

“You Jump, I Jump, Jack”

The Translation of Humour and Cultural References in the Dutch Subtitles of *Gilmore Girls*



Lise Kragt
4145410

BA Thesis English Language and Culture
Utrecht University
January 2017

Supervisor: A.S. Vos MA
Second reader: dr. O.R. Kusters

Abstract

The dramedy *Gilmore Girls* is known for its references to popular culture. For subtitlers, it can be a difficult task to formulate fitting subtitles for these references, all the while adhering to the technical constraints of this particular field of translation studies. This thesis will discuss the choices a subtitler has to make in the translation of cultural references, and the humour they contain, in the Dutch subtitles of *Gilmore Girls*.

After a theoretical framework and a discussion of the broadcast subtitles of *Gilmore Girls*, several excerpts from an episode of the *Netflix* revival, *Gilmore Girls: A Year in the Life* will be subtitled, accompanied by footnotes. After that, the choices which have been made in the practical part of this research will be discussed.

Author Keywords:

Translation, subtitles, Dutch, humour, cultural references, *Gilmore Girls*, *Gilmore Girls: A Year in the Life*.

Table of Contents

Introduction	5
1. Audiovisual Translation	8
2. Translation of Humour	10
2.1 Theoretical Framework	10
2.2 Difficulties in the Translation of Humour	11
2.3 Choices in the Translation of Humour	12
3. Analysis of Dutch Subtitles	15
3.1 References to People	15
3.2 References to Music	18
3.3 References to Films and Series	19
3.4 References to Literature	20
3.5 References to Brand Names	22
4. <i>Gilmore Girls: A Year in the Life</i>	25
4.1 Methodology	25
4.2 Translation	26
4.2.1 Scene 1	26
4.2.2 Scene 2	31
4.2.3 Scene 3	35
4.2.4 Scene 4	39
4.2.5 Scene 5	42
4.2.6 Scene 6	43
4.2.7 Scene 7	45
4.2.8 Scene 8	47
4.2.9 Scene 9	49
4.2.10 Scene 10	52
5. Discussion	55
5.1 Linguistic Untranslatability	55
5.2 Cultural Untranslatability	56

5.2.1	References to People	56
5.2.2	References to Music	57
5.2.3	References to Films and Series	58
5.2.4	References to Literature	59
5.2.5	References to Brand Names	61
5.2.6	Other References	62
6.	Conclusion	64
7.	Works Cited	66
8.	Appendix A – De Huisstijl van <i>inVision Ondertiteling BV</i>	70
9.	Appendix B – <i>Gilmore Girls: A Year in the Life – ‘Fall’</i>	80
9.1	Scene 1	80
9.2	Scene 2	89
9.3	Scene 3	96
9.4	Scene 4	100
9.5	Scene 5	105
9.6	Scene 6	109
9.7	Scene 7	115
9.8	Scene 8	125
9.9	Scene 9	129
9.10	Scene 10	138
9.11	Scene 11	142
9.12	Scene 12	143
9.13	Scene 13	149

Front page

Quote and figure 1 – 3: *Gilmore Girls*, season 5 episode 7. Dir. Amy Sherman-Palladino, 2006, DVD.

Introduction

Welcome to Stars Hollow, an idyllic little town in Connecticut, the home of single mother, Lorelai Gilmore and her teenage daughter, Rory. Two women, mother and daughter, but also best friends. Every week, fans followed them to the local diner, Luke's, where they would order multiple cups of coffee, to the Friday night dinner's at the grandparents', and to the iconic, but dull town meetings. Over the years, Rory grew up. She finished high school, started college, dropped out of college, went back to graduate, and all this whilst dating and finding her way in life. Her mother Lorelai lived her own adventures: started an inn together with her close friend Sookie St. James, had numerous fights with her mother Emily, married Rory's father Christopher, only to realise he was the wrong man for her and she belonged with Luke, the owner of the local diner.

The American series *Gilmore Girls* ran for seven seasons, the last one being broadcast in 2007 (Bednarek 28), gathering fans all over the world, since the lives of the Gilmores could be followed in at least 52 different countries (Bednarek 30). Last year, almost a decade later, fans could indulge themselves once again, since *Netflix* released an eighth season, following one year in the lives of the famous Gilmore girls.

Ever since the first episode of *Gilmore Girls* has been broadcast, media have not been conclusive on the genre of the series: *The Washington Post* calls it drama (Yahr, 2014), as well as for example *Entertainment Weekly* (Tucker qtd. in Keeler 29). *Gilmore Girls* fits very well in the drama genre, as it focusses “on the home, the community, the workplace, and, in particular, [is] concerned with interpersonal relationships such as those between lovers, family members or groups of friends” (Marshall and Werndly qtd. in Bednarek 37). Furthermore, “its use of close up (of people's faces) in order to convey intimate conversation and emotion, [and] its concentration on dialogue rather than visual image to impart meaning” (Creeber 115) are also characteristics of drama. At the same time, the series contains features of comedy: the

variety of events, the emphasis on character interaction, the “quirky and weird small town characters that inhabit Stars Hollow” (Bednarek 41). It seems that *Gilmore Girls* does not fall purely into either of both categories, but could be better categorised as “dramedy” (Keeler 29, Bednarek 37), combining elements of drama and comedy.

It is in the rapid-paced dialogue of *Gilmore Girls* that the viewer can see these two genres coming together. The series is driven by its dialogue, which is also one of the reasons for its popularity, as actor Yanic Truesdale puts it: “The show is known for the writing. So without that writing you don’t have that show” (qtd. in Bednarek 31). All the characters in the series speak fast, causing the script to be 25 pages longer than is common in the acting industry (Bednarek 31). Furthermore, the dialogue contain many references to pop-culture, celebrities, and literature. Some of these references are very clear, others are more subtle and it depends on the viewer’s knowledge whether they are noticed or not. When the viewer ‘gets’ the reference, it will constitute a bond, and the viewer will feel more connected to the main characters and their lives; being let in into their worlds, and understanding their sense of humour (Bednarek 32). Nevertheless, it can be quite a challenge to subtitle these references for a foreign audience, since most of them refer uniquely to American culture, and since subtitles are subject to technical constraints.

This thesis will discuss the translation of cultural references, and the humour they contain, in Dutch subtitles of *Gilmore Girls*, focussing on the choices a subtitler has to make in the translation of culturally-bound references.

In the first chapter, subtitling in general and the constraints of this particular area of translation studies will be discussed. In the second chapter, the translation of humour in will be discussed. This theoretical framework will be followed by an analysis of the broadcast Dutch subtitles of *Gilmore Girls* from the DVD, before proceeding to the practical part of this research: subtitling scenes of the *Netflix* revival of *Gilmore Girls*, including footnotes to

explain the choices that are made. In the fifth chapter, a comparison will be drawn between the choices made in the broadcast subtitles of *Gilmore Girls* and the subtitles made for the purpose of this research. This thesis will end with a conclusion, in which I hope to shed light on the possibilities translators have in the translation of culturally-bound humour.

1. Audiovisual Translation

Within the field of translation, subtitling has gained more and more interest over the last couple of decades. Different kinds of subtitles can be distinguished: interlingual, bilingual, intralingual, dubbing, voice-over and more (Munday 271). In this thesis, the focus will be on interlingual subtitling (Munday 271), which means that the subtitles are written in a different language than the one spoken on screen. Although subtitling is often viewed as just another kind of translation, it entails a range of different considerations for the translator. According to Dutch subtitler Bert Stroo, the idea that a subtitler is an ordinary translator, is a misconception (31).

Although every type of text comes with certain restrictions which complicate a translator's job, these constraints are more prominent in the case of subtitles. Subtitlers are subject to specific technical restrictions "in terms of space, number of characters per line and display time on the screen" (Vanderschelden 110). These constraints "aim at reaching optimal readability" (Vanderschelden 110) to facilitate the viewer. First of all, a subtitler has to keep in mind the physical space available on screen, which is limited to two lines; these two lines can only fit a certain amount of characters: "for European languages, subtitles range from 33 to 40 characters per line, over one or two lines centered on the bottom of the screen" (Williamson 165). A subtitler also has to pay attention to the reading speed of the viewer, which is on average 150-80 words per minute for an adult, meaning that subtitles may be visible on screen "for a minimum of one to a maximum of six seconds" (Williamson 165). This is often referred to as the 'six-second rule' (Doorslaer 26). If subtitles would remain visible for longer than these six seconds, the viewer would have the time to re-read them, which causes distraction and diverts the attention from the images on the screen (Williamson 166). The constraints as mentioned above can differ per language. In the fourth chapter, the specific constraints for Dutch subtitles will be discussed in greater detail.

Due to these constraints, subtitlers have to make choices and need to decide which parts of the dialogue can be left out, since translating the text in its entirety would be impossible. A subtitler searches for opportunities to omit words and parts of sentences, all the while achieving the same intelligibility (Doorslaer 26). Any form of redundancy or overlap in the text is avoided; for example: proper names are used instead of ‘the son of’ or ‘the neighbour of’, and small phrases such as ‘I think that’, ‘I believe that’ or ‘in my opinion’ are omitted (Doorslaer 26). A subtitler has to be creative with the available space and the source text. Instead of giving a strict translation, a subtitler must balance “loss and gain to obtain as close an effect as possible on the spectator” (Vanderschelden 115).

It is the interaction with the visual images that allows a subtitler to omit text from the subtitles, since the images are the first source of information for the viewer and subtitles should not distract the viewer from them. Subtitles mostly have a serving function and aid the accessibility of the total product, instead of being the total product themselves (Stroo 31).

2. Translation of Humour

It is not an easy task to translate humour: “A survey of professional translators ranked verbal humor as the biggest challenge in screen translation” (Williamson 164). This chapter will expand on two theories behind the construct of humour, why humour is difficult to translate and the choices a subtitler has when translating humour.

2.1 Theoretical Framework

The two concepts that are mainly associated with humour are incongruity and superiority (Vandaele, 2002, 222). These two notions will be discussed in this paragraph.

The theory of incongruity focusses on the cognitive features that are involved in humour. Psychologist Thomas R. Schultz has defined incongruity as “a conflict between what is expected and what actually occurs in the joke” (qtd. in Vandaele, 2002, 223), meaning that audience expectations, which have been created beforehand, are not met, causing a conflict that establishes humour. It can be said that “incongruity happens when cognitive rules are not being followed” (Vandaele, 2010, 148), for example when a dog and its actions are described as though it is a human being (Vandaele, 2002, 223). The theory of ‘script-oppositeness’ formulated by Raskin, can be seen as a continuation of the incongruity theory (Vandaele, 2002, 224). Raskin states that humour will be established when the multiple connotations of words, which cause ambiguity, are exploited and the outcome differs from the expectations of the audience, either hearing or reading.

In contrast to incongruity, the notion of superiority puts emphasis on the social function of humour. According to this theory, humour is established when it gives the viewer a feeling of superiority. This feeling can be created in multiple ways. First of all, by allowing audience members to understand the joke, since “jokes often present incongruities that still need to be ‘explained’ in one way or another” (Vandaele, 2002, 225). Understanding the joke will demand an effort; when someone does get it, it will automatically give him or her

feelings of inclusion and superiority above those who do not see the humour. Secondly, superiority can also be established through ridiculing an individual or a group, for example: their manners, ethnicity or speech patterns. When the humour is aimed at a specific target, it is called ‘aggressive humour’ in the sense of laughing at someone’s expense. According to this theory, humour serves as a way of bonding, with each other and with the series.

In actual practice, these two aspects of humour complete and reinforce each other: “[...] all instances of humor always contain many related aspects – social, emotional, and cognitive ones” (Vandaele, 2010, 149).

2.2 Difficulties in the Translation of Humour

In the case of both incongruity and superiority, expectations and shared knowledge of cultural and linguistic conventions play an important role. The difficulties arising in the translation of humour are, therefore, related to linguistic and cultural aspects.

Linguistic untranslatability of humour finds its roots in the denotations and connotations of words, firstly, causing problems when a word does not have an equivalent in the target language (Vandaele, 2010, 150). Furthermore, it is rooted in lectal varieties of language, i.e. dialects, sociolects and idiolects, and finally, in jokes in which metalinguistic communication, meaning the linguistic form of the word matters, for example wordplay and puns (ibid., 150).

Cultural untranslatability occurs when humour depends on implicit cultural schemes that are specific to the source culture, but that differ from the target culture (ibid., 150). The humour in American series is often based on current events in the United States that the average American viewer will recognise immediately, but that will be unfamiliar to European viewers (Doorslaer 27). The main problem is that humour relies on implicit knowledge: “[...] the translator of humor has to cope with the fact that the ‘rules’, ‘expectations’, ‘solutions’, and agreements on ‘social play’ are often group- or culture-specific” (ibid., 149). What is

regarded as humorous in the source culture, may well be unknown or socially unacceptable in the target culture.

Again, in most cases, humour includes both linguistic and cultural untranslatability, just as incongruity and superiority are interwoven.

2.3 Choices in the Translation of Humour

A subtitler has to be well-informed about the source language and culture. Roger Bell has formulated five types of knowledge that are important for translators: “SL knowledge, text-related knowledge, TL knowledge, real-world knowledge, and contrastive knowledge” (in McLoughlin 183). These five categories of knowledge certainly apply to the translation of humour in subtitles, since a subtitler has to be informed about the restrictions of subtitling, about the source language and culture, and about major world events. These aspects of knowledge will firstly help the subtitler to recognise and understand the humour and references in a series, and secondly, it will help the subtitler to come up with an appropriate translation. When it comes to the translation of humour, a subtitler has various options to choose from.

Regarding linguistic untranslatability, Dirk Delabastita has formulated a list of strategies for the specific translation of ‘puns’, i.e. humorous wordplay (qtd. in Williamson 172).

Strategies for the Translation of Puns
1. ST pun to TT pun
2. ST pun to TT non pun
3. ST pun to TT related rhetorical device
4. ST pun to TT literally translated pun
5. ST pun to TT omission
6. ST non pun to TT compensatory pun
7. ST non pun to TT pun not present in ST
8. Addition of editorial techniques, such as footnotes, endnotes or translators' forewords.

Table 2.3.1 – Strategies for the Translation of Puns

However, these strategies do not describe the specific choices in audiovisual translation, and since humour and wordplay in series can depend on a combination of modes, the situation is more complicated. Henrik Gottlieb proposed slightly different strategies for the subtitling of humour and wordplay (Williamson 172).

Strategies for Subtitling Humour
1. Render verbatim: word for word translation
2. Adapt wordplay to local setting
3. Replace the joke with non-wordplay
4. Omit the wordplay
5. Insert wordplay in a different textual position

Table 2.3.2 – Strategies for Subtitling Humour

Gottlieb's strategies can be summarised in three broad choices: "keep the wordplay in the TT, omit the wordplay in the TT, or insert an instance of wordplay in the TT where there was

none in the ST” (Williamson 175). These choices apply to the translation of wordplay, as well as the translation of cultural references.

3. Analysis of Dutch Subtitles

The humour in *Gilmore Girls* is for a large part based on the references to pop-culture, celebrities, and literature. *Vulture*, an entertainment news website, counted that there are “811 references to movies, TV shows, songs, and bands made in the beloved show” (Gallagher par. 1). Around the same time that the series *Gilmore Girls* aired in the United States, it was also broadcast on Dutch television, accompanied by Dutch subtitles. It was up to the subtitler to find fitting translations for these references, while still adhering to the technical constraints of subtitling. In this chapter, the broadcast subtitles of *Gilmore Girls* will be analysed, focussing on the translation of cultural references. The Dutch subtitles, in italics, will be analysed on the basis of the three choices a subtitler has for translating humour: retaining the reference, omitting the reference or inserting a reference where there was none in the source text (Williamson 175).

The references are divided into five categories, namely to people, music, films and series, literature, and finally brand names.

3.1 References to People

The characters of *Gilmore Girls* often refer to celebrities in their dialogue, such as actors, musicians, politicians, journalist, and authors. In most cases, these references are retained in the subtitles, for example when Lorelai refers to a famous female politician.

LORELAI. See you when Hillary's president.

Tot ziens als Hillary president is. (5.2, 22.19 – 22.21)

muck, didn't just orbit around it, and it drove his writing.

Thompson woonde bij de Hells Angels.

Hij keek niet alleen toe

en dat kwam z'n werk ten goede.

(5.7, 34.20 – 34.44)

In this dialogue, Logan names a number of famous American journalists. The subtitler chose to retain the surnames, but has omitted the first names of these men, since in this context, first names are superfluous information. If the viewer knows these journalists, the surname will be enough to recognise the men that Logan is referring to. If the viewer does not know these journalists, the first name will not make a difference and the context will give enough information in order for the viewer to understand the dialogue.

Furthermore, there are moments that the subtitler chose to omit the reference in the subtitles and to adapt it. One example is Lorelai's response to a man who told her he had never been in Stars Hollow before, and was just passing through.

LORELAI. You're a regular Jack Kerouac.

Een echte zwerver.

(1.1, 01.22 – 01.35)

The author Jack Kerouac is known for his novel *On the Road*, which relates the adventures of two friends in the late 1940's ("On the Road"). Retaining the name in the subtitles would not have conflicted with the technical constraints of subtitles, since it is not a long name and the subtitler could have chosen to omit the first name. Apparently, the subtitler had ulterior motives to alter the Dutch subtitles. It is possible that the subtitler assumed that Kerouac and his novel would not be familiar to the Dutch viewer, as the film, that gave the book a new

LORELAI.

Oh yeah. We want fun, we want simple, we want fast.

Ja, we willen dat het leuk, eenvoudig en snel is.

We've been completely in sync, without the slightly gay boy band affiliation.

We zitten helemaal op dezelfde golflengte.

(2.3, 01.42 – 01.50)

In the example, Lorelai does not make an explicit reference to the band *NSYNC*, but uses it in a form of wordplay. This is an instance of metalinguistic untranslatability combined with a cultural reference, and difficult to translate in Dutch. The subtitler chose to omit this reference.

3.3 References to Films and Series

The characters in the series regularly quote lines from American films and series or reference them in other ways. When films or series are named specifically, the name is retained in the subtitles.

SOOKIE.

Wow, that's very Wild Kingdom of you.

Wild Kingdom, hè?

(1.14, 32.02 – 32.04)

Nevertheless, by a small alteration in the Dutch sentence, the quotes can also be neutralised.

RORY. You jump, I jump, Jack.

Als jij springt, spring ik ook. (5.7, 36.25 – 36.28)

Rory quotes Rose from *The Titanic*, but by omitting the name “Jack” in the subtitles, this reference is not clear anymore and for the Dutch viewer, it could just be a normal sentence.

Another example of this is when Paris comments on her friendship with Rory.

PARIS. I'm sorry if you thought we had some kind of deep Thelma and Louise thing going here, but we didn't.

*Sorry dat je dacht dat we een hechte
vriendschap hadden, dat was niet zo.*

(2.2, 04.20 – 04.25)

The character refers to the film *Thelma and Louise* from 1991, about two friends who leave on a road trip (“Thelma & Louise”). In Dutch, the subtitles cover the essence of the reference, being about two close friends, but the reference to the film is completely left out.

3.4 References to Literature

In the dialogue, the characters also make references to famous works of literature and their protagonists. When these protagonists are called by name, the subtitler retains the reference in the target text:

LUKE. Hello?

- *Hallo?*

LORELAI. Well, if it isn't Dean Moriarty.

- *Als dat Dean Moriarty niet is.*

LUKE. Yeah, this is the life.

Ja, dit is het ware leven.

(5.1, 40.20 – 40.28)

In this fragment, Lorelai phones Luke and calls him Dean Moriarty, one of the protagonists of Kerouac's novel *On the Road* ("On the Road"). Even though, the film that increased the popularity of Kerouac's novel was not released yet, the subtitler has chosen to retain the reference in the subtitles.

Nevertheless, when a reference is wrapped into a conversation and is less clear, the subtitler tends to omit it from the target text.

CHRISTOPHER. Well I know you well enough to know that when you say no to coffee, especially in the morning,

Als je 's ochtends geen koffie wil...

all is not right in Whoville.

- *is er iets goed mis.*

(1.15, 33.51 – 33.55)

In this example, Christopher refers to the town of Whoville, which is a fictional town created by the author Dr. Seuss and is mentioned in the books *Horton Hears a Who!* and *How the Grinch Stole Christmas!* ("Whoville"). The subtitler chose to replace this reference by a

neutral sentence in Dutch that conveys the same meaning. The subtitler uses the same strategy when a little later in the conversation:

LORELAI. Well, that's very Fiddler on the Roof of you.
Daar denk je wel erg licht over. (1.15, 36.29)

Again, the target text shows that the subtitler has understood the meaning of the reference, but has decided to completely omit the reference in Dutch.

3.5 References to Brand Names

Lastly, there are also references that do not fall into one of the previous four categories. These are mostly references to brand names, such as foods, clothes, kitchen appliances. The references in this category have often been omitted.

LORELAI. I have hit a level of perfection that has rarely been seen outside the Victoria's Secret catalogue.
Ik heb een perfectie bereikt die zelden wordt gezien.
(2.2, 10.07 – 10.11)

The subtitler has chosen to omit the reference to the lingerie brand. A choice that influences the meaning of the sentence, since the reference puts the focus on outward appearances and adds irony to the sentence.

An example where the omission, or neutralisation of the reference influences the meaning of the sentence, occurs when Lorelai and her mother are talking about two different kinds of cake: *Twinkie* and *Ho-Ho*.

LORELAI. You know what else is good though Mom, is a Ho-Ho.
Maar weet je wat ook lekker is, mam, een taartje.
Because if you can't find a Twinkie, you know, treat yourself to
a nice Ho-Ho.
Als je geen cakeje kan vinden, neem je een lekker taartje.
How long does it take to open a box?
- Hoe lang duurt 't om een doos te openen?

EMILY. She's making them.
- Ze maakt ze.

LORELAI. She's making the Twinkies? You're kidding.
Ze maakt cakejes? Je maakt een grapje.

(2.1, 31.15 – 31.27)

The subtitler has chosen to completely neutralise the two different kinds of cake in the subtitles. This choice is understandable, since these products are not sold on the Dutch market and thus would be unfamiliar to the Dutch viewer. Nevertheless, the sentences in the target text seem strange, since the terms 'cakeje' and 'taartje' are too broad for this context.

Finally, there are moments when it is clear that the subtitler did not get the reference at all. This example is from the first season where Sookie, the chef of the inn, has destroyed her stove:

SOOKIE. Oh, God, I killed a Viking.
- Ik heb iemand vermoord.

Oh, you should fire me, or make me pay the cost of a new stove

Ontsla me, laat me een nieuw fornuis betalen...

out of my pay check.

- van mijn loon.

(1.1, 32.30 – 32.36)

The joke in this fragment is that the name Viking has multiple meanings. It refers to the Nordic people who invaded parts of Europe in the 8th to late 11th centuries (“Vikings”), but it is also the name of a company that manufactures kitchen appliances (“Viking Range”). Sookie had a stove from this brand and this is what she is referring to. The Dutch subtitles are too neutral, and this can cause confusion for the viewer since Sookie did not kill anyone at all. This example shows that it is important for a subtitler to have great knowledge of the source culture, especially for the translation of humour and cultural references.

When looking at these five categories, it is clear that the subtitler applies different strategies. When a celebrity, film, author, or protagonist of a novel is mentioned by name, these references are retained in the subtitles. When the reference is less explicit, it is often altered, replacing it by a correct sentence in Dutch or completely omitted, thus losing a part of the humour. The subtitler has never chosen to adapt the reference to the local setting. Furthermore, there has not been an instance when the subtitler has inserted a joke or reference in the target text, where there initially was not one in the source text. This is understandable, since in the case of subtitling a subtitler is strictly bound to the source text and has less freedom to add lines than for example the translator of a novel, because the written text has to correspond to what is said on screen.

4. *Gilmore Girls: A Year in the Life*

This chapter consists of excerpts from several scenes from the *Netflix* revival of *Gilmore Girls* that will be subtitled. Before proceeding to the translation, the guidelines for subtitling in Dutch will be discussed.

4.1 Methodology

In the first chapter, the general restrictions that apply to subtitles, concerning time and space, have been discussed briefly. These restrictions can differ between languages and countries. It is therefore important to take a closer look at the rules in Dutch. The rules, as discussed below, are used by *inVision*, a Dutch translation company that focusses on audio-visual translation and that provides subtitles for many television channels in the Netherlands.

In their subtitles, *inVision* maintains a space restriction of 42 characters per line. Two lines of subtitles can be displayed per screen, which comes down to a total of 76 to 84 characters that can accompany an image. Subtitles for a series like *Gilmore Girls* have to be displayed for a minimum of 1.10 seconds and a maximum of seven seconds (*inVision* 1). The time during which the subtitles are displayed depends on the total number of characters. In the translation, I have tried to pay attention to the time of display. Nevertheless, since I do not have the same programs as professional subtitles at my disposal, the timing might be off here and there.

A subtitler has to make sure that there is never a speaker without subtitles on screen. A subtitler can only make an exception for words that are familiar to everyone, for example: “thank you, why not, yes, no, come in, here you are, goodmorning, hello, bye” (*inVision* 1). In all the other cases, the subtitler has to assume that the viewer does not understand a word of the spoken language and it is up to the subtitler to make sure that the viewer understands the message, without causing any confusion (*inVision* 9).

Specific rules for Dutch spelling will be discussed in the footnotes.

One translation problem that is specific to language pairs arises when translating from English into Dutch, namely the translation of ‘you’ with ‘jij’, ‘jullie’ or ‘u’ (Nord 147). When translating this personal pronoun in the Dutch subtitles, the context and the personal relationship between the speakers will be taken into account in order to choose the pronoun that is most appropriate.

4.2 Translation

All of the excerpts originate from the fourth episode “Fall” of the *Netflix* revival, *Gilmore Girls: A Year in the Life*. The scenes have been selected focussing on the cultural references and humour they contain. These references will be categorized in the same way as has been done in chapter three, namely: references to people, to music, to films and series, to literature and to brand names. The most important choices that have been made in the subtitles will be explained in the footnotes.

The subtitles are printed in italics. The hyphen at the front of a sentence is used to indicate that the subtitles of two different speakers are on screen at the same time. The combination: [...], indicates when an utterance is not subtitled. The blue line marks when a part of the scene has been omitted. The transcript and subtitles for the complete scenes can be found in appendix B, as well as for a couple of scenes which have not been included in this chapter.

4.2.1 Scene 1

Context

The scene takes place in Luke’s diner. Luke is Lorelai’s boyfriend and his nephew, Jess, comes in for a talk. It is completely silent in the diner, since everyone is behind a laptop. Jess notices that something is wrong and he sits Luke down for a talk. Luke is upset as Lorelai has

gone to California to walk the Pacific Crest Trail, and he thinks that she will leave him.

Caesar is Luke's kitchen help.

Excerpts

JESS. Luke? Luke?

Luke? Luke?

Seriously, Luke!

Kom op zeg, Luke?

Luke, you back there?

Ben je daar?

LUKE. Jeez. Ah. There's... Uh, hi. There's flour. Caesar, the flour broke. Bag...

The flour bag broke.

Bloem. Caesar, de bloem is gescheurd.

De zak met bloem is gescheurd.

Jess, hey. Is it four o'clock? Yeah, it's four o'clock. It's four o'clock.

Jess, hoi. Is het al vier uur?

Het is vier uur.

JESS. Lucy Ricardo stumbling out next?

Komt Lucy Ricardo¹ er ook zo aan?

LUKE. I broke a bag of flour. It moves.

- De bloem stuift.

JESS. Yes. Flour moves.

Ja², bloem stuift.

¹ Reference to films and series: Jess makes a reference to the fictional character of Lucy Ricardo from the American sitcom *I Love Lucy* ("Lucy and Ricky Ricardo"). I have decided to retain the name in the subtitles, even though not every Dutch viewer will understand the reference.

² As has been discussed in the specific guidelines for Dutch subtitles, words as 'yes' and 'no' are often left out of subtitles. There are instances where I leave these words out, but there are also moment that I have chosen to

LUKE. Oh, Jesus. God. I hate laptoppers.

God, ik haat laptoppers.

JESS. Why don't you just kick 'em out?

Waarom gooi je ze er niet uit?

LUKE. I didn't have to kick 'em out. I had a perfect system. No password.

And then they'd leave on their own.

- Dat was niet nodig.

Mijn systeem werkte perfect.

Geen wachtwoord en dan gingen ze vanzelf.³

Now they sit around for hours catching up on old episodes of Doctor Who⁴.

Nu zitten ze urenlang oude afleveringen

van Doctor Who te kijken.

I'll see you in an hour.

Tot over een uur.

LUKE. What're you doing? Whoa, whoa.

Hey, hey. I got work to do, man.

Wat doe je?

retain them in the subtitles. In this sentence, I have chosen to retain the 'yes' since it puts emphasis on Jess' confirmation of the fact that flour moves.

³ The last two sentences have to be displayed together, and should quickly follow the first subtitles, that is shown together with Jess' last sentence.

⁴ Reference to films and series: A reference to the BBC series *Doctor Who*, which forms a significant part of British pop-culture, but may not be all too familiar to the Dutch viewer ("Doctor Who"). Nevertheless, replacing the name of the series would cause a clash between the audio of the dialogue and the written subtitles. In order to avoid this, I have chosen to retain the name in the subtitles.

Ik heb het druk.

JESS. You're the owner. Take a break. There you go. Sit.

Je bent de eigenaar.

Neem even pauze.

So, you wanna talk about what's going on with you?

Wil je erover praten?

LUKE. Nope.

[...]

JESS. Okay.

Prima.

LUKE. Lorelai's doing Wild.

Lorelai speelt Wild na⁵.

JESS. Movie or book?

Very different experiences.

De film of het boek?

Hele verschillende ervaringen.

LUKE. Book.

Boek.

JESS. A purist. Go on.

- Een purist. Ga verder.

LUKE. She's just, uh... well, she's doing Wild. Out there.

Ze speelt Wild na.

⁵ Reference to literature: I have decided to capitalize the name of the book, since it could otherwise cause a misunderstanding for the viewer. In the conversation, Luke is referencing the book *Wild: From Lost to Found on the Pacific Crest Trail*, which is a memoir written by Cheryl Strayed (“*Wild: From Lost to Found on the Pacific Crest Trail*”). The author describes her hike on the Pacific Crest Trail that crosses the United States and she found herself during this adventure. In 2014, the book was made into a film, starring Reese Witherspoon (“*Wild* (2014 film)”).

She got on a plane and flew off to California and bought some hiking boots.

Ze is naar Californië gevlogen...

en heeft wandelschoenen gekocht.

JESS. Cute hiking boots?

- Leuke schoenen?

LUKE. No, the real hiking boots that you can hike in.

Nee, echte, om mee te wandelen.

LUKE. Lorelai Gilmore decides to hike the Pacific Crest Trail

Lorelai wandelt de Pacific Crest Trail⁶ ...

to figure some things out. What does that sound like to you?

om wat dingen uit te zoeken.

Hoe klinkt dat?

JESS. It sounds like she's leaving you.

Alsof ze bij je weg gaat.

LUKE. Yeah. Yeah. I gotta get back to work.

[...]

Ik moet weer aan het werk.

MAN 1. Can I get a coffee?

Mag ik een kop koffie?

LUKE. Yeah. You want some food with that maybe?

⁶ Other reference: I have decided to retain the name of the trail in the subtitles. It would be possible to replace the name with the name of a long distance trail in the Netherlands, such as 'Pieterpad', in order to alter the subtitle to Dutch culture. Nevertheless, this would work alienating since the Dutch viewer will understand that Lorelai did not fly to Holland in order to walk a Dutch trail.

Wil je daar iets te eten bij?

MAN 1. Nope, just the coffee.

Alleen koffie.

JESS. That's it.

Genoeg.

LUKE. Just the coffee. Just the coffee.

Alleen koffie.

Alleen koffie.

JESS. Merry Christmas.

Vrolijk kerstfeest.

WOMAN. When are we gonna get a Starbucks?

Wanneer komt hier een Starbucks?⁷

(1.4, 7.24 – 11.28)

4.2.2 Scene 2

Context

Lorelai is in California at a motel, together with a group of other hikers. The group is divided into those who want the film-experience and those who stay faithful to the book.

Excerpts

FILM. Dear Paul, I woke up this morning and I wrote your name in the sand.

'Lieve Paul...

⁷ Reference to brand name: The name of an American coffeehouse chain that also has establishments in the Netherlands and is familiar to the Dutch viewer. It is therefore best to retain the reference in the subtitles.

*Ik werd vanochtend wakker
en schreef je naam in het zand.*⁸

TRACEY. We're gonna be alone for weeks with no one to talk to, so we figured
let's just get it all out now.

*Wekenlang hebben we niemand
om mee te praten. Dit is onze kans.*

Box wine?

Wijn uit een doos?

LORELAI. Sure.

- Graag.

TRACEY. Trader Joe's.⁹ Three for ten bucks.¹⁰

Drie voor een tientje.

LORELAI. Score.

- Kassa.

TRACEY. I thought boxes would be lighter. You're not supposed to bring bottles.

Ik dacht dat dozen lichter zouden zijn.

Je mag geen flessen mee.

ALLIE. What's your contraband?

Wat is jouw smokkelwaar?

⁸ Reference to films and series: This is a quote from the film *Wild*, hence the single quotation marks.

⁹ Reference to brand name: *Trader Joe's* is a small chain of grocery stores in the United States (“Trader Joe’s”). It will not be familiar to the Dutch viewer. At first, I wanted to alter the reference and use a neutral term as in ‘supermarkt’, but later I decided to completely omit the reference, since it does not add to the sentence.

¹⁰ Furthermore, I have chosen to take the two sentences together in the subtitles, since this is easier to read for the viewer.

LORELAI. What?

[...]

ALLIE. What did you bring that you shouldn't have? I brought a mirror and four different shades of nail polish.

Wat heb je meegenomen wat niet hoort?

Ik een spiegel en nagellak.

BRENDA. I brought a ham.

Ik heb een ham mee.

LORELAI. Oh, um, well I brought the key to my storage closet, so if Michel needs a toner cartridge, he'll have to go to Staples¹¹.

Ik heb de sleutel van de voorraadkast.¹²

Als Michel een toner nodig heeft...

moet hij naar Staples.

BRENDA. I'm so glad I'm doing this.

Ik ben zo blij dat ik dit doe.

I almost did Eat, Pray, Love¹³, but my miles¹⁴ were blacked out.

So, here I am.

Ik zou bijna Eat, Pray, Love doen,

maar had niet genoeg Air Miles.

¹¹ Reference to brand name: Lorelai make a reference to an office supply chain that also has establishments in the Netherlands. A Dutch viewer may recognise it and understand the reference.

¹² The stylesheets of *inVision* recommend not to use more than two subtitles for one sentence. Therefore, I have decided to cut the sentence in two, which makes it easier to subtitle.

¹³ Reference to literature: Brenda refers to the memoir by Elizabeth Gilbert. The full title being *Eat, Pray, Love: One Woman's Search for Everything Across Italy, India and Indonesia* ("Eat, Pray, Love"), which has been, at least equally well-known as the memoir by Cheryl Strayed. In Dutch, the title is: *Eten, bidden, beminnen*, but the title does not really work in a sentence. I have therefore decided not to adapt the title to the local setting, but to use the English title. The Dutch viewer might recognise it from the book, or from the film that was released in 2010, starring Julia Roberts ("*Eat Pray Love*").

¹⁴ In the United States, it is possible to join a so-called frequent-flyer programs which are offered by airlines. For every flight, a customer gets 'miles', which can be exchanged for reductions or other rewards ("Frequent-Flyer Program"). A similar program that exists in the Netherlands, is Air Miles ("Air Miles").

COOK. The Lean Cuisines¹⁵ are ready. Come and get 'em.

Het eten is klaar.

Tast toe.

BRENDA. I brought SnackWells and VitaTops¹⁶ for dessert.

Ik heb koekjes en muffins als dessert.

LORELAI. Wow, you guys came prepared. Not for hiking, but prepared.

Jullie zijn goed voorbereid.

Niet voor wandelen, maar toch.

Context

The women are questioning Lorelai and trying to find out why she has decided to do the hike.

Since her boyfriend does not cheat, she does not cheat herself, she does not have awful children, they assume that Lorelai must have an addiction.

Excerpt

ALLIE. So, you're addicted to Vicodin¹⁷.

Je bent verslaafd aan morfine.

LORELAI. No.

[...]

ALLIE. Heroin? I've heard it's the big housewife drug now.

Heroïne?

¹⁵ Reference to brand name: Lean Cuisines is a brand of frozen meals, sold in the United States, Canada and Australia ("Lean Cuisine"). They have a great variety of dishes and cannot be compared to a brand in the Netherlands. It is for this reason that I have chosen to omit the reference.

¹⁶ Reference to brand name: Snackwell's is a brand of cookies which is sold in North-America ("SnackWells") and VitaTops is a brand of muffins ("VitaTops"). Both of these products are not sold in the Netherlands and therefore I have chosen to omit both references, but to make a distinction between the two products in my choice of words.

¹⁷ Reference to brand name: Vicodin is a drug that contains hydrocodone and paracetamol, but that is not usually sold on the Dutch market ("Vicodin"). This is why I have chosen to use the painkiller morphine instead, since it is also addictive and familiar to the Dutch viewer.

Dat is de nieuwe drug voor huisvrouwen.

TRACEY. How would you even get heroin?

Hoe kom je ooit aan heroïne?

ALLIE. They sell it behind the Olive Garden¹⁸ down the street.

- Achter de pizzeria verderop.

COOK. I'm going to make some French bread pizza. Any takers?

Ik ga Frans pizzabrood maken.

Wie wil?

TRACEY. Sure.

[...]

ALLIE. Me!

[...]

(1.4, 12.17 – 14.10)

4.2.3 Scene 3

Context

Rory is walking across Stars Hollow towards the office of the newspaper, where she works when a couple of strange things happen. It turns out that her old boyfriend from college, Logan and three of his friends, Colin, Robert and Finn, have come to take her out. The group was known for their adventures and weird stunts. Esther is a colleague of Rory.

¹⁸ Reference to brand name: *Olive Garden* is an American restaurant chain that specializes in American-Italian food (“Olive Garden”). This chain does not have any establishments in the Netherlands and it is therefore not likely that the Dutch viewer knows this kind of restaurants. I have decided to omit the reference, but to use a word that describes the kind of restaurant.

Excerpts

UNICYCLE MAN. “By the pricking of my thumbs, something wicked this way comes”¹⁹.

‘t Jeuken van mijn duim zegt mij:

Iets boosaardigs is nabij.’

BIRD. Rory. Rory.

[...]

Get ready, Rory. Get ready, Rory.

Maak je klaar, Rory.

RORY. What the...

[...]

Hello? Is anyone here? Hello?

Hallo?

Is daar iemand?

ESTHER. In omnia paratus.

In omnia paratus.

RORY. What?

[...]

ESTHER. Didn't I say that right? Yep. That's it.

Zei ik het niet goed?

Ja, dat was het.

RORY. Well, I'll be damned.

Niet te geloven.

¹⁹ Reference to literature: This is a quote from Shakespeare's play Macbeth (act 4, scene 1, lines 44-45). I have chosen to use a Dutch translation of the play in order to retain the Shakespearean aspect in the subtitles and not to come up with a translation myself. The Dutch quote is from the translation by Willy Courteaux (350).

COLIN. So, let's have a look at you here.

Laat ons eens bekijken.

 She seems pale.

Ze ziet bleek.

RORY. I'm always pale.

 - *Ik ben altijd bleek.*

FINN. She seems sadly dressed for the fields.

Ze lijkt gekleed voor een veldtocht.

ROBERT. Or riding in boxcars.

 - *Of voor een goederentrein.*

COLIN. Or perhaps she's passing herself off as a young boy.

Misschien wil ze doorgaan voor een jongen.

FINN. Like Yentl²⁰.

Zoals Yentl.

COLIN. Tell me, girl, are you Yentl?

 - *Zeg, meisje, ben jij Yentl?*

RORY. Well, it is Friday, so...

Het is wel vrijdag.

COLIN. Men, I believe we've arrived just in time.

Mannen, we zijn precies op tijd.

RORY. In time for what?

Waarvoor?

²⁰ Reference to films and series: Yentl is an American film from 1983, starring Barbra Streisand who portrays a Jewish girl, living in Poland, who dresses up as a boy in order to receive education (“*Yentl (film)*”). The film is based on the play by Leah Napolin and Isaac Bashevis Singer (“*Yentl (film)*”). Since it is a direct reference to the protagonist of a film, I have decided to retain the reference in the subtitles.

FINN. “Time for what?” she asks.
- ‘Waarvoor?’, vraagt ze.

ROBERT. Ah, the female sex. They do ask questions.
Het vrouwelijke geslacht met haar vragen.

FINN. There was a meeting, my darling.
Er was een bijeenkomst, lieve schat.

RORY. A meeting?²¹
- Een bijeenkomst?

COLIN. A convocation.
Een vergadering.

ROBERT. An assemblage.
Een samenkomst.

FINN. A conclave.
Een conclaaf.

COLIN. A parley.
Een onderhoud.

FINN. A hen party.
Een dameskransje.

COLIN. There was scotch.
Er was whiskey.

ROBERT. And basically, after discussing the minutes from the last meeting and
the minutes we took in this meeting discussing the minutes from the last
meeting...
- Na het bespreken de notulen...

²¹ In the next few lines, there is an instance of wordplay since the characters use a variety of words to describe their get-together. I have decided to retain this wordplay in the subtitles and to use various synonyms in Dutch.

van de vorige vergadering
en de notulen van deze vergadering...
over de notulen van de vergadering ervoor...

FINN. There was a lot of scotch.

 - *Er was veel whiskey.*

ROBERT. We took a vote.

 Hebben we gestemd.

LOGAN. And we decided...

 En we besloten...

 that we had to come and take you out.

 dat we je mee uit moesten nemen.

(1.4, 14.56 – 17.46)

4.2.4 Scene 4

Context

Rory and the boys are at a tango club. Logan and Rory are sitting in a private corner and talking. He has just made the remark that she is still a terrible dancer.

Excerpts

LOGAN. But damn, you are a beauty.

 Wat ben je verdomde mooi.

RORY. Save the sweet talk, Huntzberger.

 Genoeg gevleid, Huntzberger.

LOGAN. Well, you are.

 - *Het is waar.*

RORY. I'm not going Dutch²², so...
Ik deel de rekening niet.

LOGAN. Rats.
- Verdorie.

LOGAN. I have something for you.
Ik heb iets voor je.

RORY. What is that?
*Wat is dat?*²³

LOGAN. That is a key.
Een sleutel.

RORY. To?
- Voor?

LOGAN. To my family's house in Maine.
Ons vakantiehuis in Maine.
It's a great place. Private, right on the water. It's completely empty. No
one ever uses it.

Geweldige plek, aan het water.

Het staat altijd leeg.

My dad, he only bought it because Martha Stewart²⁴ wanted it.

Mijn vader kocht het alleen

²² Instance of linguistic untranslatability: "Going Dutch" is an English expression which means that people split the bill and everyone pays his or her own share ("Dutch, adj., n.1, and adv."). In Dutch there is no equivalent of this expression, so it is not possible to retain the joke about the Dutch people in the subtitles.

²³ I have chosen to use the Dutch demonstrative 'dat' instead of the article 'het', since Logan is holding up the key for Rory to see.

²⁴ Reference to people: A well-known American businesswoman, especially for her cookbooks and homemaking advice ("Martha Stewart"). It is likely that the Dutch viewer will know her name. It is best to retain the reference, also because omitting or replacing it would cause a clash with the audio.

omdat Martha Stewart het wilde.

They had a business thing fall through. He was pissed.

Hun zakendeal ging niet door.

Hij was woedend.

RORY. Wow, your family life's different.

Jouw familie is andere koek.

COLIN. Coming through! Out of the way. You two, scram.

Opgepast, aan de kant, wegwezen jullie.

Ladies and gentlemen, I've just purchased this fine establishment, and as owner, I've decided that the only music we'll play is this.

Attentie, ik heb deze mooie tent gekocht.

Als eigenaar besluit ik dat we

alleen nog deze muziek draaien.

Yes! All Rosemary Clooney²⁵ all the time. Try tangoing to that, huh?

Jazeker, alleen nog Rosemary Clooney.

Dans daar maar eens de tango op.

Money is great.

Wat is geld toch heerlijk.

(1.4, 21.38 – 24.29)

²⁵ Reference to people: Rosemary Clooney was an American pop singer in the 1950's, who also sang jazz ("Rosemary Clooney"). I have decided to retain her full name in the subtitles, since she will not be so familiar to the Dutch viewer and should not be confused with a famous actor as for example George Clooney.

4.2.6 Scene 5

Context

The adventure continues and Rory and the boys arrive at a bed and breakfast, that seems to be deserted.

Excerpts

FINN. Gentlemen, this is a raid. Send out your women, your children, your hounds and your horses.

Heren, dit is een inval.

Stuur je vrouwen, kinderen en dieren weg.

RORY. Finn! Shh.

[...]

FINN. I won't be shushed with horses and hounds at stake.

Ik zal niet stil zijn

als er dieren op het spel staan.

COLIN. Could this place be any more British? I bet they have Hugh Grant²⁶ in a closet.

Kan het nog Engelser?

Ik gok dat Hugh Grant in een kast zit.

RORY. I hope they have rooms. Is anyone working here?

Ik hoop dat ze kamers vrij hebben.

Werkt hier iemand?

COLIN. Oh, God, Princess Diana²⁷. Of course. Your Highness.

²⁶ Reference to people: A reference to the British actor and film producer Hugh Grant (“Hugh Grant”). The reference would be less clear when his first name is left out, therefore I have decided to retain both his first and surname in the subtitles.

²⁷ Reference to people: Colin makes a reference to Diana, the princess of Wales and the late-wife of prince Charles (“Diana, Princess of Wales”). Diana was very popular amongst the British population and the Dutch viewer will recognise her name.

Prinses Diana, natuurlijk.

Uwe hoogheid.

COLIN. I know there's a picture of Mr. Bean²⁸ around here somewhere.

Er moet een foto van Mr Bean zijn.

(1.4, 24.30 – 25.24)

4.2.7 Scene 6

Context

The next morning, it turns out that Colin did not only buy a tango club the night before. Rory tells the boys that she has to leave. They want to take her home, but she refuses and says that she has arranged her own transportation.

Excerpts

COLIN. Did I buy a tango club last night and a 1983 Dodge Colt²⁹?

Heb ik gisteravond een tangoclub

en een Colt uit '83 gekocht?

LOGAN. I did not know about the Colt.

Ik wist niks over de auto.

COLIN. Damn. My fourth Colt this month.

Verdorie, dat is de vierde al deze maand.

²⁸ Reference to films and series: Another example of British Culture is the sitcom *Mr. Bean*, starring Rowan Atkinson as the title character (“*Mr. Bean*”). This series has been broadcast on Dutch television, as well as the later films with the same character. The Dutch viewer will recognise this reference as being part of British inheritance. The punctuation in Dutch is as prescribed by the stylesheets of *inVision*, namely without a dot behind ‘Mr’ (6).

²⁹ Reference to brand name: Colin is referencing a specific type of car. I have decided to retain the reference with the date in the subtitles, since it causes humour. Since Colin is quite a wealthy man, the viewer might expect him to buy a fancy car and the Dodge Colt from 1983 does not meet those expectations. Later in the dialogue, I also use the word ‘car’ instead of ‘Colt’ to make sure that viewers who are not familiar with the specific make of car, can follow the conversation.

LOGAN. Sure you don't want breakfast?
Wil je echt geen ontbijt?

RORY. I'm sure.
- Echt niet.

LOGAN. I'd really like to drive you back.
Ik zou je graag terugrijden.

RORY. I know.
Dat weet ik.

LOGAN. I dragged you out here.
Ik heb je hier naartoe gesleept.

RORY. You didn't drag me. You took me on my own Mr. Toad's Wild Ride³⁰.
Niet waar.
Je nam mij mee naar mijn eigen Wonderland.
How many girls can say that?
Hoeveel meiden kunnen dat zeggen?

LOGAN. Didn't work though, did it?
Maar het heeft niet gewerkt.

³⁰ Reference to films and series: Rory is making a reference to British children's comedy film *The Wind in the Willows*, that was released in the United States in 1996 under the name *Mr. Toad's Wild Ride* ("The Wind in the Willows (1996 film)"). The film is based on the novel *The Wind in the Willows* by Kenneth Grahame from 1908 ("The Wind in the Willows (1996 film)"). In Disneyland Park, in California, there is also an attraction that has the same name, which takes visitors past all the locations from the novel ("Mr. Toad's Wild Ride"). Neither the film, nor the Disneyland attraction will be familiar to the Dutch viewer.

This is why I have decided to drop this reference from the subtitles and to replace it with a reference that would be more familiar to the Dutch viewer, but that is still part of English culture. I decided to reference the book *Alice's Adventures in Wonderland* by Lewis Carroll, since both the book as well as the Disney film from 1951 are well known in the Netherlands ("*Alice in Wonderland* (1951 film)"). In Wonderland, Alice lives multiple adventures and this corresponds to the idea of an incredible adventure in *Mr. Toad's Wild Ride*.

RORY. Every ride has to end.

- Aan alles komt een eind.

(1.4, 27.56 – 30.59)

4.2.7 Scene 7

Context

Lorelai has returned early from her hiking trip and surprises Luke in the kitchen. She tries to explain to him what she has realized during her time away. Luke is a bit anxious, since he still thinks that she will leave him.

Excerpts

LORELAI. Anyway, I didn't hike. But, see, I didn't actually go to hike.

Ik heb niet gewandeld.

Maar ik ging ook niet om te wandelen.

I mean, I went to hike, but I only wanted to figure something out.

Ik ging om te wandelen,

maar wilde alleen iets uitzoeken.

I figured it out without hiking, which was great,

Dat is me gelukt zonder te wandelen.

Gelukkig maar...

'cause Carol the thru-hiker looked a little like Christian Bale in *The Machinist*³¹.

want Carol de diehard-wandelaar

leek op Christian Bale in The Machinist.

³¹ Reference to films and series: A reference to the lead actor, Christian Bale in the thriller *The Machinist* from 2004 (“*The Machinist*”). In the film, Bale’s character suffers from insomnia which causes him lose weight and go mad. I have decided to retain the reference in the subtitles, since it is very specific, naming the actor by his full name and the film.

She knew how to get all that crap in her pack.

Zij kreeg al die zoi wel in haar tas.

LUKE. I see the signs, I've seen them coming for months.

Ik zie de signalen wel.

Al maandenlang.

LORELAI. What signs?

Welke signalen?

LUKE. Your bolting signs.

- Dat je weggaat.

You know, the distance, the therapy, then suddenly you're gonna do Wild?

De afstand, de therapie, dat je ineens Wild naspeelt.

Really? You're gonna go hiking alone, with nothing else involved?

Serius? Jij gaat alleen maar wandelen?

No music festival or Hello Kitty booth³². Just you and nature.

Geen muzieffestival of Hello Kitty stand.

Alleen jij en de natuur.

LORELAI. I admit it sounded weird.

Het klonk vreemd.

³² Reference to brand name: A reference to the famous Japanese character of a cat-inspired creature with a bow ("Hello Kitty"). She is well-known in both the United States as well as the Netherlands. It is therefore not necessary to omit or alter the reference.

Context

Lorelai has said that she wants them to get married and that she has already picked a date.

After searching for something in a drawer, Luke gives her a ring.

Excerpt

LUKE. I should probably get a... a better one or a newer one.

*Misschien moet ik een betere
of nieuwere kopen.*

LUKE. Don't you dare.

Waag het niet.

LUKE. Just gotta tell ya before this thing goes on, you got to realize the only way out is in a body bag³³.

*Voordat je dit ding omdoet,
weet dat hij nooit meer af gaat.*

LORELAI. Now we don't have to write our vows.

*Die geloften hoeven we
niet meer te schrijven.*

(1.4, 40.31 – 45.14)

4.2.8 Scene 8

Context

Lorelai is looking for a property, so she can expand her inn. When she comes across a house that is for sale, she goes in and finds a couple of nuns who are playing poker. The nuns tell her that she is not the only one who is interested in the house.

³³ Instance of linguistic untranslatability: In English, it sounds alright to say 'body bag', but the Dutch translation 'lijkzak' has a more negative connotation. In the subtitles, I did not want to use this word and therefore I have chosen to omit the English expression and adapt the subtitles.

Excerpts

LORELAI. Excuse me, ladies, nuns, sisters. Is Whoopi Goldberg³⁴ around anywhere?

Pardon, dames, nonnen, zusters.

Is Whoopi Goldberg er ook?

NUN 2. If I had a nickel for every time I heard that one.

Als ik toch eens een stuiver kreeg [...]

LORELAI. Sorry. I noticed you're moving.

Sorry, ik zag dat jullie verhuizen.

NUN 1. But if you're interested, you'd better move fast. Katy Perry³⁵ was sniffing around here earlier.

Maar wees er snel bij,

Katy Perry is al langgeweest.

NUN 2. She dresses like a hooker, but she comes with cash.

Ze ziet eruit als een prostituéé,

maar wel één met geld.

LORELAI. Well, I bet you'd rather have the ownership stay in Stars Hollow, right?

Jullie hebben vast liever dat

de koper uit Stars Hollow komt, toch?

NUN 1. To be completely honest, if the price was right, I'd sell the place to Beelzebub himself.

³⁴ Reference to people: Lorelai is making a reference to the film *Sister Act*, in which Whoopi Goldberg plays a woman who is put under protective custody in a convent, where she has to pretend to be a nun (“*Sister Act*”). This film is well-known in the Netherlands and therefore I have chosen to retain the reference.

³⁵ Reference to people: A reference to the American popstar, Katy Perry, who is also well-known in the Netherlands. It is not necessary to omit or change the reference.

*Eerlijk gezegd, voor de juiste prijs
zou ik het aan de duivel zelf verkopen.*

LORELAI. Wow.

[...]

NUN 1. We've got a beautiful new building in Pebble Beach³⁶. The rest of the nuns are already there.

We hebben een nieuw gebouw in Pebble Beach.

De andere nonnen wonen daar al.

The pope drove by once.

De paus is eens langsgereden.

LORELAI. Okay. Well, I'll think quick.

Ik zal snel besluiten.

(1.4, 52.40 – 54.14)

4.2.9 Scene 9

Context

Rory is visiting her dad, Christopher, at his office. She is writing a book about her life and relationship with Lorelai. She wants to ask Christopher about his decision about not being involved in her upbringing.

Lana is Christopher's girlfriend.

³⁶ Other reference: Pebble Beach is a community in California ("Pebble Beach, California"). Even though this would not be known to the average Dutch viewer, it would not be fitting to omit the reference or replace it with a Dutch alternative. The information is not so relevant to the Dutch viewer; knowing that the nuns are moving would suffice.

Excerpts

CHRISTOPHER. Coffee here sucks. I had to go three blocks to get this.

De koffie hier is verschrikkelijk.

Deze komt van drie blokken verderop.

RORY. This is the biggest size they had, huh?

Is dit de grootste beker?

CHRISTOPHER. It's good to see you, kiddo.

Goed je weer te zien, kiddo.

RORY. Thanks for squeezing me in.

- Dankjewel voor je tijd.

CHRISTOPHER. Oh. Always time for you.

Ik heb altijd tijd voor jou.

RORY. So, new office...

Nieuw kantoor.

CHRISTOPHER. Yes, the cave³⁷.

Ja, de zwichter.

RORY. The cave?

De zwichter?

CHRISTOPHER. I call it the cave 'cause I caved. I'm working in the family biz.

Zo noem ik het, want ik ben gezwicht.

Ik werk in het familiebedrijf.

³⁷ Instance of linguistic untranslatability: In this dialogue, the humour is based on metalinguistic communication, namely the different meanings and uses of 'cave'. When it is used as a noun, it refers to hollow place in the ground, but when used as a verb, 'to cave' means "to yield to outward pressure" (cave, v.3.). In Dutch, this joke cannot be made with the literal translation of the word 'cave'. I have tried to find a homonym that could function as a noun and a verb, in order to retain the instance of wordplay in the subtitles. The noun 'zwichter' does not exist in Dutch, or not anymore, but the Dutch viewer will recognise the verb 'zwichten' in it, and understand what it should mean.

RORY. It looks good on you. New suit, sitting behind that desk...

Het staat je goed.

Nieuw pak, achter een bureau.

CHRISTOPHER. Knife to the heart, kid. Knife to the heart.

Recht in mijn hart.

RORY. And how's Lana? Are you two still together?

En Lana? Zijn jullie nog bij elkaar?

CHRISTOPHER. Why not? How are you?

- Waarom niet?

Hoe gaat het met jou?

RORY. Me? I'm five by five³⁸.

Ik? Ik ben vijf bij vijf.

CHRISTOPHER. What?

[...]

RORY. Oh... uh, sorry, it's, uh... I was watching a Buffy marathon and some things stick.

Ik kijk een Buffy marathon

en sommige dingen blijven hangen.

RORY. Can I ask you something?

Mag ik je iets vragen?

³⁸ Reference to films and series: This is a reference to the series *Buffy the Vampire Slayer*, in which one of the characters frequently uses this phrase that originates from radio operations ("Five by Five (Angel)"). In this context it means that everything is fine. I have decided to retain reference in the subtitles, since changing it would make it differ too much from the audio and the occasional Dutch viewer might recognise the reference.

CHRISTOPHER. Anything.

- Natuurlijk.

RORY. How did you feel about Mom raising me alone?

Wat vond je ervan

dat mam mij alleen grootbracht?

CHRISTOPHER. Ouch! You kind of coldcocked me there, Mr. Bernstein³⁹.

Die kwam vanuit het niets,

meneer Bernstein.

RORY. Sorry, I just have to know. How did you feel? What did you feel?

Sorry, ik moet het gewoon weten.

Wat vond je ervan? Wat voelde je?

(1.4, 1.06.10 – 1.07.55)

4.2.10 Scene 10

Context

It is the day of the wedding, but Lorelai and Luke have already gotten married the night before. Lorelai and Rory are sitting in the gazebo, in the middle of town and are talking about the party they will have that afternoon.

Excerpts

RORY. Steely Dan⁴⁰?

Steely Dan?

³⁹ Reference to people: Carl Bernstein is an American journalist and author, who was one of the journalists reporting on the Watergate Scandal that led to the resignation of president Richard Nixon (“Carl Bernstein”). Christopher acts as if he is interrogated by Bernstein, when Rory asks him some questions. I have decided to retain this reference in the subtitles, since it is the name of a famous person.

⁴⁰ Reference to music: Steely Dan is a jazz rock band that has been most popular from the 70’s till their break-up in ’81 (“Steely Dan”). Apparently, Luke is fan of their music. The band has been mentioned before in another scene of this episode. Since it is repeated multiple times, I thought it best to retain the reference in the Dutch subtitles.

LORELAI. I know.

Ik weet het.

RORY. Who flash mobs to Steely Dan?

Wie doet er een flashmob op Steely Dan?

LORELAI. Luke.

Luke.

RORY. Luke.

[...]

LORELAI. Now that I'm a married lady, maybe you should be one, too.

Nu ik een getrouwde dame ben,

moet jij het ook worden.

You are of age. Then we could do married-lady things together.

Je bent al wat ouder.

Dan kunnen we samen echtgenote-dingen doen.

RORY. What are married-lady things?

Wat zijn echtgenote-dingen?

LORELAI. I don't know, like, uh... dyeing our hair blue or... buying pork chops.

Weet ik niet.

Ons haar blauw verven of karbonade kopen.

Bowling? I'm out.

Bowlen? Ik weet het niet meer.

RORY. I thought I'd be the spinster daughter who stays home and looks after
Mama.

Ik zou toch de ongetrouwde dochter zijn

die thuisblijft en op haar moeder let.

LORELAI. No, I've got Kirk for that. Let me see. Who can we marry you off to?

Nee, daar heb ik Kirk voor.

Eens kijken, met wie kan jij trouwen?

Ooh, I know! Did that nice Pee-wee Herman find a lady⁴¹?

Is die leuke Pee-wee Herman al getrouwd?

RORY. I think no's a pretty safe bet.

- Ik gok van niet.

LORELAI. You wanted to marry him when you were little, remember.

Toen je klein was

wilde je met hem trouwen.

RORY. I also wanted to marry Edward Scissorhands and Jerry Orbach from Law & Order.

En ook met Edward Scissorhands⁴²

en Jerry Orbach van Law & Order⁴³.

LORELAI. Your taste ran the gamut.

Je had een brede smaak.

(1.4, 1.37.10 – 1.38.46)

⁴¹ Reference to films and series: Pee-wee Herman is a fictional character that is portrayed by the American comedian Paul Reubens ("Pee-wee Herman"). Herman appeared in programs for adults, as well as in children's programs. His shows have also been broadcast in the Netherlands and especially the older generation who watch *Gilmore Girls* will probably recognise the character.

⁴² Reference to films and series: Edward Scissorhands is the main character of the film from 1990, about a man who has scissors blades instead of hands ("*Edward Scissorhands*"). The film has also been broadcast in the Netherlands and there will be Dutch viewers who recognise this character. I have therefore chosen to retain this reference in the subtitles.

⁴³ Reference to people: Jerry Orbach was an American actor who portrayed the role of Lennie Briscoe in the crime drama *Law & Order*. Even though the Dutch viewer may not recognise the name of the actor, the series will probably ring a bell.

5. Discussion

In this chapter, the choices that have been made in practical part of this research will be discussed and compared to analysis of the broadcast subtitles, from chapter three. First of all, this discussion will look at the instances of linguistic untranslatability that occurred in the fourth chapter, before moving on to the cultural references, which are cause for cultural untranslatability.

5.1 Linguistic Untranslatability

In the fourth chapter, there have been a few examples of linguistic untranslatability.

The first example was the use of the expression “going Dutch” in the fourth scene. This expression means that everyone pays his or her own share of the bill, but in Dutch, there is no equivalent of this expression. I have therefore chosen to use a translation that is strongly altered but conveys the same meaning as the English expression: “*Ik deel de rekening niet*”. The viewer will understand the meaning, but the joke about the Dutch is lost. This might cause confusion for the viewer; since most Dutch viewers have a basic knowledge of English, they will hear the reference to their nationality, but they will not read this in the subtitles. Nevertheless, a translation such as: “Ik ga niet Nederlands” or “We doen ‘t niet op z’n Nederlands”, would have an alienating effect, due to the fact that the viewer will not understand the meaning, since the expression does not exist in Dutch. In this case, it is most important that the viewer understands the utterance.

Secondly, an example from the seventh scene when Luke uses the word ‘body bag’. In English, this word has alliteration and has an agreeable rhythm to it. The Dutch word ‘lijkzak’ does not have either one of these things. It seems as if the Dutch word has a more negative connotation than the English equivalent. In English, one could see the humour in Luke’s utterance, but this would not be the case in the Dutch subtitles. In my opinion, it was best to use a translation that was altered, but conveyed the same meaning.

In the ninth scene, the humour is based on an instance of metalinguistic communication (Vandaele, 2010, 150), namely the different meanings of the homonym 'cave'. In English the word can be used as a noun, as well as a verb and the meaning is different in both cases, but in Dutch this would not work with the literal translation: 'grot'. When looking at the list of strategies for the translation of wordplay, as formulated by Delabastita, the first option "ST pun to TT pun" seemed to be most fitting in this excerpt as the joke is repeated (qtd. in Williamson 172). In Dutch, the word 'zwichten' was the best translation of the English verb, and I have tried to find a noun that goes with this verb. The noun 'zwichter' does not exist in Dutch, but the Dutch viewer will quickly recognise the verb 'zwichten' in it and understand that it means: 'someone who has caved'. The joke works a bit differently than in English, but the form of wordplay has been retained in the subtitles. Whether it still contains humour, is up to the viewer.

5.2 Cultural Untranslatability

All the cultural references in *Gilmore Girls* are a form of cultural untranslatability, since in order for the viewer to recognise them, it asks implicit knowledge that is specific of the source culture (Vandaele, 2010, 150). In order to discuss the cultural references, they have been divided into five categories, namely references to: people, music, films and series, literature, and brand names, adding a sixth category with 'other references'.

5.2.1 References to People

In chapter three, the analysis showed that in the case of references to people, most of the references were kept and a few had been altered slightly by omitting first names, only retaining the surname in the subtitles.

In the fourth chapter, there have been eight examples of references to people.

	Retained	Omitted	Altered
Number of references	8	0	0

Table 5.2.1 – References to People

Even though not all of the referenced people would be familiar to the Dutch viewer, all of the references were retained in the subtitles, as changing the reference and altering it to Dutch culture would cause a clash between the audio and the subtitles.

In the practical part of this research, I have used the same strategy as has been done in the broadcast subtitles of *Gilmore Girls*, by retaining all the references to people.

5.2.2 References to Music

In the broadcast subtitles of *Gilmore Girls*, a reference naming a band or music group by name, would be retained, but when the name of a band was incorporated into the conversation, it was usually omitted.

In the fourth chapter, there was one reference to music.

	Retained	Omitted	Altered
Number of references	1	0	0

Table 5.2.2 – References to Music

In the tenth scene, Lorelai refers to the band Steely Dan and this reference has been retained in the Dutch subtitles. First of all, the band is named multiple times in the complete episode of the revival, giving it a certain importance, and secondly, changing the name of the band would work alienating and cause a clash between the audio and the subtitles. When the Dutch viewer does not recognise the name, the context of the scenes will help the viewer and he or she will understand that Steely Dan is the name of a band.

Even though, one example is not enough evidence to give a conclusive answer, it

seems that I have applied the same strategy as the subtitler in the broadcast subtitles of *Gilmore Girls*.

5.2.3 References to Films and Series

The analysis in the third chapter showed that the references to films and series were handled in several different ways in the Dutch subtitles. When a film or series was named specifically, the reference was kept in the subtitles. Nevertheless, when quoting lines from a film or series during a conversation, or when incorporating a reference into the dialogue, this was often omitted in the subtitles or strongly neutralised.

The practical part of this research contained ten examples of references to films and series.

	Retained	Omitted	Altered
Number of references	9	0	1

Table 5.2.3 – References to Films and Series

In the ninth scene, Rory quotes a line from the series *Buffy the Vampire Slayer*, when she says: “I’m five by five”. This quote has been retained in the subtitles, since it is important in the conversation because her father Christopher asks for clarification immediately after it. Just as Christopher, the Dutch viewer may not understand the reference at first, but it will become clear from the context. The viewer who does know the series and who immediately gets the reference, will probably experience some kind of superiority (Vandaele, 2002) above the people who do not get the joke.

In the sixth scene, Rory’s reference to the film and Disneyland attraction *Mr. Toad’s Wild Ride* has been altered and changed into a reference to the book *Alice’s Adventures in Wonderland* by Lewis Carroll. The film from 1996 does not seem to be released in the Netherlands and will thus be unfamiliar to the Dutch viewer. The book and films about Alice

in Wonderland, that are part of British and American culture will be familiar to the target audience and are therefore better suited. Since the reference to *Alice's Adventures in Wonderland* conveys the same meaning as the reference to *Mr. Toad's Wild Ride*, it fits very well in the context of the dialogue. The only objection is that, by changing this reference, the subtitles do not correspond to the audio, but this is a minor issue since the viewer will not recognise the reference in English. By changing it into a reference that the Dutch viewer could understand, the chance of creating a feeling of superiority has increased, which will have positive effects on the way the viewer bonds with the series through humour.

Whereas quotes were sometimes left out from the broadcast subtitles, I have decided to retain them. Therefore, my approach to the subtitling of references to music differs slightly from the one applied in the broadcast subtitles. In my opinion, it is important to retain the quotes, as cultural references play an important role in the way the series bonds with its viewers.

5.2.4 References to Literature

In the third chapter, the analysis of references to literature showed that these are treated in several different ways in the Dutch subtitles. When a book or the protagonist of a novel is references specifically, the name is retained in the subtitles, but when the reference makes part of the conversation, it is often omitted and replaced by a sentence that conveys the meaning of the reference.

In the fourth chapter, there were three references to literature.

	Retained	Omitted	Altered
Number of references	3	0	0

Table 5.2.4 – References to Literature

In the first scene, Luke and Jess are talking about Lorelai who is doing ‘Wild’, referencing the memoir by Cheryl Strayed in which the author describes her hike and journey to finding herself (“*Wild: From Lost to Found on the Pacific Crest Trail*”). Since this reference is repeated multiple times, I decided to retain it in the target text even though the book and film might be unfamiliar to the Dutch viewer. The viewer will understand from the context of the other scenes what the book is about.

In the second scene, one of the characters makes a reference to Elizabeth Gilbert’s memoir: *Eat, Pray, Love*, which is about a woman travelling through Italy, India and Indonesia in search of herself. Even though the sentence works in English, it does not work as well with the Dutch title, which would perhaps be more familiar to the Dutch viewer, forming a sentence such as: “Ik zou bijna Eten, bidden, beminnen doen”. I have therefore decided not to adapt the title to the local setting, but to use the English title. The Dutch viewer might recognise it from the book, or from the film that was released in 2010 (“Eat Pray Love”).

The last reference to literature is in the third scene, when a line from Shakespeare’s *Macbeth* is quoted. This quote has been retained in the subtitles, since it was part of such a series of events: a man on a unicycle, coming up to Rory, quoting this line before cycling away. In my opinion, my own translation would not do and it was important that the Dutch lines would come from a published translation of Shakespeare. I have therefore chosen to use the translation of Willy Courteaux, who has translated many of Shakespeare’s works into Dutch. Even though not every Dutch viewer will recognise the reference as being from *Macbeth*, those who are familiar with Shakespeare get an accurate, rhyming translation in the subtitles.

Again, I decided to retain all the references in the subtitles, which has not been the case in the broadcast subtitles, as seen in the third chapter. Even when the booktitle would be

incorporated into speech, I would decide to retain it, as it is part of the creativity of the script and the humour.

5.2.5 References to Brand Names

The references in this fifth category, covering references to brands of foods, clothes, kitchen appliances, were most often omitted, as became clear from the analysis of the existing Dutch subtitles.

Chapter four contained a total of ten references to brand names of foods, clothes, stores and restaurants, cars and more.

	Retained	Omitted	Altered
Number of references	4	5	1

Table 5.2.5 – References to Brand Names

When the brand name would be familiar in the Netherlands, the reference was retained in the subtitles. In the case of the reference to the Colt from 1983, in the sixth scene, I decided to retain it since it is not the kind of car one would expect a person with a lot of money to buy. It is a very plain, normal car and not something fancy. If the Dutch viewer is familiar with types of cars, this could be cause for humour, according to the theory of incongruity since there is “a conflict between what is expected and what actually occurs in the joke” (Schultz qtd. in Vandaele, 2002, 223).

A reference was omitted from the Dutch subtitles when the target audience would not be familiar with the products or establishments. In the case when a specific brand of food was referenced, such as *Lean Cuisines*, *Snackwell's* and *VitaTops* in the second scene, the reference was omitted and replaced by a term that would describe the product. The same was done in the case of stores and establishments, replacing the reference to the Italian restaurant *Olive Garden* by the Dutch ‘pizzeria’. In the this case, the Dutch word does not cover the

whole reference, since *Olive Garden* serves more than just pizzas, but it is a familiar term to the Dutch viewer and gives a context to the complete sentence.

One reference has been altered, namely the reference in the second excerpt to the painkiller Vicodin. This product is not sold on the Dutch market, so it might not be familiar to the target audience. It is for this reason I decided to alter the reference and replace it by morphine, a painkiller that is equally addictive as Vicodin and would be familiar to the Dutch viewer.

In the broadcast subtitles, most of the references to brand names were omitted, even when the viewer could recognise the reference. In the practical part of this research, I chose to omit references that would be unfamiliar to the Dutch viewer, but to retain the references they could recognise.

5.2.6 Other References

In the fourth chapter, there were two other references that did not fit into one of the five categories as mentioned in the third chapter.

	Retained	Omitted	Altered
Number of references	2	0	0

Table 5.2.6 – Other References

The first example is the reference to the Pacific Crest Trail in the first scene. This reference refers to the trail that Cheryl Strayed walks in her memoir, and is a existing trail that crosses the United States. This reference has been retained in the subtitles, even though the Dutch viewer is probably not familiar with this specific trail. Nevertheless, replacing the name of the trail by a Dutch equivalent, that would be more familiar, would work alienating and raise other questions, since it is not likely that Lorelai would walk a Dutch trail, that is featured in an American novel and film.

The second reference is to the community Pebble Beach in California, in the eighth scene. This reference has been retained in the subtitles, since it is clear from the context that the nuns refer to a specific location and the information that the nuns are moving is enough for the Dutch viewer. It is not necessary that the Dutch viewers know the exact place of where the nuns are moving to.

For this category, my strategy was to retain the references.

When all the categories are taken together, it becomes clear that my overall strategy was to retain the references, even when the Dutch viewer would not recognise them, except in the case of references to brand names, which I have mostly omitted and replaced by a broader term, describing the product. This strategy differed slightly from the one used in the broadcast subtitles, since there they seemed to be omitted more often.

6. Conclusion

Through the comparison of the original Dutch subtitles of *Gilmore Girls* and the subtitling of several scenes from *Gilmore Girls: A Year in the Life*, this thesis aimed to shed light on the choices a subtitler can make in the translation of culturally-bound references and the humour these references contain.

The American dramedy *Gilmore Girls* relies heavily on cultural references in its dialogue for the constitution of humour. When a viewer understands the reference and the joke, this will cause a feeling of superiority, having a positive effect on the bond that is established between the viewer and the series. These cultural references are the strength of the series, but when subtitling an episode, it causes cultural untranslatability, since the references often rely on aspects of American culture that are unfamiliar to the target audience.

Due to the fact that, in the case of subtitling, technical restrictions are very specific and should be adhered to, the subtitler is limited to a small set of options in translating cultural references and culturally-bound humour, whereas the translator of a book has three broad choices when it comes down to humour, namely: retaining the joke in the target text, omitting the joke, or inserting a joke elsewhere in the target text, where there was none in the source text (Williamson 175); this last option does not apply to subtitling, but the subtitler can choose to alter the reference.

The practical part of this research illustrates the choices and considerations a subtitler has to make when translating cultural references. A reference can be retained when it is familiar to the target audience, but even when the viewer would not recognise it, the subtitler can consider retaining the reference, since omitting or altering the subtitles would cause a clash with the audio. However, when a reference is too unfamiliar or would prohibit the viewer from understanding the scene, the subtitler can choose to omit the reference and replace it by a reference that the viewer would understand, or a broader term or sentence that

conveys the same meaning as the reference. The discussion showed that the approach can differ per kind of reference, but that, in general, the references were retained.

For each reference, a subtitler has to determine whether the target audience will understand it and whether retaining the reference in the subtitles would prohibit the viewer from understanding the story. Since even for a series as *Gilmore Girls*, in which cultural references play a huge role in constituting humour, the idea counts that the subtitles should help the viewer to understand the audio and not cause confusion.

An important remark that should be made, is that the number of cultural references, which were analysed in this research, was limited. For further research, it would be interesting to analyse more instances of culturally-bound humour in *Gilmore Girls* and the *Netflix* revival, to see whether more coherence in the subtitles of cultural references can be discovered.

Now, in honour of *Gilmore Girls*' characteristic dialogue, it is time to make a reference of my own: "Thesis out"⁴⁴. No subtitles needed.

⁴⁴ Reference to people: A reference to the closing sentence of Barack Obama's speech at the White House Correspondents Dinner in april 2016, when he said: "Obama out" (Ellsberg 2016).

7. Works Cited

- “Air Miles”. *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- “Alice in Wonderland (1951 film)”. *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- Bednarek, Monika. *The Language of Fictional Television: Drama and Identity*. London: Continuum, 2010. *University Library Utrecht*. Web. 16 Nov. 2016.
- “cave, v.3.” *OED Online*. Oxford University Press, December 2016. Web. 1 January 2017.
- “Carl Bernstein”. *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- Courteaux, Willy. “Macbeth”. *William Shakespeare: Verzameld Werk*. By William Shakespeare. Amsterdam: Meulenhoff, 2007. 291-381. Print.
- Creeber, Glen. *Serial Television: Big Drama on the Small Screen*. London: British Film Institute, 2004. Print.
- “Diana, Princess of Wales”. *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- “Doctor Who”. *Wikipedia*. Wikimedia, n.d. Web. 27 Dec. 2016.
- Doorslaer van, Luc. “Vertalen voor televisie: restricties en uitdagingen”. *Filter*, 4.4 (1997): 24-30. Web. 16 Nov. 2016.
- “Dutch, adj., n.1, and adv.” *OED Online*. Oxford University Press, Dec. 2016. Web. 31 Dec. 2016.
- “Eat, Pray, Love”. *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- “Eat Pray Love”. *Wikipedia*. Wikimedia, n.d. Web. 9 Jan 2017.
- “Edward Scissorhands”. *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- Ellsberg, Robert J. “The Joke Behind ‘Obama Out’ Most People Missed”. *The Huffington Post*. The Huffington Post, 4 May 2016. Web. 11 Jan. 2017.
- “Frequent-Flyer Program”. *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- “Five by Five (Angel)”. *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- Gallagher, Caitlin. “15 Pop Culture References from ‘Gilmore Girls’ That Are Still Relevant

- Today". *Bustle*. *Bustle*, 2 July 2016. Web. 17 Dec. 2016.
- Gilmore Girls*. "De complete serie 1". Dir. Amy Sherman-Palladino. Perf. Lauren Graham, Alexis Bledel, Scott Patterson, Melissa McCarthy, Kelly Bishop, Edward Hermann. Warner Bros. Television, 2000. DVD.
- . "De complete serie 2". Dir. Amy Sherman-Palladino. Perf. Lauren Graham, Alexis Bledel, Scott Patterson, Melissa McCarthy, Kelly Bishop, Edward Hermann. Warner Bros. Television, 2002. DVD.
- . "De complete serie 5". Dir. Amy Sherman-Palladino. Perf. Lauren Graham, Alexis Bledel, Scott Patterson, Melissa McCarthy, Kelly Bishop, Edward Hermann. Warner Bros. Television, 2005. DVD.
- Gilmore Girls: A Year in the Life*. "Fall". Dir. Amy Sherman-Palladino. Perf. Lauren Graham, Alexis Bledel, Scott Patterson, Kelly Bishop. Warner Bros. Television. *Netflix*, 2016. Web. 26 Nov. 2016.
- "Hello Kitty". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- "Hugh Grant". *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- inVision*. "De Huisstijl van inVision Ondertiteling BV". *inVision Ondertiteling BV*. 29 Dec. 2016. 1-7. *Microsoft Word* file.
- "Jerry Orbach". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- "Lean Cuisine". *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- Keeler, Amanda R. "Branding the Family Drama: Genre Formations and Critical Perspectives on *Gilmore Girls*". *Television and Popular Culture: Screwball Television: Critical Perspectives on Gilmore Girls*. Ed. David Diffrient and David Lavery. Syracuse: Syracuse University Press, 2010. *University Library Utrecht*. Web. 24 Nov. 2016.
- "Lucy and Ricky Ricardo". *Wikipedia*. Wikimedia, n.d. Web. 27 Dec. 2016.
- "Martha Stewart". *Wikipedia*. Wikimedia, n.d. Web. 2 Jan. 2017.

- McLoughlin, Laura Incalcaterra. "Subtitles in Translators' Training: A Model of Analysis". *Romance Studies*, 27.3 (2009): 174-185. *Taylor & Francis Online*. Web. 16 Nov. 2016.
- "Mr. Bean". *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- "Mr. Toad's Wild Ride". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- Nord, Christiane. "Tekstanalyse en de moeilijkheidsgraad van een vertaling". *Denken over vertalen: Tekstboek vertaalwetenschap*. Ed. Ton Naaijkens et al. Nijmegen: Vantilt, 2010. 145-152. Web. 2 Jan. 2017.
- "Olive Garden". *Wikipedia*. Wikimedia, n.d. Web. 17 Dec. 2016.
- "On the Road". *Wikipedia*. Wikimedia, n.d. Web. 17 Dec. 2016.
- "Pebble Beach, California". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- "Pee-wee Herman". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- "Rosemary Clooney". *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- Shakespeare, William. "Macbeth". *The Norton Shakespeare*. Ed. Stephen Greenblatt. 3rd ed. New York: W.W. Norton Company Inc., 2016. 2709-2773. Print.
- "Sister Act". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- "SnackWells". *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- "Steely Dan". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- "Thelma & Louise". *Wikipedia*. Wikimedia, n.d. Web. 17 Dec. 2016.
- "The Machinist". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- "The Wind in the Willows (1996 film)". *Wikipedia*. Wikimedia, n.d. Web. 1 Jan. 2017.
- "Trader Joe's". *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- Vandaele, Jeroen. "Humor in Translation". *Handbook of Translation Studies, Volume 1*. Ed. Yves Gambier and Luc van Doorslaer. N.p.: John Benjamins Publishing Company, 2010. 147-152. *University Library Utrecht*. Web. 5 Dec. 2016.

- . “Humor Mechanisms in Film Comedy: Incongruity and Superiority”. *Poetics Today*, 23.2 (2002): 221-249. Web. 5 Dec. 2016.
- Vanderschelden, Isabelle. “Subtitling wit: the case of *Ridicule*”. *Studies in French Cinema*, 2.2 (2002): 109-122. *EBSCO Publishing*. Web. 16 Nov. 2016.
- Vandeweghe, Willy. “Audiovisuele vertaling”. *Duoteksten: inleiding tot vertaling en vertaalstudie*. Gent: Academia Press, 2005. *Google Books Search*. Web. 16 Nov. 2016.
- “Vicodin”. *Wikipedia*. Wikimedia, n.d. Web. 31 Dec. 2016.
- “Vikings”. *Wikipedia*. Wikimedia, n.d. Web. 18 Dec. 2016.
- “Viking Range”. *Wikipedia*. Wikimedia, n.d. Web. 18 Dec. 2016.
- “VitaTops”. *Vitalicious.com*. Vitalicious, n.d. Web. 31 Dec. 2016.
- “Whoville”. *Wikipedia*. Wikimedia, n.d. Web. 18 Dec. 2016.
- “*Wild: From Lost to Found on the Pacific Crest Trail*”. Wikimedia, n.d. Web. 31 Dec. 2016.
- “*Wild* (2014 film)”. Wikimedia, n.d. Web. 31 Dec. 2016.
- Williamson, Lee and Raquel de Pedro Ricoy. “The translation of wordplay in interlingual subtitling: A study of *Bienvenue chez les Ch’tis* and its English subtitles”. *Babel*, 60.2 (2014): 164-192. Web. 16 Nov. 2016.
- Yahr, Emily. “‘Gilmore Girls’ is coming to Netflix: Here’s why that’s a big deal”. *The Washington Post*. The Washington Post, 11 Sept. 2014. Web. 24 Nov. 2016.

8. Appendix – De Huisstijl van *inVision Ondertiteling BV*

Wegens auteursrechten niet opgenomen in de elektronische versie.

9. Appendix B – *Gilmore Girls: A Year in the Life – ‘Fall’*

The subtitles for the complete scenes and a number of scenes which have not been included in the fourth chapter. These subtitles were a first draft.

9.1 Scene 1

JESS. Luke? Luke?

Luke? Luke?

Seriously, Luke!

Kom op zeg, Luke!

Luke, you back there?

Ben je daar?

LUKE. Jeez. Ah. There's... Uh, hi. There's flour. Caesar, the flour broke. Bag...

The flour bag broke.

Bloem. Caesar, de bloem is gescheurd.

De zak met bloem is gescheurd.

Jess, hey. Is it four o'clock? Yeah, it's four o'clock. It's four o'clock.

Jess, hoi. Is het vier uur?

Het is vier uur.

JESS. Lucy Ricardo stumbling out next?

Komt Lucy Ricardo er ook zo aan?

LUKE. I broke a bag of flour. It moves.

- De bloem stuift.

JESS. Yes. Flour moves.

Ja, bloem stuift.

Hey, what is going on out here?

Wat gebeurt hier?

LUKE. Where?

Waar?

JESS. Diner of the dead.

Het zombie-café.

LUKE. Oh, yeah, some jackass asked me for the Wi-Fi password and a bigger jackass gave it to him.

Een eikel vroeg om het wifi-wachtwoord

en een grotere eikel gaf het 'm.

JESS. You didn't give me that password for six months and I lived here.

Dat gaf je mij niet eens

toen ik hier woonde.

LUKE. Well, you didn't catch my big Dumb-Ass Day.

Jij was er niet op mijn grote sukkel-dag.

CEASAR. Luke, pick up!

Luke, ophalen!

LUKE. Okay. Pick up, pick up, pick up, pick up.

Ophalen, ophalen, ophalen.

JESS. Whoa!

[...]

LUKE. What?

Wat?

JESS. Wrong way.

Verkeerde kant.

LUKE. I got it.

Komt goed.

JESS. You okay?

Alles in orde?

LUKE. Yeah. I'm fine.

Het gaat prima.

JESS. You sure?

Zeker weten?

LUKE. Yeah. Sure. What is this?

Ja, zeker.

Wat is dit?

CEASAR. One bagel split four ways.

Een bagel in vier stukken.

LUKE. Oh, Jesus. God. I hate laptoppers.

God, ik haat laptoppers.

JESS. Why don't you just kick 'em out?

Waarom gooi je ze er niet uit?

LUKE. I didn't have to kick 'em out. I had a perfect system. No password.

And then they'd leave on their own.

- Dat was niet nodig.

Mijn systeem werkte perfect.

Geen wachtwoord en dan gingen ze vanzelf.

Now they sit around for hours catching up on old episodes of Doctor Who.

Nu zitten ze urenlang oude afleveringen

van Doctor Who te kijken.

I'll see you in an hour.

Tot over een uur.

JESS. We're off the hook for this thing tonight.

We hoeven vanavond niet meer naar dat ding.

LUKE. What thing?

Wat ding?

JESS. We were going to Liz and T.J.'s, to chase off the weirdo vegetable cult?

*We zouden naar Liz en T.J. gaan,
vanwege de gekke groentesekte.*

LUKE. Right.

Juist.

JESS. Turns out the vegetable cult thought Mom and T.J. were too weird for them and kicked them out.

*Ze vinden mam en T.J. te vreemd
en hebben hen eruit gegooid.*

LUKE. I see their point.

Begrijpelijk.

JESS. We could still grab some food later...

We kunnen nog steeds wat te eten halen...

unless you're fighting the baking soda.

tenzij je in gevecht bent met de bakpoeder.

LUKE. Hilarious.

Je bent hilarisch.

JESS. So, I'll come by... around 8:00?

Zal ik rond acht uur komen?

LUKE. Great. And then we'll go to Liz and T.J.'s after?

Prima.

En dan gaan we naar Liz en T.J.?

JESS. Luke, what's up?

Luke, wat is er aan de hand?

LUKE. Nothing. No, I... You know, I'm just a little tired.

Niks. Ik ben alleen moe.

I just need some sleep. That's all.

Ik heb slaap nodig.

Dat is alles.

JESS. Everything okay at home?

Alles in orde thuis?

LUKE. Fine.

[...]

JESS. Fine.

[...]

LUKE. Yes. Fine, fine. No. Yes, yes, fine.

Ja, nee, prima.

What're you doing? Whoa, whoa.

Hey, hey. I got work to do, man.

Wat doe je?

Ik heb het druk.

JESS. You're the owner. Take a break. There you go. Sit.

Je bent de eigenaar.

Neem even pauze.

So, you wanna talk about what's going on with you?

Wil je erover praten?

LUKE. Nope.

[...]

JESS. Okay.

Prima.

LUKE. Lorelai's doing Wild.

Lorelai speelt Wild na.

JESS. Movie or book?

Very different experiences.

De film of het boek?

Hele verschillende ervaringen.

LUKE. Book.

Boek.

JESS. A purist. Go on.

- Een purist. Ga verder.

LUKE. She's just, uh... well, she's doing Wild. Out there.

Ze speelt Wild na.

She got on a plane and flew off to California and bought some hiking boots.

Ze is naar Californië gevlogen...

en heeft wandelschoenen gekocht.

JESS. Cute hiking boots?

- Leuke schoenen?

LUKE. No, the real hiking boots that you can hike in. And this is after we...

Nee, echte, om mee te wandelen.

Dit is nadat we...

You know, there's been some, uh... Between us, it's been...

Nouja, je weet wel...

Tussen ons, is het...

JESS. Communication problems?

Communicatieproblemen?

LUKE. Exactly.

Precies.

JESS. Never experienced that myself. Maybe she just wanted a vacation.

Nooit last van gehad.

Misschien wil ze gewoon even weg.

LUKE. Yeah, from me. From us.

Ja, van mij.

Van ons.

JESS. No. No.

[...]

LUKE. Uh, she's been keeping things from me.

Ze houdt dingen voor mij achter.

JESS. Guy things?

Dingen met mannen?

LUKE. No. Other things. Like, she's been... she's been going to a therapist.

Nee, andere dingen.

Ze gaat naar een therapeut.

Do not say, "It's about time."

Zeg nu niet: 'Dat werd tijd.'

JESS. I did not say it. I thought it, but that's just the way my mind works.

Ik zei niks.

Ik dacht het, maar zo werkt mijn hoofd.

LUKE. Ah, we've been arguing, you know, like sniping. And, we never sniped.

En we maken bekvechten.

We bekvechten nooit.

We were not those people who picked at each other in public and put

We waren niet van die mensen

die op elkaar afgaven in het openbaar...

each other down and made other people look at us like, "Oops, what's going on there?"

waardoor anderen dachten:

'Oeps, wat gebeurt daar?'

JESS. Okay, I really don't like you using the word "oops."

Ik houd er niet van dat jij 'oeps' zegt.

LUKE. I don't like me using the word "oops" either. I never used the word "oops" before.

Ik ook niet.

Ik zei nooit 'oeps'.

And now I'm a guy who snipes at his girl and uses the word "oops".

Nu ben ik een man die afgeeft op zijn vrouw

en 'oeps' zegt.

JESS. Well, when does she get back?

Wanneer komt ze terug?

LUKE. Three weeks. It's the longest we've been apart since we got together.

Over drie weken.

Zo lang zijn we nooit uit elkaar geweest.

JESS. You might be wrong.

Misschien heb je het mis.

LUKE. You think I'm wrong?

Denk jij dat ik het mis heb?

JESS. Hey, I'm just hearing headlines.

Ik hoor alleen de hoofdlijnen.

LUKE. Lorelai Gilmore decides to hike the Pacific Crest Trail

Lorelai wandelt de Pacific Crest Trail...

to figure some things out. What does that sound like to you?

om wat dingen uit te zoeken.

Hoe klinkt dat?

JESS. It sounds like she's leaving you.

Alsof ze bij je weg gaat.

LUKE. Yeah. Yeah. I gotta get back to work.

[...]

Ik moet weer aan het werk.

MAN 1. Can I get a coffee?

Mag ik een kop koffie?

LUKE. Yeah. You want some food with that maybe?

Wil je daar iets te eten bij?

MAN 1. Nope, just the coffee.

Nee, alleen koffie.

JESS. That's it.

Genoeg.

LUKE. Just the coffee. Just the coffee.

Alleen koffie.

Alleen koffie.

JESS. Merry Christmas.

Vrolijk kerstfeest.

WOMAN. When are we gonna get a Starbucks?

Wanneer komt hier een Starbucks?

(1.4, 7.24 – 11.28)

9.2 Scene 2

FILM. Dear Paul, I woke up this morning and I wrote your name in the sand.

'Lieve Paul...

Ik werd vanochtend wakker

en schreef je naam in het zand.'

ALLIE. Hey. Come join us.

Kom erbij zitten.

LORELAI. What's up, ladies?

Hoe gaat het, dames?

TRACEY. It just got so boring in that room. And there's nothing good to watch on TV. And the drapes smell funny.

Het is zo saai in die kamer.

Er is niks goeds op televisie...

en de lakens ruiken vreemd.

ALLIE. And I'm afraid of my pack. I think it's gonna come to life in the night and kill me.

Ik ben bang voor mijn tas.

Vannacht komt het tot leven...

en gaat het mij vermoorden.

LORELAI. You should have paid more for the non-homicidal one, like I did.

Ik heb extra betaald

voor de niet-moordende tas.

Plus, it came with a mini flashlight.

Ik kreeg er een zaklamp bij.

TRACEY. We're gonna be alone for weeks with no one to talk to, so we figured let's just get it all out now.

Wekenlang gaan we niemand hebben

om mee te praten. Dit is onze kans.

Box wine?

Wijn uit een doos?

LORELAI. Sure.

- Graag.

TRACEY. Trader Joe's. Three for ten bucks.

Drie voor een tientje.

LORELAI. Score.

Kassa.

TRACEY. I thought boxes would be lighter. You're not supposed to bring bottles.

Ik dacht dat dozen lichter zouden zijn.

Je mag geen flessen mee.

ALLIE. What's your contraband?

Wat is jouw smokkelwaar?

LORELAI. What?

[...]

ALLIE. What did you bring that you shouldn't have? I brought a mirror and four different shades of nail polish.

Wat heb je meegenomen wat niet hoort?

Ik een spiegel en nagellak.

BRENDA. I brought a ham.

Ik heb een ham mee.

LORELAI. Oh, um, well I brought the key to my storage closet, so if Michel needs a toner cartridge, he'll have to go to Staples.

Ik heb de sleutel van de voorraadkast.

Als Michel een toner nodig heeft...

moet hij naar Staples.

BRENDA. I'm so glad I'm doing this.

Ik ben zo blij dat ik dit doe.

I almost did Eat, Pray, Love, but my miles were blacked out.

So, here I am.

Ik zou bijna Eat, Pray, Love doen,

maar had niet genoeg Air Miles.

COOK. The Lean Cuisines are ready. Come and get 'em.

Het eten is klaar.

Kom maar halen.

BRENDA. I brought SnackWells and VitaTops for dessert.
Ik heb koekjes en muffins als dessert.

LORELAI. Wow, you guys came prepared. Not for hiking, but prepared.
Jullie zijn goed voorbereid.
Niet voor wandelen, maar toch.

TRACEY. So, what's your story?
Wat is jouw verhaal.

LORELAI. Oh, no story. Just a punch line.
Geen verhaal, alleen een punchline.

TRACEY. Well, who are you? Where are you from?
Vertel, wie ben je?
Waar kom je vandaan?

LORELAI. My name is Lorelai Gilmore, and I am from a little town in Connecticut.
Ik ben Lorelai Gilmore
en kom uit een klein stadje in Connecticut.

COOK. Are you married?
Getrouwd?

LORELAI. No.
[...]

ALLIE. That's why she's here. I said you were divorced.
Daarom is ze hier.
Ik zei al dat je gescheiden bent.

LORELAI. Oh, no, I'm not divorced. I am divorced, but not from the guy I'm currently with. We just...

Ik ben niet geschieden.

Wel gescheiden, maar niet van mijn huidige vriend.

We live together.

We wonen samen.

BRENDA. And he cheats.

En hij gaat vreemd.

LORELAI. No.

[...]

COOK. You cheat.

Jij gaat vreemd.

LORELAI. No.

[...]

ALLIE. He's dumb, and he drinks, and he smells.

Hij is dom, drinkt en stinkt.

LORELAI. Man, I can really pick 'em.

Ik weet ze wel uit te kiezen, zeg.

TRACEY. Well?

Nou?

LORELAI. No. He's a good guy.

Nee, hij is een goede vent.

BRENDA. Are your kids terrible?

Heb je verschrikkelijke kinderen?

ALLIE. We don't know if she has kids.

We weten niet of ze kinderen heeft.

LORELAI. I have a daughter. She's amazing.

Ik heb een geweldige dochter.

ALLIE. So, you're addicted to Vicodin.

Je bent verslaafd aan morfine.

LORELAI. No.

[...]

ALLIE. Heroin? I've heard it's the big housewife drug now.

Heroïne?

Dat is de nieuwe drug voor huisvrouwen.

TRACEY. How would you even get heroin?

Hoe kom je ooit aan heroïne?

ALLIE. They sell it behind the Olive Garden down the street.

- Achter de pizzeria verderop.

COOK. I'm going to make some French bread pizza. Any takers?

Ik ga Frans pizzabrood maken.

Wie wil?

TRACEY. Sure.

[...]

ALLIE. Me!

[...]

BRENDA. God, I hope this hike works. I need a new life so badly.

Ik hoop zo dat deze wandeling werkt.

Ik heb een nieuw leven nodig.

ALLIE. Me, too. I can't imagine waking up like this anymore.

Ik ook.

Ik wil niet meer zo wakker worden.

I need some clarity. Insight.

Ik heb helderheid nodig.

TRACEY. I've waited my whole life to have insight, you know?

Daar wacht ik al mijn hele leven op.

LORELAI. Well, I always thought I had insight.

Ik dacht altijd dat ik het had.

I thought I knew exactly what I wanted, where I was going, what I was doing and why I was doing it.

Ik wist precies wat ik wilde,

waar ik heen ging, wat ik deed en waarom.

I was so sure.

But, lately, I don't know, things seem hazier.

Ik was er zo zeker van.

Maar de laatste tijd is het onduidelijker.

Plus, there's the clocks ticking, and the milestones looming and there's Luke.

De klokt tikt, mijlpalen doemen op

en er is Luke.

Suddenly, I feel like I'm standing still.

Plotseling voelt het alsof ik stil sta.

Like the whole world is moving and I'm standing completely still.

De hele wereld beweegt

en ik sta helemaal stil.

Boy, we're gonna need another box.

We hebben nog een doos nodig.

(1.4, 12.17 – 14.56)

9.3 Scene 3

UNICYCLE MAN. “By the pricking of my thumbs, something wicked this way comes”.

‘t Jeuken van mijn duim zegt mij:

Iets boosaardigs is nabij.’

BIRD. Rory. Rory.

[...]

Get ready, Rory. Get ready, Rory.

Maak je klaar, Rory.

RORY. What the...

[...]

Hello? Is anyone here? Hello?

Hallo?

Is daar iemand?

ESTHER. In omnia paratus.

In omnia paratus.

RORY. What?

[...]

ESTHER. Didn't I say that right? Yep. That's it.

Zei ik het niet goed?

Ja, dat was het.

RORY. Well, I'll be damned.

Niet te geloven.

RORY. Are you gentlemen lost?
Verdwaald, heren?

FINN. Gentlemen? Did you hear that?
Heren? Hoorden jullie dat?

ROBERT. Yeah, and I'm offended.
Ik ben beledigd.

FINN. Are we going to take that? Letting this girl call us gentlemen?
Laten wij ons heren noemen door dit meisje?

RORY. Take the masks off.
Doe die maskers af.

COLIN. My dear lady, you do not ask a man to drop his facade.
*Lieve dame, vraag niet van een man
om zijn masker te laten zakken.*

FINN. Not without a 20 in your hand, anyhow.
Niet zonder een twintigje in je hand.

RORY. What on earth are you guys doing here?
Wat doen jullie hier?

ROBERT. She speaks to us as if she knows us.
Ze doet alsof ze ons kent.

COLIN. As if she has intimate knowledge of us.
Alsof ze ons heel goed kent.

RORY. How did your knee surgery go, Colin?
Hoe ging je knie operatie, Colin?

COLIN. Every single nurse was a man.
When did that happen?

Alleen maar mannelijke verplegers.

So, let's have a look at you here.

Laat ons eens kijken.

She seems pale.

Ze ziet bleek.

RORY. I'm always pale.

- Ik ben altijd bleek.

FINN. She seems sadly dressed for the fields.

Ze lijkt gekleed voor een veldtocht.

ROBERT. Or riding in boxcars.

- Of voor een goederentrein.

COLIN. Or perhaps she's passing herself off as a young boy.

Misschien wil ze doorgaan voor een jongen.

FINN. Like Yentl.

Zoals Yentl.

COLIN. Tell me, girl, are you Yentl?

- Zeg, meisje, ben jij Yentl?

RORY. Well, it is Friday, so...

Het is wel vrijdag.

COLIN. Men, I believe we've arrived just in time.

Mannen, we zijn precies op tijd.

RORY. In time for what?

Waarvoor?

FINN. "Time for what?" she asks.

'Waarvoor?', vraagt ze.

ROBERT. Ah, the female sex. They do ask questions.
Het vrouwelijke geslacht met haar vragen.

FINN. There was a meeting, my darling.
Er was een bijeenkomst, lieve schat.

RORY. A meeting?
Een bijeenkomst?

COLIN. A convocation.
Een vergadering.

ROBERT. An assemblage.
Een samenkomst.

FINN. A conclave.
Een conclaaf.

COLIN. A parley.
Een onderhoud.

FINN. A hen party.
Een dameskransje.

COLIN. There was scotch.
Er was whiskey.

ROBERT. And basically, after discussing the minutes from the last meeting and the minutes we took in this meeting discussing the minutes from the last meeting...
*- Na het bespreken de notulen...
van de vorige vergadering
en de notulen van deze vergadering...
over de notulen van de vergadering ervoor...*

FINN. There was a lot of scotch.
 - *Er was veel whiskey.*

ROBERT. We took a vote.
 Hebben we gestemd.

LOGAN. And we decided...
 En we besloten...
 that we had to come and take you out.
 dat we je mee uit moesten nemen.

(1.4, 14.56 – 17.46)

9.4 Scene 4

RORY. How's your foot?
 Hoe gaat het met je voet?

LOGAN. I do not think it's broken.
 Het is niet gebroken.

RORY. Well, good.
 Mooi.

LOGAN. You're still a terrible dancer.
 Je kunt nog steeds niet dansen.

RORY. Agreed.
 Klopt.

LOGAN. But damn, you are a beauty.
 Wat ben je verdomde mooi.

RORY. Save the sweet talk, Huntzberger.
 Genoeg gevleid, Hutzberger.

LOGAN. Well, you are.

- *Het is waar.*

RORY. I'm not going Dutch, so...

Ik deel de rekening niet.

LOGAN. Rats.

Verdorie.

Glad I came?

Blij dat ik er ben?

RORY. Why did you come?

Waarom ben je gekomen?

LOGAN. Well, it was my turn to walk Finn.

Het was mijn beurt om Finn uit te laten.

RORY. Sure.

[...]

LOGAN. I did not like the way we left things.

*Ik was niet blij dat we zo
uit elkaar gingen.*

RORY. Yeah. Me neither.

Ik ook niet.

LOGAN. I should've told you about Odette moving in.

*Ik had moeten vertellen
dat Odette bij mij introk.*

RORY. Nope. That was not the agreement.

Nee, dat was niet de afspraak.

LOGAN. I know.

[...]

RORY. You owed me nothing.
Je was me niets verschuldigd.

LOGAN. Technically no, but...
Technisch gezien niet, maar...

RORY. No strings.
Geen verplichtingen.

When we're together, we're together. When we're not, we're not.
Als we samen zijn, zijn we samen.
Zo niet, dan niet.

LOGAN. So, how are you?
Hoe gaat het met je?

RORY. Oh, well, I'm okay.
Prima.

LOGAN. Did you fix things with Lorelai?
Alles weer goed tussen jou en Lorelai?

RORY. Not yet. I've been crashing at Lane's.
Nog niet, ik logeer bij Lane.

LOGAN. No word from her at all?
Heeft ze niks laten horen?

RORY. Nope. What time is it?
Hoe laat is het?

LOGAN. Why? Are you bored?
Hoezo? Verveel je je?

RORY. One thing I can honestly say, I've never been bored with you.
Ik lieg niet als ik zeg

dat ik me met jou nooit verveeld heb.

LOGAN. Yeah. We're good like that.

Ja, daar zijn we goed in.

I have something for you.

Ik heb iets voor je.

RORY. What is that?

Wat is dat?

LOGAN. That is a key.

Een sleutel.

RORY. To?

Voor?

LOGAN. To my family's house in Maine.

Ons vakantiehuis in Maine.

It's a great place. Private, right on the water. It's completely empty. No one ever uses it.

Geweldige plek, aan het water.

Het staat altijd leeg.

My dad, he only bought it because Martha Stewart wanted it.

Mijn vader kocht het alleen

omdat Martha Stewart het wilde.

They had a business thing fall through. He was pissed.

Hun zakendeal ging niet door.

Hij was woedend.

RORY. Wow, your family life's different.

Jouw familie is andere koek.

LOGAN. It's yours.

Het is van jou.

RORY. Um... you're giving me a house?

Je geeft mij een huis?

LOGAN. It's yours to use.

Om te gebruiken.

To write that book.

Om dat boek te schrijven.

RORY. What?

[...]

LOGAN. Go there, stay as long as you want. Just work.

Blijf zolang je wilt. Schrijf.

RORY. Logan...

[...]

LOGAN. There's a groundskeeper, who'll look after you.

De opziener zal op je letten.

The cleaning lady comes twice a week. She'll cook for you. She'll shop for you.

De huishoudster komt twee keer per week.

Ze kookt, doet de boodschappen.

RORY. I can't.

Dat gaat niet.

LOGAN. Yes, you can. You need to do this. Write this book. It's time.

Jawel, je moet dit doen.

Schrijf dat boek. Het is tijd.

Please. Take the key.

Alsjeblieft, neem de sleutel.

RORY. Are you really gonna marry Odette?

Ga je echt met Odette trouwen?

LOGAN. That's the dynastic plan.

Dat is het plan voor de dynastie.

COLIN. Coming through! Out of the way. You two, scram.

Opgepast, aan de kant, wegwezen jullie.

Ladies and gentlemen, I've just purchased this fine establishment, and as owner, I've decided that the only music we'll play is this.

Attentie, ik heb deze mooie tent gekocht.

Als eigenaar besluit ik dat we

alleen nog deze muziek zullen spelen.

Yes! All Rosemary Clooney all the time. Try tangoing to that, huh?

Jazeker, alleen nog Rosemary Clooney.

Dans daar maar eens de tango op.

Money is great.

Wat is geld toch heerlijk.

(1.4, 21.38 – 24.29)

9.5 Scene 5

FINN. Gentlemen, this is a raid. Send out your women, your children, your hounds and your horses.

Heren, dit is een inval.

Stuur je vrouwen, kinderen en dieren weg.

RORY. Finn! Shh.

[...]

FINN. I won't be shushed with horses and hounds at stake.

Ik zal niet stil zijn

als er dieren op het spel staan.

COLIN. Could this place be any more British? I bet they have Hugh Grant in a closet.

Kan het nog Engelser?

Ik gok dat Hugh Grant in een kast zit.

RORY. I hope they have rooms. Is anyone working here?

Ik hoop dat ze kamers vrij hebben.

Werkt hier iemand?

COLIN. Oh, God, Princess Diana. Of course. Your Highness.

Prinses Diana, natuurlijk.

Uwe hoogheid.

RORY. Maybe we should go someplace else.

Misschien moeten we weggaan.

Hey, where are we?

Waar zijn we eigenlijk?

LOGAN. New Hampshire.

New Hampshire.

RORY. New Hampshire? How the hell did we get to New Hampshire?

New Hamsphire? Hoe komen we daar?

ROBERT. Turned right at Vermont. I'm starving.

Rechts afslaan bij Vermont.

Ik verga van de honger.

RORY. I don't think they're open.
Volgens mij zijn ze gesloten.

LOGAN. They're not. We bought the place out.
Zeker niet, we hebben het opgekocht.

RORY. What?
Wat?

LOGAN. Every room. It's just us.
Elke kamer.
Voor ons alleen.

FINN. And all this lovely booze.
En al deze heerlijke drank.

Hello, darling. What's your name?
Dag, schat. Wat is jouw naam?

RORY. You have officially thought of everything.
Jullie hebben echt overal aan gedacht.

ROBERT. Except food. There's no food.
Behalve eten, er is niks te eten.

FINN. Darling, where's the rest of you?
Schat, waar is de rest van jou?

RORY. Stop taunting the heads, Finn.
Plaag de hoofden niet zo, Finn.

ROBERT. I wonder if there's a kitchen.
Is er ook een keuken?

LOGAN. Try the back.
Kijk eens achterin.

ROBERT. You coming, Finn?
Kom je, Finn?

FINN. Right behind you.
Ik volg je.

COLIN. I know there's a picture of Mr. Bean around here somewhere.
Er moet een foto van Mr Bean zijn.

LOGAN. So... here.
[...]

RORY. Wow. More keys.
Nog meer sleutels.

LOGAN. I didn't know where we stood. I got you a room.
*Omdat ik niet wist waar wij stonden,
heb ik een kamer voor je geboekt.*

RORY. Oh... Well, where's your room?
Waar is jouw kamer?

LOGAN. Uh, right across from yours.
Tegenover die van jou.

RORY. Show me.
Laat eens zien.

COLIN. Ha! Found it. I wonder how much this place costs.
Gevonden.

I wonder how much this place costs.
Ik vraag mij af hoeveel deze tent kost.

(1.4, 24.30 – 25.42)

9.6 Scene 6

FINN. There they are. Breakfast martinis, children?

Daar zijn ze.

Een martini als ontbijt, kinders?

RORY. No, thank you, Finn.

Nee, bedankt.

FINN. It can only help.

Het kan alleen helpen.

LOGAN. I'll have one.

Doe mij maar.

RORY. What happened to you?

Wat is er met jou gebeurd?

ROBERT. Ask him.

Vraag dat aan hem.

RORY. Did you hit Robert?

Heb jij Robert geslagen?

FINN. I have no idea.

Geen idee.

ROBERT. He has a very good idea.

Hij heeft wel een idee.

FINN. Actually, I do because my fist is showing signs of an altercation, but the memory of the actual assault is gone.

Eigenlijk wel, ja.

Mijn vuist vertoont sporen van een ruzie,

maar ik kan mij er niks van herinneren.

ROBERT. I said he was from New Zealand.
Ik zei dat hij uit Nieuw-Zeeland komt.

FINN. Only a man with no heart would say that to me.
Zo harteloos van hem.

COLIN. Did I buy a tango club last night and a 1983 Dodge Colt?
*Heb ik gisteravond een tango club
en een Colt uit '83 gekocht?*

LOGAN. I did not know about the Colt.
Ik wist niks over de auto.

COLIN. Damn. My fourth Colt this month.
Verdorie, dat is de vierde al deze maand.

FINN. Mother is judging us.
Moeder kijkt op ons neer.

LOGAN. No, she's not.
Dat doet ze niet.

RORY. Yes, she is. Let me see your eye.
*Echt wel.
Laat je oog eens zien.*

It looks fine.
Het ziet er prima uit.

ROBERT. Good, I'll take this medium rare.
Mooi, ik wil dit graag medium doorbakken.

RORY. You'll have to cook your own steak.
Dat zul je zelf moeten doen.

Well, boys, my car is almost here.

Jongens, mijn auto is hier bijna.

LOGAN. What?

[...]

ROBERT. We have a car.

We hebben een auto.

COLIN. Two actually, if the Colt runs.

Twee zelfs, als de Colt rijdt.

RORY. No. I got my own car. I need to get back. I need to get started.

Nee, ik heb mijn eigen auto.

Ik moet terug.

Ik moet aan de slag.

FINN. No, no, no. We had a whole morning planned.

Nee, we hadden een heel ochtendprogramma.

Uh... no one's naked yet.

Nog niemand is naakt.

You can't just rush off like this.

Je kunt er niet zomaar vandoor gaan.

Logan, tell her!

Logan, zeg er iets van.

LOGAN. I don't think she's listening to me anymore, boys.

Ik denk niet dat ze nog naar mij luistert.

ROBERT. But... when will we see you again?

Wanneer zien we je weer?

RORY. I don't know.

Geen idee.

FINN. Oh, this is it? This is goodbye?
Dit is het dan? Dit is vaarwel?

ROBERT. We love you, Rory.
We houden van je, Rory.

RORY. I love you all, too.
Ik ook van jullie.
Oh, Robert, don't cry.
Robert, niet huilen.
Your eye will swell up terribly.
Daar wordt je oog dik van.
Here... take your steak.
Hier, pak je biefstuk.

ROBERT. Now I know I have a heart...
Nu weet ik dat ik een hart heb...
'cause it's breaking.
want het breekt.

RORY. Goodbye, Colin.
Tot ziens Colin.
You know I'm really going to miss the way that you get drunk and
randomly buy things you don't need, like clubs and cars.
*Ik ga 't missen hoe je dronken wordt...
en dingen koopt die je niet nodig hebt,
zoals clubs en auto's.*

COLIN. And bed and breakfasts? Oh, yeah.
En bed en breakfasts?

RORY. Oh, Colin.
[...]
You know, I think I'll miss you most of all.
Ik denk dat ik jou het meeste zal missen.

COLIN. Hey, we heard that.
Dat hebben we gehoord.

ROBERT. Yeah. Thanks a lot.
Ja, en bedankt.

FINN. Stay photogenic, I beg of you.
Ik smeeek je, blijf fotogeniek.

ROBERT. We'll meet you at the diner.
We zien je in de diner.

COLIN. Logan has the keys.
Logan heeft de sleutels.

ROBERT. Well then, we'll walk.
Dan lopen we.

FINN. Will we? How novel.
Lopen? Dat is nieuw.
So this is walking? I don't care for it actually.
Dus dit is lopen?
Het bevalt mij niet.

LOGAN. Sure you don't want breakfast?
Wil je echt geen ontbijt?

RORY. I'm sure.
- Echt niet.

LOGAN. I'd really like to drive you back.
Ik zou je graag terugrijden.

RORY. I know.
Dat weet ik.

LOGAN. I dragged you out here.
Ik heb je hier naartoe gesleept.

RORY. You didn't drag me. You took me on my own Mr. Toad's Wild Ride.
Niet waar.
Je nam mij mee naar mijn eigen Wonderland.
How many girls can say that?
Hoeveel meiden kunnen dat zeggen?

LOGAN. Didn't work though, did it?
Maar het heeft niet gewerkt.

RORY. Every ride has to end.
- Aan alles komt een eind.

LOGAN. Okay. So, let's do this.
Het moet dan maar.
If you change your mind about the house, it's yours. No strings attached.
Als je je bedenkt, het huis is voor jou.
Geen verplichtingen.

RORY. I think your days of rescuing me are over.
Je heldendagen zijn over.

LOGAN. You never really needed rescuing, Ace. You know that.
Jij hoefde nooit gered te worden, Ace.

Dat weet je.

RORY. I do now.

Nu wel.

LOGAN. Yeah, just like that.

Ja, precies zo.

(1.4, 27.56 – 30.59)

9.7 Scene 7

LUKE. It's no use you sitting there looking at me.

Staren helpt echt niet.

You're not getting this until it cools down.

Je moet wachten tot het is afgekoeld.

It's stupid enough that I buy your own steak and it's even stupider that I cook it for you.

Het is al belachelijk dat ik

biefstuk voor je koop en bak.

I'm not gonna blow on it so you can get it sooner,

Ik ga niet blazen

zodat je het sneller kunt eten...

that only works with Lorelai, so don't even...

dat werkt alleen bij Lorelai.

You tell anyone about this, and we are getting a cat.

Als je hier ooit over praat,

nemen we een kat.

Lorelai. What are you doing home?

Wat doe jij thuis?

LORELAI.

Don't come near me.

Kom niet dichterbij.

LUKE.

Why?

Waarom niet?

LORELAI.

Because... I smell. Every part of me smells.

Omdat ik stink.

Elk gedeelte van mij stinkt.

I... I didn't even hike and I smell.

Ik heb niet eens gewandeld en ik stink.

I showered and I took the plane back home and I haven't even been near a cactus in the last 24 hours.

Ik heb gedoucht, ben teruggevlogen...

en de afgelopen 24 uur

niet in de buurt van een cactus geweest.

And apparently all you have to do is think about hiking and you smell.

Alleen denken aan wandelen is al genoeg

om te gaan stinken.

LUKE.

You didn't hike?

Je hebt niet gewandeld?

LORELAI.

They wouldn't let me.

Ik mocht niet.

LUKE.

Why not?

Waarom niet?

LORELAI.

Because I forgot things, I taped dried stew to my pack...

Omdat ik dingen vergat

en stoofpot aan mijn rugzak plakte.

Anyway, I didn't hike. But, see, I didn't actually go to hike.

Ik heb niet gewandeld.

Maar ik ging ook niet om te wandelen.

I mean, I went to hike, but I only wanted to figure something out.

Ik ging om te wandelen,

maar wilde alleen iets uitzoeken.

I figured it out without hiking,

Dat is me gelukt zonder te wandelen.

Gelukkig maar...

which was great, 'cause Carol the thru-hiker looked a little like

Christian Bale in The Machinist.

want Carol de diehard-wandelaar

leek op Christian Bale in The Machinist.

She knew how to get all that crap in her pack.

Zij kreeg al die zoi wel in haar tas.

LUKE.

Lorelai,

[...]

LORELAI.

I... I was getting coffee...

Ik ging koffie halen.

I should've known it would have something to do with coffee.

Natuurlijk heeft het iets

met koffie te maken.

Everything in my life has something to do with coffee.

Alles in mijn leven heeft iets

met koffie te maken.

I believe, in a former life, I was coffee.

In een vorig leven was ik koffie.

But the place was closed.

Maar het restaurant zat dicht.

And I had to wait, and I walked around the back

Ik moest wachten en liep achterom...

and there was this hill.

en daar lag een heuvel.

And... I don't know why, but I walked up the hill and there was this
vista,

Ik weet niet waarom.

Maar ik liep de heuvel op...

en daar was dit uitzicht.

and suddenly something became completely clear to me.

Plotseling werd alles duidelijk.

Luke...

[...]

LUKE.

Stop!

[...]

I know what you're doing.

Ik weet waar dit heen gaat.

LORELAI.

You do?

O ja?

LUKE.

You're getting ready to leave me, and I have to tell you it's a big

mistake.

*Je gaat mij verlaten
en dat is een grote fout.*

LORELAI. Wait, Luke...

Wacht, Luke...

LUKE. I see the signs, I've seen them coming for months.

*Ik zie de signalen wel.
Al maandenlang.*

LORELAI. What signs?

Welke signalen?

LUKE. Your bolting signs.

- Dat je weggaat.

You know, the distance, the therapy, then suddenly you're gonna do
Wild?

De afstand, de therapie, dat je ineens Wild naspeelt.

Really? You're gonna go hiking alone, with nothing else involved?

Serius? Jij gaat alleen maar wandelen?

No music festival or Hello Kitty booth. Just you and nature.

Geen muziekfestival of Hello Kitty stand.

Alleen jij en de natuur.

LORELAI. I admit it sounded weird.

Het klonk vreemd.

LUKE. I don't care what anybody says. Needing space is never a good thing.

*Wat anderen ook zeggen,
ruimte nodig hebben is nooit goed.*

Ever. I needed space before.

Nooit.

Ik had ruimte nodig.

I needed space with Nicole and we got divorced.

Ik had ruimte nodig met Nicole

en dat werd een scheiding.

I mean, that's what "needing space" means.

Dat is wat ruimte nodig hebben betekent.

It means, "I need space and a good attorney."

Ik heb ruimte nodig en een goede advocaat.

LORELAI.

Luke, just...

[...]

LUKE.

We have been through too much here, you and me, okay?

Jij en ik,

we hebben te veel meegemaakt.

I know things aren't perfect and there's been some issues.

Het is niet perfect,

en er zijn wat problemen.

You've kept things from me and I've kept things from you.

Jij hield dingen achter,

ik hield dingen achter.

You wanted me to sleep with all those women...

Je wilde dat ik naar bed ging

met al die vrouwen.

LORELAI.

We've got to clarify how this surrogate thing works.

*Het concept van draagmoederschap
moeten we toch eens ophelderen.*

LUKE.

I am not unhappy, okay? I am not unsatisfied.

Ik ben niet ongelukkig of ontevreden.

You think I'm unhappy and unsatisfied, and I can't convince you that I
am not!

*Jij denkt van wel,
maar het is niet zo.*

I mean this right here is all I will ever need.

Dit hier is alles wat ik ooit zal willen.

I never thought in my wildest dreams that it would happen.

*Ik had nooit durven dromen
dat het ooit zou gebeuren.*

That you and me... that we would happen. But we did.

*Dat wij bij elkaar zouden komen.
Maar het is gebeurd.*

Listen, I know I am not the easiest guy in the world to build a life with
and to share a house with,

*Ik ben niet gemakkelijk om mee te leven,
of een huis mee te delen...*

but there is no one who will be more here for you than me.

*maar niemand zal er ooit
voor je zijn zoals ik.*

I will never leave. I will never think about leaving.

Ik ga nooit bij je weg.

Het zal nooit in mij opkomen.

I will do whatever it takes to fix what's wrong.

Ik zal alles doen om dit goed te maken.

I'll go to your nutty therapist.

Ik ga naar je maffe therapeut.

I'll open up a franchise if that's who you want me to be.

Ik zal meerdere vestigingen openen,

als jij dat wilt.

I'll run the kitchen at your inn. I'll give you back the entire closet.

Ik zal jouw keuken bemannen.

Je mag mijn deel van de kast terug.

I only took that half because you insisted I do it.

Ik heb het alleen genomen

omdat jij erop stond.

I just figured you would take it back eventually, anyhow.

Uiteindelijk,

zou je het wel weer overnemen.

LORELAI. I started. I didn't know if you noticed.

Daar ben ik al mee bezig.

Ik weet niet of je het doorhad.

LUKE. It started to look pink.

Het begon er roze uit te zien.

LORELAI. There were sparkles.

Met glitters.

LUKE. It's yours. Take it.

Het is van jou.

Gebruik het.

LORELAI. I don't want it.

Ik wil het niet.

LUKE. Please, take it.

Alsjeblieft, gebruik het.

LORELAI. I don't need it.

Ik heb het niet nodig.

LUKE. Yes, you do! You need it.

Jawel, je hebt het wel nodig.

You need the space, and I need you.

Jij hebt de ruimte nodig

en ik heb jou nodig.

God damn it, Lorelai!

Verdorie, Lorelai!

We have been through so much.

We hebben samen zo veel meegemaakt.

I mean, we have... We've watched each other go from person to person.

Ik bedoel,

we zagen elkaar telkens met anderen.

I mean, there was Rachel, and Max and Christopher.

Er was Rachel

en toen Max en Christopher.

I had to watch you marry that guy! It was awful.

Ik moest toekijken hoe je met hem trouwde.

Het was verschrikkelijk.

But we... we made it here. We made it through all of that.

Maar hier zijn we, ondanks alles.

I mean, you can't leave.

Je kunt niet weggaan.

You just... you just can't leave...

Je kunt gewoon niet weggaan.

LORELAI. Luke!

Luke!

I think we should get married.

Ik denk dat we moeten trouwen.

LUKE. What?

[...]

LORELAI. We've waited way too long.

We hebben veel te lang gewacht.

LUKE. But I... I thought...

[...]

LORELAI. I already picked a date.

Ik heb al een datum gekozen.

It's this month. It's on a Sunday because you close early Sunday,
anyhow.

Het is deze maand, op een zondag

want dan sluit je eerder.

LUKE. Doesn't matter really.

Dat maakt niet uit.

LORELAI. It's all set.

Alles is geregeld.

LUKE. It's set?

Alles?

LORELAI. It's all set.

Het is allemaal geregeld.

Exactly the reaction I was looking for.

Precies de reactie waar ik op hoopte.

LUKE. I should probably get a... a better one or a newer one.

*Misschien moet ik een betere
of nieuwere kopen.*

LUKE. Don't you dare.

Waag het niet.

LUKE. Just gotta tell ya before this thing goes on, you got to realize the only way out is in a body bag.

*Voordat je dit ding omdoet,
weet dat hij nooit meer af gaat.*

LORELAI. Now we don't have to write our vows.

*Die geloften hoeven we
niet meer te schrijven.*

(1.4, 40.31 – 45.14)

9.8 Scene 8

LORELAI. Hello?

Hallo?

NUN 1. I raise you five.

Ik verhoog met vijf.

NUN 2. Call.

Ik volg.

NUN 1. Three deuces.

Drie paar.

NUN 2. Oh, sugarfoot!

Oh, chips.

LORELAI. Excuse me, ladies, nuns, sisters. Is Whoopi Goldberg around anywhere?

Pardon, dames, nonnen, zusters.

Is Whoopi Goldberg er ook?

NUN 2. If I had a nickel for every time I heard that one.

Als ik een stuiver kreeg [...]

LORELAI. Sorry. I noticed you're moving.

Sorry, ik zag dat u gaat verhuizen.

NUN 1. Mr. Porter died Thursday night. He was the last one to go, God rest his soul.

Meneer Porter is donderdag overleden.

Als laatste, moge hij rusten in vrede.

LORELAI. What's going on with the building?

Wat gebeurt er met het gebouw?

NUN 1. It's for sale.

Het is te koop.

LORELAI. Really? For sale?

Echt? Te koop?

NUN 1. Why do you ask? Are you looking to buy?
Hoezo? Heb je interesse?

LORELAI. I could be. It's sure got a lot of potential.
Misschien, het heeft zeker potentie.

NUN 2. And a family of badgers living in the attic.
En een familie dassen op zolder.

NUN 1. Sister Beatrice, the real estate lady said not to say things like that to potential buyers.
*Zuster Beatrice, de makelaar zei nog zo
dat niet te zeggen tegen kopers.*

NUN 2. I didn't mention the triple homicide this time, did I?
*Ik heb toch niks gezegd
over de driedubbele moord?*

NUN 1. I'm sorry. The place is old, but has wonderful bones and a new roof.
*Het huis is oud...
maar heeft een goede fundering
en een nieuw dak.*

LORELAI. Really?
[...]

NUN 1. But if you're interested, you'd better move fast. Katy Perry was sniffing around here earlier.
*Als je interesse hebt, moet je opschieten.
Katy Perry is al lang geweest.*

NUN 2. She dresses like a hooker, but she comes with cash.
Ze ziet eruit als een prostitué,

maar wel met geld.

LORELAI. Well, I bet you'd rather have the ownership stay in Stars Hollow, right?

Jullie hebben vast liever dat

de koper uit Stars Hollow komt, niet waar?

NUN 1. To be completely honest, if the price was right, I'd sell the place to Beelzebub himself.

Eerlijk gezegd, als het geld goed was

zou ik het huis nog aan de duivel verkopen.

LORELAI. Wow.

[...]

NUN 1. We've got a beautiful new building in Pebble Beach. The rest of the nuns are already there.

We hebben een nieuw gebouw in Pebble Beach.

De andere nonnen wonen daar al.

The pope drove by once.

De paus is eens langsgereden.

LORELAI. Okay. Well, I'll think quick.

Ik zal snel besluiten.

NUN 1. Here. Take a one-sheet.

Hier, neem een folder mee.

NUN 2. Hey, do you play poker?

Speel je poker?

LORELAI. No. Not really.

Nee, niet echt.

NUN 2. Hmm. Katy plays poker.

Katy speelt poker.

LORELAI. Well, thank you.

[...]

(1.4, 52.40 – 54.14)

9.9 Scene 9

CHRISTOPHER. Coffee here sucks. I had to go three blocks to get this.

De koffie hier is verschrikkelijk.

Deze komt van drie blokken verderop.

RORY. This is the biggest size they had, huh?

Is dit de grootste beker?

CHRISTOPHER. It's good to see you, kiddo.

Goed je weer te zien, kiddo.

RORY. Thanks for squeezing me in.

- Dankjewel voor je tijd.

CHRISTOPHER. Oh. Always time for you.

Ik heb altijd tijd voor jou.

RORY. So, new office...

Nieuw kantoor...

CHRISTOPHER. Yes, the cave.

Ja, de zwichter.

RORY. The cave?

De zwichter?

CHRISTOPHER. I call it the cave 'cause I caved. I'm working in the family biz.

Zo noem ik het, want ik ben gezwicht.

Ik werk in het familiebedrijf.

RORY. It looks good on you. New suit, sitting behind that desk...
Het staat je goed.
Nieuw pak, achter een bureau.

CHRISTOPHER. Knife to the heart, kid. Knife to the heart.
Recht in mijn hart.

RORY. So, how's G.G.?
Hoe gaat het met G.G.?

CHRISTOPHER. She's turning into a full-on Parisian. Got the baguette thing down.
Ze wordt een echte Parijse,
met baguette en alles.

RORY. Send her my love?
Doe je haar de groeten?

CHRISTOPHER. I'll do that.
Zal ik doen.

RORY. And how's Lana? Are you two still together?
En Lana? Zijn jullie nog bij elkaar?

CHRISTOPHER. Why not? How are you?
- Waarom niet?
Hoe gaat het met jou?

RORY. Me? I'm five by five.
Ik? Ik ben vijf bij vijf.

CHRISTOPHER. What?
[...]

RORY. Oh... uh, sorry, it's, uh... I was watching a Buffy marathon and some things stick.

*Ik kijk een Buffy marathon
en sommige dingen blijven hangen.*

CHRISTOPHER. Are you okay, kiddo?

Alles in orde, kiddo?

RORY. I can't come visit my father?

Mag ik mijn vader niet opzoeken?

CHRISTOPHER. Any time. It just seems a little formal. Like you're gonna serve me with papers or something.

Altijd, het lijkt een beetje officieel.

Alsof je mij komt dagvaarden.

RORY. Mom and Luke are getting married. Did she tell you?

Mam en Luke gaan trouwen.

Heeft ze dat gezegd?

CHRISTOPHER. I'm not real good at keeping up with e-mail. So, maybe.

Misschien, ik houd mijn email niet bij.

RORY. Well, it's a town thing, and I thought you should know, but I'm kind of hoping you won't...

Ik dacht dat je het moest weten.

Ik hoopte dat je niet...

CHRISTOPHER. Show up? I won't.

Kom? Nee hoor.

Knowing when to admit defeat is one of my better qualities.

Ik weet wanneer ik heb verloren.

I wish her all the happiness in the world. Is she registered?

Ik wens haar alle geluk toe.

Is ze geregistreerd?

RORY. As what?

Als wat?

CHRISTOPHER. For gifts. I have a crazy expense account here.

Voor cadeaus.

Ik heb een belachelijk budget hier.

I can get anything she wants. Does she have a unicorn?

Ik kan alles kopen wat ze wilt.

Heeft ze al een eenhoorn?

RORY. Shoot! She got one yesterday.

Die heeft ze net gisteren gekregen.

CHRISTOPHER. I'll think of something else.

Ik zal iets anders verzinnen.

So, is that what the big news is? The wedding?

Is dat het grote nieuws? De bruiloft?

RORY. I'm switching gears a little. Career-wise. The journalism thing didn't really pan out the way I hoped.

Ik gooi mijn carrière overhoop.

Journalist zijn ging niet zoals ik hoopte.

CHRISTOPHER. Sorry, kid. Do you need some money?

Sorry, heb je geld nodig?

RORY. No.

[...]

CHRISTOPHER. You sure? 'Cause I have some.

Weet je het zeker? Ik heb aardig wat.

I have no idea what to do. I bought this suit and every color of Beats by Dre.

Ik heb geen idee wat ik ermee moet.

Ik heb dit pak gekocht...

en elke kleur van Beats by Dré.

RORY. I'm writing a book.

Ik ben bezig met een boek.

CHRISTOPHER. A book?

Een boek?

RORY. I'm writing a book about me and Mom.

Ik schrijf een boek over mij en mam.

CHRISTOPHER. Really? Does Lorelai know?

Echt? Weet Lorelai het?

RORY. Yes.

[...]

CHRISTOPHER. Does Lorelai care?

Heeft ze bezwaar?

RORY. I'll find out.

Daar kom ik nog achter.

CHRISTOPHER. Am I in this book?

Kom ik voor in dit boek?

RORY. Well, it would be a little hard to avoid.

Het is lastig te vermijden.

CHRISTOPHER. Do I enter in a cloud of sulfur?

Kom ik binnen in een wolk van sulfur?

RORY. I haven't worked out all the logistics.
Ik heb alle details nog niet uitgewerkt.

CHRISTOPHER. Okay, well, I... I think it's great. Just... try not to make me too big a villain. I was stupid, but I loved her. And you.
Ik denk dat het geweldig is.
Maak mij alleen niet de grote schurk.
I was stupid, but I loved her. And you.
Ik was dom, maar ik hield van haar.
En van jou.

RORY. Can I ask you something?
Mag ik je iets vragen?

CHRISTOPHER. Anything.
- Natuurlijk

RORY. How did you feel about Mom raising me alone?
Wat vond je ervan
dat mam mij alleen grootbracht?

CHRISTOPHER. Ouch! You kind of coldcocked me there, Mr. Bernstein.
Die kwam vanuit het niets,
meneer Bernstein.

RORY. Sorry, I just have to know. How did you feel? What did you feel?
Sorry, ik moet het gewoon weten.
Wat vond je ervan? Wat voelde je?

CHRISTOPHER. Your mom did what she wanted to do. I really wasn't consulted.
Je moeder deed wat ze wilde.
Ik had niet veel te zeggen.

RORY. I know, but... you let her do it.

Maar jij liet haar.

CHRISTOPHER. I did. I... I let her do it.

Klopt, ik liet haar.

RORY. So, now, all these years later, how do you feel about that?

Wat vind je daarvan, nu jaren later?

CHRISTOPHER. It was in the cards.

Het stond in de sterren.

Lorelai and you, from the first moment I saw you two together, no one was getting between you guys.

Lorelai en jij.

Vanaf het begin was het duidelijk

dat niemand tussen jullie zou komen.

Maybe that's why she's getting married now.

Misschien is dat waarom ze nu trouwt.

You're grown. Her job is done.

Jij bent volwassen. Haar taak zit erop.

Now she can let someone else in.

Nu kan ze iemand anders toelaten.

RORY. She didn't let you in?

Liet ze jou niet toe?

CHRISTOPHER. I'm not saying that.

Dat zeg ik niet.

RORY. Is that why you weren't there? She made the decision and she pushed you away?

Is dat waarom je er niet was?

Zij nam een beslissing en duwde jou weg?

CHRISTOPHER. Not at all. We were just so young.

Helemaal niet. We waren alleen zo jong.

I was so young, and Lorelai was, much like yourself, she was a force of nature.

Ik was zo jong en Lorelai

was een natuurkracht net zoals jij.

Just uncontrollable. Sure about everything.

Onbeheersbaar en zeker over alles.

I couldn't come close to competing with that, so I... didn't.

Ik kon daar niet aan tippen,

dus deed ik het niet.

RORY. You could've fought her on it.

Je had ertegenin kunnen gaan.

You could've talked her out of it.

Je had haar op

andere gedachten kunnen brengen.

CHRISTOPHER. You ever try talking her out of anything?

Is jou dat ooit gelukt?

RORY. But do you think it was the right decision that she raised me alone?

Denk je dat het de juiste beslissing was

dat zij mij alleen opvoedde?

CHRISTOPHER. I think it was exactly what was supposed to happen.

Het was precies wat moest gebeuren.

And I think she'd back me up on that.

Daar zal ze het mee eens zijn.

RORY. Yeah. I think she would, too.

Dat denk ik ook.

CHRISTOPHER. You know I love you though, right?

Je weet toch dat ik van je houd?

RORY. I know.

Ik weet het.

CHRISTOPHER. Oh. Hold on.

Wacht even.

RORY. You're working. I should...

Je bent aan het werk, ik moet...

CHRISTOPHER. No, I... Sorry, kiddo.

Nee. Sorry, kiddo.

RORY. That's okay.

Geen probleem.

CHRISTOPHER. Let's meet up for dinner next week. Tell me more about this book.

Laten we volgende week uit eten gaan,

vertel dan meer over dit boek.

RORY. Thanks for the coffee.

Bedankt voor de koffie.

I think the office is nice.

Het kantoor ziet er mooi uit.

(1.4, 1.06.10 – 1.10.29)

9.10 Scene 10

RORY. Steely Dan?

Steely Dan?

LORELAI. I know.

Ik weet het.

RORY. Who flash mobs to Steely Dan?

Wie doet er een flashmob op Steely Dan?

LORELAI. Luke.

Luke.

RORY. Luke.

[...]

LORELAI. It's fine. I texted Patty. She'll switch it to "Karma Chameleon".

Het is al geregeld.

Patty zet 'Karma Chameleon' op.

RORY. Without telling him?

Zonder dat hij het weet?

LORELAI. Yeah.

[...]

RORY. Oh, man. That's going to be good.

Dat gaat leuk worden.

LORELAI. Yep.

[...]

RORY. Aren't you curious what a Steely Dan flash mob would look like?

Ben je niet benieuwd hoe

een flashmob op Steely Dan eruit ziet?

LORELAI. No.
[...]

RORY. Me either.
Ik ook niet.
So, how does it feel?
Hoe voelt het nu?

LORELAI. It feels... right.
Het voelt goed.

RORY. Yeah.
[...]

LORELAI. Such a long time getting here.
Het heeft zo lang geduurd.
Sometimes it's just a journey, you know?
Soms is het gewoon een reis.

RORY. Yeah. I guess so.
Ik denk het.

LORELAI. I think I'm gonna be very good at this.
Ik denk dat ik hier erg goed in ga zijn.

RORY. At being married?
In getrouwd zijn?

LORELAI. No, at finishing off this bottle.
Nee, in het opdrinken van deze fles.

RORY. Oh, no doubt in my mind.
Zonder twijfel.

LORELAI. Now that I'm a married lady, maybe you should be one, too.

*Nu ik een getrouwde dame ben,
moet jij het ook worden.*

You are of age. Then we could do married-lady things together.

Je bent al wat ouder.

Dan kunnen we samen echtgenote-dingen doen.

RORY. What are married-lady things?

Wat zijn echtgenote-dingen?

LORELAI. I don't know, like, uh... dyeing our hair blue or... buying pork chops.

Bowling? I'm out.

Weet ik niet.

Ons haar blauw verven of karbonade kopen.

Bowlen? Ik weet het niet meer.

RORY. I thought I'd be the spinster daughter who stays home and looks after
Mama.

*Ik zou toch de ongetrouwde dochter zijn
die thuisblijft en op haar moeder let.*

LORELAI. No, I've got Kirk for that. Let me see. Who can we marry you off to?

Nee, daar heb ik Kirk voor.

Eens kijken, met wie kan jij trouwen?

Ooh, I know! Did that nice Pee-wee Herman find a lady?

*Heeft die leuke Pee-wee Herman
al een vrouw?*

RORY. I think no's a pretty safe bet.

Ik gok van niet.

LORELAI. You wanted to marry him when you were little, remember.

*Toen je klein was
wilde je met hem trouwen.*

RORY. I also wanted to marry Edward Scissorhands and Jerry Orbach from Law & Order.

*En ook met Edward Scissorhands
en Jerry Orbach van Law & Order.*

LORELAI. Your taste ran the gamut.

Je had een brede smaak.

RORY. “Rory, due to our ever-conflicting schedules, I think we should break up. Take care, Paul.”

*Rory, vanwege onze drukke schema's
is het beter als we uit elkaar gaan.
Groeten, Paul.*

LORELAI. Who?

Wie?

RORY. I can't believe how I treated him. I suck.

*Niet te geloven hoe ik hem behandeld heb.
Ik ben waardeloos.*

LORELAI. No, you don't. It didn't fit. It needs to fit. Believe me.

*Nee, dat ben je niet. Het klopte niet.
Het moet kloppen, geloof me.*

He'll find someone amazing one day.

Ooit zal hij een iemand vinden.

RORY. Yeah.

[...]

LORELAI. And so will you.
En jij ook.
Hey. What's going on in there?
Wat gebeurt er daarboven?

RORY. I wanna remember it all.
Ik wil het allemaal onthouden.
Every detail.
Elk detail.
Mom.
Mam.

LORELAI. Yeah?
Ja?

RORY. I'm pregnant.
Ik ben zwanger.

(1.4, 1.37.10 – 1.39.38)

9.11 Scene 11

KIRK. It's an omen.
Het is een voorteken.
Petal, no!
Petal, nee.

ROBERT. Superb!
Uitmundend.

FINN. A lost classic!
Een verloren klassieker.

LOGAN. Another La Dolce Vita.

Een nieuwe La Dolce Vita.

RORY. I hear they're remaking it with Gosling.

Gosling speelt in de remake.

COLIN. First *Arthur*, now this. They never learn.

Eerst Arthur en nu dit.

Ze leren het nooit.

ALL. Cheers!

Proost.

COLIN. What time is it?

Hoe laat is het?

FINN. Time is but a relative concept.

Tijd is relatief.

RORY. 10:15.

Kwart over tien.

LOGAN. Time to hit the road.

Tijd om te gaan.

(1.4, 18.59 – 19.36)

9.12 Scene 12

EMILY. Hello?

Hallo?

LORELAI'S VOICE. I was 13 years old.

Ik was dertien jaar.

EMILY. Lorelai?

Lorelai?

LORELAI. It was my birthday.

Ik was jarig.

And Royston Sinclair III had broken my heart in front of everyone.

Royson Sinclair III had mijn hart gebroken

waar iedereen bij was.

I'd snuck into your closet that morning and took that green beaded top

Die ochtend glipte ik je kast in

en heb ik het groene topje gepakt...

that was your mother's,

dat van je moeder was geweest...

that you kept so carefully wrapped up in tissue paper in your cedar closet.

en dat je zorgvuldig verpakt

in je cedarkast bewaarde.

I was never supposed to touch it.

Ik mocht er nooit aankomen.

But I stole it,

Maar ik pikte het...

and I wore it to school with my Chemin de Fer sailor jeans,

en ik droeg het naar school

met mijn Chemin de Fer spijkerbroek.

and I thought no one was as stylish as I was.

Ik voelde mij heel stijlvol.

But Royston laughed.

Maar Royston lachte.

He said I was cheap.

Hij noemde mij ordinair.

He said the only reason he'd been my boyfriend

Hij zei dat hij alleen mijn vriendje was...

was because he was mad at Angie Morgan and he wasn't anymore.

omdat hij boos was op Angie Morgan.

Maar nu niet meer.

He called me loud and weird.

Hij noemde mij luidruchtig en raar.

He said there was a rumour going around that I wasn't actually a

Gilmore.

Hij zei dat er een roddel rondging

dat ik geen echte Gilmore was.

LORELAI'S VOICE. That I was the gardener's daughter

Maar de dochter van de tuinman...

and that you'd bought me because you couldn't have children of your

own.

en dat jij mij had gekocht

omdat je zelf geen kinderen kon krijgen.

LORELAI. And I was crushed.

Ik was er kapot van.

And I ran out of class and I ran out of school, and I went to the mall.

Ik rende de klas en de school uit,

en ging naar het winkelcentrum.

And I was sitting in the food court,

Ik zat bij de restaurants...

wishing I had some money to buy a pretzel 'cause I was starving.

te wensen dat ik geld had

om een pretzel te kopen...

want ik had zo 'n honger.

And I looked up and there was Dad.

Toen ik op keek stond pap daar.

Standing in front of me at the mall.

Recht tegenover mij,

in het winkelcentrum.

He never came to the mall.

Hij kwam nooit in het winkelcentrum.

That day, he went to the mall.

Maar die dag wel.

And he was furious. "Why aren't you in school?" he asked.

Hij was razend.

'Waarom ben je niet op school?' vroeg hij.

"Tell me right now, Lorelai. Why aren't you in school?"

'Zeg op, Lorelai.

Waarom ben je niet op school?'

And I tried to think of something,

Ik probeerde iets te verzinnen.

some lie that would make sense, but I couldn't.

Een geloofwaardige leugen,

maar het lukte niet.

All I could think was that yesterday I had a boyfriend who loved me

Ik kon alleen meer denken aan

hoe ik gisteren nog een vriendje had...

and today I didn't.

en vandaag niet meer.

And I started to cry.

Ik moest huilen.

I just sat there like an idiot, bawling.

Ik zat te janken als een idioot.

And finally, after what seemed like forever, I managed to control myself a little bit, and I calmed down.

Na wat leek op een eeuwigheid,

kreeg ik mijzelf weer in de hand...

en bedaarde ik.

And I waited.

En ik wachtte...

I waited for him to yell at me, to punish me, to ground me forever, to tell me how disappointed he was in me.

totdat hij naar me zou schreeuwen,

mij zou straffen, huisarrest zou geven...

zou zeggen hoe teleurgesteld hij was.

And nothing came.

Maar het was stil.

And finally, I got up enough courage to look up at him, and he was standing there...

Uiteindelijk durfde ik op te kijken

en hij stond daar...

with a pretzel.

met een pretzel.

A giant pretzel covered with mustard.

Een gigantische pretzel met mosterd.

And he handed it to me and he said, "Let's go."

Hij gaf het aan mij en zei: 'Kom op'.

And he took me to the movies.

We gingen naar de bioscoop...

We saw Grease and An Unmarried Woman.

en we zagen Grease en An Unmarried Woman.

Something for me and something for him, he said.

Iets voor mij en iets voor hem, zei hij.

LORELAI'S VOICE. He bought me popcorn and Red Hots,

Ik kreeg popcorn en snoep

and we sat in the dark and we watched.

en we zaten in het donker te kijken.

LORELAI. And then he took me home,

Toen we thuis kwamen...

and he gave me his sweater to cover up the stolen top,

gaf hij mij zijn trui

om het gestolen topje te bedekken.

and he told you that he'd picked me up from school and taken me to the club for a soda.

Tegen jou zei hij dat hij mij

had opgehaald van school...

en we iets hadden gedronken in de club.

And that was it. We never discussed it again.

Dat was het.

We hebben het er nooit meer over gehad.

It was the best birthday I ever had.

Het was mijn beste verjaardag ooit.

I just thought you should know.

Ik vond dat je dat moest weten.

EMILY. Thank you, Lorelai.

Dankjewel, Lorelai.

LORELAI. Bye, Mom.

Dag mam.

(1.4, 36.16 – 40.07)

9.13 Scene 13

LORELAI. I need you to finalize the guest list.

We moeten de gastenlijst afmaken.

LUKE. I need to get back to the diner.

Ik moet terug naar de diner.

LORELAI. The diner is fine. I called. It doesn't miss you at all.

Het gaat goed met de diner.

Ik heb gebeld en het mist je niet.

It's in its underwear blasting Bob Seger.

Het staat in z'n onderbroek

mee te blèren met Bob Seger.

LUKE. I don't care who comes. I told you that.
Het maakt mij niet uit wie er komt.

LORELAI. At least look at the list.
Kijk om z'n minst naar de lijst.

LUKE. I looked at the list.
Ik heb ernaar gekeken.

LORELAI. Now, on my side, I have everybody.
Ik heb iedereen.
The town, Rory's friends, my mother, my mother's friends.
*De stad, Rory's vrienden, mijn moeder,
vrienden van mijn moeder.*
On your side, all I have is Caesar.
Voor jou heb ik alleen Caesar.

LUKE. Caesar can't come.
Caesar kan niet komen.

LORELAI. Why not?
Waarom niet?

LUKE. He has to work.
Hij moet werken.

LORELAI. You're not giving him the day off for your own wedding?
*Je geeft hem geen vrij
voor je eigen bruiloft?*

LUKE. No.
[...]

LORELAI. Why not?

Waarom niet?

LUKE. If I do, I can't come.

Als ik dat doe, kan ik niet komen.

LORELAI. Close Luke's.

Shut Luke's.

LUKE. I don't need to close Luke's.

Ik hoef Luke's niet te sluiten.

I have employees who can keep Luke's open, like Caesar.

*Ik heb werknemers die het kunnen overnemen,
zoals Caesar.*

LORELAI. Without Caesar, all I have for you is Liz and T.J., cousin Billy and Uncle Brago.

Zonder Caesar, heb ik voor jou alleen

Liz, T.J., neef Billy en oom Brago.

LUKE. What cousin Billy?

Welke neef Billy?

LORELAI. Your cousin Billy.

Jouw neef Billy.

LUKE. I don't have a cousin Billy.

Ik heb geen neef Billy.

LORELAI. Yes, you do, and he's coming.

Echt wel, en hij komt.

LUKE. He can't come.

Hij kan niet komen.

LORELAI. Why not?

Waarom niet?

LUKE. I don't have a cousin Billy.

Ik heb geen neef Billy.

LORELAI. He already booked his flight.

Hij heeft zijn vlucht al geboekt.

LUKE. But I don't have a... Fine. Put him at Caesar's table.

Maar ik heb geen...

Prima, zet 'm aan Caesar's tafel.

LORELAI. Thank you.

[...]

MISS CELINE. Lorelai, I need to finish pinning that dress.

Lorelai, ik moet die jurk afmaken.

I don't want you to lean over and have your Deanna Durbins tumble out in front of the clergy.

Ik wil niet dat je Deanna Durbins

ontsnappen als je knielt voor de dominee.

LORELAI. Just one minute, Miss Celine.

Een momentje, Miss Celine.

MISS CELINE. Lucas, you are next.

Lucas, jij bent hierna.

We need to make sure that suit hugs only the things that need hugging.

We gaan ervoor zorgen dat je pak

alleen je delen kuffelbare delen knuffelt.

Kirk Douglas taught me that. That and the hora.

Dat heb ik van Kirk Douglas geleerd,

dat en de hora.

LUKE. My suit's fine, Miss Celine.

Mijn pak is prima, Miss Celine.

MISS CELINE. You know, from here, you look a little like Mr. Eli Wallach.

Vanaf hier lijk je een beetje op Eli Wallach.

I met him on the set of Baby Doll. He was all about the method.

Ik heb hem op de set van Baby Doll ontmoet.

Hij zat altijd in zijn rol.

He would say, "Don't you look at me. I've got to save my erotic energy for Carroll.

'Kijk niet naar me', zei hij dan.

'Ik moet mijn seksuele energie bewaren voor Carroll'.

Yeah, if that's what Kazan wants, that's what Kazan will get.

Als dat is wat Kazan wilt, dat is wat Kazan krijgt.

I was very desirable back then. Ask Kazan.

Ik was toen erg gewild.

Vraag maar aan Kazan.

LUKE. How old is this woman?

Hoe oud is die vrouw?

MISS CELINE. You've chosen well, Lorelai. He'll look wonderful on the Christmas card.

Een goede keuze, Lorelai.

Hij zal goed staan op de kerstkaart.

LORELAI. Thank you, Miss Celine.

Dank u, Miss Celine.

MISS CELINE. All right, hurry up! You're next, Eli.

Goed, opschieten!

Je bent hierna, Eli.

LORELAI. What about friends?

En vrienden?

LUKE. What friends?

Welke vrienden?

LORELAI. You must have friends.

Je hebt vast wel vrienden.

LUKE. Everyone I know, you know.

Je kent iedereen die ik ken.

LORELAI. Luke, is your big day. The biggest day of your life.

Luke, het is jouw grote dag.

De grootste dag van je leven.

You have officially peaked. There is nowhere to go from here but down.

De top, hierna gaat het

alleen nog maar bergafwaarts.

Now, knowing that nothing lies ahead but corns and death, is there anyone else in the entire world you would like to come to your wedding?

Nu je dit weet, is er nog iemand anders

die naar je bruiloft moet komen?

LUKE. Well, I guess there's one guy I could invite. An old buddy.

Er is één iemand die ik kan uitnodigen.

Een oude vriend.

LORELAI. One guy! Old buddy!

Eén iemand. Een oude vriend.

Great. There's a spot at table six.

Fantastisch, er is plek aan tafel zes.

He can bring a date or go home with Patty. What's the name?

Hij kan iemand meenemen

of naar huis met Patty.

What's the name?

Wat is zijn naam?

LUKE. Last name's Sutherland. First name Kiefer.

Achternaam Sutherland. Voornaam Kiefer.

LORELAI. Really? That's the name?

Dat is zijn naam?

LUKE. Yup.

[...]

LORELAI. Is it spelled the same?

Spel je het hetzelfde?

LUKE. As what?

Als wat?

LORELAI. As the real Kiefer Sutherland?

Als de echte Kiefer Sutherland?

LUKE. It is the real Kiefer Sutherland.

Het is de echte Kiefer Sutherland.

LORELAI. No, I am talking about the real Kiefer Sutherland.

Nee, ik heb het over de echte Kiefer Sutherland.

“Chloe, the canisters are already armed! Damn it!”

‘Chloe, de granaten zijn al uitgerust!

Verdomme!’

LUKE. Yeah, it’s that guy.

Ja, hem.

LORELAI. “The Russians put a nuclear bomb on a truck headed for Brooklyn Heights! Damn it!”

‘De Russen hebben een nuclaire bom

op een wagen geplaatst ...

die onderweg is naar Brooklyn Heights!

Verdomme!’

LUKE. Yes. Kiefer Sutherland.

Ja, Kiefer Sutherland.

LORELAI. “I’ve been injected with anthrax. The antidote is in my other pants!”

‘Ik ben besmet met anthrax.

Het tegengif zit in mijn andere broek!’

LUKE. We did a baseball camp together years ago. We both stunk. We bonded.

We gingen naar hetzelfde basketbalkamp.

We waren waardeloos, werden vrienden.

We still go fishing.

We gaan nog steeds vissen.

LORELAI. And it never occurred to you to mention this to me?

En dit heb je mij nooit verteld?

LUKE. Like, when?

Wanneer dan?

LORELAI. Okay, Mom's moving to Patty's table 'cause there's no way I'm not sitting next to Kiefer Sutherland.

Oké, mam gaat naar Patty's tafel.

Ik zit naast Kiefer Sutherland.

(1.4, 1.02.27 – 1.05.00)