: After a week in Paris, I decided my French was now strong enough to brave the ultimate test: a day of shopping. <i>[Carrie enters a Dior boutique.]</i>	Après une semaine à Paris, je me suis dit que je connaissais suffisamment la ville pour me lancer dans le grand test final : une journée à faire les boutiques.
83	Clerk	Bonjour Madame.	Bonjour Madame.
84	Carrie	<i>[The water from Carrie's umbrella drips onto the floor as she closes it; she slips and goes flying across the floor of the store.]</i> Bonjour! Oh! <i>[Everyone in the store looks and gasps.]</i>	Bonjour. Ah !
85	Homme	--	Je peux vous aider ?
86	Carrie	--	Désolée.
87	Someone	Ca va?	Vous voulez vous relever ?
88	Carrie	Fine. Yeah. I'm fine. Oh my purse. <i>[She stoops to gather the contents of her purse from the floor.]</i>	Oui, tout va bien, merci. Oh, mon sac à main. Excusez-moi. Je me dépêche.
89	Man's voice	Allez, allez. C'est fini. Allez!	

[AP: Carrie and Aleksandr's hotel room: Carrie enters with her hands full of shopping bags; Aleksandr is seated and talking on the phone. Carrie tells him about how she fell in Dior and is extremely embarrassed—the contents of her purse went flying everywhere. She looks through her purse and realizes she has lost her favourite necklace. She is very sad.]

[Parisian street: Carrie walking down the street; she sees a group of four women laughing in a restaurant; they catch her staring at them and she moves on. Cut to Miranda's kitchen in New York where Miranda is feeding Brady in his high chair; her phone rings. Carrie is at a phone booth on the street.]

113	Miranda	<i>[To Brady.]</i> Hey. <i>[On the phone.]</i> Hello.	Tiens, mon trésor. Oui, allô ?
114	Carrie	Is it too early?	Je te téléphone pas trop tôt ?
115	Miranda	Carrie! Hi! How's it going?	Carrie, salut ! Comment ça va ?
116	Carrie	Oh, I'm really upset.	Je suis complètement bouleversée.
117	Miranda	What's wrong?	Qu'est-ce qui t'arrive ?
118	Carrie	It's nothing serious. I just, I lost my Carrie necklace, and it's gone, and I'll never be able to replace it and I, I	Rien de bien grave, seulement je... J'ai perdu mon petit collier « Carrie », tu sais ? Je l'ai perdu hier et je ne pourrai jamais le remplacer,

		got it at that street fair when we were all together and it just makes me so sad.	et je l'avais, je l'avais acheté dans cette brocante où on est allés ensemble et je suis, je suis très triste. Cette histoire m'a tout retournée.
119	Miranda	Sure, I understand.	Bien sûr, je comprends ce que tu dois ressentir.
120	Carrie	Well, no one in Paris seems to understand, or at least they don't understand me.	Tu es la seule à comprendre. Ici à Paris, on dirait que tous les gens refusent de me comprendre.
121	Miranda	Come home!	Revien à la maison.
122	Carrie	I can't come home; I just, I've only been here a week.	Non, je ne peux pas rentrer à la maison. Il n'y a qu'une semaine que je suis ici.
123	Miranda	So, aside from the necklace, how's it going?	Bon, et alors, en dehors de la perte de ton collier, comment est-ce que ça va ?
124	Carrie	Well, you know, it's hard. It's harder than I thought. I don't speak the language, and it's too cold and rainy too walk around all day. I've been to every museum, you know, like twice. I, I don't know, I, I'm just sort of lost.	Bien je dois reconnaître que c'est dur. Plus dur que je ne le croyais. Je suis un peu... il fait froid, il pleut souvent, les promenades sont difficiles, j'ai fait des musées, je les ai même fait deux fois et j'ai... je suis, comment dire, je suis un peu... je me sens un peu perdue.
125	Miranda	Where's Aleks?	Et où est Aleksandr ?
126	Carrie	Well the exhibit is taking much more time than he thought so, I'm alone a lot.	Bien, son exposition lui prend plus de temps qu'il ne croyait, alors il me laisse souvent seule.
127	Miranda	Come home!	Alors, rentre à la maison.
128	Carrie	That's ridiculous. I just got here.	C'est ridicule, arrête avec ça, je viens d'arriver.
129	Miranda	I'm serious. You don't really upset.	Je suis sérieuse, je te connais, et je sais que tu es vraiment malheureuse.
130	Carrie	No, I'm just being a baby. You know, I lost my necklace and I saw these girls having lunch and <i>[She starts to cry]</i> I just, I just thought how much I miss you guys.	Non, je me comporte comme un bébé. J'ai perdu mon petit collier puis j'ai vu ces quatre filles qui déjeunaient... et là, là j'ai réalisé combien vous me manquez toutes les trois.
131	Miranda	We miss you too.	Tu nous manques aussi, Carrie.
132	Carrie	Oh this is absurd! I'm in Paris, I've wanted to come here my whole life. This is...ah! I just have too much time to think.	Oui mais tout ça, c'est absurde. Je suis à Paris. J'ai voulu venir ici toute ma vie. C'est juste... ça doit venir du fait que j'ai sans doute trop de temps pour penser.
133	Miranda	What does that mean?	De quoi veux-tu parler ?
134	Carrie	Can I tell you something and you won't use it against me when I feel better and everything's great?	Je vais dire une chose mais je t'interdis de l'utiliser contre moi quand j'irai mieux et que tout ça sera rentré dans l'ordre.
135	Miranda	Yeah.	Je t'écoute.
136	Carrie	I keep thinking about Big. About what it would be like if, if I'd come here with Big. Hello?	Toute la journée, je n'arrête pas de penser à Big. J'imagine... en quoi ressemblerait mon séjour si j'étais venue à Paris avec Big. Allô ?
137	Miranda	I'm still here.	Oui, c'est bon, je suis là.
138	Carrie	But that's just something I do when things aren't going perfectly with any guy. You know, I compare him to Big. <i>[phone beeps]</i>	C'est ce que je fais toujours quand ça ne va pas parfaitement avec un homme. Tu vois ? Je le compare avec Big.
139	Voice on phone	Votre crédit est épuisé. Contactez le 0-1-0-8-9-3	Votre crédit est épuisé. Veuillez contacter le 01 08 93 40...

140	Carrie	Oh. Oh God. This French phone is saying something that I don't und....	Ah non, j'utilise une carte téléphonique et là je n'ai plus d'unités. Je vais devoir...
141	Miranda	Carrie, listen... [dial tone; Carrie hangs up the phone and walks away.]	Carrie, écoute...

[Parisian lounge: Carrie and Aleksandr are drinking champagne on a sofa; Aleksandr presents Carrie with a jewelry box.]

142	Carrie	And what is that? [She opens the lid.] Oh my God.	Qu'est-ce que c'est ? Oh, mon Dieu.
143	Aleksandr	I know this is not <i>the</i> Carrie necklace, but it's a necklace for Carrie.	Je sais que ce n'est pas le petit collier de « Carrie », mais c'est un autre pour Carrie. Qu'est-ce que tu en dis ? Est-ce qu'il te plaît au moins ?
144	Carrie	Oh my. These aren't diamonds?	Est-ce que ce sont des diamants ?
145	Aleksandr	Well let's just say I wouldn't throw it around in your old purse. [She laughs.] I hope this will cheer you up.	Disons qu'il vaudrait mieux éviter de le laisser traîner au fond du sac. J'espère qu'il va te remonter le moral.
146	Carrie	Thank you.	Oui.
147	Aleksandr	You want to try it? [She lift her hair and he puts it on for her.]	Tu veux l'essayer ?
148	Carrie	Is it alright?	Oui ! Qu'il est joli ! Qu'est-ce que t'en dis ?
149	Aleksandr	It's lovely. Listen. I know I've been busy, but as soon as the exhibit opens, it will be just you and me. I promise. Okay? [She nods and they kiss.] [A man and woman walk in.]	Tu es superbe. Il te va très bien. Oui, je sais que je ne suis pas très présent, mais dès que cette exposition aura été inaugurée, il n'y aura plus que toi et moi, je te le promets. D'accord ?
150	André	Aleks? Hey!	Aleks ? Hey ! Salut !
151	Aleksandr	Que tu fais ici?	Qu'est-ce que tu viens faire ici ?
152	André	Bon on est venu boire une verre, puis voila.	On est venus prendre une verre et puis voilà.
153	Aleks	Ah! [He kisses the man and the woman on the cheek.]	Ah !
154	Femme	Tout va bien? [To Carrie.] Bonsoir.	Aleks, ça va ? Bien. Tout va très bien.
155	Aleksandr	This is André, my best friend. Remember? I told you about him.	Carrie, ce sont mes meilleurs amis, tu te souviens ?
156	Carrie	Oh yeah! [She gets up to shake André's hand.]	Oui ! Bonsoir.
157	Aleks	Ma Carrie, hein.	Mon amie Carrie.
158	Femme	---	Salut.
159	André	Bonsoir.	Ravi.
160	Aleksandr	Mais qu'est-ce....	Mon amie Carrie.
161	André	Quel plaisir! [The woman walks over to Carrie. She and Carrie kiss cheeks.]	Moi aussi, je m'attendais...

162	Woman	Enchantée. Enchantée.	Enchantée.
163	Carrie	---	Enchantée.
164	André	Ton exposition, on voit ton figure partout...	Cette exposition alors, on voit ton visage partout !
165	Aleksandr	Ah. <i>[He gestures as if to let it drop.]</i>	Oh laisse-tomber.
166	Woman	Les photos partout, la pub partout... <i>[The conversation continues in French; Carrie looks down uncomfortably and zones out; she touches her new necklace uncertainly]</i>	Il y a ta photo partout. La pub partout...

Appendix 4

Series: The Muppet Show

Episode number: Season 1, episode 9

Line #	Character	English version	French dubbed version
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[The stage curtain is shown, with "The Muppet Show" on it. The inside of the letter "O" opens up and Kermit appears.]

1	Kermit	It's the Muppet Show, with our special guest, Charles Aznavour!	Et voici le Muppet Show avec notre invité du jour, Charles Aznavour !
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[The curtain rises and the Muppets perform the opening theme song]

2	Kermit	Thank you, thank you, thank you. Fozzie, what are you doing?	Merci, merci à tous petits et grands. Fozzie, qu'est-ce que tu fais là ?
3	Fozzie	I'm checking the house.	Je compte les spectateurs.
4	Kermit	Will you get out of here?	Vas, tu vas foutre le camp !
5	Fozzie	Sorry.	Raciste.
6	Kermit	Bonsoir, bonsoir, mesdames et messieurs. Uh, that's ladies and gentlemen. You'll notice a little French sneaking into my speech and that's because our special guest tonight is none other than that international star Mr. Charles Aznavour. But right now, let's raise the curtain, strike up the band and get things moving on the Muppet Show!	Attention, voici le show des dames et des demoiselles. Aujourd'hui un choix exceptionnel, voici la vedette internationale, mais française, le premier qui rit, sort de la salle. Voici celui qui a le charme et le talent, Charles Aznavour. Bien entendu, nous commençons par la plus charmante de la troupe du grand Muppet Show !

7	Kermit	Ladies and gentlemen, right now it's a real treat to present a star who has written and sung so many beautiful songs. And right now he's going to sing one of my all-time favourites, ladies and gentlemen, Mr. Charles Aznavour.	Mesdames et mesdemoiselles, voici la minute de charme, celui qui chante et interprète tant de belles chansons de sa si belle voix, pour vous prouver qu'il est international, il va même chanter en anglais. Mesdames et mademoiselles, Monsieur Charles Aznavour.
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[Aznavour sings "The Old-Fashioned Way" in English (in both versions). The performance involves ballroom dancing. Charles is dancing with Mildred (a Muppet). In the middle of the song he speaks to Mildred and pulls her closer.]

[Immediately after the performance, the shot cuts to the critics, sitting in their box in the audience.]

11	Waldorf	I love French singers.	Il n'y a rien de tel que la chanson française.
12	Statler	I love French fries!	Il a chanté en anglais.
13	Waldorf	French fries? I don't get that.	C'est à cause de la version doublée.
14	Statler	Well you didn't order any.	<i>[with a French accent]</i> I don't understand.

[Charles is seated backstage at a table with food. Hilda is with him.]

15	Charles	Hilda, you can't imagine how hungry I get before a performance, so thank you for having this supper sent in for me.	Hilda, ça peut vous paraître étrange, j'ai toujours très faim avant de faire mon numéro. Alors je vous remercie d'avoir fait préparer ce souper spécialement pour moi.
16	Hilda	It is my pleasure. It's everything that you ordered: there is roast chicken and salad and French bread.	Oh, mais c'est tout à fait normal. Voyons, et tout ce que vous avez commandé est là. Il y a du poulet rôti, de la salade, et du pain de campagne.
17	Charles	But this is not a French bread.	Mais non, ce n'est pas du pain de campagne ?
18	Bread	Oh, voyons chéri! Mais j'ai l'accent français!	<i>[bread speaks in Patois]</i> Qui sais-tio qu'a dit qu'j'étais point d'la campagne ?
19	Charles	Of course I could be wrong.	Tout le monde peut se tromper.

[Charles is seated onstage with Kermit.]

20	Kermit	Okay, Charles I can't tell you how honoured we are to have you on our show tonight.	Charles, je dois dire que nous sommes tous ravis de t'avoir avec nous.
21	Charles	Why thank you Kermit, it's my pleasure.	Tout le plaisir est pour moi. Je t'en remercie.
22	Kermit	Hey listen, can I ask you a question.	C'est normal. Je peux te poser une question ?
23	Charles	Of course.	Bien sûr.
24	Kermit	Well, how come Frenchmen are so lucky in love?	Bon. Pourquoi toutes les femmes sont folles de toi ?
25	Charles	Well, we have a great advantage you know: the language.	Oh tu sais, sans fausse modestie, je crois que j'ai un gros atout, c'est ma voix.
26	Kermit	Language?	Ta voix ?
27	Charles	You know that French is the language of love. So, if you want to be a great ladies man, learn French.	Oui, ce qui est important, ce n'est pas ce que tu peux dire, non, c'est simplement la façon de le présenter et le ton de la voix.
28	Kermit	Ah, that wouldn't help me; see none of the girls I know speak French.	Peut-être, mais bien qu'étant grenouille je n'ai pas la voix coassée comme toi.
29	Charles	Well it doesn't matter. You know, sometimes in fact it helps.	Non, ce n'est pas grave. Il suffit d'un peu d'entraînement.
30	Kermit	I don't follow.	Tu crois ?
31	Charles	I will show you. Piggy. Mademoiselle Piggy. Would you come here please?	Oui oui, un exemple. Piggy, mademoiselle Piggy. Voulez-vous venir s'il vous plaît ?
32	Piggy	Mmm-hmm.	Hm ?
33	Charles	She doesn't speak French, I suppose?	Elle ne parle pas l'anglais je suppose ?
34	Kermit	No, she doesn't speak a word of French.	Peut-être, mais comme un cochon.
35	Charles	Good.	Tant mieux.
36	Piggy	Yes Charles.	Oui, Charles ?
37	Charles	Vous savez, votre carter a une fuite et votre transmission s'écroule.	Miss, your oil filter has a leak and your transmission is sagging.
38	Piggy	<i>[Piggy quivers and moans]</i> Oh, oh Charles!	Ah ! Oh Charles ! Oh !
39	Kermit	Hey listen, you really got to her.	Étonnant ! C'est vraiment fantastique. Tu

		What did you say?	l'as subjugué. Qu'est-ce que tu lui as dit ?
40	Charles	Well I said your oil filter has a leak and your transmission saggy.	Oh, j'ai dit que ton filtre à l'huile fuit et que ta transmission s'écroule.
41	Kermit	That's incredible.	(Il rit) Ça c'est incroyable.
42	Charles	One more demonstration?	Une autre démonstration ?
43	Kermit	Yes.	Bien oui !
44	Charles	I'm going to whisper in her ear the telephone number of Paris garbage dump, you know?	Qu'est-ce que je pourrais dire ? Je vais lui murmurer n'importe quoi. Je vais lui donner le numéro de téléphone des éboueurs de Rome.
45	Kermit	Paris garbage dump.	Les éboueurs de Rome ?
46	Charles	Mademoiselle Piggy.	Mademoiselle Piggy
47	Piggy	Yes Charles.	Ah oui mon Charles.
48	Charles	Le numero de telephone de cet établissement est ...	El numero de telefono es uno dos tres quatre cinco seis siete.
49	Piggy	Oh, oh, oh Charles! <i>[She starts kissing him and eventually snorting]</i> Oh Charles!	Oh ! Oh ! Oh ! Charles ! Oui ! Bisous bisous ! Oh ! Charles ! Ça fait du bien !
50	Kermit	I knew that would happen. Charles, listen on behalf of all the Muppets I want to say how sorry we are...	Ah, je ne pensais vraiment pas qu'elle te ferait le coup du groin. Je devrais te présenter des excuses au nom de toute l'équipe du Muppet Show.
51	Charles	Sorry? Sorry? I just met the girl of my dreams. Piggy! Piggy!	Pourquoi ? Mais non, tu m'as fait connaître la femme de ma vie. Piggy ! Piggy, mon amour ! Piggy attendez moi !
		<i>[Charles gets up and follows Piggy]</i>	
52	Kermit	Well, one man's poison is another man's bacon.	Ah, c'est fou c'que les gens peuvent aimer la charcuterie. Ha ha ha !
53	Piggy	Hiya! <i>[Piggy karate chops Kermit]</i> Barbarian. <i>[She then stomps on him.]</i>	Ka ! Sale crapaud !

[Waldorf and Statler are sitting in their box seats.]

54	Waldorf	I love the French tongue.	Ah, quelle leçon il nous donne.
55	Statler	I love pig's tongue.	Ah oui, c'est l'numéro un.
56	Waldorf	Pig's tongue? I don't get it. Ah, I know...	Ça tu peux le dire, c'est vraiment un as.
57	Both	You didn't order any! <i>[Statler laughs and Waldorf shakes his head]</i>	C'est un as-navour !

[Charles sings song "Inchworm"]

[On the stage, at the end of the show]

58	Kermit	Well, another half hour has passed by and we've reached the end of our show. We'd like to thank our special guest star Mr. Charles Aznavour.	Et nous voilà tout tendrement arrivés à la fin de notre émission. Je voudrais remercier notre invité du jour, Charles Aznavour.
59	Charles	Thank you Kermit. It's been a wonderful evening for me. The first chance I ever had to make friends with a loaf of bread.	Merci, Kermit. J'ai passé un merveilleux moment. Et puis c'est la première fois que j'ai fait un copain avec du pain
60	Bread	Oh Charles, vous êtes le plus grand.	<i>[en Patois]</i> Ah, j'peux dire p'tit gars, je m'en suis payé une belle tranche.
61	Charles		Merci beaucoup.
62	Kermit	Thank you all and join us next time one the Muppet Show!	Je vous donne rendez-vous pour le prochain Muppet Show !
63	Pain	<i>[inaudible]</i>	C'est ça, allez... on va faire la mie l'ami.

Appendix 5a

Series: Beverly Hills, 90210

Episode number: Season 3, episodes 3

Episode title: Too little, too late/Paris 75001 (EV) / Le temps des vacances (FDV)

Line #	Character	English version	French dubbed version
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[Inside a taxi in Paris: Brenda and Donna are seated in the back.]

1	Brenda	I cannot believe that we are actually in Paris.	C'est trop cool, on est à Paris, je n'y crois pas.
2	Donna	Brenda, what time is it back home?	Quelle heure il est chez nous ?
3	Brenda	No way, Donna, we are not calling home right now. We just got here.	Ah ! On ne va pas appeler chez nous maintenant. Laisse-nous au moins le temps d'arriver.
4	Donna	Please do not lecture me right now, Brenda. I'm so tired, my stomach is a wreck and I have a sore throat from all the people smoking in the airplane.	Je t'en prie, ce n'est vraiment pas le moment de me faire la morale. Je suis crevée, puis j'ai une crampe à l'estomac et j'ai mal à la gorge à cause de tous ces gens qui fumaient dans l'avion.
5	Brenda	Well just think about this: you won't have to get on another plane for six weeks.	Allez, laissez tomber. N'y pensez plus. De toute façon tu ne prendras pas l'avion avant six semaines.
6	Donna	Good, because seriously, if I had to smell another cigarette right now, I'd absolutely hurl. <i>[The taxi driver takes a cigarette from his visor and lights it]</i> Oh, ah... <i>[Donna makes a gagging sound]</i>	Merci. En plus, je déteste respirer la fumée de cigarette. Rien que d'y penser me fait horreur. Ah !
7	Brenda	Oh, ah, monsieur. Est-il possible que vous ne fumez pas, por favor? I mean, s'il vous plaît. <i>[Driver puffs out smoke]</i>	Um, monsieur, est-il possible de vous demander de ne pas fumer s'il vous plaît. Uh ? Ça nous dérange.
8	Donna	Tell him that smoking causes lung cancer, and heart disease, and emphysema. Tell him.	C'est dangereux d'avaler la fumée. On peut attraper un cancer ou avoir une crise cardiaque ou un emphysème à cause de lui.
9	Brenda	Donna, my French is not that good. <i>[The driver pulls over.]</i>	Eh ben, dis lui toi, il a l'air costaud.
10	Driver	La fumée vous dérange?	La fumée vous dérange ?
11	Brenda	Well, you see, the plane was really smoky.	Eh bien, oui. En fait, ça me donne un peu le mal de coeur.
12	Driver	Pas de problème. La porte est là. Da door is dare!	Pas de problème. La porte est là. Dehors ! Sortez !
13	Donna	What did he say? <i>[The driver gets out, mumbling]</i>	Quoi ? Qu'est-ce qu'il dit là ?
14	Driver	Petites américaines...	Petites Américaines, comment ça me plaît.
15	Brenda	What are you doing?	Qu'est-ce que vous faites ?
16	Driver	Je fume! Je fume! Ok? <i>[He opens Donna's door]</i> Out! You out! Le tour est fini. C'est tout!	Je fume où je veux et quand je veux que ça vous plaise ou non. Eh, qu'est-ce qu'elle fait, celle-là ? Eh, dehors ! Sortez ! Vous êtes arrivées.
17	Donna	Brenda!	Brenda !
18	Brenda	Donna, don't worry, I'll handle this.	Ne t'inquiète pas, je vais nous sortir de là.

		Look, I'm sorry. You can smoke if you want. I mean, it's a free country, right? <i>[He stares at her]</i> It's your country, n'est-ce pas? <i>[He throws Donna's last bag to her.]</i>	Excusez-nous. On est désolées. Si vous voulez, vous pouvez fumer. Après tout, on est ici chez vous. Bien oui, c'est votre pays, et...
19	Driver	Have a nice day. <i>[He drives off, leaving them on the side of the road.]</i>	Et bonne journée.
20	Donna	Thanks for handling that, Bren.	Merci Brenda.
21	Brenda	Anytime, Don.	J'ai fait ce que j'ai pu.

[AP: At the hotel, Brenda walks into the lobby carrying a bag. Donna is there, sitting down. Donna wants to go home, but Brenda assures her everything will be fine once they get to their room. Madame Dubois, the hotel manager, arrives.]

22	Brenda	Bonjour, je m'appelle Brenda Walsh et ...	Bonjour, je m'appelle Brenda Walsh.
23	Madame Dubois	Oh mais oui! Et Mademoiselle Martin, mais bonjour. Bonjour. Je suis la concierge, Madame Dubois. Mais vous êtes en retard. Je vous attendais ce matin et vous ne m'avez pas téléphoné.	Mais oui, et mademoiselle Martin. Bonjour ! Bonjour. Je suis la propriétaire, Madame Dubois. Mais vous êtes en retard. Je vous attendais ce matin. Vous n'avez pas téléphoné.
24	Brenda	Excusez-moi, mais parlez-vous anglais?	Oui, c'est vrai, on aurait dû vous téléphoner.
25	Madame Dubois	Oui, but you are in the immersion program, no? And all the girls, they love for me to speak French with them.	Ah, ce n'est rien, mais je suis ravie de vous accueillir. Vous verrez vous vous plairez beaucoup. Et surtout n'hésitez pas à venir me voir si vous avez besoin de quelque chose.
26	Brenda	We just had a really long trip and I don't think we're completely ready to immerse yet. Except of course in a bath tub.	Nous venons de faire un voyage assez fatigant et nous aimerions bien pouvoir nous reposer. Et avant tout, nous voulons prendre un ...
27	Madame Dubois	Oh mais oui, forgive me. You are tired. But you are very late, no? Three people, they asked me for my last room, and I said no, it is fully paid, I must hold it for the girls.	Oh, mais bien sûr que oui, pardonnez-moi. Vous devez être rentées. Mais je vous attendais encore plus tôt. Trois personnes m'ont demandé s'il me restait un chambre et j'ai dit non. Elle est déjà payée. Je l'ai réservée pour des jeunes filles !

[AP: Paris, the hotel: The girls go up to their room. They meet two other American students, Maggie and Lynette.]

[AP: On a Paris street, the girls are strolling along. Donna is complaining that her feet hurt. Brenda is determined to find Balzac's house. Donna suggests they give up and call it a day.]

28	Brenda	Donna, you don't want to be here, fine, why don't you get on the metro and go back to the hotel?	Donna, si tu as envie de partir, tu n'as qu'à prendre le métro et on se retrouvera à l'hôtel.
29	Donna	<i>[Donna sees something.]</i> Ah, Brenda?	Regarde, regarde Brenda.
30	Brenda	Stay there all summer. Better yet, why don't you just go back to Beverly Hills, live your same old princess life with	Bon, si tu préfères rester enfermée, bien tu n'as qu'à rentrer à Beverly, et reprendre ta petite vie d'princesse, si vraiment ça <i>[inaudible]</i> .

		your same old people.	
31	Donna	Brenda.	Brenda...
32	Brenda	But you can do it without me, because I'm going to take advantage of every little bit this city has to offer. I mean, I'm not rushing to call Dylan the minute I get here because everything's not perfect. I'm going to immerse, I'm going to speak French and I'm going to find Balzac's house if it's the last thing I do.	Mais tu peux repartir sans moi. Parce que moi, j'ai envie de tirer profit de tout ce que cette ville peut nous offrir. Et je ne veux pas meuler sur le téléphone et appeler Dylan sous le prétexte que tout n'est pas parfait. J'ai très envie de me promener. J'adore la France. Et j'adore Balzac et je visiterai sa maison quoique tu en dises.
33	Donna	Good, well if you're finished, I think the word is "voilà"? <i>[She points to sign that says "ICI VECUT BALZAC 1799 – 1850 AUTEUR DE LA COMEDIE HUMAINE"]</i>	Est-ce que je peux en placer une ? Ça y est ? T'as fini ? Ça fait dix minutes que j'essaie de te dire que c'est là.
34	Brenda	We're here! Let's go! <i>[They run to the door and see another sign: "Ouvrir chaque jour de 10h à 19h / Ferme Le Lundi"]</i>	C'est génial ! Tu viens ?
35	Brenda	I don't believe it, it's um, closed.	Oh, c'est fermé aujourd'hui. On est lundi.
36	Donna	<i>[disappointed]</i> What?	Quoi ?

[In a restaurant in Paris: The girls are seated opposite each other.]

37	Brenda	So, Kelly recommended this place?	C'est Kelly qui t'a recommandé ce restaurant ?
38	Donna	Yeah, but she didn't warn me it was so dressy. <i>[A woman in a hot pink dress walks by.]</i>	Oui, mais elle m'avait pas dit qu'il fallait être en tenue de soirée.
39	Brenda	Regardez that outfit.	Tenue de soirée ? Regarde celle-là !
40	Donna	Oo la la. We have to check out le shopping.	Ooh la la. Il va falloir qu'on aille faire un tour dans les grands magasins.
41	Brenda	We will, but not until we are speaking French just like the natives.	On y ira, mais je te préviens, on va dépenser tout notre argent.
42	Donna	Oh, come one Bren, haven't you heard of the expression "money talks"?	Ça n'a pas d'importance. On est venues ici pour dépenser de l'argent.
43	Brenda	Yeah, and I don't have a whole lot of it. Besides, I don't want people to take a look at us and say "stupid touristes. Let's take advantage of them." Look, you can't show any weakness here. You can't let on that you're not right on top of things, and now is a great time to start.	Moi, j'en ai pas comme ça. Et puis, je n'ai pas envie que les vendeuses nous prennent pour des touristes un peu stupides et qu'ils profitent de nous. Tu comprends ? On ne doit pas faire preuve de faiblesse. On doit leur montrer qu'on n'est pas idiotes et qu'on sait ce qu'on veut, même si on est étrangères.
44	Waiter	Bonsoir, <i>[inaudible]</i> s'il vous plaît.	Et vous avez fait votre choix ?
45	Brenda	Oh, yeah. <i>[They grab the menus, open them, and Donna makes a face.]</i>	Oh. Hm.
46	Donna	Bren, this is all in French. <i>[The waiter rolls his eyes.]</i>	Moi, je ne connais rien de la cuisine française.
47	Brenda	Je voudrais le poisson, s'il vous plaît.	Je voudrais du poisson, s'il vous plaît.
48	Waiter	Quelle poisson? Nous avons 22 poissons	Du poisson. Mais nous avons 22 sortes de

		différents.	poisson. Vous désirez ?
49	Brenda	Um.	Uh.
50	Waiter	La coquille Saint Jacques, la dorade, le rouget, la sole	Il y a de la dorade, du turbot, du rouget, de la sole...
51	Brenda	La sol, très bien, s'il vous plaît.	Une sole pour moi, s'il vous plaît.
52	Waiter	Merci. Et vous?	Très bien. Et pour vous ?
53	Donna	Oh. Um. Oh God. <i>[She speaks slowly and clearly]</i> I don't want fish. <i>[The waiter raises his eyebrows and nods]</i> One sec. <i>[She pulls out her French dictionary and flips through it.]</i> This please. S'il vous plaît.	Oh. Ah. Euh. Bien. Alors je voudrais commander de la viande. Je vais vous dire laquelle. Alors, je voudrais ce plat, s'il vous plaît.
54	Waiter	Cervelle de veau. Très bien.	Cervelle de veau. Très bien.
55	Brenda	What's that?	Qu'est-ce que c'est ?
56	Donna	Veau is veal.	De la viande de veau.
57	Brenda	Oh that sounds good. Garçon make that deux.	Oh, c'est un bonne idée, ça. Vous en mettez deux.
58	Waiter	Très bien mademoiselle.	Deux. Très bien.
59	Brenda	You see that wasn't so hard, was it. Bon appetit.	On s'est quand même pas mal débrouillées. Bon appetit.
60	Donna	Bon appetit. <i>[They toast]</i>	Bon appetit.

[Later, at the same restaurant: The girls are waiting for their dinner.]

61	Donna	You know Bren, I'd be having a great time if my dinner would just get here.	Ce que j'aimerais par dessus pour l'instant serait qu'on m'apporte mon dîner.
62	Brenda	Ok, but just think about what I'm saying. Otherwise it's going to be a really long summer.	D'accord, mais n'oublie pas ce que je viens de te dire. Autrement, tu vas finir par trouver le temps long et par t'embêter.
63	Waiter	<i>[The waiter puts their plates on the table.]</i> Cervelle de veau.	Les cervelles de veau.
64	Donna	Ha. Wait a second. I ordered veal.	Non, attendez. J'ai commandé du veau.
65	Waiter	Mais oui, cervelle de veau. Bon appetit.	Mais oui mademoiselle, c'est de la cervelle de veau. Bon appetit.
66	Donna	I don't know about this.	Tu vas y goûter ?
67	Brenda	Okay, it looks weird, but I'm sure it's edible.	Oui, je vais y goûter. Ça a l'air mangeable.
68	Donna	You're right. Right now, I could eat just about anything. <i>[She takes a bit and has a strange look on her face.]</i>	Enfin, de toute façon, j'ai tellement faim que j'avalerai n'importe quoi.
69	Brenda	It's very, uh, French.	C'est de la cuisine française.
70	Donna	It's ah, it's kind of mushy. <i>[Brenda takes the dictionary and spits hers out into her napkin.]</i>	Um. C'est assez bizarre.
71	Brenda	It's brains. <i>[Donna spits her out onto her plate.]</i>	C'est un bout de tête.
72	Donna	Wow <i>[She takes a drink of water.]</i>	Uck. Bien.

73	Brenda	From now on, let's just stick to fish?	À partir de maintenant, on aura que du poisson.
74	Donna	[Donna gargles her water.] Uh, no problem.	Chouette.

[The girls getting ready to go out in their room]

75	Brenda	Comment vous appelez-vous?	Comment vous appelez-vous ?
76	Donna	Comment vous appelez-vous?	Comment vous appelez-vous ?
77	Brenda	Je m'appelle Donna.	Oui, c'est pas mal, c'est distingué.
78	Donna	Je m'appelle Donna.	Comment vous appelez-vous ?
79	Brenda	Très bien, mademoiselle.	Eh bravo, tu vois que tu veux...
80	Donna	Bren, it's easy to repeat after you, but I was totally lost in class today. How am I supposed to understand anyone at the party?	En tout cas, j'espère qu'il n'y aura pas trop de garçons qui vont me draguer parce que moi, je n'aime pas ça. Puis j'veux pas m'embêter moi toute seule.
81	Brenda	Donna, I'm sure someone there will speak English. And even if they don't, flirting is a universal language.	Mais non. T'adores sortir d'habitude. Puis de toute façon, on rencontrera sans doute plein de gens très bien.
82	Donna	Bren, I'm not out to pick anyone up. Besides, I would never do that to David.	Parce que moi, je dis tout de suite je n'ai pas l'intention de draguer, je n'ai pas envie de tromper David.
83	Brenda	Donna, this has nothing to do with David. All I'm saying is that it's quite possible you might enjoy talking to some cute Parisian guys and if you really want to you'll find a way.	Mais arrête de toujours tout ramener à David. C'est vrai, ce que je veux dire c'est qu'il est tout à fait possible aussi pour toi que pour moi de faire la connaissance d'un jeune français et de le trouver sympa.
84	Donna	I know, I just miss David so much. I keep thinking I see him everywhere that I go.	Oh, si tu savais comme David me manque. Je n'arrête pas de penser à lui sans arrêt, je le vois partout.
85	Brenda	I miss Dylan too. It's just that I'm not obsessing over it. I mean he's there and I'm here.	Moi aussi, je pense à Dylan. Je pense à lui, mais ce n'est pas une obsession. Je suis ici et il est en Amérique.
86	Donna	Well it's harder for me because, that, that language thang.	J'ai du mal à m'adapter à ce pays. Tout est tellement différent.
87	Brenda	Well all I can say is if Anne and Lynette can handle this program, so can you.	On n'est pas toutes seules. Il y a aussi Anne et puis Lynette et n'oublie pas, nous sommes en vacances.
88	Donna	Hmm, maybe it's there accents that keep throwing me off. [in a Texan accent] Je m'appelle Lynette. [They giggle. There is a knock in the door]	Et puis, je n'aime pas leur manière de parler. Oui, c'est vrai, c'est « Je m'appelle Lynette. »
89	Brenda	Woops [she opens the door and Lynette is there]	Erm.
90	Lynette	Y'all ready to rock n roll?	Alors, les filles vous êtes prêtes ? on y va ?
91	Brenda	Train's a movin gal!	C'est affreux. On a un truc.
92	Maggie	[Maggie appears in the doorway.] Are you creeps coming or what? Now remember, if you get into trouble, just ask where the bathroom is. Où est la toilette? Got it?	Alors, vous venez ? On y va. Si vous vous trouvez dans une situation embarrassante, demandez simplement «où sont les toilettes ? » Compris ?
93	Brenda	Mais oui.	Mais oui.
94	Maggie	Bon. Allons-y!	Bon, allons-y.

[At a party: Donna is standing with a man.]

95	Man	Vous êtes très jolie. Voulez vous venir chez moi ce soir?	Buona sera.
96	Donna	Ah, où est la toilette?	Ah. Où sont les toilettes ?
97	Brenda	[Brenda walks through the crowd and is offered several lights] Non, merci.	Non, merci.

[At the party: two men are standing with Anne and Lynette]

98	Man 1	Where are you from?	Comme ça, vous venez d'où ?
99	Lynette	Nous habitons en Texas.	Euh, nous habitons au Texas.
100	Man 1	What did she say?	Qu'est-ce qu'il y a ?
101	Man 2	Zee live in Texas.	Alors, comme ça, vous venez de Texas.
102	Man 1	Oh Texas. You know ah, you know George Bush?	Vous devez connaître le ranch [inaudible].
103	Lynette	Ah, no.	Non.
104	Man 1	Do you know, um, Ross Perrault? You know Ross Perrault?	Vous ne connaissez pas Buffalo Bill ? Vous le connaissez ?
105	Brenda	Excuse me.	Excusez-moi.
106	Man	Vous êtes très jolie. Est-ce que je vous [inaudible] ce soir?	Oh, vous êtes vraiment très jolie. Vous voulez venir prendre un dernier verre chez moi ?
107	Brenda	[Brenda points to Donna] I sleep with her.	C'est avec elle que je rentre.
108	Man	Alors, za more za merrier, n'est-ce pas?	Alors, je vous emmène toutes les deux. Plus on est de fou, plus on rigole.
109	Brenda	I don't think so. [She thinks she sees Dylan] Dylan! Dylan! [She runs to the man, but it's not Dylan.] Excusez-moi.	Non, je m'excuse, sans façons. Dylan ! Dylan ! Oh, excusez-moi.

[Evening, outside on a terrace: Brenda and Donna are seated.]

110	Donna	You know I've had what I thought were French pastries before, but somehow they taste so much better here. Bren?	Ah, j'avais déjà mangé des pâtisseries françaises en Amérique, mais je trouve qu'ici elles sont bien meilleures. Brenda ? Qu'est-ce que t'as ?
111	Brenda	Hm?	Tu m'as dit que partout où tu allais, tu croyais voir David ?
112	Donna	What's wrong?	Oui.
113	Brenda	You know how you keep on thinking that you're seeing David? Well, it started happening to me. I started thinking, what are we doing here?	Il m'arrive exactement la même chose et je commence à me demander ce que l'on fait ici.
114	Donna	We're immersing, we're learning new things, a new language, and a new culture. [They keep talking; the conversation continues on a positive note.]	On perfectionne notre français, on apprend des choses merveilleuses sur notre pays et notre culture.

Appendix 5b

Series: Beverly Hills, 90210

Episode number: Season 3, episode 4

Episode title: Sex, Lies and Volleyball/Photo Finish (EV); Sexe, Mensonges et Volley-ball (FDV)

Line #	Character	English version	French dubbed version
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[Parisian street: Brenda, Donna and Maggie are watching a street performer on a unicycle. The performer jumps off his bike and the crown applauds. A man comes up to them with a hat to collect money for the performance.]

1	Man	<p>...C'est vraiment incroyable, regardez. Regardez! Et qu'est-ce que tu vas nous faire voir, maintenant? Oh, regardez-moi ça, c'est typique. Les bâtons volants.</p> <p><i>The man is now juggling and his pants fall down.</i></p> <p>Je lui ai dit de ne pas faire ça, mais il le fait de temps en temps....Merci, merci beaucoup, et pour ma femme, merci, C'est tout? Il a dix-sept enfants, alors</p> <p>....</p> <p><i>[to Brenda]</i></p> <p>Ah! Vous ne me croyez pas.</p>	<p>Approchez Messieurs, Dames. Venez admirer l'homme au chapeau noir. C'est vraiment incroyable ! Regardez, regardez-le. Ça c'est un spectacle des plus difficiles. Applaudissez mesdames. Approchez, messieurs. C'est un numéro unique. Merci pour le chapeau. Et qu'est-ce qu'il va nous faire voir maintenant ? Ah, il jongle avec des balles pour changer. Il est très habile, n'est-ce pas, messieurs, dames ?</p> <p>Voulez-vous remettre les pantalons ? J'avais pourtant dit d'ne pas faire ça, mais il n'en fait toujours qu'à sa tête. Merci, merci beaucoup. C'est pour ma femme, merci. C'est tout ? Et dix-sept enfants, alors.</p> <p>Ah, vous ne me croyez pas ?</p>
2	Brenda	Je ne sais pas. Vous me dites.	Non, je nous crois pas. Je crois que vous mentez.
3	Man	Venez chez moi et voyez pour vous-même.	Venez chez moi et vous verrez pour vous-même.
4	Maggie	Elle pense que vous êtes très beau.	Elle meurt d'envie d'vous dire que vous êtes très beau.
5	Brenda	Ah! <i>[She pulls them away.]</i>	Oh !
6	Donna	What was that all about?	Eh ! Quoi ? Qu'est-ce qui se passe ?
7	Brenda	I cannot believe you said that.	Dis-donc, <i>[inaudible]</i> de lui avoir dit ça.
8	Maggie	Oh, come on, you were hot for him, admit it.	Oh, ça se voyait, tu étais attirée par lui.
9	Brenda	I was not.	Non, ce n'est pas vrai.
10	Donna	What was he saying?	Il avait l'air très gentil.
11	Brenda	It kind of loses something in the translation.	Oui, il avait l'air très gentil, mais à mon avis il voulait autre chose.
12	Maggie	Alors, à quelle heure nous retrouvons nous ce soir?	Ah ha ! Bon alors, à quelle heure on se retrouve ce soir ?
13	Donna	<i>Donna has a confused look on her face.</i> English, please.	On va quelque part ? Encore ?
14	Brenda	Français, s'il vous plait. Il faut que nous pratiquions.	Quoi ? Tu veux rester enfermée ? Moi, j'ai envie de rencontrer des Français.
15	Donna	Why do you guys have to speak French all the time?	Eh ben moi, je croyais que vous étiez fatiguée d'sortir en boîte.

16	Maggie	Well, it is the best way to learn, Donna.	Écoute, ce n'est pas tous les jours qu'on visite Paris.
17	Donna	Yeah, right. [A lady in black is shown watching them.]	Vous m'agacez.

[Parisian street. Brenda and Donna enter a bakery.]

18	Brenda	Come on, Donna, it's not so hard.	Tu pourrais faire un effort quand même.
19	Donna	Well, it's easy for you to say. You don't have a learning disability.	J'en ai marre. À chaque fois que j'ouvre la bouche, vous m'envoyez sur les roses.
20	Brenda	Donna, you're a beginner. The worst that can happen is that someone won't understand you.	Eh oui mais tu tu n'arrêtes pas d't'plaindre et tu fais la tête à chaque fois qu'on veut sortir.
21	Donna	I don't know.	Tu regrettes que je sois venue.
22	Brenda	Come on, give it a try. What have you got to lose? Come on.	Non. Arrête ton p'tit jeu. Ça m'agace.
23	Woman	Alors attends, je n'ai pas tout dit, i m'dit, oui, ma femme est partie pour l'weekend,	Alors attends, je n'ai pas tout dit. Il m'dit : « oui, ma femme est partie pour l'weekend. »
24	Donna	Excusez-moi.	Ah, excusez-moi.
25	Woman	je n'sais pas si tu vois, mais c'est pas un [inaudible]], moi je vais pas sortir a'ec lui, hein?	J'sais pas si tu vois, mais c'est pas du tout un genre de truc à dire. Enfin, il me prend pour qui, hein...
26	Donna	Oh, wait. Je voudrais one of those.	S'il vous plaît ? Vous pouvez me donner un p'tit gâteau ?
27	Woman	Hein, lequel?	Lequel ?
28	Donna	Huh? Oh, is that okay?	Euh, je voudrais celui-là.
29	Woman	Lequel voulez vous? J'ai pas toute la journée hein?	Lequel vous voulez ? On va pas y passer la journée, non ?
30	Brenda	She wants to know which one you want.	Dis lui lequel, dépêche-toi.
31	Donna	Oh, I'll have... I mean, je voudrais cette une I mean, avec les fraises,	Ah oui, attendez. Qu'est-ce que j'veux ? Un éclair ou une tarte ? Ah non, non, un éclair, non, cela.
32	Woman	Voilà.	Voilà.
33	Donna	How much is it? Um, com...	Ah, remarquez, vous n'auriez pas ...
34	Woman	<i>She grabs the money from Donna.</i> Oh la la la la. Toujours moi qui a les imbeciles. Là c'est une vrai idiote.	Oh la la. Oh j'ai vraiment pas d'chance aujourd'hui. Je n'ai de temps qu'à servir des gourdes.
35	Brenda	Come on, let's go.	Viens. On s'en va.
36	Donna	No, wait a minute. I am not stupid. A person is not an imbecile just cause they can't speak perfect French. God, I am so sick and tired of this rudeness. Je suis American, and if you don't like it, then too bad. <i>Brenda and Donna exit the store.</i>	Non, attends une minute. Vous pourriez au moins être polie. J'ai beaucoup de mal à retenir le nom des gâteaux et ce n'est pas pour ça que je suis une gourde. Vous pourriez au moins essayer d'avoir un peu d'respect pour les touristes. Je suis Américaine, et si ça ne vous plaît pas, c'est pareil.
37	Brenda	See, you did it.	T'as été géniale.
38	Donna	Yeah, sure. I tried to buy a pastry and the woman called me an idiot.	Je viens d'acheter une pâtisserie et elle a le culot d'me traiter d'gourde.
39	Brenda	But you understood her, didn't you, Donna?	Mais c'est bien. Tu as eu raison de n'pas te laisser faire.

40	Donna	Yeah. Yeah, I did, didn't I? <i>The woman in black is taking pictures of Donna and then approaches her.</i>	C'est vrai. Je suis très contente.
41	Woman	Excuse me. My employer, he would like to meet you.	Excusez-moi. Mon employeur, aimerait vous prendre en photo.
42	Donna	He would?	Qui moi ?
43	Woman	Do you have any modeling experience?	Vous avez déjà posé pour un magazine ?

[AP: Modeling shoot in Paris: Donna is posing and the photographer is singer her praises. At the end of the shoot, he offers her a rose and tells her she is going to be a great star.]

[AP: Lobby of the hotel: A large group of the kids is waiting. Donna comes down the stairs, and says how much she has been wanting to go to Versailles. Madame Dubois gives Donna a huge bunch of flowers. The note says the photographer needs her immediately, so Donna heads off. When Brenda and Maggie point out she's going to miss Versailles, she says "C'est la vie!" (in both versions).]

[AP: Paris, a terrace: Brenda and Maggie are sitting outside on a terrace, discussing Donna and how she is missing everything. Brenda is worried about Donna, and Maggie warns her about the modeling industry—that Donna will be affected by Paris and older men and be forced to do things she doesn't want to. Maggie is smoking and Brenda asks for a cigarette; she starts coughing but says "These are really good."]

[Paris, the hotel: It's dark and Donna comes in, Brenda is already in bed.]

44	Brenda	Donna, what time is it?	Quelle heure il est ?
45	Donna	Bren, I'm really sorry to wake you. The most wonderful thing happened to me tonight. <i>[She walks into something.]</i> Ow!	Oh, j'suis désolée de t'avoir réveillée. Tu ne devineras jamais ce qui m'est arrivé... ow !
46	Brenda	Are you okay? What happened?	Qu'est-ce qu'il y a ? Qu'est-ce qui s'est passé ?
47	Donna	Oh, yeah. I just bumped my knee.	Ah, regarde ça.
48	Brenda	No, I mean tonight. What happened with Pierre?	<i>[cut]</i>
49	Donna	Oh, this.	T'as qu'à lire ça.
50	Brenda	What is this?	Qu'est-ce que c'est ?
51	Donna	A contract. Well, except it's all in French, which you'll have to help me translate, but we can just do that tomorrow. <i>[she yawns.]</i> Ah! Je suis très fatiguée.	Un contrat. En fait, je ne comprends pas tout. Oui, parce qu'il y a des termes juridiques, mais enfin, tu me les expliqueras. On fera demain ça, d'accord ? Ce soir je suis trop fatiguée.
52	Brenda	Donna, what kind of contract?	Mais tu sais ce qu'il y a dans ce contrat ?
53	Donna	Well, Pierre wants me to sign with this agency. He says my type is really in demand right now.	Pierre m'a proposé de travailler dans cette agence. Je suis le type de mannequin que l'on cherche on ce moment.
54	Brenda	Donna, wait a second. You're gonna drop out of the program to be a model?	Qu'est-ce que tu racontes ? Tu ne vas quand même pas tout laisser tomber pour être mannequin ?
55	Donna	Come on, Bren. I wasn't doing so well anyway. I'm really wiped out. Good night. <i>[She turns out the light.]</i>	Ça tombe bien. J'en ai vraiment marre du bayou. Oh ! J'suis crevée. Bonne nuit !
56	Brenda	<i>[Brenda turns the light back on.]</i> Donna, this contract is for two years.	Je te signale que c'est un contrat de deux ans !
57	Donna	Bren, please, it's 3 in the morning.	Je t'en prie Brenda. Il est deux heures du matin.

		We'll talk about this tomorrow. Good night.	On en parlera demain. Bonne nuit.
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[The hotel room in Paris: Brenda and Donna are facing each other.]

58	Donna	What, are you mad at me?	Qu'est-ce qu'il y a, tu m'en veux ?
59	Brenda	Donna, I'm not even sure I know you anymore.	Tu sais, c'est bizarre, mais j'ai l'impression de ne plus te reconnaître.
60	Donna	You are so dramatic.	Pourquoi tu dramatises ?
61	Brenda	I'm dramatic? You're running away to become a French fashion model and I'm dramatic?	Je dramatiser ? T'as l'intention d'être ici et devenir top modèle et je dramatiser.
62	Donna	Come on, Brenda. This is the most exciting thing I've ever done. Can't you at least be happy for me?	Mais enfin, c'est la chose la plus excitante que j'ai jamais faite. Tu pourrais au moins être contente pour moi.
63	Brenda	Happy? Happy that you're dropping out? That you're not even gonna graduate high school? Donna, I'm in shock.	Comment ? Je devrais être contente parce que tu vas tout laisser tomber et abandonner tes études ? Ça me fait un choc.
64	Donna	I'll do it eventually. I can take the proficiency test or something.	Mais non ! Je vais continuer. Ce n'est rien. Si je perds deux ans, je me rattrape après.
65	Brenda	You know, your parents are never gonna let you do this.	Tes parents ne te permettront jamais de rester ici.
66	Donna	Well, you've done things your parents haven't approved of.	Toi aussi tu as fait des choses que tes parents n'ont pas approuvées.
67	Brenda	Donna, you hate it here. All I've been hearing from you is how you're never gonna learn French, and now you wanna live here?	Je croyais que tu détestais ce pays. T'as pas arrêté d'me répéter que t'en avais assez des Français et maintenant tu veux vivre ici.
68	Donna	Not just here. Some girls get to go all over Europe, and I can earn a lot of money.	Mais pas seulement ici. Je vais voyager à travers tout l'Europe et je gagnerai énormément d'argent.
69	Brenda	You have money.	De l'argent, t'en as.
70	Donna	Not my own that I earn myself. Don't you understand, Brenda? I can be more than the dummy who can't keep up with her smart friends. This is my chance to stand out, to achieve something.	Oui, mais c'est pas moi qui le gagne cet argent, c'est différent. Essaie de comprendre ce que je veux te dire. Ça va me permettre d'acquiescer plus de confiance en moi et de ne plus avoir de complexe. C'est vraiment une chance que j'ai et j'ai envie d'en profiter.
71	Brenda	And what about David? Or doesn't he matter, now that Pierre is interested in you?	Tu as pensé à David ? Il ne compte plus maintenant que t'as rencontré Pierre ?
72	Donna	Pierre is interested in me professionally, not romantically.	Pierre s'intéresse à moi uniquement professionnellement. Il ne faut pas tout mélanger.
73	Brenda	Give him time.	Et s'il te faisait des avances ?
74	Donna	Brenda, he's married and has two kids. I've seen the pictures.	Mais arrête ! Il est marié. Il a deux petites filles. Même que je les ai vues en photos.
75	Brenda	Donna, I hate to say this, but that didn't stop your parents.	Et alors ? Est-ce que le mariage a empêché tes parents d'aller voir ailleurs ?
76	Donna	You know, you must be really jealous of what's happening to me to throw that in my face.	Eh ben, je n'sais pas si c'est parce que tu es jalouse de moi, mais en tout cas tu as réussi ton effet.
77	Brenda	I'm sorry. I just don't wanna see you get hurt.	Excuse-moi. J'ai peur qu'on fait du mal, c'est tout.

78	Donna	Well, it's too late. You already have.	Eh ben, c'est trop tard. C'est ce que tu viens d'faire.
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[AP: At a French party: Donna is with her photographer. He introduces her to the head of the agency. She asks Christophe if she can speak with him privately later. Later on, when they are alone, he hits on her. She asks him to stop and he tells her to leave, calling her a baby. He tells her not to be stupid and asks her if she knows what she is throwing away.]

[In the morning, at the hotel room: Brenda is reading on the bed and Donna comes in.]

79	Donna	Hi.	Salut.
80	Brenda	Hi. Look, Donna, I am really sorry.	Salut. J'suis désolée pour ce que je t'ai dit hier.
81	Donna	No, Brenda. You were right. He made a pass at me, just like you said. So I had to do it.	Oh, c'est rien. Tu avais raison. Effectivement, Pierre m'a fait des avances. Je n'avais pas de choix.
82	Brenda	You did?	Tu l'as fait ?
83	Donna	Yeah. I threw wine on him.	Oui. Je lui ai balancé du vin sur le visage.
84	Brenda	You did?	Tu as fait ça ? !
85	Donna	Yeah. Red wine too. So I guess now I have to go back to being plain old ordinary me, huh?	Oui. C'était du vin rouge en plus. Alors, je vais redevenir exactement comme avant. La Donna ennuyeuse que tu connais.
86	Brenda	Donna, believe me, you will never be ordinary. You're a very unusual girl.	Non, je ne te trouve pas ennuyeuse et je ne te trouve pas quelconque non plus. Je trouve que t'es une fille exceptionnelle.
87	Donna	Yeah, unusually dense.	Oui ? Moi je me trouve sotte.
88	Brenda	You know, you don't give yourself enough credit. Look how far you've come. You have an incredible portfolio of beautiful pictures. Your French is getting better every single day. And you stood up to someone who was trying to take advantage of you, all by yourself.	T'es trop dure avec toi. Tu te rends compte que tu t'en es arrivée ? Tu possèdes un book magnifique avec des superbes photos de toi, tu, tu as écumé toutes les plus belles boutiques de Paris, tu as réussi à repousser un homme qui essayait de profiter de toi et tu as fait tout ça toute seule.
89	Donna	Brenda, merci beaucoup. Tu es une très bonne amie.	Brenda, merci beaucoup. Tu es une très bonne mamie.
90	Brenda	I love you too.	Et je le suis pour toujours.

Appendix 5c

Series: Beverly Hills, 90210

Episode number: Season 3, episode 5

Episode title: Shooting Star/American in Paris (EV); Chassé-Croissé (FDV)

Line #	Character	English version	French dubbed version
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[In a park, during the day: Brenda is walking around and takes a seat on a bench. A young man with a large backpack and a "Wisconsin" shirt is walking around, spots her, and approaches.]

1	Rick	Ah, bonjour.	Ah, bonjour.
2	Brenda	Bonjour.	Bonjour.
3	Rick	Ah, comment-allez-vous.	Je ne vous dérange pas ?
4	Brenda	Je vais très bien, merci.	Non, ça va. Je peux faire quelque chose pour vous ?
5	Rick	<i>[awkwardly]</i> Ah, très bien. Ah, excusez-moi. <i>[he takes a book out of his pocket.]</i> Why don't they have a simple word like "should" in here?	Si ça ne vous ennuie pas. Excusez-moi. Je cherche mon chemin et je n'arrive pas à le retrouver.
6	Brenda	Ah, you do not need zee book.	Je peux peut-être vous aider. Demandez-moi.
7	Rick	You speak English? Ah! Thank God! I was dying here. <i>[he pauses and stares at her]</i> I'm sorry. It's just that all my life I've dreamed of coming to Paris and meeting the quintessential French beauty and here you are.	Vous pourriez faire ça pour moi ? Ah ! Je tourne en rond depuis des heures. Ha ha, excusez-moi. C'est dingue. Ça fait des années que je rêve de venir passer des vacances à Paris pour voir la quintessence de la beauté française et c'est vous que je rencontre.
8	Brenda	<i>[she drops the fake accent]</i> Look.... <i>[she pauses and thinks, and switches back to her fake accent]</i> I am not quinteezential, whatever zat means.	Éc.... Je ne suis pas du tout la quint.... enfin, de toute façon, je n'sais pas ce que ça veut dire.
9	Rick	Oh no no, it's not bad or anything. It just means the essence, er, the purest...er, like, most typical, you know the real...French thing. Now I'm speaking as badly in English as I do in French. My name is Rick.	Ce n'est pas méchant, c'est un mot qui signifie la, je dirais l'essence, disons la pureté, et dans sa forme la plus typique, la plus vraie, en amont la France, quoi. Ha ha ha, je suis à peine arrivé et voilà que je commence à vous faire un cours. Enfin, je m'appelle Rick.
10	Brenda	Je m'appelle Brenda.	Moi, je m'appelle Brenda.
11	Rick	Bren...Brenda. Is that a French name?	Tu t'appelles Brenda ? C'est français comme prénom, ça ?
12	Brenda	Ah, mais oui. Of course it is more common in za west part of France. But if you would prefer to meet a girl named Michelle or Marie...	Ah oui, bien sûr. En fait, c'est vrai que c'est plus répandu dans le sud-ouest, mais c'est très français. Mais tu aurais peut-être préféré rencontrer une fille qui s'appelle Michelle ou Marie...
13	Rick	Oh no no no no no...Brenda will be just, just fine.	Oh non non non non ... Que tu t'appelles Brenda, ça, ça, oui, ça me va très très bien.
14	Brenda	Alors, zo you wanted to ask me somezing?	A propos, je croyais que tu voulais que je t'explique ton chemin ?
15	Rick	Oh, ya, well I just hitchhiked into town. I got dropped off up here, and	Oh, oui en fait, j'ai fait du stop en ville et on vient de me débarquer et je dois aller à cet hôtel,

		I'm supposed to stay at this hotel, but I have no clue how to find it.	seulement j'avoue que je ne suis vraiment pas très doué avec un plan.
16	Brenda	I believe zat is in ze student quarter by my hot... where I leeve. I will show you on ze map.	Je parie qu'il se trouve au quartier latin. Tout à côté d'mon hôt... de là où j'habite. Je peux te le montrer sur le plan...
17	Rick	Actually, I have a better idea. Why don't you show me in person? I mean, if you're going that way anyway. [Brenda smiles.]	Oui, enfin, si ça ne t'ennuie pas, j'ai une meilleure idée. Pourquoi tu ne m'y accompagnerais pas, enfin, si tu dois aller dans ce coin, évidemment.

[AP: Brenda and Rick are walking down the street. Brenda points out the hotel to Rick. He tells her that it was an awfully short tour and asks her to dinner, but she declines, saying she has plans with her friends. He asks her to take her on a longer tour to all her favourite places of the city. The whole time, Brenda speaks in her fake French accent. Throughout the rest of the episode, Brenda spends a few days with Rick, continuing to pretend she is French. She feels she can't tell him the truth because it has gone too long. She decides to stand him up the day she leaves so she doesn't have to say goodbye, but changes her mind. It's too late and she misses him.]

Appendix 6

Series: The Simpsons

Episode number: Season 1, episode 11

Episode title: The Crepes of Wrath (EN); L'espion qui venait de chez moi (FDV); Bart au grand cru (QDV)²³

Line #	Character	English version	French dubbed version	Quebecois dubbed version
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[AP: Simpsons' home, after school: Bart walks in through the main door, eating a candy bar and carrying his skateboard. He goes up to his room and feeds some flies to his pet frog. Homer is in the hall and trips on Bart's skateboard, which Bart left at the top of the stairs. He hurts his back and lies on the floor until Marge and Lisa get home. Marge yells at Bart for leaving his stuff everywhere. Bart finds a cherry bomb in his room after she leaves.]

[AP: At the school, Principal Skinner's mother is visiting. Bart puts a cherry bomb in one of the school toilets just as she uses the toilet.]

[AP: Simpsons' house: Inside, Homer lies lazily on the couch, taking advantage of his situation. Marge is waiting on Homer. The doorbell rings.]

1	Homer	Marge. Marge. Marge, get the door!	Ma-arge. Marge. Marge, va ouvrir.	Marge. Ma-arge. MAAAAARGE. Ça sonne à porte.
2	Marge	[Marge looks through the peephole to see Principal Skinner.] Principal Skinner! [She opens the door.]	Oh, le principal de l'école.	Mmmh, C'est le directeur Skinner.
3	Principal Skinner	Hello, Mrs. Simpson. I'm afraid there's been a very disturbing incident at school today. [He lets go of Bart.]	Bonjour madame Simpson. Il s'est produit un incident qui a beaucoup perturbé l'école aujourd'hui.	Bonjour madame Simpson, un incident bien malencontreux s'est produit à l'école aujourd'hui.
4	Bart	I'm outta here man. [Bart runs up the stairs and to his room.]	Bon je vous laisse, hein.	Aïe, ayoye, j'frais mieux d'décamper.
5	Marge	Homer, Principal Skinner is here.	Homer, monsieur le principal est là.	Homère, le directeur Skinner est ici.
6	Homer	Oh, hello, Principal Skinner. I'd get up, but the boy crippled me.	Bonjour monsieur le principal. Je me lèverais bien mais Bart m'a cassé les reins.	Ah, bonjour, monsieur Skinner. J'me lèverais ben, mais mon gars m'a rendu infirme.
7	Principal Skinner	Mm-hmm. I understand completely. The disturbing incident I was referring to happened this morning when your son	Vous êtes tout excusé. Le regrettable incident auquel je faisais allusion s'est produit ce matin. Votre fils a jeté un engin explosif dans	Mmmh hm. Je comprends ça. (inspire) L'incident malencontreux auquel je faisais allusion s'est produit c'matin quand votre fils a

²³ I have used the already completed transcriptions of the French version, found at <http://www.simpsonspark.com/scripts/s1/7g13.php>, and of the Quebecois version, found in Plourde, 1999.

		flushed an explosive device down the boy's lavatory.	les WC et tiré la chasse d'eau.	fait exploser un engin dans les toilettes des filles!
8	Homer	[Homer laughs.] Heh-heh, that ol' gag.	Hé hé ! C'est un vieux gag.	Hé hé hé hé! Le coup classique!
9	Principal Skinner	Unfortunately, at the same moment, my mother was in the girls' lavatory making use of the facilities.	Malheureusement au même instant, ma mère satisfaisait un besoin pressant de la nature dans les toilettes des filles.	Le plus malencontreux, c'est que ma mère était en train d'utiliser les toilettes à ce moment-là.
10	Marge	Oh, dear.	Oh Seigneur !	Oh, mon dieu!
11	Principal Skinner	Mr. and Mrs. Simpson, we have transcended incorrigible. I don't think suspension or expulsion will do the trick. I think it behooves us all to consider...deportation.	Monsieur et madame Simpson. Nous sommes impuissants, il est incorrigible. Je pense qu'un renvoi temporaire ou même définitif n'y changerait rien. Je crois qu'il vous appartient maintenant d'envisager de l'exiler.	Monsieur et madame Simpson, nous avons atteint le plafond de la correction. Je n'crois pas que la suspension ni l'expulsion soient d'aucun recours. Je ne crois qu'il nous reste plus qu'à envisager... la déportation!
12	Marge	Deportation?! You mean kick Bart out of the country?	De l'exiler ? Vous voulez dire expulser Bart du pays ?	La déportation? Vous voulez dire j'ter Bart en dehors du pays?
13	Homer	Eh, hear him out, Marge.	Laisse-le donc parler, Marge.	Ben, c'est lui qui l'dit, Marge.
14	Principal Skinner	Well, perhaps I was being a tad glib. Let me explain. Our elementary school participates in a foreign exchange program. Normally, a student is selected on the basis of academic excellence or intelligence, but in Bart's case, I'm prepared to make a big exception. And if you're willing to play along, he can spend the next three months studying far, far away.	Le mot "exil" est peut-être un tantinet exagéré. Je vous explique. Notre école élémentaire participe à un programme d'échange avec l'étranger. Normalement les élèves sont sélectionnés en fonction de leurs performances scolaires ou de leur intelligence mais dans le cas de Bart, je suis prêt à faire une grosse exception. Si vous me suivez sur ce terrain, il pourra passer les 3 prochains mois à étudier loin, très loin d'ici.	Enfin, l'enthousiasme me fait peut-être un peu exagérer. Je vous explique : notre école élémentaire participe à un programme d'échange d'étudiants avec l'étranger. Normalement, les étudiants sont choisis selon leur excellence académique ou leur intelligence. Mais pour Bart... Je suis prêt à faire une grande exception, et si vous êtes d'accord, il pourrait passer trois mois à étudier très, très, très loin.
15	Homer	Sounds great. Although, a kid can't learn much in just three months.	Ce serait épatant, sauf qu'en 3 mois un gamin peut pas apprendre grand chose.	Heille, c't'une bonne idée, ça! Même si trois mois, c't'un peu court pour apprendre que'qu'chose.
16	Marge	Homer, you didn't even ask where Bart would be going!	Homer, t'as même pas demandé où Bart serait envoyé.	Homère! Tu 'r a même pas d'mandé où Bart irait!
17	Principal Skinner	Actually, he'd be staying in France, in a lovely chateau in the heart of the wine country. [Skinner leur montre une photo du chateau]	Eh bien il serait envoyé en France dans un ravissant chateau au coeur d'une région de vignoble.	En fait, c'est en France qu'il irait, dans un magnifique chateau au pays des vignobles.
18	Marge	But Bart doesn't speak French.	Mais il va se sentir perdu.	Mais Bart a jamais bu d'vin d'sa vie!
19	Principal Skinner	Oh, when he's totally immersed in a	Totalement immergé dans une culture	Ça lui permettra de se raffiner et

	Skinner	foreign language, the average child can become fluent in weeks.	étrangère, l'enfant moyen s'adapte très vite.	d'apprendre des connaissances œnologiques.
20	Marge	Yeah, but what about Bart?	Oui peut-être mais Bart...	Ben, i est quand même pas si nono.
21	Principal Skinner	I'm sure he'll pick up enough to get by. And, uh, the whole thing won't cost you a dime, as long as you're willing to take in a student of your own.	Il s'en sortira très bien, il est débrouillard. Et tout cette opération ne vous coûtera absolument rien si en retour vous acceptez d'accueillir un étudiant.	Non, la connaissance des vins. De toute façon, ça s'rait une expérience enrichissante et ça vous n'coutera rien si vous recevez aussi un étudiant.
22	Homer	Wait a minute, Skinner. How do we know some principal over in France isn't pulling the same scam as you are?	Eh là une minute monsieur. Qu'est-ce qui nous dit qu'il n'y a pas un principal là-bas en France qui est en train de mijoter le même coup tordu ?	Heille, attendez un peu, Skinner. Quessé qui nous garantit qu'le principal en France va pas nous faire le même mauvais coup qu'vous leur faite?
23	Principal Skinner	For one thing, you wouldn't be getting a French boy. You would be getting an Albanian.	C'est très simple. Ce n'est pas un enfant français que vous recevrez. Non vous recevrez un albanais.	Heu heum. Tout d'abord ce n'est pas un p'tit Français que vous voulez r'cevoir. Vous allez r'cevoir un Albanais.
24	Homer	You mean all white with pink eyes?	Avec des cheveux blancs et des yeux rouges ?	Ceux qui sont tous blanc, là avec des yeux rouges?
25	Principal Skinner	No. No, no, no. A student from Albania. It's a country on the Adriatic Sea.	Non non non. Un élève qui vient d'Albanie, c'est un pays de l'Adriatique.	Pas un albinos, un jeune étudiant d'Albanie, un pays sur la mer Adriatique.
26	Marge	Well, going to France sounds like a fantastic opportunity but I think Bart should have a say in this. [Marge goes upstairs to talk to Bart.]	Je trouve que ce voyage en France est une chose exceptionnelle, mais je crois que Bart a son mot à dire.	C'est vrai qu'aller en France s'rait une expérience enrichissante, mais c'est à Bart de décider pour lui-même.
27	Bart	[Bart is in his room, staring at his frog in the jar. He sighs.] The life of a frog. That's the life for me.	La vie d'une grenouille, c'est ça la vie pour moi.	Ah, la vie des grenouilles, c'est la vie qu'j'aimerais m'ner.
28	Marge	[Marge enters.] Bart, how would you like to spend the next three months living in France?	Bart. Dis-moi est-ce que ça te plairait d'aller passer les 3 prochains mois en France ?	Bart? Qu'est-ce que tu dirais d'aller passer les trois prochains mois en France?
29	Bart	France? Wow!	En France ? Waahh !	En France? WOW!

[AP: Bart and Marge go downstairs and announce that Bart will go. Everyone is very excited.]

[AP: On the airport tarmac, Bart says goodbye to his family. Lisa asks him what he know about France, and he replies "I know I'm going and you're not." Bart tells him "I'm gonna miss you, son. And listen, while you're seeing all those great sights, always remember that you're representing your country. I guess what I'm saying is...don't mess up France the way you messed up your room."]

[AP: French Airport: Bart's plane flies over the Eiffel tower and arrives at the airport; a man is waiting for him with a sign that says "Bart Simpson." They jump on a motorcycle and Bart and the Frenchman ride across the countryside as Bart sings; as they go, they drive over Monet's bridge at Giverny, through a field like the one in Van Gogh's "Champ de blé aux corbeaux," through a landscape from Rousseau's "Le rêve," through Manet's "Déjeuner sur l'herbe".]

30	Bart	<p>[he sings with a French accent] Every little breeze seems to whisper Louise. Birds in the trees seem to /he whistles/ Louise. La la la la la la la la... Ooh la la. How much longer, sir? This is where we're going, right? <i>[He reads off a wine bottle that he found in the sidecar.]</i> Chat-o Mah-son. <i>[The picture shows an elegant mansion.]</i></p>	<p>Every breeze seems to whisper Louise. Birds in the trees seem to /he whistles/ Louise. La la la la. La la la la. Oh la la. C'est encore loin monsieur ? C'est là qu'on va, c'est ça ? Au Château Maison. Elle a l'air super la baraque.</p>	<p>Elle avait de tout petits petons / Va-len-ti-ne/ Elle aime de petit petits tetons / Que je ton- ouh! C't'encore loin, monsieur? C'est là qu'on s'en va, hein? Château maison!</p>
31	Ugolin	<p><i>[Camera shows the real Chateau Maison. A broken down little cottage. Only the sign is similar to the picture. A Frenchman speaks to his mule.]</i> Ah, Maurice. Dès que le garçon américain arrive, tes jours d'esclavage sont finis! <u>Subtitles: Ah, Maurice. Once the American boy arrives, your days of back-breaking labor will be over.</u> <i>[Bart sees that the chateau looks nothing like in the picture.]</i> Eww. What a dump. <i>[He stares sadly.]</i></p>	<p>Ah Maurice. Dès que le gamin américain sera arrivé, ta vie d'esclave sera finie, moi je te le dis. Bonjour le taudis , m'sieur.</p>	<p>Oh, Maurice-e, dès que le môme d'Amérique aura r'appliqué, tu pourras te la couler douce, c'est lui qui bossera. Euh, c'est donc ben laid.</p>
32	Bart			

[At the chateau : Bart is introduced to Cesar and Ugolin. Ugolin is skinny and Cesar is fat and wears a French cap. They tell him "You may find life here at the chateau hard, but if you shut up and do exactly what we say, the time will pass more quickly."]

[Outside at the Chateau: Cesar opens Bart's suitcase and takes out a camera.]

33	Ugolin	César, regarde! Nous sommes riches! Subtitles: Cesar. look! We are rich! [They inspect a pair of underwear and a t-shirt.]	Regarde César, on est riches !	Nous v'là rupins c'est tout bénéf pour le crapotard.
34	Cesar	Ces-là sont trop petits, mais on peut les vendre. Subtitles: These won't fit us, but we can sell them.	César : Ca c'est trop petit mais on peut les vendre.	Écoutes, ces nippes, y a pas grand maison, y a qu'à tout lessiver chez le fourgoue.
35	Ugolin	Regarde, Maurice. Un beau chapeau rouge pour toi. Subtitles: And a red hat for you. Maurice. [He places Bart's cap on the mule's head.]	T'as vu ça Maurice ? Un beau chapeau rouge pour toi.	Mates un peu Maurice, une jolie gambette rouge pour toi!
36	Bart	Hey, come on, guys. Quit being so grabby?	Eh ça va comme ça, arrêtez de me piquer mes affaires !	Heille, les gars, arrêtez donc de tripoter mes affaires!
37	Cesar & Ugolin	Arhhh!	Arh!	YAAAAAH!
38	Bart	Sorry, man. Be my guest.	Bon servez-vous, faites comme chez vous.	Oh, euh, excusez, gênez vous pas han?

[AP: Ugolin walks along a wheat field, whistling Alouette. Cesar and the mule follow close behind. Bart is carrying pails of water over his shoulders and looks exhausted.]

[Nighttime, at the dinner table at the Chateau: Bart and his French parents eat under at a dimly lit table.]

41	Ugolin	Elle est bonne cette saucisse. Subtitles: Mmm. Good sausage.	Elle est bonne cette saucisse.	Hm, ça touillasse ce sauciflard.
42	César	Passe-moi le vin. Subtitles: Yes. Pass me the wine.	Oui très. Passe-moi le vin.	Oui, étonnant. Passe moi le pinard.
43	Bart	Can I have something to go with my turnip?	Je peux avoir quelque chose avec mon navet ?	J'peux avoir quequ'chose avec mon navet?
44	Cesar	Quiet! When you work like a man, we will feed you like one.	Silence ! Quand tu travailleras comme un homme, on te nourrira comme un homme.	Ta gueule! Quand tu rameras comme un gonze, tu pourras briffer comme un gonze!
45	Ugolin	Now go to sleep! [He points to a stack of hay.]	Maintenant, va te coucher.	Et maintenant file au pieu!
46	Bart	[Bart walks over, but before he can, the mule plops down on it.] Hey, hey, come on. Move it pal.	[L'âne dort sur la paille où est sensé dormir Bart] Bart : Oh non ! Va-t-en, Sois sympa mon vieux.	Heille, heille! S'i vous plaît, ôte-toi d'là, l'âne!
47	Cesar	You leave Maurice alone. The floor is good	Et tu laisses Maurice tranquille. Le sol est	Fiche la paix à Maurice! Que je te pouinsse

		enough for you. You go to sleep there. [He points and Bart trudges over to a dark corner as they eat and joke. He lies down.]	bien assez bon pour toi. Va dormir dans le coin là.	à lui piquer son plumard! Tu peux roupiller sur le sol!
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[In a field: Cesar and Ugolin show Bart how to pick the grapes, showing it once, and telling to repeat it "a million times." He eats one and they call him an ungrateful swine. Bart is angry and says he hates France.]

[AP: Bart sits in a small stack of hay with a candle lit by his side. He reads a letter from Marge's letter. Marge assumes he hasn't written because he's having too much fun. She updates him on the family, and tell him how is father said how much he loved him. She reminds him to be good to his temporary parents. Bart is sad and cries.]

[Inside the Chateau: Cesar and Ugolin are in the cellar. Both hold wine bottles.]

48	Cesar	Je crois que ça va être notre meilleure cuvée. Subtitles: This will be our finest wine ever.	Je crois que ça va être notre meilleure cuvée.	Ah, je crois que ce petit pinard va être notre meilleur cru.
49	Ugolin	Mais le vin n'a fermenté que trois jours. Subtitles: But it's only been fermenting for three days.	Mais le vin n'a fermenté que 3 jours.	Mais il a fermenté trois jours, c'est pas des masses!
50	Cesar	Quand je sens que ma foi dans les forces suprêmes faiblit, je pense toujours au miracle dans l'antifreeze. Si on en met trop, bien sûr, c'est du poison. Mais dans les proportions voulues, ça donne du grand vin. Subtitles: Whenever my faith in God is shaken, I think of the miracle of anti-freeze. Too much can be poison, but the right amount gives wine the right kick. [He pours it into the wine bottle and shakes it.]	Quand je sens que la nature a besoin d'un petit coup de pouce, je pense toujours aux miracles de l'antigel. Si on en met trop bien sûr, c'est du poison. Mais dans les proportions voulues, ça donne du corps au vin.	Ah, mais mon pote, si ta fois dans les forces suprêmes faiblit, il faut avoir recours au miracle de l'antigel. Bien sûr il ne faut pas charrier, si on met trop c'est du poison, mais dans les proportions voulues, ça donne du cran à la piquette!
51	Ugolin	Je crois que tu en a mi strop. Tu vas tuer quelqu'un avec ça. Subtitles: You put in too much. It may kill someone.	Je crois que tu en as mis trop. Tu va tuer quelqu'un avec ça.	Oh là! Oh là! Bouscules pas trop le pot de fleurs-e. Tu veux buter quelqu'un avec ça?
52	Cesar	Tuer quelqu'un? T'es fou. Subtitles: Kill someone? Don't be ridiculous. [Bart sneezes behind them. They look to see	Tuer quelqu'un ? T'es fou ?	Qu'est-ce que tu racontes? Ça va pas, non?

		<i>Bart outside the house. It is raining heavily.]</i> What are you doing? Get out of here! Sorry.	Qu'est-ce que tu fais là ? Fiche-moi le camp ! Je m'excuse.	Qu'est-ce que tu fous là? Barres-toi petite tête! Scusez!
53	Bart	On second thought, Bart, come here. [to Ugolin]	Non attends voir Bart. Bart, viens par ici.	Hé! Non, reviens petite tête! Bart-e, reviens ici!
54	Cesar	Regarde. Je te parie que ça va même pas le rendre aveugle. Subtitles: Watch. I bet it won't even blind him. [Bart walks in and Cesar offers him a cup of the wine.] Drink this.	Regarde, je te parie que ça va même pas le rendre aveugle.	Regarde bien je te parie qu'il en jettera même pas de la merde.
55	Bart	Uh, no, thanks.	Bois ça.	Rinces-toi la dalle petite tête!
56	Cesar	Do not worry. This is France. It is customary for children to take a little wine now and then.	Non merci. N'ai pas peur. C'est la France ça. ici c'est la coutume les enfants ils ont l'habitude de boire un peu de vin de temps à autre.	Ah, non merci. Enfiles-toi ça je te dis, c'est la France he ha! C'est la coutume ici pour les mômes de s'en jeter un! Faut profiter de l'occaze!
57	Bart	Yeah, but it's got antifreeze in there.	Ouais mais il y a de l'antigel là-dedans monsieur.	Oui, mais i a de l'antigel dedans!
58	Cesar	Drink it! [Bart drinks it and burps. Cesar moves his hand across Bart's eyes; his eyes follow it.] Qu'est-ce que je t'avais dit? Maintentat, va nous chercher une caisse d'antifreeze au magasin. Subtitles: He sees well enough. Now go buy a case of anti-freeze.	Bois ! Qu'est ce que je t'avais dit ? Maintenant, va me chercher une caisse d'antigel au magasin.	Enfile je te dis! Qu'est-ce que j't'avais dit! Maintenant va nous chercher une caisse d'antigel au magasin!
59	Ugolin	Mais il pleut. Est-ce qu'on peut attendre à faire le vin demain? Subtitles: But it is raining outside. Let's make the wine tomorrow.	Mais il pleut ! Est-ce qu'on pourrait pas attendre demain pour faire le vin ?	Hé, ho! T'as vu le temps qu'il fait? Il pleut comme vache qui pisse! On n'a qu' reporter le boulot à demain.
60	Cesar	On a déjà perdu trois jours. Subtitles: We have already waited three days.	On a déjà perdu 3 jours.	On a déjà loupé trois jours!
61	Ugolin	Alors, envoie le garçon! Subtitles: Then send the boy. [They chuckle and looks menacingly at Bart.]	Alors, t'as qu'à envoyer le gamin.	Alors t'as qu'à envoyer le môme!

62	Cesar	Oh, Bart.	Oh Bart.	OH! Hé hé hé! Oh, petite tête-e!
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[France : Bart rides on a bicycle. It is still raining and he doesn't have any shoes on and is dressed in a shirt and ripped shorts. A truck passes and splashes him. **DISSOLVE TO** Bart stands on a sidewalk, looking at a note. He passes La Rotisserie and Bon Dormir. He looks at the note., it says "14 Rue Voltaire". It is smudged by the rain. Bart walks along the street, shivering and freezing. A man dressed in a blue suit with an umbrella walks around the corner.]

63	Bart	[<i>he shivers</i>] You're a policeman, aren't you?	Monsieur, vous êtes bien un policier, c'est ça ?	Oh, oh. Ah, monsieur la police, vite, ça marche pas pantoute là.
64	Police officer	Excusez-moi. Je ne parle pas anglais.	Oui mais dis-moi, qu'est-ce que tu fais dehors par ce temps ?	Désolé petit mais je pige que dalle!
65	Bart	But you gotta help me. These two guys I'm staying with, they work me day and night. They don't feed me. They make me sleep on the...	Si vous êtes policier, aidez-moi. Je viens de Springfield, j'ai été envoyé par mon école, je dois rester ici encore deux mois et j'en ai marre, je veux rentrer je suis malheureux.	C't'à cause des deux gars où je reste! C'est deux vrais fous i sont dangeureux, i m'font écraser du raisin jour et nuit pis i m'donnent pas d'saucisse, pis i m'nourrissent pas, pis i m'font dormir par terre, pis...
66	Police officer	[<i>The man takes out a package of candy.</i>] Tiens p'tit garçon, voilà un bonbon.	Tiens mon petit garçon, voilà un bonbon.	Tiens, petit, voilà du chouing-gomme!
67	Bart	I [<i>he coughs</i>] I don't want a piece of candy. I need your h... [<i>The officers gives the candy to Bart's mouth, who takes it and chews it.</i>] Come on, Mister, can you help me?	Je veux pas de bonbon, ce que je veux c'est rentrer chez moi. [<i>il mange le bonbon</i>]	J'en veux pas d'gomme, j'ai besoin d'aide à cause des deux fous i faut les arrêter i sont dangeureux rare!
68	Police officer	Je suis désolé. J'aimerais vraiment pouvoir vous aider. [<i>Bart walks away.</i>]	Je vous en prie monsieur, écoutez-moi. Je ne peux rien pour toi. Mais ne t'en fais pas, deux mois c'est vite passé.	Je suis désolé, je ne pige pas un mot de ce que vous racontez!
69	Bart	Oh, forget it. I'm so stupid. Anybody could have learned this dumb language by now. Here I've listened to nothing but French for the past deux mois et je ne sais pas un mot. Eh! Mais je parle français maintenant! Incroyable! Eh monsieur, aidez-moi! Ces deux types me font travailler jour et nuit, ils ne me donnent pas à manger, et me font dormir par terre, et ils mettent de l'antifreeze dans le vin, et ils ont donné mon chapeau	Bon, ça fait rien. C'est pas vrai il est nul ce flic. Il a même pas voulu m'écouter, tout ce qu'il a fait c'est me donner un bonbon. Ah et puis c'est ma faute, j'étais obligé de lui parler de mon école ? J'aurais mieux fait de lui dire tout de suite que j'étais maltraité. Ah ! Et surtout j'aurais dû lui parler du poison dans le vin, mais oui ! [<i>Bart retourne voir le policier</i>] Eh monsieur écoutez-moi. Les deux types chez qui j'habite me font travailler jour et nuit, il ne me donnent rien	Ah, laissez donc faire. Pourquoi i comprennent pas? J'pensais qui comprenaient l'français en France. Si i parlait pas a'ec c't'accent là i pourraient piger, non? Je pige bien moi, quand ils-e causent! Heille! Ouin, c'est ça, j'ai trouvé l'accent qui faut! I vont enfin m'comprendre! Monsieur le gendarme! Y a ces deux mecs qui me font ramer jour et nuit et ils me donnent rien à claper, et, pour c'qui est du plumard,

		rouge à l'âne. Subtitles: <u>Two months and I haven't learned a word. Wait! I'm talking French now. Incredible! Hey, mister. You gotta help me. These two guys work me night and day. They don't feed me, they make me sleep on the floor. They put anti-freeze in the wine and they gave my red hat to the donkey.</u> <i>[The man gasps.]</i>	à manger et ils m'obligent à dormir par terre. Ils mettent de l'antigel dans le vin, et en plus ils ont donné ma casquette rouge à l'âne.	alors là, que dalle, hein? En plus ils ont mis du pinard avec de l'antigel! Ils ont même refilé ma casquette rouge à leur âne!
70	Police officer	Oh! De l'antifreeze dans le vin? Ah, mais c'est sérieux, ça. Viens avec moi, fiston, tu n'as plus rien à craindre. Subtitles: <u>Anti-freeze in the wine? That is a very serious crime. Come along, boy. There is nothing for you to fear now.</u>	De l'antigel dans le vin ? Oh mais c'est très grave ça ! Viens avec moi, fiston, tu n'as plus rien à craindre.	De l'antigel dans le pinard? Alors, là, c'est pas de la blague. T'as plus rien à craindre, petit, je Moccupe de ces malfrats.
71	Bart	Mon sauveur, vous aurez toujours une place dans mon coeur. Subtitles: <u>My savior. You will always have a place in my heart.</u> <i>[The officer takes him by the hand and they walk down the street.]</i>	Mon sauveur, vous aurez toujours une place dans mon coeur.	Vous êtes mon sauveur. Vous aurez toujours une place dans mon coeur!

[AP: Afterwards, the Policeman is giving a speech in front of many cameras. Cesar and Ugolin are sent to prison. "Vive le Bart!" is on the cover of a French magazine. Bart is a hero and is presented with a medal.]

[AP: At the airport : An airplane rolls out on the runway. An announcer announces the arrival of the flight. Bart walks out of the plane with gifts and wearing a beret and reunites with his family.]

[At the Simpson home: Bart and the family in the kitchen, talking.]

72	Bart	So, basically, I met one nice French person.	Voilà toute l'histoire, ce qui fait qu'en gros j'ai dû rencontrer un français sympa.	Ça fait qu'c'est ça en gros j'ai rencontré un français qui avait ben d'l'allure.
73	Lisa	[Lisa is holding onto a mini guilloitine.] Bart, I have something to say that's gonna bother me if I don't say it. It's good to see you.	J'ai quelque chose à te dire Bart. Il faut que je te le dise sinon ça va me trotter dans la tête. Je suis bien contente de te revoir.	Bart, j'vais t'dire une chose qui va ben te r'voir.
74	Bart	Same here.	Moi aussi.	Ah moé aussi!
75	Marge	I'd love a glass of that wine Bart brought us. [Homer tries to open the bottle.]	Dépêche-toi. Il me tarde de goûter le vin que Bart a apporté.	Homère, j'aimerais bien goûter l'vin que Bart a apporté!
76	Homer	Sorry, Marge. Some wise guy stuck a cork in the bottle.	Désolé mais il y a un petit futé qui a collé le bouchon de la bouteille de mousseux.	Ah, scuse moé Marge, mais i ont mis comme un bouchon d'liège dans bouteille!
77	Bart	Oh, mon père. Quel bouffon. Subtitles: My father. What a buffoon.	C'est pas du mousseux, c'est du champagne.	Eh, p'tite tête, c'qu'il peut être con!
78	Homer	You hear that, Marge? My boy speaks French! [Homer bites off the cork and spits it out.]	T'as entendu ça Marge ? Mon fils est devenu un vrai petit français.	T'as entendu ça, Marge? Mon p'tit gars i parle comme les français!

Appendix 7: Dubbing information

Friends

Dubbing company: S.O.F.I.

Direction: Marc Bacon

Adaptation: Jacques Dualliac

Character	Original voice	French voice
Joey Tribbiani	Matt LeBlanc	Mark Lesser [s.1/8] Olivier Jankovic [s.9/10]
Phoebe Buffay	Lisa Kudrow	Michele Lituac
Director	Tim Edward Rhoze	?

The O.C.

Dubbing company: Dubbing Brothers

Direction & adaptation: Isabelle Barnay

Character	Original voice	French voice
Ryan Atwood	Ben McKenzie	Alexandre Gillet
Taylor Townsend	Autumn Reeser	Fily Keita
The lawyer	William Abadie	?

Sex and the City

Dubbing company: Mediadub International

Direction: Catherine Le Lann

Adaptation: Aziza Hellal, Franco Caglia & Pascale Gatineau*

Character	Original voice	French voice
Carrie Bradshaw	Sarah Jessica Parker	Martin Irzenski
Miranda Hobbes	Cynthia Nixon	Marie-Frederique Habert
Aleksandr Petrovsky	Mikhail Baryshnikov	Nicolas Marie
Clerk	Philippe Beglia	?
Chloé	Cecile Cassel	?
Bellhop	Adam Ludwig	?
Bellman	Samuel Delfiner	?
Doorman #1	Michael Cohen	?
Doorman #2	Eric Naggar	?

The Muppet Show

Dubbing company : ?

Direction: André Clergeat

adaptation: Pierre Tisserand (songs), Michel Salva (dialogues)

Character	Original voice	French voice
Kermit the Frog	Jim Henson	Roger Carel
Miss Piggy	Frank Oz	Micheline Dax
Charles Aznavour	Himself	Himself
Le pain	Richard Hunt	?
Waldorf	Jim Henson	G�rard Hernandez
Statler	Richard Hunt	Pierre Tornade
Hilda	Eren Ozker	Micheline Dax

Beverly Hills, 90210

Dubbing company: S.O.F.I.

Direction & adaptation: ?

Character	Original voice	French voice
Donna Martin	Tori Spelling	St�phanie Murat
Brenda Walsh	Shannen Doherty	Anne Rondeleux
Maggie	Krista Errickson	?
Taxi driver	Endres Hulle	?
Madame Dubois	Gladys Holland	?
Server	John Kamal	?

The Simpsons

Dubbing companies : ?

Direction FDV: Christian Dura

Adaptation FDV: Juliette Vigouroux and Alain Cassard

Direction QDV: Johanne Léveillé, assisted by Benoît Rousseau

Adaptation QDV: Benoît Rousseau, assisted by Johanne Léveillé

Character	Original voice	French voice	Quebecois voice
Bart Simpson	Nancy Cartwright	Joëlle Guigui	Johanne Léveillé
Homer Simpson	Dan Castellaneta	Philippe Peythieu	Hubert Gagnon
Marge Simpson	Julie Kavner	Véronique Augereaux	Béatrice Picard
Lisa Simpson	Yeardley Smith	Aurélia Bruno	Lisette Dufour
Principal Skinner	Harry Shearer	Michel Mode (Gilbert Lévy, according to Plourde)	Mario Desmarais
Ugolin	Dan Castellaneta	?	?
Cesar	Harry Shearer	?	?
Gendarme officer	Christian Coffinet	?	?