

Table of Contents

Introduction: Translating the Modern Sherlock	2
Theoretical Aspects:	4-14
Subtitling: Theoretical Aspects and Translation Problems	4
Images and Screen Text	6
Speech	8
Jokes and the Importance of Timing	11
Culture-Specific Elements	13
Translation: Subtitles and Footnotes	16-38
Bibliography	39
Original Text	40-49

Sherlock – Een studie in roze

BA Thesis English Language and Culture, Utrecht University

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Onno Kusters and Roselinde Supheert

January 2013

Translating the Modern Sherlock

The BBC series *Sherlock*, first broadcast in 2010, presents a modern adaptation of the original works by Sir Conan Doyle, wherein the character Sherlock Holmes is represented in four novels and fifty-six short stories. Two seasons of the series have been released so far, each of which contains three episodes of about ninety minutes. Many film and television adaptations of Sherlock Holmes preceded, some more successful than others. What characterises the BBC series is the modernisation of Doyle's work, while earlier adaptations often stayed close to the original. In this adaptation however, set in contemporary London, Holmes owns a smartphone and Watson writes a blog. That this new view of Sherlock Holmes appeals to the audience is proven by the fact that the series has been broadcast in many countries, including The United States, Canada, Australia and also in The Netherlands both seasons were shown on television. A third season for *Sherlock* goes in production in 2013 (BBC). The success of the modern adaptation is also illustrated by the release of the similar series *Elementary* by CBS, now broadcast in The Netherlands as well: this series also shows a modern Sherlock Holmes but is set in New York instead of London.

The subject of this BA thesis is the first episode of the series, *A Study in Pink*, which is based upon Doyle's *A Study in Scarlet*. Briefly, the story runs as follows: in a setting of today's London, the viewer is introduced to three apparent suicides, which have all occurred within the last month. Detective Inspector Lestrade and Sergeant Donovan are at a press conference, and face a difficult situation answering critical journalists who are suspicious of the situation. At the mean time, the protagonist Sherlock Holmes (Benedict Cumberbatch) is at work when he is introduced to a potential flatmate: Doctor John Watson (Martin Freeman), an invalided army doctor who has just returned from military service in Afghanistan. When the two are at Mrs Hudson's, taking a look at the apartment Sherlock

would like them to rent, the “consultant detective” (which is Sherlock’s own description of his job) is asked for help by Detective Inspector Lestrade; he needs Holmes to investigate a fourth suicide, which is different from the previous ones as the victim now left a note. As Holmes needs someone to assist him in his investigations, Watson is asked to perform this task. Upon arriving, Holmes is able to tell Detective Inspector Lestrade where the victim, dressed in pink, must have lived, that she was unhappily married and that her suitcase has disappeared. Amazed by Holmes’s knowledge, Watson does not know how to behave. Holmes suggests a serial killer must be at work here and sets out a plan to unmask him.

Subtitling this specific episode can certainly be qualified as challenging, and that is the reason it is chosen as source text for this thesis. The viewer is introduced to Sherlock’s rather unusual way of observing: by taking a single look at a person he is able to analyse him or her with his self-proclaimed powers of deduction. Sometimes, the viewer sees text on screen which shows keywords of Holmes’s thoughts. This addresses one of the most significant difficulties regarding subtitling, in which it is important to take the interplay between the audible and the visual into account. More often, however, observations are narrated by the character himself at a fast pace. For a native speaker of English, it can be difficult to understand everything Holmes says because of this rapidity. Simultaneously, this causes another difficulty for subtitle translations: only limited space and time are available, while the original text is extensive. It could be imagined that different translators would pick up on different aspects in their translation, as there is often not enough space to provide a complete and thorough translation of everything that is said. This issue in particular makes the series a challenging subject for translators and translations studies, offering insights into how different translations might offer different (or better) interpretations of what is going on screen.

Subtitling: Theoretical Aspects and Translation Problems

Subtitle translations diverge from other kinds of translations in many ways. The difficulties of this particular field are illustrated by the Dutch translator and subtitler Bartho Kriek; in the following interview he explains the distinctive factors regarding subtitles and translation problems particular for the field:

In addition, being a good subtitler is extremely difficult. [Bartho explains:] ‘A subtitler has to do perform multiple tasks at things at once.’ At first, he has to provide an ‘ordinary’ translation, but at the same time he has to justify the drift, sense and humour of the original and the time it is set in. Next to that, there is the technical aspect of the job. [...] For example, with jokes it is important that the punch line is shown in a new subtitle, or it will be revealed too soon. Next to that, the text has to be shortened by about one third because or the viewer won’t have enough time to read everything. (Mulders, n.p., my translation)

It is probably because of this shortening that subtitles are also very often subjected to harsh criticism: translations might seem to be incorrect, to leave out important information or to differ from what is (literally) being said. Sometimes the criticism is justified, but certainly not always. As this study and partial translation of *A Study in Pink* will demonstrate, there are many general and more specific translation problems to be addressed in an investigation of subtitling particulars. Firstly, the technical aspect of subtitle translations causes general translation problems, which will be explained and illustrated. Next, translation problems in general, and difficulties specific for *A Study in Pink* will be taken into account.

Many different guidelines for subtitle translations can be found. Although most of them stand by the same rules in general, the “Huisstijl Hoek & Sonépouse Ondertiteling BV”

provides one of the most elaborate guides for Dutch subtitles, and is chosen as the main resource here. It offers many insights in the technical aspects of a subtitle translation and provides examples of how common mistakes are best avoided. The most important technical aspect for a subtitle translator is to consider the length of the translation and the duration the text will be visible on the screen: it is crucial that the audience is able to read the subtitle within the time that is given. According to Hoek&Sonéponse there are 35 characters available per line, and a subtitle has to be visible for a minimum of 1 second and a maximum of 6 to 7 seconds. When the subtitle has two lines, a minimum of 3 seconds screen time is required. Accordingly, a maximum of 70 characters are available within 6 seconds of screen time (Hoek&Sonéponse). As Kriek explained before, this means that in general about one third of the original text will not appear in the subtitle, yet the translation should contain all the important information conveyed in the original for the audience to fully comprehend a television programme or film in a foreign language. A translator should also consider that the viewer always looks back at the film after reading the first subtitle line, before reading the second. This might cause ambiguity, as exemplified in Kriek's *Zwanen paren bij het leven*: "Sommigen van ons hebben niks aan / een cabriolet" can be misinterpreted at first, because the first line alludes that the people in question are not wearing clothes, while it is only revealed in the second what the antecedent is (9). By moving *aan* to the second line, this ambiguity will not occur and the confusion is avoided. To overcome these kinds of errors, and to solve other problems, different techniques can be applied. When it comes to making subtitle translations as accurate and understandable as possible, Kriek also states it is important the translator is able to step away from the original:

During his classes at the ITV [Dutch academy for interpreters and translators] Bartho often asks his students to stop making neat, artless translations. 'In stead of that, I

ask them to imagine themselves inside the character's role.['] [...] With this immersion, translations will come about quicker, and are often better, more to the point and more situation-specific. To become a good translator, you have to unlearn certain things such as neat translations which stay close to the original. That is even more the case with subtitling rather than ordinary translations. You really have to put yourself in the actor's shoes and immerse yourself into the film. A psychopath (someone without feelings) could not become a translator. (Noordhoff, 1, my translation)

Such neat translations are thus not regarded as real errors, but as translations that are not yet finished. The translator has to find a way to overcome this neatness. An example is provided in the same article: the English phrase "I don't believe it" can literally be translated into the Dutch *ik geloof het niet*. However, the Dutch expressions *dat lijkt me stug* or *maak dat de kat wijs* are often much more suitable for the situation because they represent Dutch colloquial speech far better than a literal translation (2). This means a translator should take an extra step: rather than merely submitting a correct and accurate translation, the translation should sound as natural as possible.

Images and Screen Text

A basic difference between subtitle translations and other translations comes from the interaction between the visible and the audible in the source text. Length and duration of text are connected with the image on the screen. Hoek&Sonéponse's guide elaborates on this and explains that the subtitle should be synchronised with the dialogue, and that the transition between two frames can be a good starting point:

When two people have a conversation [...] you see the participants alternate on the screen. A well-cut film synchronises the dialogue with transitions between frames and scenes. It looks often better to show and hide subtitles at the transition between scenes[.] (Hoek&Sonépouse, n.p., my translation)

In series and films, the visual image interacts with spoken text, and the visual may determine how important a subtitle translation is. In a novel, context can be provided by a writer alongside the dialogue: a subtitle translator cannot add a footnote or brackets to a subtitle to explain a type of situation: he or she must rely on the dialogue and the action on screen. Sometimes it is difficult to determine what should be translated, as subtitles could distract the viewer from the action on screen:

When the visual dimension is crucial for the comprehension of a particular scene, subtitlers should offer only the most basic information, leaving the eyes of the viewers free to follow the images and action. [...] Conversely, when important information is not in the images but in the soundtrack, subtitlers should produce the fullest subtitles possible to ensure that the viewers are not left behind. [...] The simpler and more commonly used syntactic structure of a subtitle, the least effort needed to decipher its meaning. (Luyken et. Al., n.p.)

In *A Study in Pink*, text appears on screen which is crucial for understanding the scene; this can be in the form of a text message Holmes sends, or a textual representation of his analysis. Text messages occur, for example, in the press conference scene where Holmes sends all journalists present the following message: "wrong!" (*A Study in Pink*). The viewer hears mobile phones ringing, and sees how the journalists reach for their phones and the text pops up from every screen. Although the word is shown multiple times across the screen, a single translation will suffice, as everyone receives the same message. Another

illustration of the appearance of texts on screen comes from the scene where Holmes analyses the body of Jennifer Wilson. He is silent, and his actions interact with the texts shown: Holmes merely examines the body, removes jewellery, feels her coat and analyses her hands while words as “wet”, “dry”, “clean” and “dirty” appear and disappear, representing Holmes’s thoughts (*A Study in Pink*). The texts interact with the film and therefore with the audience: as these English words may not be familiar to a foreign audience, and so as not to leave the viewer behind, they will have to appear in the subtitle.

Speech

For this specific episode, other translation problems came to the fore, which address the technical aspects of subtitle translations. What is probably the most challenging aspect of translating *Sherlock* is the protagonist’s speech. The brilliant Sherlock Holmes usually speaks very rapidly, especially when analysing a person. For instance:

I know you're an army doctor and you've been invalided home from Afghanistan. You've got a brother worried about you but you won't go to him for help because you don't approve of him, possibly because he's an alcoholic more likely because he recently walked out on his wife. And I know your therapist thinks your limp's psychosomatic, quite correctly, I'm afraid. That's enough to be going on with, don't you think? (*A Study in Pink*)

This fragment contains 72 words (414 characters), and is spoken within c. 18 seconds: this provides an average of 0.25 seconds per word. This directly illustrates the difficulties a translator will encounter when only limited space is available for the translation. It is then relevant to investigate which information is most important for the storyline. Christiane Nord provides a scheme which is an elaboration of the Laswell formula: who says what to

whom and with which effect? (146), which can be useful for identifying the context and with that the most relevant information:

Who transmits what, with what purpose, to whom, by which medium, where, in what order, a text on what subject matter? What does he say (and what not) in what order, using which non-verbal elements, in which words, in what kind of sentences, with what function, in which tone, to what effect? (146, my translation)

Although this model is usually applied to a written text, it can be used in analysing this piece of spoken text as well, especially to highlight the most important information. The speaker is Sherlock Holmes, who has just been told by John Watson that they know anything about each other. He is then trying to disprove Watson by analysing him, uttering his words at a rapid speed. The context is certainly important here: it has already been mentioned that Watson has been shot, as well that he has a brother. The information about his brother's drinking habits and divorce are however new to the audience. To provide a literal translation, as Andrew Chesterman offers as the first syntactic technique (155), would look as follows:

Ik weet dat je legerarts bent, naar huis teruggestuurd uit Afghanistan. Je hebt een broer die zich zorgen maakt, maar je zult niet naar hem toegaan voor hulp omdat je het niet met hem eens bent, misschien omdat hij alcoholist is, maar waarschijnlijker omdat hij zojuist zijn vrouw in de steek gelaten heeft. En ik weet dat je therapeut vindt dat je mankheid psychosomatisch is, geheel correct, vrees ik. Dat is genoeg om mee verder te gaan, denk je niet? (my translation)

Although a rather literal translation would bring across all the information, there is neither enough space nor time to provide this. Moreover, this kind of translation immediately underscores Kriek's criticism of literal translation: it does not represent colloquial Dutch. As

a solution to this translation problem, certain steps have to be taken to make this translation shorter and more natural, without losing critical information. With the use of Nord's scheme the most relevant information is selected. Next, using Chesterman's strategies, a more concise, yet accurate translation can be attained:

Ik weet dat je legerarts bent, / gewond geraakt in Afghanistan.

Je broer maakt zich zorgen, / maar je wilt geen hulp van hem.

Vanwege zijn alcoholisme, of omdat / hij zijn vrouw net verlaten heeft.

En je therapeut denkt dat / je mankheid psychosomatisch is.

Dat klopt, vrees ik. / Dat is wel genoeg nu, toch? (my translation)

The first sentence has not been changed much: "naar huis teruggestuurd" has too many characters ; "gewond geraakt" also covers the meaning, as Watson has been wounded: this paraphrase can be categorised under Chesterman's S8 (164). The second and third lines are more difficult: Watson's brother's alcoholism and divorce are newly provided information: "because you don't approve of him" (*omdat je het niet met hem eens bent*) is left out, because not wanting help from one's brother because he is an alcoholic or because he and his wife split up already shows Watson's disapproval. By leaving this part out, no critical information is lost. The translated text is changed in such a way that everything fits on the screen, is visible long enough to read and provides all the important information. To obtain this, techniques such as unit shift, phrase structure change and clause structure change (156-157) are used, for example: "because he is an alcoholic" became *vanwege zijn alcoholisme*: the predicate in English becomes a noun with a possessive in Dutch. Another example comes from a scene in which Sherlock analyses a journalist's dead body. By the state of her jewellery, Holmes knows she was unhappily married and an adulteress:

A wedding ring. Ten years old, at least. The rest of her jewellery has been regularly cleaned, but not her wedding ring. State of her marriage, right there. The inside of her ring is shiner than the outside, which means it is regularly removed. The only polishing it gets is when she works it off her finger. Not for work, look at her nails: she does not work with her hands. So, what, or rather, who, does she remove her ring for? Clearly not one lover, she's never sustain the fiction of being single for a long amount of time, so more likely she had a string of them. Simple. (*A Study in Pink*)

Because this is such a thorough description, spoken at rapid speed, the subtitler has to shorten the translation here as well, and also consider the interplay between the screen and the narration, as Holmes shows the ring and the victim's hands while explaining his findings. Thus, the subtitles became:

Haar trouwring. Zeker tien jaar oud.

Andere sieraden zijn gepoetst, / haar trouwring niet. Zegt genoeg.

De binnenkant glimt, omdat ze 'm / vaak afdeed. Z'n enige poetsbeurt.

Maar aan haar nagels te zien / werkte ze niet met haar handen.

Waarom doet ze haar ring dan af? / Niet voor één minnaar...

Ze wil niet lang vrijgezel spelen. / Ze had er dus meer. Simpel. (my translation)

To shorten the sentences, a number of Chesterman's techniques are applied. The paraphrase is used again here: in stead of "State of her marriage, right there", *Zegt genoeg* is used as it implies the same: not cleaning her wedding ring indicates she was unhappily married. The emphasis (technique S7) (164), and with that the explicitness (technique PR2) (168) of the line "So, what, or rather, who, does she remove her ring for?" is changed by changing "what" and "who" to one question; why: *waarom doet ze haar ring dan af?*, which changes the cohesion of the sentence as well (159).

Jokes and the Importance of Timing

It is important that jokes are not visible on the screen before the clue is revealed in the dialogue itself. Timing proves to be of great significance here, together with the images on the screen. An example in which both of these aspects are encountered is shown in the following scene: Holmes and Watson are in the apartment Mrs Hudson has available for rent. The room is untidy, but both agree the place could be suitable:

Sherlock: "Yes. Yes, I think so. My thoughts precisely. So I went straight ahead and moved in."

Watson: "Soon as we get this rubbish cleaned up." (*A Study in Pink*)

The parts "So I went straight ahead and moved in" and "Soon as we get this rubbish cleaned up" are spoken at the same time. For an English speaking audience, it is difficult to hear what is said precisely but the images make the context clear: Sherlock moved in his belongings while Watson thinks the place still has to be cleaned and furnished. The humorous effect is achieved both by the visual aspect and the simultaneity of speech; thus, it is important that the subtitle has the same effect on the audience. In order to achieve this, the first part "Yes. Yes, I think so. My thoughts precisely" is shown as a separate subtitle: *Ja, dat denk ik ook*, which is immediately followed by the second part in which the two characters' speeches overlap: *Ik ben alvast ingetrokken... / -Als de zoi opgeruimd is....* The ellipses usually indicates that the character's speech will continue in the next line, but can also allude to hesitation here. This translation does not give away the clue, as this is shown separately from what Sherlock says before.

In another comic scene, Sherlock claims that Sergeant Donovan did not sleep at her own place last night. In the next scene, he explains where this knowledge comes from:

Sherlock: And is your wife away for long?

Anderson: Oh, don't pretend you worked that out, somebody told you that.

Sherlock: Your deodorant told me that.

Anderson: My deodorant?

Sherlock: It's for men.

Anderson: Well, of course it's for men. I'm wearing it!

Sherlock: So is Sergeant Donovan. (*A Study in Pink*)

The last two sentences of this scene are most important for the joke: while Anderson does not see why his deodorant betrays his adultery, Holmes's reply is the clue to all of this. It is thus important that this last line is not visible until the clue is revealed:

Blijft je vrouw lang weg? / -Kom nou. Dat heeft iemand je verteld.

Ja, je deodorant. / -Mijn deodorant?

Die is voor mannen. -Ja, natuurlijk. Ik draag hem toch.

Sergant Donovan ook. (my translation)

The conversation is quick, and again certain details had to be removed from the original to fit the subtitle. There are seven lines, and in order to have the seventh line appear as a separate one, the previous ones have to be shown in pairs of two. The line "Oh, don't pretend you worked that out, somebody told you that" cannot be translated elaborately. The last part is the most important, because Holmes's reply continues to use this: the deodorant told Sherlock what he needed to know. That is why the first part is shortened to *kom nou*: Anderson looks very irritated and sounds angry.

Culture-Specific Elements

With any series set abroad, a translator will encounter Culture-Specific Elements. In his article *De vertaling in realia*, Diederik Grit has categorised these and offers different ways to translate them. In the episode showcased here, certain terms and collocations are used which do not all have an equivalent in Dutch. Most culture-specific elements can be either maintained (Grit, 193) or literally translated. Names of institutions such as Barts, where Watson was educated, or place names such as London and Lauriston Gardens do not have to be translated (with the only difference that the Dutch spelling is *Londen*). Certain professions occur in the episode, such as Junior Minister for Transport and Detective Inspector. For these terms, Dutch equivalents are available: the first will become *Minister van Verkeer en Waterstaat*, and for the latter *inspecteur* is often chosen as a translation. Although these are not literal translations, no drastic changes had to be made: *Minister van Verkeer en Waterstaat* becomes an adaptation (193), as there is a slight difference in connotation in the Dutch translation. There are however some culture-specific elements which are more difficult to translate, for instance, Holmes's profession. He describes himself as being a consultant detective: "Only one in the world. I invented the job [...] It means when the police are out of their depth, which is always, they consult me." (*A Study in Pink*). As the job, and with that the lexical item itself, is invented, it is clear that no dictionary will provide a translation for this. On the other hand, it is clear what Holmes means here, as he also explains it. A fairly literal translation of consulting detective can thus be used: *adviserend rechercheur*. This provides a combination of techniques, as it is a literal translation which can also be seen as an approximation (192-93) as the profession is also nonexistent in Dutch.

In this episode of *Sherlock*, as with any other film or series that is subtitled, a translator will have to apply various techniques to solve translation problems and avert unnecessary errors. The screen text must be legible and understandable in a relative short time, and must not distract from the action on screen. To conclude with, Kriek explains the importance of good subtitle translations: in his latest book *Zwanen paren bij het leven*, in which he collected subtitle mistakes with comic effects:

Approximately, one third for the spoken text is removed by shortening the dialogue, formulating something differently and leaving out unnecessary words. When compromising [the original dialogue] is done in a clever way, the viewer will not even notice this. [...] The best subtitles are nearly invisible. (9, my translation).

Subtitles and Footnotes
Sherlock: Een studie in roze

Scene 1: persconferentie

Donovan Het lichaam van staatssecretaris
Beth Davenport...

is gisteravond gevonden
naast een gebouw in Londen.

Voorafgaand onderzoek
wijst op zelfmoord.

We kunnen bevestigen dat de zaak
overeenkomt met...

die van Sir Jeffrey Pattison
en James Phillimore.

Daarom worden deze voorvallen
in samenhang behandeld.

Het onderzoek is nog gaande,
maar u mag nu vragen stellen.

Journalist 1 Inspecteur Lestrade, hoe staan de
zelfmoorden met elkaar in verband?

Lestrade Ze namen alle drie hetzelfde gif en
werden op vreemde plaatsen gevonden

Lestrade Van niemand kon men vermoeden...
Journalist 1 -Serie-zelfmoord bestaat niet.

Lestrade Blijkbaar wel.

Journalist 2 Bestaat er geen verband tussen
deze drie mensen?

Lestrade Er is nog niets gevonden,
maar het wordt nog onderzocht.

Text Fout!

Donovan Als u een sms kreeg, negeer die.
Journalist 1 -Er staat: "fout".

Donovan Gewoon negeren. Als er verder geen vragen zijn beëindig ik deze sessie.

Journalist 2 Als dit om zelfmoord gaat, wat onderzoekt u dan?

Lestrade Er zijn duidelijke overeenkomsten.

Het is een uitzonderlijke situatie.
Onze beste mensen zitten erop.

Text Fout!

Journalist 1 Alweer "fout".

Donovan Nog één vraag.

Journalist 3 -Gaat het hier echt niet om moord?

En zo ja, is dit dan het
werk van een seriemoordenaar?

Lestrade Daar schrijven jullie graag over,
maar 't lijkt toch echt zelfmoord.

We kennen het verschil. Het gif
was duidelijk zelf ingenomen...

Journalist 3 Maar als het toch moorden zijn,
hoe kan men zich dan beschermen?

Lestrade Door geen zelfmoord te plegen.

Donovan Daily Mail.

Lestrade We begrijpen de angst...
maar er is geen reden tot paniek.

We zijn allemaal even veilig.

Text Fout!

Text Je weet me te vinden. SH

Lestrade Dank u.

Scene 2, bureau.

Donovan Je moet zorgen dat hij ophoudt,

hij zet ons voor gek.

Lestrade Zeg maar hoe 'ie die sms'jes stuurt
dan zorg ik ervoor.

Scene 3, park.

Stamford John! John Watson!

Mike Stamford.
We kennen elkaar van Barts.

John Sorry, Mike, hallo.

Mike Ja, ik ben dik geworden.
John -Welnee...

Ik hoorde dat ze op je aan het
schieten waren. Wat is er gebeurd?

Watson Ik ben geraakt.

Werk je nog bij Barts?

Stamford Als leraar. Net zulke slimmeriken
als wij vroeger. Vreselijk.

En jij? Blijf je in de stad tot je
de boel op orde hebt?

Watson Ik kan Londen niet betalen
met m'n uitkering.

Stamford En ergens anders hou je het
niet uit. Zo ken ik je niet, John.

Watson Kan Harry niet helpen?
-Alsof dat ooit zou gebeuren.

Stamford Misschien een appartement delen?

Watson Wie wil mij nou als huisgenoot?

Stamford Jij bent de tweede al die dat
vandaag tegen me zegt.

Watson Wie was de eerste?

Scene 4, Barts.

Sherlock Hoe vers?

Molly -Net binnen.

 Zevenenzestig, natuurlijke dood.
 Werkte hier vroeger, aardige vent.

Sherlock Prima. We beginnen met de zweep.

Molly Slechte dag gehad?

Sherlock Bekijk z'n blauwe plekken. Iemands
 alibi hangt er van af. Sms me.

Molly Ik vroeg me af, als je klaar bent...

Sherlock -Heb je nou lippenstip op?

Molly Ik heb het een beetje bijgewerkt.

Sherlock Sorry, wat zei je?

Molly -Of je zin hebt in koffie.

Sherlock Zwart, twee klontjes suiker.
 Ik ga naar boven.

Molly Oké dan.

Scene 5: Barts

Watson Wel anders dan in mijn tijd.

Stamford -Je zou eens moeten weten.

Sherlock Mike, mag ik je telefoon lenen?
 Ik heb geen bereik.

Stamford Wat is er mis met de huistelefoon?

Sherlock -Ik sms liever.

Stamford Sorry, hij zit in m'n jaszak.

Watson Je mag de mijne wel lenen.

Sherlock -Dank je.

Stamford Dit is John Watson,
 een vriend van me.

Sherlock Afghanistan of Irak?

Watson Sorry?
 Sherlock -Welke was het, Afghanistan of Irak?

Watson -Afghanistan, maar hoe kan je...
 Sherlock Ah Molly, koffie, dank je.

Sherlock Waar is je lippenstift nou?
 Molly -Het stond me niet.

Sherlock Vind je? Ik vond het een verbetering.
 Nu je is mond zo klein.

Houd je van violen?

Watson Pardon?

Sherlock Ik speel viool als ik nadenk,
 dan zeg ik soms dagenlang niks.

Heb je daar last van? Potentiële
 huisgenoten horen dat te weten.

Watson Heb je wat over me gezegd?
 Stamford -Geen woord.

Watson Wie heeft het dan over huisgenoten?
 Sherlock -Ik.

Zei vanmorgen dat 't vast lastig is
 een huisgenoot voor me te vinden.¹

En nu staat hij hier met een vriend,
 net terug uit Afghanistan.

Was niet zo moeilijk.

¹ The original sentence is: "Told Mike this morning that I must be difficult to find a flatmate for." (A Study in Pink), which is too long for a literal translation. The viewer already knows that Sherlock must have been the one to talk to Mike, as Mike already mentioned somebody else talked to him about finding flatmates. As the name Mike is easily deduced for the viewer because the name is spoken out loud, the name is left out in the subtitle.

Watson Hoe wist je van Afghanistan?

Sherlock Heb wat gevonden in het centrum.
Samen kunnen we dat wel betalen.

Ik zie je daar morgenavond,
om 7 uur.

Sorry, moet gaan. M'n zweep
ligt nog in het mortuarium.

Watson Is dat alles?
Sherlock -Wat?

Watson We kennen elkaar net,
en nu gaan we een flat bekijken.

Sherlock Dus?

Watson We weten niets van elkaar.

Ik weet niet waar we afspreken,
niet eens hoe je heet.

Sherlock Ik weet dat je legerarts bent,
gewond geraakt in Afghanistan.

Je broer maakt zich zorgen,
maar je wilt geen hulp van hem.

Vanwege zijn alcoholisme, of omdat
hij zijn vrouw net verlaten heeft.

En je therapeut denkt dat
je mankheid psychosomatisch is.

Dat klopt, vrees ik.
Dat is wel genoeg nu, toch?

Ik heet Sherlock Holmes
en het adres is Baker Street 221B.

Avond.

Stamford Ja, zo doet 'ie altijd.

Text Indien broer groene ladder bezit,

arresteer hem.

Scene 6: Baker Street 221B

Watson Meneer Holmes.

Sherlock -Zeg maar Sherlock.

Watson Prima locatie, zeker duur?

Sherlock -Mrs Hudson, de hospita...

verhuurt 't voor een mooi prijsje.

Is me wat verschuldigd.

Haar man werd een paar jaar terug
ter dood veroordeeld in Florida.

Ik heb geholpen.

Watson -Je hebt het proces gestopt?

Sherlock Nee, ik zorgde dat het doorging.

Mrs Hudson Sherlock.

Sherlock -Mrs Hudson, Dokter John Watson.

Mrs Hudson Hallo, kom binnen.

Watson -Dank u.

Sherlock Zullen we?

Scene 7

Watson Dit kan erg mooi worden.

Erg mooi.

Sherlock -Zeker.

Ja, dat denk ik ook.

Sherlock Ik ben alvast ingetrokken...

Watson -Als de zoi opgeruimd is...

Watson Dus dit is al...?

Sherlock Ik kan natuurlijk wel wat ordenen.
Een beetje.

Watson Dat is een schedel.

Sherlock -Vriend van me. Nou ja, vriend.

- Mrs Hudson Wat vindt u, Dokter Watson?²
- Boven is nog een slaapkamer
als jullie er twee nodig hebben.
- Watson Natuurlijk hebben we er twee nodig.
Mrs Hudson -Maak je geen zorgen.
- Hier vind je van alles. Die van
Mrs Turner hiernaast zijn getrouwd.
- Sherlock, wat heb je
weer een rommel gemaakt.
- Watson Ik heb je gisteravond
op internet opgezocht.
- Sherlock Nog interessante dingen?
- Watson Heb je website gevonden.
The Science of Deduction.
- Sherlock Wat vind je ervan?
- Watson Dus je kan een softwareontwikkelaar
herkennen aan z'n stropdas...
- Sherlock en een piloot aan zijn linkerduim?
-Ja.
- En ik lees jouw militaire carrière
in je gezicht en been...
- en je broers drankverslaving
in je mobiel.
- Watson Hoe dan?
-

² Here, a culture-specific element is encountered. The English language has a uniform term of address: “you”. In Dutch, a distinction is made between formal (*u*) and informal (*jij/jou*). Although Watson is younger than Mrs Hudson and *jou* could be used, the formal is chosen here because it is their first meeting, and the title “doctor” also implies formality.

Mrs Hudson En die zelfmoorden dan, Sherlock?
Die passen wel in jouw straatje.

Sherlock Drie, precies hetzelfde...
-Vier.

Er is een vierde.
En deze keer is er iets anders.

Mrs Hudson Een vierde?

Sherlock Waar?
Lestrade - Brixton, Lauriston Gardens.

Sherlock Wat is er anders bij deze?
Anders zou je hier niet zijn.

Lestrade Ze laten toch nooit briefjes na?
Deze wel.³

Sherlock Ga je mee?
-Wie doet het forensisch onderzoek?

Lestrade Anderson.
Sherlock -Die werkt niet met mij.

Lestrade Hij is je assistent niet.
Sherlock -Ik heb er een nodig.

Lestrade Ga je mee?
-Niet in een politieauto. Ik kom zelf.

Lestrade Dank je.

Sherlock Geweldig! Vier seriezelfmoorden
en eindelijk een briefje.

Het lijkt wel kerst. Mrs Hudson, 't
wordt laat. Krijg ik wat te eten?

Mrs Hudson Ik ben je hospita, geen huishoudster.

³ In the series, Holmes utters “yes” between Lestrade’s lines. However, there is no time to show this in the subtitle, and it does not influence the viewer’s comprehension of the text.

- Sherlock -lets koude is ook goed.
- John, zet anders maar thee.
Doe of je thuis bent.
- Blijf maar niet wachten.
- Mrs Hudson Kijk hem nou rondbanjeren.
Zo was m'n man ook.
- Jij bent het zittende type⁴,
dat kan ik zien.
- Ik zet wel thee, rust jij je heen.
- Watson -Dat vervloekte been ook!
- Sorry, het spijt me.
Maar soms zit dat stomme ding...
- Mrs Hudson Ik begrijp het⁵, ik heb zo'n heup.
- Watson -Thee zou fijn zijn. Dank u.
- Mrs Hudson Alleen deze keer dan,
ik ben geen huishoudster.
- Watson En een paar koekjes, als u heeft.
- Mrs Hudson -Ben geen huishoudster.
- Sherlock Je bent arts.
Legerarts, om precies te zijn.

⁴ Mrs Hudson says "You are more the sitting-down type, I can tell" (*A Study in Pink*). As the viewer sees John sitting in a chair, what Mrs Hudson says is obvious and therefore humorous. What she really means is that John is not as enthusiastic as Holmes. The "sitting-down type" seems like a collocation, but it is not found in any dictionary, nor is there an existing Dutch equivalent for it: het zittende type is thus a loan-translation (Grit, 190).

⁵ Mrs Hudson uses terms of endearment in the original, as she does earlier at "I'm your landlady, dear, not your housekeeper" (*A Study in Pink*): *Ik ben je hospita, geen huishoudster*. As it is less common in Dutch to use these, they have been left out.

Watson Een goede?
 -Een hele goede.

Sherlock Veel letsel gezien dan?
 Gewelddadige sterfgevallen...

Watson Ja.

Sherlock En een hoop narigheid denk ik.
 Watson -Ja, natuurlijk.

 Genoeg voor de rest van m'n leven.
 Eigenlijk teveel.

Sherlock Wil je nog meer zien?
 Watson -Dolgraag.

 Sorry Mrs Hudson, ik
 sla de thee over. Ben ervandoor.⁶

Mrs Hudson Jullie allebei?

Sherlock Vier mogelijke zelfmoorden.
 Er is eindelijk weer wat te bleven.

Mrs Hudson Kijk jou nou blij zijn. 't is ongepast.
 Sherlock -Nou en? Het spel is begonnen.

 Taxi!

Scene 8: Taxi

Sherlock Je hebt zeker wel vragen?
 Watson -Ja. Waar gaan we heen?

Sherlock Plaats delict. Volgende?

⁶ This is an example of the importance of placing groups of words together. These two lines could have been misinterpreted when *sla* was placed in the first line, as Kriek showed in *Zwanen paren bij het leven*, because the viewer pauses between reading the first and the second line of the subtitle and *sla* could have been interpreted as the verb *slaan* (to hit) in stead of *overslaan* (to skip). By placing *slaan* and *over* in the same line, ambiguity is averted.

Watson Wie ben je? Wat voor werk doe je?
 Sherlock -Wat denk je zelf?

Watson Ik zou zeggen privédetective...
 Sherlock -Maar?

Watson Daar gaat de politie niet heen.
 Sherlock -Ik ben adviserend rechercheur.

Watson Ben de enige. Zelf uitgevonden.
 Watson -Wat houdt dat in?

Watson Als de politie 't niet meer weet,
 zoals altijd, consulteren ze mij.

Watson De politie gaat niet naar amateurs.

Sherlock Gisteren vroeg ik aan je "Afghanistan
 of Irak?". Je was verbaasd.

Watson Ja, hoe wist je dat?
 Sherlock -Ik zag het aan je.

 Kapsel en houding zeggen "leger".
 Wat je zei toen je binnenkwam...

Watson "wel anders dan in mijn tijd"
 Sherlock ...geschoold bij Barts, legerarts dus.

 Je gezicht is bruin, je armen niet.
 Geen zonzvakantie blijktbaar.⁷

 Je hebt pijn als je loopt, niet als
 je staat. Alsof je 't vergeet.

⁷ Holmes explains here that he sees Watson has had a military career because he is tanned: he has been abroad, but as the tan does not go above the wrists, this means he has not been sunbathing. The emphasis of this line is changed (Chesterman, 164) by translating "no tan above the wrists" to *je armen niet* and "Abroad, but not sunbathing" as *geen zonzvakantie* (*A Study in Pink*). This also effects the explicitness (Chesterman, 169).

Deels psychosomatisch, dat wijst op een traumatische gebeurtenis

Neergeschoten, gebruikt:
Afghanistan of Irak.

Watson Je zei dat ik een therapeut heb.
Sherlock -Met jouw mankheid, lijkt me duidelijk.

En je hebt een broer. Je telefoon is duur, alles erop en eraan.

Hier zou jij nu geen geld aan uitgeven. 'T was aan cadeau.

Veel krassen: hij zat in een broekzak met sleutels en muntgeld.

Zo behandel jij een luxe-item niet. Er was dus een vorige eigenaar.

De volgende stap is een makkie. Je weet het zelf al.

Watson De inscriptie?

Sherlock Harry Watson, duidelijk een familielid die jou zijn oude telefoon gaf.

Niet je vader, dit is meer iets voor een jonge man.

Misschien een neef, maar als je geen woonruimte kunt vinden...

heb je vast geen grote familie. Je broer dus. Clara, wie is dat?

Drie kusjes: liefde in het spel.
Dure telefoon: ze waren getrouwd.⁸

⁸ In the original, Holmes states that Clara must have been Harry's "wife, not girlfriend" (*A Study in Pink*): literally translated as: *vrouw, niet/geen vriendin*. As *vrouw* in Dutch can mean both female and wife, and *vriendin* can be used for both female friend and a spouse,

Een nieuw model, pas 6 maanden oud.
Problemen dus, als ie 'm zo weggeeft.

Als zij weggegaan was, zou ie
'm gehouden hebben uit sentiment.

Nee, hij wilde er van af.
Hij verliet haar.

Hij gaf de telefoon aan jou,
om contact te houden.

Jij zoekt een goedkope woonruimte,
maar vraagt hem niet om hulp.

Je hebt geen moeite met z'n vrouw,
maar wel met z'n drankprobleem.⁹

Watson Hoe weet je in godsnaam
van zijn drankprobleem?

Sherlock Goed gegokt.¹⁰ Bij de opladeringang
zitten slijtageplekjes.

Elke avond als hij 'm wil opladen,

ambiguity is averted by an illocutionary change (Chesterman, 170) by using the past participle *getrouwd* to inform the viewer about Clara's and Harry's marriage.

⁹ Here is another example of how fast speech can influence a subtitle: not every bit of information can be transferred, but the most important pieces are contained, using Chesterman's techniques. One of these is change in explicitness (Chesterman, 168) in "unlikely you've got an extended family, not one you're close to" which had to be shortened.

¹⁰ Original: "Shot in the dark. Good one though" (*A Study in Pink*). The Dutch equivalent is: "slag in de lucht" (Van Dale), but this is too long and does not yet include that Holmes was correct. That is why the expression is paraphrased (Chesterman, 164) and became *goed gegokt*.

trillen z'n handen.

Typisch een dronkenman's telefoon.
Heb je toch gelijk.

Watson Ik heb gelijk? Waarover?
Sherlock -De politie vraagt geen amateurs.

Watson Dat was echt verbazingwekkend.

Sherlock Vind je?
Watson -Natuurlijk, echt uitzonderlijk.

Sherlock Meestal zeggen mensen iets anders.
Watson -Wat dan?

Sherlock Rot op.

Scene 9

Sherlock Had ik iets fout?

Watson Harry en ik kunnen niet goed
met elkaar overweg. Nooit gekund.

Clara en Harry zijn uit elkaar. Sinds
drie maanden, ze gaan scheiden.

Sherlock En Harry drinkt teveel.
-Precies goed, had ik niet verwacht.

Watson Harry staat voor Harriët.

Sherlock Harriët is je zus.
Watson -Wat doe ik hier eigenlijk?

Sherlock Je zus!
Watson -Even serieus, wat doe ik hier?

Donovan Hallo, freak.

Sherlock Ik ben hier voor inspecteur Lestrade.
Donovan -Waarom?

Sherlock Ik ben uitgenodigd.

Donovan Waarom?
Sherlock -Nou, hij wil dat ik kom kijken.

Donovan Je weet wat ik daarvan vind, hè?
 Sherlock -Altijd, Sally.

En jij bent gisteravond niet thuis geweest.

Donovan Wie is dit?
 Sherlock -Een collega van me, Dokter Watson.

Dokter Watson, Sergeant Donovan.
 Oude vriendin.

Sherlock Een collega? Hoe kom je daar aan?
 Is ie je naar huis gevolgd?

Watson Zal ik anders gewoon in de...
 Sherlock -Nee.

Donovan De freak is er, kom eraan.

Sherlock Anderson, daar zijn we weer.

Anderson Dit is een plaats delict.
 Je mag niets aantasten, oké?

Sherlock Duidelijk. Blijft je vrouw lang weg?
 Anderson -Kom op. Dat heeft iemand je verteld.

Sherlock Ja, je deodorant.
 Anderson -Mijn deodorant?

Sherlock Die is voor mannen.
 Anderson -Ja, natuurlijk. Ik draag hem toch.

Sherlock Sergeant Donovan ook.

Sherlock Ik ruik al niks meer. Mag ik er in?
 Anderson -Kijk, wat je ook suggereert...

Sherlock Ik suggereer niets. Sally kwam vast gewoon een praatje maken.¹¹

¹¹ Original: "I'm sure Sally came around for a nice little chat and just happened to stay over.

And I assumed she scrubbed your floors given by the state of her knees." The viewer already

En ze heeft je vloer geschrobd,
aan d'r knieën te zien.

Scene 10: crime scene

Sherlock Je moet er zo één aan.

Lestrade Wie is dit?

Sherlock -Hij hoort bij mij.

Lestrade Maar wie is hij?

Sherlock -Ik zei toch, hij hoort bij mij.

Watson Doe jij er geen aan?

Sherlock Dus, waar is het?

Lestrade -Boven.

Lestrade Ik kan je twee minuten geven.

Sherlock -Heb misschien langer nodig.

Lestrade Ze heet Jennifer Wilson,
staat op haar creditcards.

We onderzoeken ze nu
voor contactgegevens.

Ligt hier nog niet lang.
Kinderen vonden haar.

Sherlock Stil eens.

Lestrade Ik zeg helemaal...

Sherlock -Je denkt, dat is irritant.

knows sergeant Donovan and Anderson slept together, Holmes is sarcastically claiming they are innocent by stating they probably only talked and that the only reason Sally has been sitting on her knees must have come from scrubbing Anderson's floors. The viewer knows the opposite is true, this information is thus crucial for pursuing the comic effect of the scene.

Text	<p>Linkshandig. Rache: Duits, wraak. Nat. Droog. Nat. Schoon. Vies. Getrouwd. Ongelukkig. 10 + jaren.</p> <p>Schoon. Vies. Vaak afgedaan. Serie-vreemdgangster.¹²</p>
Lestrade	Weet je iets?
Sherlock Anderson	<p>Niet veel. -Ze is Duits.</p>
Sherlock	<p>Rache betekent "wraak". Ze zou... -Ja, bedankt voor je inbreng.</p>
Lestrade Sherlock	<p>Dus ze is Duits? -Natuurlijk niet. Wel van buitenaf.</p> <p>Ze zou overnachten in Londen, en morgen terug naar Cardiff gaan.</p>
Watson	<p>Tot zover overduidelijk. -Wat?</p>
Lestrade Sherlock	<p>En dat bericht dan? -Dokter Watson, wat denkt u?</p>
Watson Sherlock	<p>Van 't bericht? -Het lichaam. U bent de dokter.</p>
Lestrade	Er staat buiten een heel team...

¹² Originally, Holmes thinks of her as an “serial adulterer”, a collocation known in English but not common in Dutch. The word “serial” is an important theme within the episode: serial suicides and a serial killer occur as well. That is why a loan-translation (Grit, 190) is used here.

Sherlock Die werken niet met mij.
Lestrade -Ik breek hierdoor alle regels.

Sherlock Ja, omdat je me nodig hebt.

Lestrade Ja, dat is waar. God, help me.

Sherlock Dokter Watson?

Lestrade Doe maar wat hij zegt. Help jezelf.

Anderson, niemand mag naar binnen.

Sherlock Dus.
Watson Wat doe ik hier?

Sherlock Mij helpen iets te bewijzen.
Watson -Ik help je toch met de huur?

Sherlock Maar dit is leuker.
Watson -Leuker? Hier ligt een dode vrouw.

Sherlock Correcte analyse,
maar ik had meer verwacht.

Watson Waarschijnlijk verstikking.

Bewusteloos geraakt,
gestikt in haar eigen braaksel.

Ik ruik geen alcohol.

Sherlock Misschien een beroerte, of drugs.
-Je weet wat 't is, stond in de krant.

Watson Zij is de vierde zelfmoord...
Lestrade -Sherlock, twee minuten. Wat heb je?

Sherlock Slachtoffer was eind in de 30.
Goede baan¹³, gezien de kleding.

¹³ Holmes says the woman is a "professional person". According to *Van Dale*, professional has different meanings, for example as noun: "vakman, beroeps, professioneel beoefenaar, deskundige", or as adjective: "met een hogere opleiding / she is a professional woman / ze

Ik denk in de media,
vanwege dat vreselijk felle roze.

Kwam uit Cardiff en bleef één nacht
in Londen, aan haar koffer te zien.

Lestrade Koffer?
Sherlock -Ja.

Ze was minstens tien jaar getrouwd,
maar ongelukkig. Ze had minnaars.

Die wisten niet dat ze getrouwd was.

Lestrade Als je dit staat te verzinnen...
Sherlock -De trouwring. Zeker tien jaar oud.

Andere sieraden zijn gepoetst,
haar trouwring niet. Zegt genoeg.

De binnenkant glimt, omdat ze 'm
vaak afdeed. Z'n enige poetsbeurt.

Maar aan haar nagels te zien
werkte ze niet met haar handen.

Waarom doet ze haar ring dan af?
Niet voor één minnaar...

Ze wil niet lang vrijgezel spelen.
Ze had er dus meer. Simpel.

Watson Briljant! Sorry.
Lestrade -En Cardiff dan?

Sherlock Lijkt me duidelijk.
Watson -Mij niet.

heeft gestudeerd." Although it is an adjective here, and the victim might be well educated, that is not what Holmes wants to stress: he later explains he thinks she works in the media because of her pink outfit. In stead of *professional* or *vakman*, *goede baan* is thus chosen as translation here.

Sherlock Lieve God, hoe is het in
jullie kleine hersenen? Vast saai.

Haar jas is nog vochtig, door een
fikse regenbui. Hier was 't droog.

Haar kraag is ook nat:
die zette ze omhoog tegen de wind.

D'r paraplu is droog en ongebruikt,
dus de wind was erg sterk.

Gezien haar koffer bleef ze slapen,
Ze heeft redelijk ver gereisd...

maar niet langer dan drie uur,
want haar jas is nog nat.

En waar was het slecht weer
binnen deze reistijd? Cardiff.

Watson Fantastisch!
Sherlock -Weet je dat je dat hardop zegt?

Watson Sorry, ik hou m'n mond.
Sherlock -Geeft niet.

Lestrade Waarom heb je het over een koffer?
Sherlock -Ja, waar is die?

Ze had vast een telefoon of agenda.
Zoek uit wie Rachel is.

Lestrade Dus ze schreef Rachel?

Sherlock Nee, 't is een boze Duitse brief.
Natuurlijk staat er Rachel.

Sherlock Maar waarom wachtte ze tot ze stierf?
Lestrade -Hoe weet je dat ze een koffer had?

Sherlock Achterkant van haar rechterbeen.
Er zitten spatjes, links niet.

Ze sleepte een rolkoffer
achter zich in haar rechterhand.

Anders krijg je zo'n patroon niet.
Een kleine koffer, zo te zien.

Zo'n maat koffer bij zo'n vrouw.
Kan maar voor één nacht zijn.

Waar is 'ie?
Wat heb je ermee gedaan?

Lestrade Er was geen koffer.

Sherlock Zeg dat nog eens?

Lestrade Er is er nooit één gevonden.

Sherlock -Koffer!

Sherlock Heeft iemand een koffer gevonden?

Lestrade -Sherlock, er was er geen.

Sherlock Maar ze nemen zelf 't vergif in.
Die tekens kan zelf jij niet missen.

Lestrade Ja, bedankt. Dus?

Sherlock -Het is moord, ik weet niet hoe.

Het zijn geen zelfmoorden,
maar seriemoorden.

Er is een seriemoordenaar actief.
Altijd wat om naar uit te kijken.

Lestrade Waarom zeg je dat?

Sherlock -De koffer, waar is die? Opgegeten?

Iemand heeft 'm meegenomen.

De moordenaar reed haar hierheen
en liet de koffer in de auto liggen.

Watson Misschien ligt 'ie in haar hotel?

Sherlock -Nee, daar is ze niet geweest.

Kijk haar kapsel. Haar lippenstift

past bij haar schoenen.¹⁴

Ze zou nooit een hotel uitgaan
terwijl haar kapsel...

- Lestrade Sherlock?
Watson -Wat is er?
- Sherlock Seriemoordenaars, altijd lastig.
Je moet wachten op een fout.
- Lestrade We kunnen niet gaan zitten wachten.
Sherlock -Hoeft niet, kijk dan. Er is al een fout.
- Concentreer je op Cardiff. Vind haar
 vrienden en familie. En Rachel.
- Lestrade Ja, natuurlijk. Maar welke fout?
- Sherlock Roze!

¹⁴ Original: "Look at her hair. She colour-coordinates her lipstick and her shoes!" (*A Study in Pink*). The first part can be literally translated as the following: *kijk naar haar haar*, because *haar* is both the Dutch possessive as the translation for hair. Using this word repeatedly in the subtitle would cause confusion, thus Dutch *kapsel* is used here, which is a trope change (Chesterman, 165) because hair is a synecdoche for one's hairdo.

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Original Text

Sherlock – A Study in Pink

Donovan The body of Beth Davenport, Junior Minister for Transport was found late last night on a building site in Greater London. Preliminary investigations suggest that this was suicide. We can confirm that this apparent suicide closely resembles those of Sir Jeffery Patterson and James Phillimore. In the light of this, these incidents are now being treated as linked. The investigation is ongoing but Detective Inspector Lestrade will take questions now.

Journalist 1 Detective Inspector, how can suicides be linked?

Lestrade Well, they all took the same poison, umm, they were all found in places they had no reason to be. None of them has shown any prior indication...

Journalist 1 ...but you can't have serial suicides...

Lestrade Well, apparently you can.

Journalist 2 These three people, there's nothing that links them?

Lestrade There is none to be found yet, but, we're looking for it, there has to be one.

Text Wrong!

Donovan If you've all got texts, please ignore them.

Journalist 1 This says: "wrong"

Donovan Well yeah, just ignore that. If there are no more questions for Detective Inspector Lestrade, I'm going to bring this session to an end.

Journalist 2 If they're suicides, what are you investigating?

Lestrade As I say, these suicides are clearly linked. It's an unusual situation, we got our best people investigating...

Text Wrong!

Journalist 1 It says "wrong" again.

Donovan One more question.

Journalist 3 Is there any chance that these are murders? And if they are, is it the work of a serial killer?

Lestrade I know that you like writing about this, but these do appear to be suicides, we know the difference. The poison was clearly self administered...

Journalist 3 Yes but if they are murders, how do people keep themselves safe?

Lestrade Well, don't commit suicide.

Donovan Daily Mail.

Lestrade Obviously this is a frightening time for people, but all anyone has to do is exercise reasonable precautions. We are all as safe as we wanna be.

Text Wrong!
You know where to find me. SH.

Lestrade Thank you.

Donovan You've got to stop him doing that, it's making us look like idiots.

Lestrade If you can tell me how he does it, I'll stop him.

Stamford John! John Watson! Stamford, Mike Stamford, we were at Barts together.

Watson Yes, sorry, yes, Mike, hello, Mike.

Stamford Yeah, I know, I got fat.

Watson No, no.
 Stamford I though you were abroad somewhere, getting shot at. What happened?
 Watson I got shot.

Watson Are you still at Bart's then?
 Stamford Teaching now, yeah. Bright young things like we used to be. God, I hate them. What about you? Just staying in town, are you getting yourself sorted?
 Watson I can't afford London on an army pension.
 Stamford Aah, and you couldn't bear to be anywhere else. That's not the John Watson I know.

Watson Yeah I'm not the John Watson.
 Stamford Couldn't Harry help?
 Watson Yeah, like that's gonna happen.
 Stamford I don't know, get a flat share or something?
 Watson Come on, who'd want me for a flatmate?
 What?
 Stamford You're the second person to say that to me today.
 Watson Who is the first?

Sherlock How fresh?
 Molly Just in. Sixty-seven, natural causes. Used to work here. I knew him, he was nice.

Sherlock Fine, we'll start with the riding crop.
 Molly So, bad day was it?
 Sherlock I need to know what bruises form in the next twenty minutes, the man's alibi depends on it. Text me.

Molly Listen, I was wondering, maybe later, when you're finished...
 Sherlock Are you wearing lipstick? You weren't wearing lipstick before.
 Molly I eh... I refreshed it a bit.
 Sherlock Sorry, you were saying?
 Molly I was wondering if you'd like to have coffee.
 Sherlock Black, two sugars please. I'll be upstairs.
 Molly Okay.

Watson A bit different from my day.
 Stamford You have no idea.
 Sherlock Mike, can I borrow your phone? There's no signal on mine.
 Stamford What's wrong with the landline?
 Sherlock I prefer to text.
 Stamford Sorry, it's in my coat.
 Watson Eh, here. Use mine.
 Sherlock Oh. Thank you.
 Stamford He's an old friend of mine: John Watson.
 Sherlock Afghanistan or Iraq?
 Watson Sorry?
 Sherlock Which was it, Afghanistan or Iraq?
 Watson Afghanistan, how did you...?

Sherlock Ah, Molly, coffee, thank you. What happened to the lipstick?

Molly It wasn't working for me.

Sherlock Really? I thought it was a big improvement, your mouth's too small now.

Molly Okay.

Sherlock How do you feel about the violin?

Watson Sorry, what?

Sherlock I play the violin when I'm thinking. Sometimes I don't talk for days on end. Would that bother you? Potential flatmate should now the worst about each other.

Watson You... you told him about me?

Stamford Not a word.

Watson Then who said anything about flatmates?

Sherlock I did. Told Mike this morning that I must be a difficult man to find a flatmate for.

And here he is, just after lunch, with an old friend clearly just home from military service in Afghanistan. Wasn't a difficult leap.

Watson How did you know about Afghanistan?

Sherlock Got my eye on nice little place in central London. Together we ought to be able to afford it. We meet there tomorrow evening, seven o'clock. Sorry, got to dash, I think I left my riding crop in the mortuary.

Watson Is that it?

Sherlock Is that what?

Watson We only just met, and we're looking at a flat.

Sherlock Problem?

Watson We don't know a thing about each other. I don't know where we're meeting, I don't even know your name.

Sherlock I know you're an army doctor and you've been invalided home from Afghanistan. You've got a brother worried about you but you won't go to him for help because you don't approve of him, possibly because he's an alcoholic more likely because he recently walked out on his wife. And I know your therapist thinks your limp's psychosomatic quite correctly, I'm afraid. That's enough to be going on with, don't you think?

The name is Sherlock Holmes, and the address is 221B, Baker Street. Afternoon.

Stamford Yeah, he's always like that.

Text Messages-Sent
If brother has green ladder
arrest brother.

Sherlock Hello. Thank you.

Watson Ah, Mr. Holmes.

Sherlock Sherlock, please.

Watson Well, this is a prime spot. Must be expensive.

Sherlock Mrs. Hudson, the landlady, she's giving me a special deal. Owes me a favour. A few years back her husband got himself sentenced to death in Florida. I was able to help out.

Watson Sorry, you stopped her husband being executed?
Sherlock Oh no, I ensured it.
Mrs. Hudson Sherlock!
Sherlock Mrs. Hudson, Doctor John Watson.
Mrs. Hudson Hello, come in.
Watson Thank you.
Sherlock Shall we?

Watson Well this could be very nice. Very nice indeed.
Sherlock Yes. Yes, I think so. My thoughts precisely, so I went straight ahead and moved in.
Watson Soon as we get this rubbish cleaned up.
Watson Oh...
So this is all...
Sherlock Well, obviously I can straighten things up a bit.
Watson That's a skull.
Sherlock Friend of mine. Well, I say friend...
Mrs. Hudson What do you think then, Dr. Watson?
There's another bedroom upstairs if you you'll be needing two bedrooms.
Watson Of course we'll be needing two.
Mrs. Hudson Oh don't worry, there's all sorts around here. Mrs. Turner next door's got married ones.
Sherlock! The mess you've made.
Watson I looked you up on the internet last night.
Sherlock Anything interesting?
Watson Found your website. The Science of Deduction.
Sherlock What did you think?
Watson You said you could identify a software designer by his tie, and an airline pilot by his left thumb?
Sherlock Yes. And I can read your military career on your face and your leg and your brother's drinking habits from your mobile phone.
Watson How?
Mrs. Hudson What about these suicides then, Sherlock? Thought that'd be right up your street. Three, exactly the same...
Sherlock Four. There's been a fourth. There's something different this time.
Mrs. Hudson A fourth?
Sherlock Where?
Lestrade Brixton, Lauriston Gardens.
Sherlock What's new about this one? You wouldn't come to get me if there wasn't something different to it.
Lestrade You know how they never leave notes?
Sherlock Yeah.
Lestrade This one did. Will you come?
Sherlock Who's on forensics?
Lestrade Anderson.
Sherlock Anderson doesn't work with me.
Lestrade He won't be your assistant.

Sherlock I need an assistant.
Lestrade Will you come?
Sherlock Not in a police car, I'll be right behind.
Lestrade Thank you.
Sherlock Brilliant! Yes! Ah, four serial suicides and now a note! Oh, it's Christmas. Mrs. Hudson, I'll be late, might need some food.
Mrs Hudson I'm your landlady dear, not your housekeeper.
Sherlock Something cold will do. John, have cup of tea, make yourself at home. Don't wait up!
Mrs Hudson Look at him, dashing about. My husband was just the same. But you're more the sitting down type, I can tell. I'll make you that cuppa, you rest your leg.
Watson Damn my leg! Sorry, I'm so sorry. It's just sometimes this bloody thing...
Mrs Hudson I understand dear, I've got a hip.
Watson A cup of tea would be lovely, thank you.
Mrs Hudson Just this once dear. I'm not your housekeeper.
Watson A couple of biscuits too, if you've got them.
Mrs Hudson Not your housekeeper.
Sherlock You're a doctor. In fact, you're an army doctor.
Watson Yes.
Sherlock Any good?
Watson Very good.
Sherlock Seen a lot of injuries then? Violent deaths...
Watson Yes.
Sherlock Bit of trouble too, I bet.
Watson Of course, yes. Enough for a lifetime, far too much.
Sherlock Wanna see some more?
Watson God, yes.
Sorry Mrs Hudson, I'll skip the tea. Off out.
Mrs Hudson Both of you?
Sherlock Possible suicides, four of them. No point sitting at home when there's finally something fun going on!
Mrs Hudson Look at you, all happy. It's not decent.
Sherlock Who cares about decent. The game, Mrs Hudson, is on.
Taxi!

Sherlock Okay, you've got questions.
Watson Yeah, where are we going?
Sherlock Crime scene. Next.
Watson Who are you? What do you do?
Sherlock What do you think?
Watson I'd say private detective.
Sherlock But?
Watson Police don't go to private detectives.
Sherlock I'm a consulting detective. The only one in the world, I invented the job.
Watson What does that mean?
Sherlock Means when the police are out of their depth, which is always, they consult me.

Watson The police don't consult amateurs.

Sherlock When I met you for the first time yesterday, I asked Afghanistan or Iraq. You seemed surprised.

Watson How did you know?

Sherlock I didn't know. I saw. Your haircut, the way you hold yourself says military. The conversation as you entered the room...

Watson "A bit different from my day."

... said trained at Barts so army doctor, obvious. Your face is tanned, but no tan above the wrists. You've been abroad but not sunbathing. Your limp is bad when you walk, but you don't ask for a chair when you stand, like you've forgotten about it. So it's at least part psychosomatic. That says the original circumstances of the injury were traumatic. Wounded in action, suntan - Afghanistan or Iraq.

Watson You said I had a therapist

Sherlock You're a psychosomatic limp, of course you've got a therapist. And there's your brother. Your phone is expensive: e-mail enabled, mp3-player, you're looking for a flat; you wouldn't waste money on this, it's a gift then. Scratches. Not one, many over time. It's been in the same pocket as keys and coins. The man sitting next to me wouldn't treat your one luxury item like this. So it's had a previous owner. Next bit's easy. You know it already.

Watson The engraving?

Sherlock Harry Watson, clearly a family member who's given you his old phone. Not your father, this is a young man's gadget. It could be a cousin, but you're a war hero who can't find a place to live. Unlikely you've got an extended family, not one you're close to. So brother it is. Now, Clara. Who's Clara? Three kisses says romantic attachment. Expensive phone says wife, not girlfriend. Must've given it to him recently - this model's only six months old. Marriage in trouble then. Six months on and already he's giving it away. If she left him, he would have kept it. People do, of sentiment. No, he wanted rid of it. He left her. He gave the phone to you, that says he wants you to stay in touch. You're looking for cheap accommodation, but you're not going to your brother for help. That says you've got problems with him. Maybe you liked his wife, but you don't like his drinking.

Watson How can you possibly know about the drinking?

Sherlock Shot in the dark. Good one though. Power connection - tiny little scuff marks round the edge. Every night he goes plug it in and charge, but his hands are shaking. You never see those marks on a sober man's phone, you never see a drunk's without them. There you go, see, you were right.

Watson I was right. Right about what?

Sherlock The police don't consult amateurs.

Watson That. Was amazing.

Sherlock You think so?

Watson Of course it was. It was extraordinary, quite extraordinary.

Sherlock That's not what people normally say.

Watson What do people normally say?

Sherlock Piss off.

Sherlock Did I get anything wrong?
Watson Harry and me don't get on, never have. Clara and Harry split up. Three months ago and they're getting a divorce. And Harry is a drinker.

Sherlock Spot on then, I didn't expect to be right about everything.
Watson Harry is short for Harriet.
Sherlock Harriet's your sister.
Watson And when are you telling me what I'm supposed to be doing here?
Sherlock Sister!
Watson No, seriously. What am I doing here?
Sherlock There's always something
Donavan Hello, freak.
Sherlock I'm here to see detective inspector Lestrade.
Donavan Why?
Sherlock I was invited.
Donavan Why?
Sherlock I think he wants me to take a look.
Donovan Well you know what I think, don't you?
Sherlock Always Sally. I know you didn't make it home last night.
Donovan Eh... Who's this?
Sherlock Colleague of mine, Doctor Watson. Doctor Watson, sergeant Sally Donovan.
Donovan A colleague. And how did you get a colleague? Did he follow you home?
Watson Would it be better if I just wait in the ...
Sherlock No, no.
Donovan Freak's here, bringing him in.
Sherlock Ah, Anderson. Here we are again.
Anderson It's a crime scene. I don't want it contaminated, are we clear on that?
Sherlock Quite clear. And is your wife away for long?
Anderson Oh don't pretend you worked that out. Somebody told you that.
Sherlock Your deodorant told me that.
Anderson My deodorant?
Sherlock It's for men.
Anderson Well of course it's for men. I'm wearing it.
Sherlock So is sergeant Donovan. Oh I think it just vaporized. May I go in?
Anderson Now look, whatever you're trying to imply...
Sherlock I'm not implying anything. I'm sure Sally came around for a nice little chat and just happened to stay over. And I assume she scrubbed your floors given by the state of her knees.

Sherlock You should wear one of these.
Lestrade Who's this?
Sherlock He's with me.
Lestrade But who is he?
Sherlock I said, he's with me.
Watson Aren't you gonna put one on?
Sherlock So where are we?
Lestrade Upstairs.

Lestrade I can give you two minutes.
 Sherlock I may need longer.
 Lestrade Her name is Jennifer Wilson according to her credit cards, we are running them now for contact details. Hasn't been here long. Kids found her.

Sherlock Shut up.
 Lestrade I wasn't saying...
 Sherlock You were thinking, it's annoying.
 Text Lefthanded. Rache, German (n.) revenge. Wet. Dry. Wet. Clean. Dirty. Married. Unhappy. 10+ years. Dirty. Clean. Regularly removed. Serial Adulterer.

Lestrade Got anything?
 Sherlock Not much.
 Anderson She's German. Rache: it's German for revenge. She could be trying to tell us...
 Sherlock Yes, thanks for your input.
 Lestrade So she's German?
 Sherlock Of course she's not. She's from out of town though. Intended to stay in London for one night before returning home to Cardiff. So far, so obvious.

Watson Sorry, obvious?
 Lestrade What about the message?
 Sherlock Doctor Watson, what'd you think?
 Watson About the message?
 Sherlock The body. You're a medical man.
 Lestrade Well you know, we've got a whole team right outside.
 Sherlock They won't work with me.
 Lestrade I'm breaking every rule letting you in here.
 Sherlock Yes, because you need me.
 Lestrade Yes, I do.
 God help me.

Sherlock Doctor Watson?
 Lestrade Oh, do as he says. Help yourself.
 Anderson, keep everyone out for a couple of minutes.

Sherlock Well.
 Watson What am I doing here?
 Sherlock Helping me make a point.
 Watson I'm supposed to be helping you pay the rent.
 Sherlock Well this is more fun.
 Watson Fun? There's a Journalist 3 lying dead.
 Sherlock Perfectly sound analysis, but I was hoping you'd go deeper.
 Watson Yeah... Asphyxiation, probably. Passed out, choked on her own vomit. I can't smell any alcohol on her, could have been in a seizure. Possibly drugs.

Sherlock You know what they were, as you've read the papers.
 Watson Well she's one of the suicides, the fourth...
 Lestrade Two minutes I said, what have you got?
 Sherlock Victim is in her late thirties, professional person going by her clothing. I'm guessing in the media going by frankly alarming shade of pink. Travelled from

Cardiff today, intending to stay in London for one night, so I'm guessing by the size of her suitcase.

Lestrade Suitcase?

Sherlock Suitcase, yes. She's been married for at least ten years. But not happily, she's had a string of lovers. No of them knew she was married.

Lestrade Oh for God's sake. If you are just making this up...

Sherlock A wedding ring. Ten years old, at least. The rest of her jewellery has been regularly cleaned, but not her wedding ring. State of her marriage, right there. The inside of her ring is shinier than the outside, which means it is regularly removed. The only polishing it gets is when she works it off her finger. So for work, look at her nails: she does not work with her hands. So, what, or rather, who does she remove her rings for? Clearly not one lover, she's never sustain the fiction of being single for a long amount of time, so more likely she had a string of them. Simple.

Watson It's brilliant. Sorry.

Lestrade Cardiff?

Sherlock It's obvious, isn't it?

Watson It's not obvious to me.

Sherlock Dear God, what is it like in your frilly little brains? It must be so boring. Her coat is slightly damp. She's been in heavy rain in the last few hours, but there was no rain anywhere in London. Her coat- it's slightly damp, she's been in heavy rain for the last few hours- no rain anywhere in London in that time. Under her coat collar is damp, too. She's turned it up against the wind. She's got an umbrella in her left hand pocket, but it's dry and unused. Not just wind, strong wind, too strong to use her umbrella. We know from her suitcase that she was intending to stay overnight, so she must have come a decent distance but she can't have travelled for more than two or three hours because her coat still hasn't dried. So, where has there been heavy rain and strong wind within the radius of that travel time? Cardiff.

Watson That's fantastic.

Sherlock Do you know you keep saying that out loud?

Watson Sorry. I'll shut up.

Sherlock No, it's fine.

Lestrade Why do you keep saying "suitcase"?

Sherlock Yes, where is it? She must have had a phone, or an organiser. Find out who Rachel is.

Lestrade She was writing Rachel?

Sherlock No, she was writing an angry note in German. Of course she was writing Rachel. That can't be questioned. But why did she wait until she was dying to write it?

Lestrade So how do you know she had a suitcase?

Sherlock Back of her right leg. Tiny little splash marks on heel and calf, not present on the left. She was dragging a wheeled suitcase behind her with her right hand. You wouldn't get that splash pattern in any other way. Smallish case, going by the spread. Case that size, woman this clothes-conscious- could only be an overnight bag, so we know she was only staying one night. Now where is it? What have you done with it?

Lestrade There wasn't a case.

Sherlock Say that again.
Lestrade There wasn't a case. There was never any suitcase.
Sherlock Suitcase! Did anyone find a suitcase? Was there a suitcase in this house?
Lestrade Sherlock, there was no case!
Sherlock They take the poison themselves, they chew, swallow the pills themselves. There are clear signs, even you could not have missed it.
Lestrade Oh yeah, thanks. And?
Sherlock It's murder. All of them, I don't know how. But they're not suicides, they're killings. Serial killings. We got ourselves a serial killer, love those, this is something to look forward to.
Lestrade Wait! Why are you saying that?
Sherlock A case, come on! Where is the case? Did she eat it? Some one else was here, and they took her case. So the killer must have driven her here. For the case was in the car.
Watson She could have checked into a hotel, left the case there.
Sherlock No, she never got to the hotel, look at her hair. She colour-coordinates her lipstick and her shoes! She'd never leave any hotel with her hair still looking... Oh... Oh!
Lestrade Sherlock, what is it? What?
Sherlock Serial killers, always hard. Have to wait for them to make a mistake.
Lestrade We can't just wait.
Sherlock Oh, were done waiting. Look at her, really look! Get on to Cardiff. Find out who Jennifer Wilson's family and friends were. Find Rachel!
Lestrade Of course, yeah, but what mistake?
Sherlock Pink!