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*Aspects of Change in Film Dubbing:
An Analysis of Sliding Doors and Sie liebt ihn – Sie liebt ihn nicht.*

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1. Introduction

When the film *Sliding Doors*¹ appeared in cinemas in November 1998² many people were pondering over the question "What if ... ?". According to Phillips "it is not so much the 'what if' question as the 'what if instead'" (2000:31). For each of us, our lives depend on chances and everyday events, such as catching a tube or missing it, that might change our lives dramatically. *Sliding Doors* tells the story of Helen - played by Gwyneth Paltrow - a successful PR executive who is fired by her company bosses. On her way home she just misses the tube. Director Peter Howitt, however, includes the idea of a parallel story of what might have happened if Helen had caught the tube instead. On the back cover of the screenplay we can read that the film "develops into a fascinating exploration of the unexpected nature of destiny" (Howitt 1998).

The German version of *Sliding Doors* is called *Sie liebt ihn - Sie liebt ihn nicht*. As usual, the film was dubbed for the German audience. Unfortunately, only those who speak English well enough and have access to both the English and German version have the chance to compare both. It is a widespread opinion that the dubbing process with all its various restrictions sometimes changes the contents of films. Most people did not have the chance to see and understand both versions and thus never noticed. Nowadays, however, with the spread of DVD technology it is much easier to get access to foreign film versions and a wider audience has the chance to compare these films. As there are no general quality regulations so far, the content of a DVD, including the different languages, is not standardised. For *Sliding Doors*, for example, there is only an English version on the one hand, but no English film version on the German DVD on the other hand.

My aim is to investigate, in the course of this paper, how story information is altered through the dubbing of a film in a foreign language. I will restrict my

¹ UK, USA, 1998, D.: Peter Howitt

² *Sliding Doors* was only a small joint production (USA, Britain). Among the top 20 films of the year 1998 were *Titanic*, *Armageddon*, *The Horse Whisperer*, *Dr. Dolittle*, *Saving Private Ryan*, *Deep Impact*, *City of Angels*, and *Lola rennt* to name but a few. C.f. www.dreharbeiten.de

analysis to examples from the English and the German version of *Sliding Doors*, although dubbing is a common practice in many European countries and similar problems might occur in Spanish or French versions, if there are any. One of the most common criticisms dubbing has to face is that it changes films and that watching a dubbed version is never as "natural" or as authentic as watching an original version of a film. Taking the wide range of genres and languages into consideration, it is, of course, difficult to generalise these statements. There are good and bad dubbed versions, which means that every film should be taken as an isolated example. However, the mechanisms of dubbing are standardised to a large extent and should, thus, follow the same principles in all countries that dub foreign films for the local audience. On the other hand, special dubbing practices have emerged in many European countries³. In this paper I will use the English version as a basis for my investigation and try to establish patterns of potential sources for content alteration when the film is dubbed into German. Then I will apply my results to the German version and investigate what is changed and why it is changed in that particular way.

Dubbing is a special form of translation (Herbst 1994:1) and highly influenced by lip-synch. Furthermore, it depends on the structure of the languages involved in the process, source and target language⁴. The more similar the languages are, the easier contents can be transferred from SL into TL. The more the languages differ from each other, i.e. belong to different language families, the more difficult the transfer will be. In my case English and German both belong to the Germanic language family and therefore language structure should not constitute the major problem. However, because of the particular problems associated with lip-synch, trouble spots will occur during the dubbing process. I will come back to them at a later point in this paper.

³ For example, in Russia and other east European countries the film dialogue was spoken by one female and male voice. C.f. Herbst (1994:19)

⁴ C.f. Diller/ Kornelius (1978:104) The terms 'source' and 'target language' form a very useful framework for an analysis of two versions of a film in two different languages without specifically naming the languages. Therefore, I will integrate this translation studies' concept and abbreviate 'source language' (SL) and 'target language' (TL).

For my analysis I have to isolate the spoken film dialogue from the image it is connected to. However, a film is both audio and visual information working together to construct a story. Analysing the visual part of *Sliding Doors* is the object of film studies rather than linguistics. Analysing film dialogue in isolation, without considering visual information, can be problematic because the visual information is of huge importance to a film. Of course, it is the core of a film, otherwise one would prefer reading a book to going to the cinema. The function of film dialogue is to support the visual images and fill the gaps that cannot be filled with visual information, such as the thoughts of characters and social interaction. As the scope of this paper is a linguistic analysis of the way dubbing changes the contents of a film and because this can most obviously be seen in film dialogue I have to isolate both components in order to be able to analyse the film dialogue.

Most research on dubbing was done in the late 1970's and early 1980's and was again taken up in the 1990's. Dubbing was approached from the perspective of translation studies which are mostly based on Mounin. As early as 1969 Hesse- Quack published his book which, for the first time, determined the rules of dubbing. In 1994 Herbst published his study on the linguistic aspects of dubbing television serials. His approach to dubbing included phonetics, text linguistics and translation theory. However, television serials, according to Maier, are low- quality products and very often characterised by very bad dubbed versions (1997:9). Maier himself published his book on dubbing in the year 1997 and emphasises his status as a linguist and moviegoer at the same time. In his opinion linguistic studies have one great disadvantage: the people who carry them out are linguists, but no moviegoers (1997:9). His book is a very detailed analysis of the various aspects of the dubbing process, the history of dubbing as well as the technical and economic constraints any dubbing is subject to. Most literature on dubbing, or *Synchronisation* as it is called in German, was published in journals and most of the literature is in German. As already mentioned, dubbing, or *Synchronisation*, is a special characteristic of non- English-speaking countries and thus most of the literature is in German, Italian,

Spanish, French or other European languages⁵. In my paper I will focus on the contrast between the English and German version only. Investigating more than one dubbed version of the same film would be a very interesting issue, but cannot be done within the framework of the present paper.

In most of the literature available there are long descriptions of the history of sound in films as well as film history in general, therefore I will not include these aspects in my paper. Moreover, I will only mention certain concepts of film studies, i.e. editing and *mise en scène*, if necessary, without further explanation. The basics of film studies are extensively described in Bordwell/Thompson⁶. I will describe the dubbing process itself with all its various restrictions only briefly as all the details can be found elsewhere.

My analysis will be based on the film *Sliding Doors* and its German counterpart *Sie liebt ihn - Sie liebt ihn nicht*. For a more careful linguistic analysis of the film dialogue it is necessary to have a film script. After much effort I finally managed to find the script of *Sliding Doors* in a cinema bookshop in London. It contains the full dialogue that was originally planned for the film. Thus, it also contains passages that were cut after the shooting and do not appear in the cinema version. For the German version, however, it was impossible to find a script or dialogue list. There is only one book available, the novel of the film; but no film script. Thus, it contains some of the dialogue that appears in the film, but additionally, it provides all the visual details of the film with the help of descriptive language. Taking all this into consideration, it is impossible to compare the English script with the German novel. As the English script contains more dialogue than the film it would not be sufficient to transcribe the German version and take the English text from the script. Therefore I transcribed both versions on the basis of both books and both videos and thus obtained two texts that I will use for a contrastive analysis. To facilitate the identification of passages concerned I have numbered the takes and indicated the name of the speaker with a letter. The list of dialogues can be found in Appendix I. Over the course of this paper,

⁵ However, films can also be dubbed in their original language in order to erase for example noises resulting from location shots. This kind of dubbing will, however, not be part of this work. C.f. Herbst (1994:1)

⁶ Bordwell, D./ K. Thompson (1996). *Film Art*. New York: McGraw- Hill.

film titles will be written in italics; the same applies to concepts taken from 'foreign languages', which in the case of this paper, will be mostly in German.

One very important distinction has to be mentioned before working on the topic of dubbing. The terms 'film language' as well as 'film text', which can be found in many books on films, in no instance refer to the language used in films, i.e. the language that the characters use in order to communicate with each other. 'Film language' or 'film text' refer to the language or text of film or rather to film as a language. Academics like Bettetini⁷, Peters⁸, or Phillips consider film a language system like any other language. They apply the concepts of linguistic analysis, especially structuralist concepts (de Saussure) and semiotics, to films. Their approach combines film studies and linguistics, but is much more centred on film studies. Linguistics is considered a vehicle of film analysis in the sense of film studies. Thus, the terms 'film language' and 'film text' are misleading in the framework of an analysis of the language used in films and the concept as such will not be part of this work. Instead, I will use the term 'film dialogue' for the purposes of this paper, meaning the language that is spoken within the action of the film.

In Chapter 2 I will describe the rather technical processes any foreign film undergoes before it appears on screen in Germany, the dubbing process itself with special emphasis on potential trouble spots for any change of meaning between SL and TL film version. Chapter 3 will then be concerned with aspects of translation pointing out differences in SL and TL text. In Chapter 4 I will have a closer look at sociolinguistic premises in connection with film. I will also pay special attention to aspects of accent in the dubbing process.

⁷ Bettetini, Gianfranco (1973). *The Language and Technique of the Film*. The Hague etc.: Mouton.

⁸ Peters, J.-M.-L. (1995). "Die Struktur der Filmsprache". In: Albersmaier, F.-J., ed. (1995). *Texte zur Theorie des Films*. Stuttgart: Reclam.

2. Dubbing – A Technical Perspective

In the following chapter I would like to give an overview of the processes involved in, and connected with, the dubbing of a film into a foreign language.

2.1. Defining Dubbing

According to *The Oxford English Reference Dictionary* 'to dub' means:

1. Provide (a film etc.) with an alternative soundtrack, especially in a different language.
2. Add (sound effects or music) to a film or a broadcast.
3. Combine (soundtracks) into one.
4. Transfer or make a copy of (recorded sound or images). [abbreviation of *double*] (quoted from <http://www.xrefer.com>).

The present paper is, of course, concerned with the first meaning of 'to dub'.

For Hesse- Quack dubbing means:

"… die Übersetzung des fremdsprachlichen Originaldialoges eines Filmes sowie den technischen Vorgang der Verbindung (Mischung) des Originalbildstreifens mit dem Tonstreifen, auf dem der neu aufgenommene, in unseren Beispielen deutsche Dialog aufgezeichnet ist" (1969:13 in Maier 1997:121)

which basically includes options one and two of the above definition only.

The process of providing a film with an alternative soundtrack in a foreign language includes different aspects. First of all, it means translating the film dialogue into a foreign language. However, dubbing does not mean simple translation. According to Maier

"…stellt [die Filmübersetzung] eine besondere Form der Übersetzung dar. [...] Während man etwa bei der deutschen Bearbeitung eines Romans die volle Bandbreite der schöpferischen Kreativität nutzen kann und sowohl in bezug auf Syntax als auch Wortschatz eine große Auswahl hat, unterliegt die Übertragung von Filmdialogen einer Vielzahl von linguistischen und außerlinguistischen Einschränkungen, ..." (1997:121).

The text as such is available in written form, i.e. in a film script or a continuity⁹, but finally the text, both in the source and target languages, is or will be spoken. The issue of lip-synch becomes very important at this point. Lip-synch means that the lip movements of both SL and TL speakers in every scene have to be synchronous, which puts special emphasis on the choice of

⁹ List of all dialogues that appear in the film. c.f. Herbst (1994:17)

words used in the TL version of the film. Secondly, a film might include not only spoken text, but also letters, written notes or even songs, that make it extremely difficult to simply translate the film dialogue. I will come back to these issues later. Thirdly, a film always contains culture specific content that might not be translated into a foreign language. However, if a translation is possible, the foreign audience might not understand these concepts. This also applies to word games and jokes derived from playing with language. Two aspects that are usually never dubbed into a foreign language, but which should be taken into consideration, are the personal speech style of certain actors as well as their possible accent (Gillon 1994:123f). TL versions are usually dubbed into the standard variety of the TL no matter what accent was spoken in the SL version. Finally, as one of the non-linguistic factors, there is the problem of censorship by state institutions or the film industry itself that interferes with the dubbing of film dialogue. According to Maier it is common practice that many foreign films are cut for the German cinema in order to have a wider audience, i.e. young people from 16 to 18 years (1997:14). In Germany there is no state censorship, but the *Freiwillige Selbstkontrolle (FSK)* provides every foreign film with an age restriction. If a distributor wants a wider audience he will cut certain scenes from the original film and then have it checked by the *FSK* again. Changes of this kind will not be part of the present paper. Further non-linguistic factors, i.e. the dubbing process as such, will be explained later in this chapter.

As a film includes culture-specific information, dubbing aims at bridging as well as reducing the distance between SL dialogue and its dubbed counterpart (Maier 1997:124). More precisely for Maier this means that the SL film has to be transferred as adequately as possible. However, the question of what “as adequately as possible” means, has to be asked. Maier answers that the same connotations which were to be evoked for the original (SL) audience have to be evoked for the TL audience (Maier 1997:125). Reducing the distance between SL and TL dialogue will most probably lead to changes of the dialogue content. Language specific structures, word choice, and idioms, to name but a few, might prove to be potential trouble spots.

Any screenplay writer will have a certain audience in mind when he or she writes a film script. One of the very important aspects of this kind of planning is, of course, the language the screenplay will be written in and the film produced in. Most obviously the language shapes the film dialogue and as Phillips writes “dialogue is important. Crucial story and character information is communicated verbally” (2000:32). Communication is driven to an extreme “in those scenes where characters tell each other things they must already know – for our benefit” (Phillips 2000:33). Thus, writing screenplays includes a large amount of planning for the author. He or she has to include into the character dialogue or by means of editing, i.e. flashbacks, any information that the audience needs in order to understand the story. Moreover, dialogue information might also be important to explain certain aspects of the film aside from that of pure content. When Lydia and Gerry in *Sliding Doors*, for example, talk about the history of their relationship while they are in bed together, the audience gets to know (a) the history and the nature of Gerry's relationship with Lydia on the one hand and Helen on the other, and (b) it offers an explanation why Jeanne Tripplehorn (who plays Lydia) speaks with an American accent in the English version of *Sliding Doors*. In an interview¹⁰, Peter Howitt said that the characters “were all meant to be British”. Gwyneth Paltrow, being an American actress, speaks a “great English accent”. When Jeanne Tripplehorn asked Howitt if she could do the film “in English” they had a discussion about that and Howitt considered it “better not to have two Americans doing English accents”. Therefore he thought “it would be better to make her an American character” and “changed the role slightly” (O'Leary 1998). I will come back to the issue of accents later in this chapter.

To sum it up, dubbing is a special form of translation that is, at the same time, determined by various linguistic and non-linguistic factors. Mounin stated “... daß die Synchronisation ohne Übertreibung wirklich die Bezeichnung *totale Übersetzung* verdiene und die höchste Stufe in der Kunst des Übersetzens sei” (1967:144). In the chapter on translation and film he determines the aspects that contribute to dubbing, namely the exact match “... der sichtbaren Mundbewegungen [...], ... zwischen der Mimik und dem übersetzten Text [...], ... der Gebärden mit dem übersetzten Text [...], ... des

¹⁰ Weekly Alibi (05-03-98) (<http://desert.net/filmvault/alibi/s/slidingdoors1.html>) (21.08.01)

übersetzten Textes mit allen anderen körperlichen Äußerungen in der Situation" (1967:144). All of these factors are essential for film translation and do not occur in any other form of translation, i.e. books, documents or even interpreting. They are very important for the translation of film dialogue, whereas what matters for books is the artistic form, for documents it is specific contents and layout, and for interpreting it is speed and content. Mounin continues to pose questions about the translation of foreign accents, social differences, regional accents, etc. In the tradition of Cary, Mounin postulates "was man übersetzen muß, das sind Sinn und Stoff des filmischen *Moments*" (1967:145). Therefore, SL as well as TL audience should react to the film in the same way, "selbst wenn man mit diesem Ziel hinzuerfinden muß" (Mounin 1967:145). Again, the audience, as another non-linguistic factor becomes the focus of attention. The quality of a dubbed film version can only be determined by the reactions of the audience. Herbst already mentioned that audience reaction can hardly be tested (1994:2f). In order to compare SL and TL audience reactions a huge amount of work as well as money would be necessary. However, this aspect of dubbing would undoubtedly be interesting for any interested linguist or moviegoer, but will not be considered any further in this paper. Nevertheless, the audience clearly is the main motivation for the transfer of foreign films, if not the only one. In the same way that the great classics of literature are best read in their original language, and not a translated version, films are best watched in their original language, too.

Before I describe the dubbing process as such, I will give an overview of the changes dubbing might, and does in many cases, cause. These will later be examined in more detail on the basis of examples from *Sliding Doors*.

2.2. Dubbing and Change

First of all, the audience might hold at least two different viewpoints. For one group only dubbing enables them to understand a film. They would not be able to watch a film in its original language due to a lack of language competence and the fact that they would not know enough about the cultural and social background of the SL environment in order to fully understand the content. Thus, dubbing for them is very positive. For the second group

dubbing means vital changes on various levels. Respectively, their language competence would allow them to watch the film in its original language and they would be able to understand the cultural and social background of the SL environment. Dubbing for them is rather negative, because it might add and change aspects of the film which might even be disturbing in some instances.

In order to hold the second view it is vital to have adequate language competence and to some extent knowledge about the social and cultural background. Only then it is possible to fully understand the content as well as the connotations of any film. Today most films are released in English with Hollywood as the main force of the film industry. Only a very small proportion is released in French, Spanish, Italian, Japanese, German or any other language. Thus, there is always a high number of people who have to rely on a dubbed version and dubbing becomes an important issue respectively. Otherwise only a very small proportion of all films would be available to an international audience. On the one hand most films would be accessible for national audiences only, and for this small amount of people whose language competence would allow them to watch these films. The film industry would thus lose a major source of income, namely the distribution of films in foreign countries plus the income made from foreign audiences.

Having established that dubbing is necessary for (a) all those people who are not able to understand foreign films and (b) the film industry, we should now consider the changes dubbing might bring about. Most of them will be taken up again and considered in more detail in the course of this paper. According to the second standpoint those people who have the opportunity to compare SL and TL version believe that TL versions "... sind oft keine äquivalenten Übertragungen der Ursprungsfilme. Sie unterscheiden sich in der Form und im Inhalt von den jeweiligen Ursprungsfassungen" (Pruys 1997:6f). Most books on dubbing always refer to the first German version of *Casablanca*¹¹ that entered the German cinemas in 1952 as the most obvious example of bad dubbing. In order to eliminate all references to Nazi Germany the story had completely changed. Victor Laszlo, originally a Czech resistance fighter,

¹¹ USA, 1943; D.: Michael Curtiz

became a Scandinavian professor, and all German occupying forces, i.e. SS-major Strasser, were taken away. As a consequence, the German version was 23 minutes shorter than the American original (c.f. Pruys 1997:6). While *Casablanca* is a very good example for demonstrating how far dubbing might go, dubbing does not always change films to such a great extent. Usually it only causes smaller changes. If, for example, the soundtrack of a film is changed, which happens quite often according to Maier (1997:14), the dramatic effect of the music is clearly altered. Secondly, the original voices of certain Hollywood actors, as well as their possible accent and personal speech style, and the absence of these in the dubbed versions, might prove potential sources of change. Famous actors are always dubbed with the same voice in all films they appear in. Voices are obviously very closely related to the people they belong to so that, for example, if the voice of the speaker who usually dubs Tom Hanks appears in a film without Tom Hanks, the audience might be disturbed not to see Tom Hanks but instead someone else with the same voice. What becomes an important issue at this point is the degree to which the German audience is used to dubbed versions. The voices of the famous actors are taken for real, the dubbing illusion usually works. While watching a movie the audience is no longer aware that they are watching a foreign, and thus dubbed, movie. If we, me being part of the German audience, then happen to hear, for example, Tom Hanks in an interview speaking with his own voice, we will certainly be surprised to find out that his own voice is very different from what we are used to hearing when we see him. Moreover, the German voices of Hollywood actors, especially the people “behind” the voices, are not known at all. Usually we neither see their faces nor do we know their names as they do not even appear in the final credits of a film but we take them for real. Moreover, it is not always the case that the German voice is similar to the individual voice of the actor. They might be very different and thus change the perception of the character. If, for example, an action or western hero has a rough voice, he fits into that picture we have of a “typical” action hero. If he has a soft voice instead, the perception, at a rather unconscious level, would be a totally different one (c.f. Maier 1997:13).

These examples show how films can be altered at (a) an overall level, i.e. through changing the music, and (b) at the level of individual actors, i.e. through changing their voice or speech style. However, there are various further levels which contribute to a change of perception through dubbing. Undoubtedly, another level would (c) be the language level. Film dialogue, and thus language, conveys content (story information), establishes social relations between characters, enables them to interact with each other, expresses feelings and encodes cultural information. Film dialogue, however, is different from everyday language use on the one hand and also from artistic language use, i.e. in novels etc. on the other hand. In film “language is subordinate to the image” (Sternberg 1997:92), moreover, “a doubling of information on the dialogue and visual level, is avoided in film” (1997:92). In other words, dialogue only provides information that cannot be conveyed via images. That means, that for example, spatial and temporal information is usually encoded in the visual level of a film. Dialogue should therefore only support the visual image. Nevertheless, dialogue constitutes, alongside the images, an important part of every film and thus offers an interesting source of information for linguistic analysis.

In Chapter 2.1. I categorised the factors that contribute to dubbing into non-linguistic factors on the one hand and linguistic factors on the other. Non-linguistic factors are, for example, the dubbing process as such, state censorship, and audience reaction. Linguistic factors include everything that is related to film dialogue. As dubbing might change films at:

- a) an overall level, i.e. film music and cutting,
- b) the level of individual actors, i.e. voice, speech style, accent, and
- c) the language level as such,

a) belongs to the category of non-linguistic factors whereas b) and c) to the linguistic factors. My further analysis will exclude the non-linguistic factors with one exception, the dubbing process as such. It is necessary to describe the process a film undergoes in order to be dubbed into another language because this process, especially the demand for lip-synch, influences the result of the dubbing.

At this point I consider it necessary to mention that as early as 1978 Diller/ Kornelius set up a matrix for the categorization of changes that are caused by dubbing. According to them changes can be motivated by:

- “(1) Lippensynchronität,
- (2) Einfluß censurähnlicher Kontrollorgane,
- (3) Unterschiede zwischen dem AS- und ZS- Symbolmilieu, und
- (4) 'Geschmack' und 'Mentalität' des Zielsprachlichen Publikums”
(1978:104f).

According to my categorization (1), (2), and (4) are non-linguistic factors whereas (3) can occur on the visual as well as the dialogue level. Thus, the visual level would fall into the non-linguistic factors and the dialogue level into the linguistic factors respectively. Diller/ Kornelius, however, restrict themselves (3) to changes that are made in the dialogue in order to adapt a foreign film to the socio-cultural background of the TL audience (1978:105f). Therefore, (3) clearly falls into the category of the linguistic factors.

2.3. Alternatives to Dubbing - Adapting Productions for Foreign Audiences

Basically there are four main methods to present film material to foreign audiences:

- (1) to show a film in the language it was produced,
- (2) to show a film in a dubbed version,
- (3) to show a film with subtitles, and
- (4) to make use of voice-over commentary.

According to Maier option (1) proves to have enormous advantages, such as we can hear the original voices of the actors and, above all, see the uncut version of the film, but this requires good knowledge of the foreign language as well as the opportunity of seeing films in their original version (1997:13f).

Option (3), subtitles, is, with the exception of dubbing, the most widely used method. The film is basically shown in the original language, but at the bottom of the screen a bar is added which contains text in the language of the audience. One line comprises 30 to 40 letters with a reading time of about ten seconds. Subtitles have to be as short, but at the same time as exact as possible, which proves to be a major problem. Quick turn-taking in

a conversation, for example, cannot be expressed adequately. Furthermore, subtitles convert originally spoken into written language, which is obviously less casual and more difficult to understand. This proves to be especially difficult when English material needs to be transferred to German, as German requires more words to express what was said in English. In any case, the major argument against subtitling is that reading distracts the audience from watching the film properly.

Option (4), voice- over, is mainly used for documentaries and news. They are broadcast in their original language, but at a low volume with German commentary spoken on top of it with a delay of some seconds. The commentary as such is no exact translation, the contents are condensed and spoken as a homogeneous text without the breaks the speaker makes in the original version. For films this method seems rather inappropriate, but it is used, among others, at film festivals if there is no German version available.

Some filmmakers also combine some of these methods. In *Dances with Wolves*¹² for example, the Sioux Indians' dialogue is subtitled to indicate that they are not speaking English like the other characters. *Saving Private Ryan*¹³ also makes use of this technique, but here it is slightly more difficult as the subtitles are used for German passages that occur in the English version. If the film is then dubbed to German, all the characters in the film would speak German and the purpose of the subtitles, and the role of the translator in the English version, become inappropriate.

As an aside, during the era of silent film directors employed another technique in order to bring textual information to their films; linking titles. They were filmed between scenes in order to provide the audience with some additional information.

In the following I will describe the process corresponding to option (2).

¹² USA, 1990, D.: Kevin Costner

¹³ USA, 1998, D.: Steven Spielberg

2.4. The Dubbing Process

German is the most widely spoken European language, there are almost 90 million speakers within Germany, Austria, parts of Switzerland and Belgium. There are about 80 dubbing companies, most of them situated in the areas of Berlin, Hamburg, and Munich. According to academics, Germany has the highest dubbing standard within Europe because of its number of German speakers. The dubbing process is standardised but nevertheless influenced by a complex set of factors, the two most influential ones among them being time and money. This chapter describes the process a foreign film undergoes before it enters the German cinemas¹⁴.

As I already explained in the introduction, dubbing, more or less in the second meaning of the definition at the beginning of Chapter 2, also occurs before a film is published in its original version. Here dubbing means that sound or dialogue is added or taken away from certain scenes of the film. If, for example, a scene was shot in an external location, i.e. a street, noise that is not supposed to be part of the cinema version needs to be taken away and the dialogue may have to be added anew. According to Maier (1997:103) some films are even shot without sound which is then added later in the dubbing studio. However, this kind of dubbing happens before a film is offered to foreign distributors and though it is indeed one kind of dubbing process, it is not connected to foreign language dubbing.

After its completion the (mostly American) producer offers the film to the market and one of the German film distributors buys the rights for screening the film in German cinemas. The German distributor, in most cases a branch of the major American distributors, i.e. Warner Bros., Buena Vista, or Columbia Tristar (Maier 1997:103), or a smaller company, such as Jugendfilm-Verleih GmbH in the case of *Sliding Doors*, then receives a copy in the original language. As they cannot dub the film themselves, they pass on the copy plus an IT tape (international tape) to the dubbing company. The IT tape contains only sound and music without the dialogue so that the dubbing studio only needs to add the German dialogue and not the sounds or

¹⁴ For a detailed description refer to Maier (1997:103ff). Herbst especially focuses on the technical details and processes that happen in the dubbing studio (1994:13ff).

music. Later the translated dialogues and the IT tape are copied to one sound- track.

The dubbing studio also receives the original screenplay containing all the dialogues and information concerning the shooting. In particular, *close up* scenes become important at this point because they indicate the passages where the author needs to pay close attention to lip-synch translation. Sometimes, when there is no screenplay available, dialogue lists need to be produced. Either screenplay or continuity serve as a basis for the rough translation, which does not yet pay attention to lip-synch, but only contains the general content of the texts. “Je besser sie [the rough translation – K.V.] ist, desto mehr kann der Synchronautor später mit der Sprache spielen und die Dialoge ausfeilen” (Maier 1997:104). The rough translation is then passed on to the dubbing author or director, who is in most cases the same person, and who is responsible for the exact wording of the dialogues.

When this is done a copy of the film is divided into takes, short sequences of about one to four sentences¹⁵, which are numbered in their original order. Later they are arranged in such a way that all takes that have to be spoken by the particular dubbing actors form individual sections. They are not processed chronologically, but similar to the way a film is produced in the original version (c.f. Maier 1997:105). This procedure is cost- effective, because particular dubbing actors, especially those with minor parts, can speak their takes in only one day or even less. Thus, they do not need to wait until their part occurs in its various positions throughout the film and be paid for the time that they do not actually work. After all takes have been dubbed they are again re- arranged in their chronological order.

The actual recording takes place in a dubbing studio. The actors are in one room with their microphones and a screen on which the film is shown. The scenes are screened before the recording starts, so that the actors can become familiar with the take they are going to record. In most instances they do not get their lines in advance and are, thus, not able to recite them

¹⁵ The length of the takes differs from one author to the next. Some say two to three sentences, others say two to four. C.f. Herbst (1994:13), Maier (1997:105)

from memory. This might sound strange and against all common sense, and might bring up the idea that this method of cutting films into such small sequences makes it extremely difficult for the actors to really put themselves in the position of the characters in order to deliver the dialogue as naturally as possible. However, this is to some extent the same procedure as the recording of the dialogue in the original version with special attention to cost-effectiveness on the side of the producer.

I will now have a closer look at some of the participants in the dubbing process and point out specific problems concerning the dubbed version that might arise from their work.

2.4.1. The Translator

As I already mentioned, the rough translation does not pay attention to lip-synch. The translator, in most cases no professional translator, transfers the content of the original film script or continuity into German. He or she translates the sentences word by word and gives alternatives when he considers them necessary. According to Herbst (1994:201f) certain problems, especially with idioms and expressions that have no exact German equivalent, arise at this early stage of the dubbing process. As the rough translation serves as the basis for the final lip-synch version that will be spoken in the actual final version, it is extremely difficult to understand why mostly non- professional translators are used for the rough translation. Furthermore, the translators usually do not know the film and thus translate blindly, which might lead to the problem that they often do not catch the references of the dialogues. Yet another important issue has to be considered here, film scripts usually go through major changes during shooting. For example actors or the director make changes to the dialogues during the film production. Therefore, the film script that is used for the production (pre- production script) is under no circumstances identical to the final version of the dialogues in the original film. As the translator usually gets the pre- production script as a basis for his translation and, furthermore, does not see the film, which means that he cannot detect changes in the dialogues, major mistakes cannot be prevented. It would be much better if he worked with the post- production script, or a transcription of the film, which

would be extremely expensive and time-consuming, and if he saw the film before he started to work. Besides, contrary to the fact that the rough translation serves as the basis for the final dubbed version, and the better the rough translation is the better the final dialogue will be, rough translators firstly are no professionals, secondly have to face all the difficulties I described above, thirdly do not seem to understand the importance of their work concerning the quality of the dubbed version, and fourthly do not have enough motivation to deliver a good version because they know that it will be changed during the dubbing process, i.e. for lip-synch dialogues. In other words, already at the first stage of the dubbing process a major source for later mistakes can be found.

2.4.2. The Dubbing Author

Using the rough translation as a base the dubbing author is foremost concerned with adapting the dialogue lines, especially in close ups, to lip-synch and to accordance with the movements of the actors. Lip-synch proves to be most difficult if the SL text contains extreme articulation, i.e. bilabials. Anke Reitzenstein, a German dubbing actor, gives an example from her experience:

"Wir hatten gerade eben einen Take, wo sie sagt: 'es ist, hat mehr zu bedeuten als du, mehr als ich' und da sagt sie halt im Original 'more than me', und dann hat sie auch noch so einen Mund, der eigentlich horrormäßig zu synchronisieren ist, weil sie sehr pronomiert spricht, und ich kann nicht sagen: 'mehr als ich', weil dann fehlt das ,m' von 'me'"
(<http://www.goethe.de/z/dws/des9611s.htm>).

Herbst dedicates twelve pages to the issue of articulation and I will take it up again in a closer analysis of lip-synch later.

The second adaptation, that of text and movements, becomes especially difficult for certain grammatical constructions, i.e. negations. The negating word is usually most emphasised, i.e. through a gesture. However, different languages place this word in different positions and, thus, the corresponding gesture may no longer be synchronous with the stressed word. In some cases, the author will have to decide how to change the sentence so that both lip-synch as well as synchronous gestures can be achieved.

The third adaptation he is responsible for is that of text length. SL and TL passages, especially in close ups need to have exactly the same length, otherwise the audience would notice that they are watching a dubbed version. The author might have to shorten the German passages and, in case important information cannot be transferred, fit the corresponding pieces of information into off- passages where the faces of the actors cannot be seen on the screen.

In order to adapt the dialogues to lip-synch, gestures and text length, the author paraphrases the text of the rough translation or he finds alternative words with the same or similar content. Furthermore, he has to improve weak wording from the rough translation as well as eliminate anglicisms from the German text as the demand for lip-synch in connection with word- by- word translations sometimes produces sentences or utterances which do not comply with the German standard. The dubbing author is also responsible for the change of culture- specific information. If for example the English film contains the name of a person, who is only famous in America (or England), but not in Germany, the name needs to be changed. However, the author will not replace it with a German name, because this would disturb the illusion that is created through dubbing.

2.4.3. The Dubbing Actors

Another of the dubbing author's tasks is to select the "German voices" of the American or English actors. As I already mentioned earlier, famous actors are always dubbed with the same voices in German, the German audience only knows this voice, whereas the original voice of the actor as well as the person of the dubbing actor remain widely unknown. The choice of the dubbing actors also depends on the studio, because most of them work for certain studios exclusively. Dubbing is mainly done by professional German film or theatre actors because they received special speech training, but sometimes there are also lay actors. Anke Reitzenstein describes the role of the dubbing actor: "... du bist [...] auch nur reduziert auf deine Stimme und das ist das, was mich so fasziniert, alles was [...] andere mit Körper und Aussehen 'überbringen' müssen, das mache ich eben nur mit meiner Stimme" (<http://www.goethe.de/z/dws/des9611s.htm>). Basically the actors

have to dub everything that occurs in their role, i.e. laughing, groaning, and sighing, so that the dubbing illusion is not broken and everything is spoken in the same voice. Sometimes, however, passages are left in the original, i.e. songs, and they are taken from the original soundtrack. Then the voices need to be similar, otherwise there would be a break in the fluency of the film. According to Maier the voices can, in some cases, even change the perception of the actor. He gives the example of John Wayne who has a very feminine voice and plays western heroes in most of his films, whereas his German voice, Arnold Marquis, is very rough (1997:13). The stereotypical western hero, however, is a tough man with a corresponding rough voice. John Wayne does not match this stereotype, "was seiner Person ein völlig anderes Auftreten verlieh und von schon fast magischem Reiz war" (Maier 1997:13). In other words, if the voice determines the image, and thus our perception of an actor, and he was chosen by the director to play a specific role, the similarity of the original and the dubbed voice should be maintained, otherwise the film is altered, even if almost unnoticeably for the audience. However, an actor does not only have a particular characteristic voice, but he or she might also have an individual speech style or an accent. If a director chooses a specific actor for a specific role, he will have good reasons to do so, namely the actor with all his individual characteristics might perfectly fit the image of the fictitious person in the film. All these characteristics convey information that is intended by the director. Therefore, it is questionable why social or regional accents are never dubbed, whereas foreign accents, i.e. the Italian accent of Sophia Loren, are dubbed with the help of a language advisor. "Lokale Dialekte sind praktisch unübersetzbare. Und auch die Bedeutung, die ein spezieller Akzent in einem bestimmten Land haben kann, ist selten in eine andere Sprache übertragbar" (Gillon 1994:124). I will come to this issue in the next chapter.

2.4.4. Further Persons Involved in the Dubbing Process

The dubbing director, usually the same person as the dubbing author, carries the responsibility for the whole production, as does the director of a film. He has to make sure that lip-synch and synchronous gestures are achieved during the recording. Therefore he can give the actors instructions

concerning how to act or speak certain passages and he can also change the text. His major concern must be that the dubbed version is as natural and as good as possible.

The cutter's main task is to pay close attention to lip-synch (a) during the recording, and (b) when he or she links the German soundtrack to that of the original film. All passages are checked for exact matches of image and dialogue and, if necessary, adapted. If an adaptation is impossible, the cutter can also request another recording of certain passages.

The sound engineer's job is to pay close attention to the technical details rather than the contents. He has to arrange the actors in their positions to the microphone according to where they are located on the screen. For example, a person in the background has to be further away from the microphone than a person in the foreground. The sound engineer also takes care of background noises, i.e. if someone slams the studio door or if there is disturbing noise near the microphone. If speakers are recorded individually, but have to be cut together, a technique that is known as 'to x', the sound engineer will couple different sound tracks as well as the final dubbed sound track with the IT tape in order to deliver the final German version.

2.5. Notes on Cutting

Cutting, the shortening of the film as a result of taking out certain scenes, is widely used in many countries. For the American cinema mainly scenes with strongly sexual content are cut. In Germany there are a number of reasons that might lead to cut in films. The most obvious of them is cutting in order to make the film suitable for a younger audience¹⁶. This applies to cinema as well as television. TV channels need to cut films to "freigegeben ab 12 Jahren" if they want to show blockbuster movies at 8 pm or 8:15 pm. What is usually taken away from the original film are scenes showing sex or violence and political references, especially to Nazi- Germany. Nevertheless, the German distributor might also cut scenes that contain culture- specific

¹⁶ The *Freiwillige Selbstkontrolle* may restrict films to: "freigegeben ohne Altersbeschränkung", "freigegeben ab 6 Jahren", "freigegeben ab 12 Jahren", "freigegeben ab 16 Jahren", and "freigegeben ab 18 Jahren". C.f. Maier (1997:14)

contents which might irritate the audience, or they might focus on improving the film story by cutting what they think is unnecessary, i.e. songs. In general any cutting means an alteration of the originally intended message and thus changes films dramatically.

3. Dubbing and Content – A Linguistic Perspective

In the following chapter I will analyse the linguistic perspectives of dubbing and I will illustrate certain points with examples from *Sliding Doors* and *Sie liebt ihn – Sie liebt ihn nicht*.

3.1. Dubbing as Translation

As I already explained in Chapter 2, the film dialogue of a dubbed film is always the result of a three- staged translation and editing process. At the first stage, the rough translation, the text is translated from SL to TL mostly word by word. This is certainly one of the major trouble spots, as the rough translation serves as the basis for the later stages. At the second stage the dubbing author makes the necessary changes in order to achieve a high degree of lip-synch as well as gesture- syncrh. At the third stage, the actual recording, the actors, the dubbing author, or the technicians might cause further changes. As Herbst points out, the rough translation usually influences the dubbed version on various levels and, thus, mistakes of bad rough translations might still be present in the final dubbed version (1994:204f.).

For as long as people have been interested in translating texts the question of what skills are needed to deliver a “good” translation has been discussed. Mounin, for example, explains: 'Um einen Text zu übersetzen, genügt es nicht, seine Wörter zu kennen, sondern man muss die Dinge kennen, von denen er handelt' (1967:107). *Dinge* in this sense of the word basically covers the piece of socio- cultural reality that is displayed in the film concerned: 'Die Inhalte der Medien allgemein und des Films im besonderen sind soziale Basisdaten [...]. In ihnen objektiviert sich die Kultur. (Hesse-Quack 1967:35). The *Longman Dictionary of Contemporary English* defines *culture* as “the ideas, beliefs and customs that are shared and accepted by people in a society” and *society* as “a particular large group of people who share laws, organizations, customs, etc”. "If cultural identity is something that always finds an anchor in specific media of representation [i.e. the medium of film – K.V.], it is easy to see why the modes of illusory presence [...] [one

possible definition of film¹⁷ – K.V.] have become such strong contenders in the controversial negotiations for cultural identity" (Chow 1998:169). If we now consider a society according to the above definition as being the people of a country who share the same laws etc., then a film like *Sliding Doors*, which is set in London, portrays British culture. In order to translate film dialogues from English to any foreign language it is thus vital to know the social context of SL and TL at the same time. However, the dubbing process violates this pre-condition and, therefore, mistakes should occur on the level of the cultural symbolism in a film. The term *film* implies that images of cultural symbolism are encoded on two levels, (1) the visual and (2) the language level of the film. Pruys states: 'Probleme der Verständlichkeit von Synchronfassungen ergeben sich immer dann, wenn kulturspezifische Inhalte nicht nur im Filmdialog, sondern auch in den Bildern auftauchen' (1997:134). Film dialogue can be translated and adapted whereas film images cannot be changed during the dubbing process, except through the cutting of material for various reasons.

3.1.1. Information on the Visual Level

Sliding Doors is set in London and thus the film shows various images of the capital of Britain. The audience is confronted with tourist sites as well as places that are unknown to the average visitor from abroad. However, the London bridges are the only symbol that is regularly taken up. The film, as all films should, frequently conveys clues on the visual level only. A great part of the action only takes place through sequences of shots that occur on the screen. It also contains language that is only presented visually, i.e. newspapers and written notes. When Helen is looking for a job, she circles the add of *Bertorelli's Restaurant*¹⁸ which is one of the famous restaurant chains in London. In the German version it occurs uncommented. The same happens when Helen accepts the job in the sandwich shop which can only be deducted from the fact that the shop owner takes the sign 'SANDWICH DELIVERY PERSON REQUIRED" out of the shop window. Again, when Helen walks around the city and sees the sign of a bank where business

¹⁷ C.f. Chow "... film [...] is, structurally, a story about the relationship between absence and presence, between disappearance and reappearance." (1998: 169)

¹⁸ see Appendix I [145]

loans are advertised¹⁹ and later when she receives the letter from the bank saying that her business loan was accepted, the information is left uncommented and only conveyed via pictures. A different strategy, however, is employed when James leaves Helen a note on the pillow²⁰ which is uncommented in the English version with enough time for the audience to read the note themselves. In the dubbed version a translation of the note is read out in German with the English text on the screen. This is the usual dubbing practice and film critics often say that this kind of voice-over seems somehow unmotivated. A ghostly voice spelling out text that is not present on the visual level.

3.1.2. Information on the Language Level

Besides the film dialogue that is spoken by the characters there is another kind of information which is expressed through words; it is film music. The songs are chosen in order to support the dramatic effect of the story and their lyrics usually contribute to the situation on the screen. They are, of course, never translated. Nevertheless, film dialogue, spoken by the actresses and actors, contains at least two more categories of information; (1) the semantic content: what is said, and (2) sociolinguistic content: what is conveyed through language that is not encoded in the words themselves. Sociolinguistic content refers to (a) personal style (either of the actor personally or the character he or she plays in the film), (b) regional accent (of the actor or character), and (c) social accent (of the actor or character). Whereas semantic content can be translated/ transferred rather easily, sociolinguistic content proves to be one of the shortcomings of dubbed films. Another category would be (3) pragmatic information. In Chapter 3 I will examine the semantic content, sociolinguistic content will be addressed in Chapter 4.

¹⁹ see Appendix I [268]

²⁰ see Appendix I [347a]

3.2. Recording Semantic Content

In his book *Der Übertragungsprozess bei der Synchronisation von Filmen: Eine interkulturelle Untersuchung* Hesse- Quack (1967:106) developed a scheme with the help of which he recorded changes present in SL and TL film versions. He was concerned with finding major categories for changes that he found in film scripts. I will now reproduce an English version of this scheme with slight changes concerning the numbering:

1. Typical English terms and their German counterparts
 - 1.1 slang
 - 1.2 swear- words
 - 1.2.1 omitted
 - 1.2.2 weakened
 - 1.2.3 repetition
 - 1.3 proper names, idiomatic expressions
 - 1.3.1 omitted
 - 1.3.2 replaced by a typical German word
 - 1.4 expressions from different language areas
2. Omissions
 - 2.1 general
 - 2.1.1 scenes
 - 2.1.2 takes
 - 2.1.3 sentences
 - 2.1.4 persons
 - 2.2 political, socially critical, etc. references
 - 2.2.1 omitted
 - 2.2.2 weakened
 - 2.2.3 distorted
3. Insertions
 - 3.1 scenes
 - 3.2 takes
 - 3.3 sentences
 - 3.4 persons
4. Translations that change the meaning
5. Comparison of idiomatic expressions in SL and TL version
6. Transposition of the original symbolism

7. Remarks concerning the particular film

This scheme provides one possible matrix for the pure record of semantic content and for a comparison between the TL and SL versions of a film. The categories employed operate on different levels. The main motivation for this scheme is, obviously, the detection of differences between two versions of one film. 1., 4., 5., and 6. are concerned with special issues of translation, all of them operating on various levels from the word to the whole film. Categories 2. and 3., however, include these levels in their subcategories (sentence to whole film), but are not so closely related to translation. They are much more concerned with the dubbing practice as well as editing during the dubbing process.

In category 5. Hesse- Quack uses the term “Transposition des origin. [sic] Symbolmilieu” (1967:106). The term *Symbolmilieu* can also be found in Diller/ Kornelius (1978:105) in the formulation “Unterschiede zwischen dem AS- und ZS- Symbolmilieu” in the context of motivation for changes through dubbing. They do not explain the term as such, but describe it as “andersartiger soziokultureller Hintergrund des Rezipienten” (1978:106). Also Hesse- Quack explains towards the end of his book:

“Die prinzipiell immer auftretenden Veränderungen bei der Synchronisation sind durch die Notwendigkeit der kulturellen Anpassung eines ausländischen Filmes an eine Gesellschaft mit einem anderen apperzeptiven Hintergrund bestimmt” (1967:230).

The Longman Dictionary of Contemporary English defines *symbol* in this context as (1) a picture or shape that has a particular meaning or represents an idea and (3)²¹ someone or something that people think of as representing a particular quality or idea. *Symbolism* means the use of symbols to represent something. In none of these definitions, however, is the cultural aspect of the term addressed. Only in (3) the factor *people* is taken up, which might refer to the people of a society or country. It might also be the people of a language community, but that would suggest that all people who speak the same language, i.e. English, would share the same *Symbolmilieu*. Diller/ Kornelius (1978:106f) analysed parts of a film script of an American movie in which there are many references to the American government system, that

²¹ Enumeration according to the dictionary.

can only be understood with a thorough knowledge of the American system and the particular historical background. Australians or South Africans, who also speak English as their first language, would most probably have the same problems in understanding the references as a foreign moviegoer. Therefore, if *Symbolmilieu* refers to the socio- cultural background of the audience, we cannot assume it to be the property of a language community, but rather a society's/ country's property. However, symbols also work on at least two different levels, (1) the visual level, and (2) the language level as described above. Symbolism is a category that cannot be transferred easily from one language to another, especially when it is encoded in pictures. Thus, it seems difficult to "detect" the symbols on the one hand and judge the quality of the transfer on the other.

The changes between the SL and TL version of *Sliding Doors* according to the above scheme set up by Hesse- Quack can be found in Appendix II. I will then use them as a basis for section 3.3., where the reasons for certain changes will be explained. The underlined words show the instances that are especially important in the example concerned.

Some categories of this scheme are rather unclear and lack a concise definition. However, it offers a good way of recording changes in different categories on the one hand, but does not give any reasons for these changes on the other. Most of Hesse- Quack's example scripts do not contain so many instances of translations that change the meaning. In particular, category 5 proves to be problematic, Hesse- Quack only names the fillers 51. Brown, 52. Red, and 53. Green. He compares original and dubbed versions.

In 3.3. I will examine the reasons for the changes that I recorded in 3.2. and I will include further instances in which SL and TL versions differ from each other.

3.3. Explaining Semantic Content

From the point of view of dubbing there are, of course, two text sources; the SL text and the TL text. In this section I will have a closer look at the content of the TL text, whereas in Chapter 4 characteristics of the SL text will be examined.

At this point I have to refer back to Chapter 2 where I cited Diller/ Kornelius and their scheme for the motivation of changes through dubbing. They say that these can be motivated by four factors: (1) lip-synch, (2) influence of censors, (3) difference between SL and TL symbolism, and (4) “taste” and “mentality” of the TL audience (1978:104f [my translation – K.V.]). (2) and (3) have been explained earlier. (1) lip-synch as one of the special characteristics of dubbing and one of the most influential factors has been mentioned a lot and I will outline the basics of lip-synch in the following subsection.

3.3.1. Lip-synch – Changes in TL Dialogue

Technically the term means that the actor’s movements of lips and jaws as well as the length of their turns are exactly matched in both SL and TL version. This implies that the dubbing author needs to focus on the performance of the actors in the SL version and then try to form the TL text according to what is seen on the screen. Basically there are four types of lip-synch that can be found in most books on dubbing. Herbst (1994:32) defines them as

- (1) qualitative lip-synch,
- (2) quantitative lip-synch,
- (3) lip-synch concerning speech tempo, and
- (4) lip-synch concerning volume and distinctness of articulation [my translation – K.V.].

Qualitative lip-synch means that the lip positions, which are the result of the articulation of certain sounds, and at the same time a precondition of the quality of the sound, are matched in SL and TL version. Quantitative lip-synch refers to the lengths of SL and TL utterances, which is especially important in on- passages. In off- passages, where the speaker cannot be seen on the screen, the dubbing author can use the time to fit in details that

had to be left out in an on- passage. Speech tempo is closely connected to the number of syllables and phonemes in both languages.

Quantitative lip-synch is defined as “Simultaneität von Ton und Lippenbewegungen, unabhängig vom Charakter der Bewegung, d.h. von der Geschwindigkeit und den Positionen, die die Lippen dabei einnehmen” (Herbst 1994:33). If one pays close attention to text lengths in dubbed movies one would no doubt find many instances in which TL utterances do not match SL utterances exactly. Beginning to speak does not necessarily mean that the lips start moving with the first sound, the mouth can already be open before the actual utterance starts which helps to cover up the fact that the TL utterance is longer than that of the SL version. In many cases utterances do not have to finish with a closure of the mouth either, which also helps the dubbing author. In the same fashion, off- passages between on-passages give space for additional text. However, in most films there are certain instances in which quantitative lip-synch cannot be achieved. To give a example, in

4	[H] Best I get out before I start growing a penis.	[H] Besser ich verschwinde, bevor mir noch n Penis <u>wächst</u> .
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The beginning of the word *Penis* in German is synchronous with *penis* in English, but *wächst* is simply added to the utterance while Helen already turns to leave the room. Whereas, in

5	[Steve] Told you – lesbian.	[Steve] Wusst' ich's <u>doch</u> – ne Lesbe.
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doch is spoken on a break, but Steve closes his mouth immediately after a very short *you* and *doch* is practically uttered with closed lips. However, the audience does not always notice these kinds of mistakes and, honestly, it takes so much practising, and rewinding the video tape to pay close enough attention, to make it almost impossible to notice asynchronous utterances at first glance. If we count the number of syllables of each utterance, the German text usually contains more than the English. If there is no noticeable difference in text lengths this might be the result of either enough possibilities for “hiding” the text, i.e. not so many close- ups and on- passages or a much quicker speech tempo in the German version. As the register of the SL text is characterised by the usage of rather informal language with an almost natural

amount of hesitation and stammering, the difference in speed does not stand out.

As far as quantitative lip-synch is concerned, Herbst introduces the concept of problematic sounds, which are sounds “deren Artikulation sichtbare Bewegungen der Artikulationsorgane beinhaltet” (1994:38). This becomes especially important when the speaker can be seen in close- up shots from a front or side angle. Fodor (1976), on the one hand, identified a very large number of potential problematic sounds, basically he includes every sound. He developed a new system of transcription (66f) which should, in his opinion, be employed in every dubbing process, so that perfect lip-synch can be achieved. However, he did not include the fact that the articulation of these sounds can only be seen in close- ups. Herbst²², on the other hand, includes many factors in his analysis of potential problematic sounds. These factors include, for example, stressed and unstressed syllables and the phonetic surrounding of the sound concerned. According to Herbst (1994:42)²³ the following vowels can be identified as potentially problematic:

In English: (1) vowels with an extreme degree of openness; especially the diphthongs: [æ], [eɪ], and [aɪ], (2) vowels which are pronounced with extremely spread lips: [i:] and to a certain degree [?:]. In German there are (1) vowels with extreme lip rounding: [y:], [ø:], [o:], and [u:], (2) vowels with extremely spread lips: [i:], and (3) vowels with an extreme degree of openness; [a:] and [a] [my translation – K.V.]. The German sounds under (1) prove to be especially problematic as there are no corresponding sounds in English and the attentive audience might notice them.

For consonants it is especially the bilabial²⁴ and labio- dental²⁵ consonants in close- up shots that can always be recognised on the screen. If, however, one of these occurs in the English version and the German dubbed text does not contain any of these, or worse, a sound with opened lips, there will

²² Neither Hesse- Quack nor Mounin or the other authors included a phonetic analysis in their studies. Only Maier quotes Herbst's analysis of problematic sounds.

²³ C.f. Maier (1997:98)

²⁴ articulated with both lips coming together: [m], [b], [p], [w]

²⁵ articulated with the upper teeth touching the lower lip: [f] and [v]

necessarily be a lack of lip-synch. For example in

4	[H] So I'm out, <u>am</u> I?	[H] Dann bin ich draußen, <u>bin</u> ich das?
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the [b], clearly a bilabial, of *bin ich das* falls on the [æ], a vowel with extreme openness, of *am I*, but as the [æ] quickly closes for the following [m], another bilabial, the [b] is, indeed, possible in this situation. Anke Reitzenstein gives another example of how difficult dubbing may be in some instances where textual precision collides with lip-synch:

“Wir hatten gerade eben einen Take, wo sie sagt: 'es ist, hat mehr zu bedeuten als du, mehr als ich' und da sagt sie halt im Original 'more than me', und dann hat sie auch noch so einen Mund, der eigentlich horrormäßig zu synchronisieren ist, weil sie sehr pronomiert spricht, und ich kann nicht sagen: 'mehr als ich', weil dann fehlt das ,m' von 'me'"
(<http://www.goethe.de/z/dws/des9611s.htm>).

In one instance the text was completely changed:

4	[H] bullshit bullshit.	[H] Würfle hier, <u>mogle</u> da.
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The swear words of the SL text were weakened to a neutral utterance, probably for censorship reasons, but had to match the lip movements of Helen in both versions. Both [b]s of the English text were substituted by [w] and [m] in the German text. Whereas [m] is clearly a bilabial, [w] is a labio-dental sound, but in this instance sufficiently matching the lip movements so that no obvious mistake can be noticed.

Another potential problem arises when the English <th> ([θ] or [d]) is pronounced clearly in a close- up shot with the movement of lips, tongue and teeth visible, because there is no corresponding sound in German and a mistake of the dubbing becomes rather obvious. What has to be mentioned here is that the articulation of a certain sound does not take longer than a tenth of a second and particular sounds cannot be identified from the mere movement of the lips. Time is simply too short to notice the differences, especially because all elements of the film distract the audience from paying close attention to the lip movements in particular which means that differences are usually not noticed if they do not exceed a tolerable level²⁶.

²⁶ From my own experience I have to add that even in a language that I have only basic knowledge of, I was able to see that the lip movements of a speaker did not match the sounds that I heard. I am talking about watching a Czech Olympia broadcast where the technicians must have had serious problems with synchronizing the film and the sound.

As another common rule of dubbing, names and similar words in SL and TL should usually occur in the same positions, because they are easy to identify in the text. In

4	[H] But you didn't do that, did you, <u>Paul</u> ?	[H] Aber du hast es nicht gesagt, stimmt's <u>Paul</u> ?
280	[G] Sorry – <u>Helen</u> [has been delivering sandwiches] to your office?!	[G] Wie bitte, <u>Helen</u> hat dir tatsächlich Sandwiches ins Büro gebracht?
311	[J] Yes, you are, <u>Clive</u> .	[J] Ach, gib's doch zu <u>Clive</u> .
342	[J] <u>Gary Glitter</u> , for crying out loud!! I mean, all my [friends] were being left for <u>Donny Osmond</u> or <u>David Cassidy</u> . I could have somehow come to terms with that given time. But <u>Gary</u> . She wanted to "touch him there, yeah", you know.	[J] <u>Garry Glitter</u> , Herrgott nochmal, du liebe Güte! Ich meine, meine Freunde wurden alle wegen <u>Donny Osmond</u> verlassen oder <u>David Cassidy</u> . Darüber hätte ich hinweg kommen können – mit der Zeit jedenfalls. Aber <u>Gary</u> war der Traum ihrer schlaflosen Nächte. Yeah.
359	[H] What do you mean you wanted to see me? Jesus Christ, <u>Gerry</u> , what ... how did you get in?	[H] Was soll das heißen, du musstest mich sehen, Herrgott nochmal, <u>Gerry</u> was ... wie kommst du hier rein?
581	[J] <u>Anna</u> , please let me see her, I can ...	[J] <u>Anna</u> , lass mich zu ihr. Ich muss nur ...
600	[H] [Is this the truth, <u>James</u> ?]	[H] Ist das auch wahr, <u>James</u> ?
615	[Nurse] <u>James</u> . Are you her husband?	[Krankenschwester] <u>James</u> , sind Sie ihr Mann?

and numerous other instances names occur in exactly the same positions. There are, however, sentences that do contain names in English, but not in German and *vice versa*.

86	[A] Like you say, <u>Gerry</u> , I'm Helen's best friend. If she comes here I'll do what she asks.	[A] Du hast es schon gesagt, ich bin Helens beste Freundin. Wenn sie sich meldet, tu ich, was sie will.
89	[R] Gerry, you've been telling me for weeks you couldn't hack it juggling between <u>Helen</u> and <u>Lydia</u> . That you wished you hadn't got involved with <u>her</u> again.	[R] Gerry, du erzählst mir seit Wochen, dieses hin und her wär' zu viel für dich und du hättest besser nicht wieder was mit <u>Lydia</u> angefangen.
105	[J] And how do these people who talk know where you are so they can talk about you? Hey, listen, it's your restaurant, <u>Clive</u> , I just [want it to work] ...	[J] Und woher sollen diese Freunde von dem Restaurant erfahren, damit sie den Geheimtipp abgeben können? Ich weiß, es ist dein Restaurant, ich will nur, dass es was wird.
145	[H] There are no PR jobs. I'm going to need some part time work, <u>Gerry</u> .	[H] Es gibt im Moment keine PR Stellen. Ich brauch' irgend einen Job, auch wenn's halbtags ist.
365	[J] No, I really like her, <u>Clive</u> I'm confused. I feel a bit lost suddenly.	[J] Nein. Ich mag sie wirklich sehr und jetzt bin ich verwirrt. Ich fühl' mich plötzlich verloren.
100	[G] I went to Anna's. <u>She</u> wasn't there.	[G] Ich war bei Anna. <u>Helen</u> war nicht da.
168	[H] You have to. Please.[You have to.] It won't be him anyway.	[H] <u>Anna</u> , bitte, du musst einfach, wahrscheinlich ist er's sowieso nicht.
286	[G] Don't talk like this, it sounds ugly.	[G] Nein, <u>Lydia</u> , das ist gemein von dir.

Finally, a topic that is closely related to lip-synch is that of synchronous gestures. Herbst (1994:50) defines gestures as 'alle kinesischen Elemente einer Äußerung, die ein Element der Bewegung enthalten und in direktem

Zusammenhang mit der gesprochenen Sprache stehen" which might include, i.e. movements of hands and arms, as well as any movements of the face, i.e. the eyebrows. Gestures usually occur with stressed syllables and are part of the cultural heritage of a language community: "it is common knowledge that the *various emotions have different outward manifestations with different peoples and nationalities*" (Fodor 1976:75). Fodor goes on to explain:

"owing to the close associative relationship of sound and gestures in one language, the perfect target sound sequence could only be achieved if *the dubbing actor or actress performed exactly the same gestures as the character seen in the picture*. And this, as we know, *is impossible because of the ethnic differences in this respect*" (1976:76).

Furthermore, gestures are part of special grammatical structures and particular pragmatic utterances. Greetings, for example usually include a movement of the eyebrows, and negations are accompanied by certain facial expressions or hand movements. Any form of emotion, i.e. pain, sadness, joy, surprise, etc., is usually visible when we see a person on the screen or in reality. Now, different languages do have distinctive grammatical structures to express for instance, negation. In English negative auxiliaries are used to negate the main verb. The English word order rules say that the verb, and thus the negation, have to come after the subject, which means that they usually occur at the beginning of sentences. In German, however, word order does not follow equally strict rules and it changes according to the main focus of the sentence. If the gesture accompanying a negation occurs at the beginning of the English sentence and in German the negation is moved to the end of the sentence, the gesture will certainly seem out of place.

15	[H] I <i>don't</i> think you're a psychopath. I just want to read my book.	[H] Ich halte Sie <i>durchaus nicht</i> für ein' Psychopaten. Ich will einfach nur in Ruhe lesen.
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In English the main stress lies on *don't* whereas in German it moves further back to *durch'aus nicht*. In

52	[H] I <i>didn't</i> think you liked Elton John.	[H] Ich <i>dachte</i> , du magst Elton John <i>nicht</i> .
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it becomes clear that negation does not follow the same patterns in SL and TL. In English the pattern would always be: S _ negative auxiliary _ main verb _ object _ + . In German the position of the negation varies according to sentence type. In the main sentence the pattern is S _ V _ *nicht* _ + and in

the subordinated sentence conjunction _ S _ nicht _ + _ V _ auxiliary. This means that in the German main sentence the pattern differs from the English word order whereas in the German subordinated sentence the negation basically occurs in the same position as in English.

82	[A] Gerry, she's not here!	[A] Gerry, hier ist sie nicht.
	[A] Gerry, sie ist nicht hier!	

This example shows that the German word order is not as strict. Whereas the sentences in the first column show exact agreement, the actual sentence from the film differs from this pattern although perfect lip-synch would be achieved with the alternative as all words begin with the same sounds in English and German.

101	[R] Want my opinion?	[R] Willst du meine Meinung hören?
102	[G] Will I like it?	[G] Würde sie mir gefallen?
103	[R] [Well,] of course not – it'll be based on reality.	[R] Nein, sie würde dir nicht gefallen. Sie basiert auf Tatsachen.
	[R] Nein, natürlich nicht – Sie basiert auf Tatsachen.	

The [b] of *basiert* in German exactly matches with the [b] of *based* and quantitative lip-synch is also maintained in the TL version, but the repetition of the question using *sie würde dir nicht gefallen* somehow seems unnatural. The alternative *Nein, natürlich nicht* would firstly contain less syllables than the actual TL text, secondly be closer to the SL text, and thirdly sound more natural as it does not contain the repetition. Therefore, the question of why the dubbing author opted for this version and not for the alternative will remain unanswered. In the case of

112	[J] Not me. Your boyfriend. He's an idiot. em ... I'm sorry. It's not my place. I ...	[J] Ich meine nicht mich, Ihr Freund, der Mann ist ein Idiot. Verzeihung, steht mir nicht zu.
	[J] Nicht ich. Ihr Freund. Er ist ein Idiot. Verzeihung, steht mir nicht zu.	

Nicht ich is not a good alternative for *not me*, as the [i:] would fall onto the [m]. *Ich meine nicht mich*, however, contains far more syllables than *not me*, but the [m]s of both utterances fall together.

In general, the German utterances are much longer than the English original. However, quantitative lip-synch is achieved in most instances which is mainly allowed for by the numerous hesitations and the stuttering that give enough time for filling in additional text. Lip-synch with special focus on certain vowels and consonants in close-up shots from a front or side angle

influences the TL text to a certain degree. Nevertheless, perception is not disturbed as long as the differences do not exceed a normal level.

3.3.2. Anglicisms – A Feature of TL Text

Anglicisms, and Americanisms at the same time, are “Erscheinungen der Beeinflussung der deutschen Sprache durch die englische” (Herbst 1994:129). Without doubt the English language influences the other European languages and I do not want to bring up the discussion about the purity of any single language. There is an extensive discussion about anglicisms going on in all spheres of society, but I do not want to include this in the present paper. Anglicisms will be treated as features of TL text in dubbed movies and will not be evaluated in any way. What will be done is an analysis of possible alternatives to English expressions in the TL dialogue. Herbst (1994:130ff) defines eight different types of anglicisms:

- (1) Fremd- und Lehnwörter (includes words that have found their way into German and are, thus, also used in films to give the audience the impression that the story plays in America or the UK: i.e. *Manager*, *Public Relations*, *Sandwich*, etc.; the English pronunciation of person and place names),
- (2) Lehnübersetzungen und Lehnübertragungen (includes aspects of language norm and untypical word- formations of the kind *Washington- Rede*),
- (3) Frequenzsteigerung (includes the influence of the English text onto the German text, similar words, sometimes false friends, are used more frequently in the German text, i.e. *sensitiv*, *real*, etc.),
- (4) Lehnbedeutung (includes the use of words in the English meaning in the German text, i.e. *eine Kopie meines Papiers* instead of *ein Exemplar meines Arbeitspapiers*),
- (5) Kollokationen und Idiome (includes the word- by- word translation of idioms and collocations from English to German),
- (6) Verletzungen auf der Ebene der Pragmatik (includes the use of utterances in untypical situations, i.e. A: *Alles in Ordnung?* B: *Mir geht es gut.* instead of *Nichts passiert.*),
- (7) Anglizismen im Bereich der Grammatik (includes untypical uses of i.e. determiners and tenses),
- (8) Unidiomatische Sprache (includes untypical translations of certain phrases and violations of rules for situational acceptability of certain formulations).

The number of anglicisms used in *Sie liebt ihn – Sie liebt ihn nicht*, in comparison to the whole text, is rather low. According to Herbst (1994:143), the most frequently used anglicisms originate from categories (3), (4) and (8). In the following examples they will be indicated by underlining.

Examples for (1):

2	[H] I took four bottles of vodka on Friday. It was my birthday. You know that. I was having a party [and] I was running late so I borrowed some ... [I bought some more to replace it]	[H] Freitag hab ich vier Flaschen Wodka genommen, ich hatte Geburtstag, das wisst ihr doch. Ich hab ne <u>Party</u> gefeiert und war schon spät dran und da hab ich sie mir geliehen. Vorne im Büro liegen schon vier neue Flaschen.
4, 145, 260, 278, 279	[H] We're in PR. That's what we do, isn't it? Theft. Pretty foolproof. OK. I'll go, I'll go.	[H] Wozu machen wir <u>PR</u> ? Von diesen kleinen Lügen leben wir doch! Diebstahl. Das ist wasserdicht. <u>OK</u> . Ich gehe. Ich gehe.
8	[Underground] District Line information. Due to a derailment at Victoria, District Line trains are subject to extensive delay. We suggest you find alternative means of transport.	[U- Bahn] An alle Fahrgäste der <u>District Line</u> . In der <u>Victoria Station</u> ist ein Zug entgleist, deshalb muss mit erheblichen Verspätungen gerechnet werden. Bitte benutzen Sie andere Verkehrsmittel.
11	[J] Elastic Thrombosis, they're guilty of lyric poaching. They're Beatles' lyrics aren't they?	[J] <u>Elastic Thrombosis</u> . Die klauen doch Texte wo sie nur können. Ist doch n <u>Beatles Song</u> , oder?
13	[J] Of Course you do. Everyone is born knowing all the Beatles lyrics instinctively. They're passed into the foetus subconsciously [along] with all the amniotic stuff. Fact they should be called The Foetles. Hmm, not a fan, clearly.	[J] Aber natürlich wissen Sie's. Mit den Texten kommen wir schon auf die Welt. Sie gehören zu unserem Urwissen, schon der Fötus nimmt sie unbewusst auf, über die Nabelschnur, wie alles andere auch. <u>Die Beatles</u> sollten besser die <u>Fötles</u> heißen. Kein <u>Fan</u> , eindeutig.
46, 145	[J] It was nice to meet you, Helen. I'm sorry about your job. Really. I suppose being [a Gemini] can have its down-sides. You [remember] what the Monty Python boys say?	[J] Hat mich sehr gefreut Helen. Das mit dem <u>Job</u> tut mir leid. Das kommt davon, wenn man fremde Leute in der U Bahn anquatscht. Hey, wissen Sie, was Balu der Bär immer sagt?
72, 188, 195, 550, 567	[G] Do you want a brandy?	[G] Willst du'n <u>Brandy</u> ?
104	[Clive] Very uncool.	[Clive] Das ist total <u>uncool</u> .
147	[cheeky bloke] Hey, gorgeous. What do you do when you're not serving up mad cow burgers in here?	[frecher Kerl] Hey, Süße, was machst du, wenn du nicht gerade <u>BSE- Burger</u> servierst?
148, 277, 280, 418	[H] Well, now then, let me see. I get up about 7.30 a.m., make and deliver sandwiches in the West End during the day, before I come here at 6 o'clock, and finish at midnight.	[H] Tja, da muss ich mal nachdenken. Ich fange so gegen halb acht an, liefere den ganzen Tag im <u>West End Sandwiches</u> aus, bevor ich um sechs Uhr hierher komme und bis Mitternacht arbeite.
171, 200	[J] Come on. You don't drink your fatty drinks you will never really achieve quality cellulite.	[J] Was ist? Ohne diese fetten Milch- <u>Shakes</u> kriegen Sie nie ne anständige Zellulitis.
184	[H] Gerry, how did one of my Waterford crystal brandy glasses get into the laundry basket?	[H] Gerry, wie ist einer von meinen <u>Waterford</u> - Kristall- Cognakschwenkern eigentlich im Wäschekorb gelandet?

261	[J] Why not? You've got the experience, the know-how, the contacts.	[J] Ja, warum nicht? Du hast doch genug Erfahrung, das <u>Know- How</u> , die Kontakte.
348	[G] You did remember to take the full page ad in <i>Adulterer's Weekly</i> ?! Jesus.	[G] Warum inserierst du unseren <u>Trip</u> nicht gleich in der Zeitung? Das darf doch nicht wahr sein!
432, 172	[G] I've blown her out. In [Dorset]. I was decisive but fair.	[G] Ich hab' sie abgeschossen. In <u>Dorset</u> . Ich war entschieden, aber <u>fair</u> .
480	[R] Well, to use boxing parlance, if I may, it's quite simple. You['ve] just lost!	[R] Tja, wenn ich mich mal der <u>Boxersprache</u> bedienen darf, es ist ganz einfach, du bist <u>K.O.</u>
547	[A] [Come on,] let's celebrate [with a proper drink].	[A] Na komm, das feiern wir mit nem ordentlichen <u>Drink</u> .
603	[L] I'm discussing whether or not I'm going to keep your boyfriend's baby.	[L] Wir besprechen nämlich gerade, ob ich das <u>Baby</u> Ihres Freundes behalte.

Examples for (2):

147	[cheeky bloke] Hey, gorgeous. What do you do when you're not serving up mad cow burgers in here?	[frecher Kerl] Hey, Süße, was machst du, wenn du nicht gerade <u>BSE- Burger</u> servierst?
195	[G] Am I shagging a brandy drinker, yes?	[G] Hab ich eine Affäre mit einer <u>Brandy-Trinkerin</u> ? Ja?
184	[H] Gerry, how did one of my Waterford crystal brandy glasses get into the laundry basket?	[H] Gerry, wie ist einer von meinen <u>Waterford- Kristall- Cognakschwenkern</u> eigentlich im Wäschekorb gelandet?
260	[H] Just set up my own PR company?	[H] Ach, ich gründe einfach so meine eigene <u>PR- Firma</u> ?
145, 279	PR jobs PR job	<u>PR- Stellen</u> <u>PR- Profi</u>
309	[L] Maybe it isn't writer's block at all, Gerry. Maybe it's Helen block.	[L] Vielleicht ist es ja gar keine Schreibblockade. Vielleicht ist es eine <u>Helen- Blockade</u> ?
427	[L] I'm [...] waiting for the Gerry fucking Express to roll in ...	[L] Ich warte auf den bekotzten <u>Gerry- Express- Zug</u> ...

There are no examples for (3), (4), (5), and (6).

Examples for (7):

91	[R] [And you didn't think you were cut out for infidelity.]	[R] Und dass du im Grunde gar kein untreuer Typ <u>wärst</u> .
93	[R] But you couldn't end it with Lydia because you weren't sure how she'd take it.	[R] Aber du könntest mit Lydia nicht Schluss machen, weil du nicht <u>wüsstest</u> , was sie dann tut.

Examples for (8):

14	[J] So we close down and pretend to read a book or something.	[J] Also <u>machen wir zu</u> und tun so, als würde wir n Buch lesen.
27	[H] I ... em ... look I'm sorry, I'm sure you're not a nutcase or a psycho or anything ... It's just ... I'm not that ... em ... good at ... em you know em ...	[H] Es tut mir leid. Bestimmt sind Sie nicht verrückt oder <u>psychopatisch</u> oder so was ... nur wissen Sie, ich habe, ich ich ich habe Schwierigkeiten mit ... hm, naja ...
80	[G] and then when you've sung all your favourite Barbra Streisand songs at the top of your voice and got us slung out of the pub –	[G] und dann, wenn du lauthals all deine Lieblingslieder von Barbra Streisand <u>abgesungen</u> hast und wir rausgeschmissen werden –
144	[G] Are you some peculiar, thus far undefined breed of dickhead? [You have two head problems.]	[G] Gehörst du vielleicht zu einer bislang noch unentdeckten Art lebensmüder Vollidioten, lieber Gerry? Du hast gleich zweifachen Hauweg.

252	[R] Gerry, you are a morality- free zone. Ha ha ha!	[R] Gerry, du bist eine <u>moralfreie</u> Zone.
348	[G] You did remember to take the full page ad in <i>Adulterer's Weekly</i> ?! Jesus.	[G] Warum <u>inserierst</u> du unseren Trip nicht gleich in der Zeitung? Das darf doch nicht wahr sein!
427	[L] Only the station announcer keeps coming on telling me that the train has been delayed as the driver has suffered a <u>major panic attack</u> at Indecision City, we suggest you take the bus!	[L] Aber eine Lautsprecheransage erzählt mir immer wieder, dass der blöde Zug Verspätung hat, weil der Zugführer Gerry eine <u>massive Panikattacke</u> kriegte, als er die Weichen stellen sollte.
480	[R] Well, to use boxing parlance, if I may, it's quite simple. You['ve] just lost!	[R] Tja, <u>wenn ich mich mal der Boxersprache bedienen darf</u> , es ist ganz einfach, du bist K.O.
623	[G] Oh. She ... she's going to wake up though, isn't she, [doctor]?	[G] Sie wird doch wieder aufwachen, <u>glauben Sie nicht</u> ?

We can now see that in *Sliding Doors* most of the anglicisms belong to categories (1), (2), and (8).

Some linguists and language purists would say that anglicisms do not have to be in German texts,. However, there are appropriate alternatives for some anglicisms, for others there are none if the meaning of the dialogue should still be the same. One example of the latter are person and place names. *The West End*, for example, has no equivalent in German and is a fixed expression in English, although a German audience might not always understand the concepts of the *rich West End* and the *poor East End* of English towns and cities.

This table shows all person and place names contained in SL and TL film:

Person Names	Place Names	Various Names
Woody Allen	Waterford	District Line
Barbra Streisand	Bertorelli's	Jack Daniels
Elton John	London	Elastic Thrombosis
David Cassidy	Newcastle	
Donny Osmond	London	
Gary Glitter	West End	
Cruella de Ville	Victoria Station	
Helen	Menlove Avenue	
Paul		
James [Hammerton]		
Gerry		
Russell		
Lydia		
Anna		

Claudia		
Clive		
Pamela		
Rachel		
Total: 18	Total: 8	Total: 3

Table 1: The use of proper names in *Sliding Doors* and *Sie liebt ihn - Sie liebt ihn nicht*

Anglicisms for common nouns, such as *Brandy*²⁷, on the other hand, could be substituted by *Cognak*, which is then a French word, but much more common in German. However, then there would be a problem with lip-synch of the bilabial [b], which is one of the problematic sounds, and the velar [k]. Thus, *Weinbrand* would be a more appropriate substitution which would then pose the problem of an additional [b] in the middle of the word and thus also violate lip-synch conditions. However, *Weinbrand* should have been translated and dubbed as *Brandy*.

Traditionally, an anglicism is defined as:

“Ein Wort aus dem britischen oder amerikanischen Englisch im Deutschen oder eine nicht übliche Wortkomposition, jede Art der Veränderung einer deutschen Wortbedeutung oder Wortverwendung (Lehnbedeutung, Lehnübersetzung, Lehnübertragung, Lehnabschöpfung, Frequenzsteigerung, Wiederbelebung) nach britischem oder amerikanischem Vorbild.“ (Zindler 1959:2 in Busse 1993:15).

Carstensen extends the definition and characterises anglicisms as: “die Übernahme von linguistischen Gegebenheiten aus dem AE [und dem BE], die sich auf Laut, Wort, Satz und den ganzen Text erstrecken” (1965:30 in Busse 1993:15). In comparison to Zindler he does not only include anglicisms on the word level, but also on the sound level and further levels beyond the word level, i.e. sentence and text.

Busse (1993:15) uses a narrower definition as his study is concerned with *Anglizismen im Duden*, obviously a study on the word level as he examined the Duden German dictionary: “Grundlage für die Aufnahme eines Stichwortes als **Anglizismus** ist die im Duden getroffene Herkunftsangabe, die in verschiedener typographischer Form bei dem jeweiligen Lemma angeführt wird“. His definition limits the above definition to words and lexical

²⁷ *Brandy*: englische Bezeichnung für *Weinbrand*.

items that can be listed in a dictionary and, thus, excludes all references to sentence and text.

The following table shows the anglicisms belonging to the first category and their occurrence in the *DUDEN Deutsches Universalwörterbuch*, the *Wörterbuch überflüssiger Anglizismen* by Pogarell/ Schröder well as the *Anglizismen Wörterbuch* by Busse.

Anglicism	Occurrence in <i>DUDEN Deutsches Universalwörterbuch</i>	Occurrence in <i>Wörterbuch überflüssiger Anglizismen</i>	Occurrence in <i>Anglizismen Wörterbuch</i>
<i>Party</i>	X	X	X
<i>O.K.</i>	X	X	X
<i>PR</i>	X	O	X
<i>Song</i>	X	X	X
<i>Fan</i>	X	X	X
<i>Brandy</i>	X	X	O
<i>Job</i>	X	X	X
<i>[un-] cool</i>	X	X	X
<i>Burger</i>	X	O	X
<i>Sandwich</i>	X	O	X
<i>[Milch-] Shake</i>	X	X	X
<i>Know- How</i>	X	X	X
<i>Trip</i>	X	X	X
<i>fair</i>	X	X	X
<i>[Technik-] Freaks</i>	X	X	X
<i>Boxer [-sprache]</i>	X	X	X
<i>K.O.</i>	X	X	X
<i>Drink</i>	X	X	X
<i>Baby</i>	X	X	X
Total: 19	Total: 19	Total: 16	Total: 18

Table 2: The occurrence of anglicism in dictionaries

*Party*²⁸ is commonly used in German and a substitution is fairly difficult in the context in which it is used in *Sie liebt ihn – Sie liebt ihn nicht* as the use of the word *Fest* would bring up lip-synch problems. The bilabial [p] could be substituted by [f], but the lip opening of the following [a] would not match the

²⁸ *Party: zwangloses, privates Fest [mit Musik und Tanz]*.

[e] preceding the [f]. However, the untrained audience would most probably not notice the difference, only that the use of *Fest* in this context might sound unnatural as *Fest* might evoke different connotations than those present in the text. The use of *O.K.*²⁹ has become very common in German, too. In almost all instances it could, however, be avoided and substituted by the German *gut*. The official wording that is used in German for the English *PR*³⁰ is *Öffentlichkeitsarbeit*, which would not be a good solution as it adds an enormous number of syllables to the text. With a slight change of meaning *PR* could be changed to *Werbung* but this would break the criteria for lip-synch with an extra [b], similar to *Weinbrand*. In connection with another noun, i.e. *PR- Stellen*, *PR- Profi* and *PR- Firma* in the German text only *PR- Profi* could be changed to *Werde- Profi* without violating the German language norm. Word- formations like *Werde- Stellen* or *Werde- Firma* would again be anglicisms in the sense of category (2). *Song*³¹ should be substituted by *Lied* with only minor lip-synch problems concerning the vowels [o] and [i:]. *Fan*³² is, like *Party*, very widely used in the context of popular music in everyday language. The German word *Anhänger* first of all contains more syllables, but could possibly fit, causing only smaller challenges on the dubbing author to make the [f]- [æ] combination fit the widely opened [a:] of *Anhänger*. *Job*³³ in the example above could easily be substituted by *Arbeit* which would not violate lip-synch in any case. The [b] of *job* as well as *Arbeit* would fit very well, but *job* sounds much more fashionable than *Arbeit*, although in the English text there is the word *work* and it is questionable why it was translated as *job* in the first place.

As the definition of *[un-] cool*³⁴ shows, it is sometimes very difficult to find a possible alternative. The structure of the example is, generally, an anglicism:

104	[Clive] Very uncool.	[Clive] Das ist total uncool.
-----	----------------------	-------------------------------

²⁹ *O.K.*: 1. (ugs.) *Abgemacht, einverstanden*, 2. (ugs.) *In Ordnung, gut*.

³⁰ *PR* = *Public Relations*.

³¹ *Song*: 1. (ugs.) *Lied (der Unterhaltungsmusik o.Ä.)*

³² *Fan*: *begeisterter Anhänger, begeisterte Anhängerin von jmdm., etw.*

³³ *Job*: 1a) *vorübergehende [einträgliche] Beschäftigung (zum Zwecke des Geldverdienens)*, b) *Arbeitsplatz, Stellung*, c) *berufliche Tätigkeit, Beruf*.

³⁴ *Cool*: 1. *[stets] die Ruhe bewahrend, keine Angst habend, nicht nervös [werdend], sich nicht aus der Fassung bringen lassend; kühl und lässig*; 2. *Keine Gefahren bergend, risikolos, sicher*; 3. *Keinen, kaum Anlass zur Klage gebend, durchaus annehmbar, in Ordnung*; 4. *In hohem Maße gefallend, der Idealvorstellung entsprechend*.

and contains far too many syllables also changing the sentence stress from *very* to *total*. The whole structure should be changed to a different sentence:

		[Clive] (Man macht keine Werbung für ein neues Restaurant.) Wirklich nicht.
--	--	---

This version solves the syllable problem and fits lip-synch conditions as *very* and *wirklich* start with a similar sound.

Words coming from the area of food, such as *Burger*³⁵, *Sandwich*³⁶ and *[Milch-] Shake*³⁷, however, do not have equivalent concepts in German. If *Sandwich* were substituted by *Brot*, which is not exactly the same concept in both languages, there would then be again a problem with the lip-synch of [s] and [b]. The substitution of *Know how*³⁸ can be simply realised by *Fachwissen* which is not exactly what is meant by the definition, but fairly similar to what is meant in the context. Furthermore, it does not cause major problems with lip-synch as the first [w] can be matched with the [f] and the second [w] with the [w] of *–wissen*. *Trip*³⁹ in

348	[G] You did remember to take the full page ad in <i>Adulterer's Weekly</i> ?! Jesus.	[G] Warum inserierst du unseren Trip nicht gleich in der Zeitung? Das darf doch nicht wahr sein!
-----	--	--

is added to the German text. *Trip* on the one hand, is quite commonly used in German and it would be possible to use *Reise*, *Fahrt* or *Ausflug* without violating lip-synch conditions. The labio- dental [f] of *full* can be matched by the [f] of *Fahrt*. However, the spontaneity of the concept of *trip* would be lost. The German explanation especially uses square brackets to indicate the element of spontaneity which is present in the English concept and absent in German where *Reise*, *Fahrt* as well as *Ausflug* include a certain amount of planning. *Drink*⁴⁰, on the other hand, is not very widely used in German everyday language, although it is also listed in the *DUDEN*. [d] is not one of the more problematic sounds and thus *drink* should be simply changed to *Schnaps* again adding a bilabial [p] to the text which is not present in English.

³⁵ *Burger: nach Art des Hamburgers belegtes Brötchen.*

³⁶ *Sandwich: 1. Zwei zusammengeklappte belegte Brotscheiben.*

³⁷ *Shake: 1. Mixgetränk*

³⁸ *Know- how: das Wissen, wie man eine Sache praktisch verwirklicht, anwendet o.Ä.*

³⁹ *Trip: here 1. (ugs.) [kurzfristig, ohne große Vorbereitung unternommene] Reise, Fahrt, Ausflug.*

⁴⁰ *Drink: meist alkoholisches [Mix]getränk.*

In the case of *[Technik-] Freak*⁴¹ an additional anglicism was added. It is spoken in an off- passage and thus could have been avoided easily. *Fair*⁴² is a similar case to *cool* as becomes clear from the definition. The most obvious reason for not substituting it with another word, i.e. *anständig* or *gerecht*, are lip-synch criteria as the [f] proves to be a difficult sound. Furthermore, *fair* is widely used in everyday German. The same applies to *Boxer* [-sprache]⁴³, it has been an anglicism for a very long time and substituting *Boxer* is no adequate solution. The term *K.O.*⁴⁴ clearly belongs to the same word field as *Boxer*. In the example

480	[R] Well, to use boxing parlance, if I may, it's quite simple. You['ve] just lost!	[R] Tja, wenn ich mich mal der Boxersprache bedienen darf, es ist ganz einfach, du bist K.O.
-----	--	--

it was added in the TL version as it is not present in the SL sentence. The use of *K.O.* in the German version adds a slightly different aspect to what Russell says in English. The word- by – word translation (*Du hast verloren.*) lacks the connotation of tragedy that is conveyed by *K.O.* and which makes it an improvement of the SL text in this particular instance. In the last example concerning *Baby*⁴⁵ there is, again, obviously a lip-synch problem in the case of a substitution by *Kind*, which would certainly be adequate, as *Baby* contains two bilabial [b]s and *Kind* contains none.

To sum it up, many of the obvious anglicisms have already found their way into the German dictionary; as is the case with the words used in *Sie liebt ihn* – *Sie liebt ihn nicht*. Substitution would be possible in many cases which would, however, almost always pose problems with lip-synch, especially with the more problematic bilabial sounds which are underlined in the following table. If sounds occur in German and are absent in English or *vice versa* they are highlighted by double underlining. These sounds are especially difficult, because their lip movements would have to be dubbed on sounds which are absent in the English text.

Party	Fest, Feier
-------	-------------

⁴¹ *Freak*: here 2. *Jmd.*, der sich in übertrieben erscheinender Weise für etw. begeistert.

⁴² *Fair*: here a) *den Regeln des Zusammenlebens entsprechend; anständig, gerecht im Verhalten gegenüber anderen.*

⁴³ *Boxer*: here 1. *Sportler, der Boxkämpfe austrägt.*

⁴⁴ *K.O.*: short form of *Knock-out, Niederschlag, nachdem der Gegner, die Gegnerin kampfunfähig ist, ausgezählt wird u. den Kampf verliert.*

⁴⁵ *Baby*: here 1.a) *Säugling, Kleinkind im ersten Lebensjahr; b) Kind.*

O.K.	gut
<u>PR</u>	Öffentlichkeitsarbeit, <u>Werbung</u>
PR- Stellen, PR- Firma, PR- Profi	Only substitution by Werbe- Profi
Song	Lied
<u>Ean</u>	<u>Anhänger</u>
<u>Brandy</u>	<u>Cognak, Weinbrand</u>
<u>Job</u>	<u>Arbeit</u>
[un-]cool	No substitution
Burger	No substitution
<u>Sandwich</u>	<u>Brot</u> , no adequate substitution
[Milch-]Shake	No substitution
<u>Know- how</u>	<u>Eachwissen</u>
<u>Trip</u>	Reise, Fahrt, Ausflug
fair	No substitution
Freak	No substitution with the same meaning, any substitution concerning lip-synch conditions
Drink	<u>Schnaps</u>
Boxer [-sprache]	Boxer
K.O.	K.O.
<u>Baby</u>	Kind, Baby
Waterford	No substitution
West End	No substitution

Table 3: Anglicisms and possible alternatives

Anglicisms of category (2) show that it is sometimes very difficult to adequately translate the SL dialogue, taking the considerations for category (1) into account. There is no alternative wording possible in most cases if the meaning of the SL dialogue is to be kept. Category (7) mainly applies to the violation of rules of language norm concerning grammatical constructions. In both instances there is a problem with register. Concerning the German text, in spoken dialogue nobody would use such a high register as *wärst* or *wüsstest* and would simply use *bist* or *weißt* in the examples indicated above.

Category (8) is concerned with the unusual use of words in certain situations. Most of the words used in the examples above do not sound very natural in the situations in which they are used. In the following example:

14	[J] So <u>we</u> <i>close down</i> and pretend to read a book or something.	[J] Also <u>machen wir</u> zu und tun so, als würde wir n Buch lesen.
----	---	---

close down as well as *zumachen* is used in unconventional senses in both SL and TL. Lip-synch is achieved through this construction by the inversion of the German structure which enables the [m] to fall on the [w]. In

27	[H] I ... em ... look I'm sorry, I'm sure you're <u>not a</u> <i>nutcase or a psycho or anything</i> ... It's just ... I'm not that ... em ... good at ... em you know em ...	[H] Es tut mir leid. Bestimmt sind Sie <u>nicht verrückt oder psychopathisch oder so was</u> ... nur wissen Sie, ich habe, ich ich ich habe Schwierigkeiten mit ... hm, naja ...
----	---	--

psychopathisch could have been avoided by using another structure:

		[H] Es tut mir leid. Bestimmt sind Sie kein Verrückter oder Psychopath oder so was ... nur wissen Sie, ich habe, ich ich ich habe Schwierigkeiten mit ... hm, naja ...
--	--	--

This alternative structure uses the same words, but of another word class, which does not change the original problem with the lip-synch of [n] and [v]. However, it sounds much more natural than using *psychopathisch*. In

80	[G] and then <i>when you've sung</i> all your favourite Barbra Streisand songs <u>at the top of your voice</u> and got us slung out of the pub –	[G] und dann, <u>wenn du</u> lauthals all deine Lieblingslieder von Barbra Streisand <u>abgesungen</u> <u>hast</u> und wir rausgeschmissen werden –
----	--	---

there is no obvious reason why the translator used *abgesungen* which sounds rather irritating. *Gesungen* would not change the meaning, merely it lacks the aspect of completeness of *abgesungen*. A possible explanation would again be lip-synch so that the [a] of *at* is matched by the [a] of *abgesungen*. In

144	[G] Are you some peculiar, thus far undefined breed of <i> dickhead</i> ? [You have two <u>head problems</u> .]	[G] Gehörst du vielleicht zu einer bislang noch unentdeckten Art lebensmüder <i>Vollidioten</i> , lieber Gerry? Du hast gleich zweifachen <u>Hauweg</u> .
-----	---	---

the sexual reference of *dickhead* was weakened to *Vollidiot*, a possible censorship problem. However, *Hauweg* seems to be a construction of the translator as the direct translation to *Kopfprobleme* is, of course, impossible, whereas *Hauweg* would eliminate lip-synch problems as [p] is matched by [w] in German, but the lip movements cannot be seen in the film. Furthermore, *Hauweg* is cannot be found in the *DUDEN Deutsches Universalwörterbuch*.

In

252	[R] Gerry, you are a <i>morality free zone</i> .	[R] Gerry, du bist eine <i>moralfreie Zone</i> .
-----	--	--

moralfreie Zone is definitely an unusual construction for German and it seems to be a word- by- word translation. A substitution by

	[R] Gerry, du <i>hast (wirklich/ einfach) keine Moral</i> .
--	---

would be perfectly possible without posing problems on lip-synch especially as the sentence is taken up again by Gerry saying

253	[G] <i>If I had no morals</i> would I be discussing it?	[G] <i>Wenn ich so unmoralisch wäre</i> , würde ich dich dann um Rat fragen?
-----	---	--

The SL structure mirrors the alternative construction of [252] and could again be taken up in German:

		[G] <i>Wenn ich keine Moral hätte</i> , würde ich dich dann um Rat fragen?
--	--	--

This would again perfectly match lip-synch criteria, but it could also remain as in [253] in order to avoid a repetition. In

348	[G] You did remember to take the full page ad in <i>Adulterer's Weekly</i> ?! Jesus.	[G] Warum <u>inserierst</u> du unseren Trip nicht gleich in der Zeitung? Das darf doch nicht wahr sein!
-----	--	---

*inserierst*⁴⁶ does not match Gerry's register. It is used in the second meaning of a) in this instance, but it also contains the elements of b), here especially that of wanting to sell something which is not the case. An alternative construction like

		[G] Warum hast du unseren Trip nicht gleich in die Zeitung setzen lassen? Das darf doch nicht wahr sein!
--	--	--

would be possible in principle, but does not sound very natural. The same applies to

351	[G] One of the waiters is a friend of Russell's. Got me a ticket. It's a great do, Helen. I hear [your company is] really taking off. I'm thril-	[G] Einer von den Kellnern ist ein Freund von Russell. Er hat mir ne Karte besorgt. Ist ne tolle Fete, Helen. Ich hab' gehört, deine Firma <u>hatte einen guten Start</u> ...
-----	--	---

where the last part sounds rather unnatural but no better solution can be found easily.

⁴⁶ *Inserieren*: a) *ein Inserat aufgeben, in eine Zeitung, Zeitschrift setzen lassen*, b) *durch ein Inserat in einer Zeitung, Zeitschrift anbieten, suchen, vermitteln*.

In

427	[L] Only the station announcer keeps coming on telling me that the train has been delayed as the driver has suffered a <u>major panic attack</u> at Indecision City, we suggest you take the bus!	[L] Aber eine Lautsprecheransage erzählt mir immer wieder, dass der blöde Zug Verspätung hat, weil der Zugführer Gerry eine <u>massive Panikattacke</u> kriegt, als er die Weichen stellen sollte.
-----	---	--

the premodifier *massiv* sounds awkward in connection with *Panikattacke*. According to the *Oxford- Duden German Dictionary* on CD- Rom *major* translates as *bedeutend* or *schwer*, and *massiv* means *solid, massive, crude, heavy* or *strong*. *Massiv* would be a better choice for *schwer* in the German version, similar to the common collocation *schwere Krankheit*.

In

480	[R] Well, to use boxing parlance, if I may, it's quite simple. You['ve] just lost!	[R] Tja, wenn ich mich mal der <u>Boxersprache</u> <u>bedienen</u> <u>darf</u> , es ist ganz einfach, du bist K.O.
-----	--	--

there is, again, a register problem. The underlined construction seems to be too long and distracts Russell from coming to his point. Alternatively, constructions like

		[R] Tja, in der Boxersprache ausgedrückt, ist es ganz einfach, du bist K.O.
		[R] Tja, in der Boxersprache ist es ganz einfach, du bist K.O.
		[R] Tja, um mich mal der Boxersprache zu bedienen, es ist ganz einfach, du bist K.O.

do not solve the problem adequately either.

In

623	[G] Oh. She ... she's going to wake up though, isn't she, [doctor]?	[G] Sie wird doch wieder aufwachen, glauben Sie nicht?
-----	---	--

there is also a problem with register and unnatural speech. However, this construction could be substituted by

		[G] Sie wird doch wieder aufwachen, oder nicht?
--	--	---

which would only eliminate the element of addressing the doctor indirectly.

As we have seen, again, it is, in most cases, impossible to avoid anglicisms as a simple result of the lack of particular structures. A translation from SL to TL is not always easy, especially when the two languages contain concepts that are unfamiliar to the other. What makes dubbing especially difficult are

the constraints that lip-synch puts on the translator and dubbing author, and finally the actors, too.

Because the aim of this section is to explain the semantic content anglicisms contribute to the examination of differences between SL and TL version of a film by being part of the German film dialogue. They reflect the influence of a) the SL version and b) the general influence of the English language on the other European languages. Anglicisms, on the one hand, can give the film a particular flavour of the source culture which becomes especially obvious with names, food, sports and all aspects of popular culture. On the other hand, they might sound unnatural to the foreign audience, especially when there are more widely used alternatives the audience is much more acquainted with. What might come to our minds is that either the translator or the dubbing author did not pay close attention to the language aspect of the production when it comes to anglicisms. Dubbing is certainly constrained by economic factors, i.e. time and, subsequently money, which might make it impossible to review the translated script for adequate language use, especially when the dialogue is not part of a close-up and, thus, not subject to particular attention by the dubbing author.

3.3.3. Cultural References in SL and TL Text

As I already pointed out, a film always contains culture-specific information. In 3.1.1. I gave a few examples of instances where this kind of information is encoded in the pictures we see on the screen when we watch a film. As any film is always set in a particular cultural background, obviously that of the country it is set in⁴⁷, it must contain culture-specific information. In *Sliding Doors* there are, for example, references to a newspaper/journal, the national telecommunication company, or a certain brand of beer which were all omitted in the German text. The same applies to TV series, which are only famous in Great Britain. This is usually done during dubbing in order to adapt the text to the cultural background of the TL audience. These references

⁴⁷ This might in some cases also be the country it is produced in. However, if a Hollywood studio produces a film, i.e. about Japan, the Japanese cultural background must, of course, be reproduced in the film

might cause problems in understanding the film. The SL audience knows exactly what is meant when the dialogue contains, for example, the name of a famous person and certain connotations immediately come to the audience's mind. However, if the same name occurred in a TL version the audience would most probably be confused as there are no connotations available. This is why names of well-known persons of one society are usually changed to generally well-known persons. If, for example, an British production contains the name of a famous show master on British TV it will not be changed to, i.e. Harald Schmidt in the German version, but probably David Letterman as he is generally well-known and, thus, a stereotypical figure who evokes the same connotations across various language communities. In this respect the film dialogue needs to be changed and the dubbing author needs to adapt the dialogue to a different socio-cultural background, namely always to that of the TL society. These changes are undoubtedly necessary and they contribute to a better understanding of the TL dialogue.

In *Sliding Doors* there are various examples in which different strategies of changing culture-specific references are employed. The first strategy is the substitution of a specific name to the general concept that the name refers to.

In

121	[G] [Two of your most disgustingly large <u>Grolsches</u> please and a large <u>Jack Daniels</u> with ice and I'll have the same.]	[G] Zwei von Ihren schon fast unanständig großen <u>Flaschen</u> <u>Bier</u> und einen riesigen <u>Jack Daniels</u> auf Eis. Und für mich das selbe.
-----	--	--

there are, more precisely, two examples of the treatment of brand names in the text. *Jack Daniels* is taken over without any changes as the concept is known across cultures. In the case of *Grolsch* the name was substituted by *Flasche Bier*. *Grolsch* is one brand of bottled beer that is very famous in British pubs and restaurants. However, in Germany hardly anyone knows this brand and, thus, the audience would start wondering what the actors are talking about. When the brand name is mentioned earlier in the film it was reduced to an even more general concept in German, that of getting drunk:

79	[G] I'm going to take you out and <u>get you alarmingly out of your head on Grolsch</u> and ... Dry...	[G] Ich werde dich jetzt ausführen und dich <u>hemmungslos abfüllen</u> , <u>bis du alles vergisst</u> , und dann ... Handtuch ... ja
----	--	---

What also strikes a critical mind in the first example is the different representation of the premodification of both *Grolsch* and *Flasche Bier*. The English *most disgustingly large* was weakened in the German text to *schon fast unanständig groß*. The use of these premodifiers in English makes Gerry sound funny whereas in German this effect is weakened through the weakening of *most* to *fast schon*.

In

348	[G] You did remember to take the full page ad in <u>Adulterer's Weekly</u> ?! Jesus.	[G] Warum inserierst du unseren Trip nicht gleich in der <u>Zeitung</u> ? Das darf doch nicht wahr sein!
-----	--	--

the name of a specific newspaper/ journal was changed to the more general concept of *Zeitung* in German. However, the whole sentence was, again, completely reworded. *To take the full page ad* was substituted by *den Trip in der Zeitung inserieren*. As I already discussed in 3.3.2. this structure does not comply with the German language norm. Furthermore, the English text alludes to the peculiar situation Gerry finds himself in. He is an adulterer and makes fun of his situation by putting the finger on it and inventing a newspaper title. *To take the full page ad in Adulterer's Weekly* is much funnier than *den Trip in der Zeitung inserieren* because it is much more precise in describing Gerry's situation. The allusions are completely absent in the German text.

In

476	[R] I blame <u>British Telecom</u> .	[R] Schuld hat nur das <u>Telefonsystem</u> .
-----	--------------------------------------	---

British Telecom was changed to the more general *Telefonsystem*. This has various effects on the rest of what Russell says. In the next few sentences⁴⁸ he alludes to the technology employed by British Telecom. It is a pure description of what technology exists in Britain. In Germany, however, some of it does not exist and thus *take away the number you first thought of* had to be adapted to the different background and be worded as *demnächst vielleicht Bildtelefon für alle*. When Russell then uses the pronoun *they* referring to *British Telecom*, the German text needs to introduce a new subject, and the rather inappropriate *diese verdammt *Technikfreaks**,

⁴⁸ c.f. Appendix I [476]

meaning the national telecommunication company, is added to the text.

476	[I mean] <u>they</u> are single- handedly condemning the average red- blooded Briton to a life of terminal monogamy. What are <u>they</u> after, the Nobel Peace Prize?	Nur <u>diese verdamten Technikfreaks</u> sind Schuld daran, dass wir heißblütigen Briten lebenslang monogam bleiben müssen. Was woll'n <u>diese Leute</u> , den Friedensnobelpreis?
-----	---	---

In the following sentence Russell takes up the pronoun *they* again, still referring to *British Telecom* and the German text, again, contains a new subject, namely *diese Leute*. The whole problem could have been avoided if *British Telecom* had simply been changed to *Telekom*. In almost every European country the name of the national telecommunication company contains this constituent as an abbreviation of telecommunication. Then *diese verdamten Technikfreaks* could also have been avoided and simply have been *sie* or *die*, meaning the people working for the *Telekom*.

In the above example something else strikes the more experienced moviegoer. Russell makes fun of *the average red- blooded Briton* by using premodifiers which are totally ridiculing the widely held stereotypes of the average Briton. Now the movie is shown in German and the reference was changed to *wir heißblütigen Briten*. *Wir* was added to the SL text and was probably supposed to refer to either Russell and Gerry or the British people in general. However, references of this kind are most obviously problematic as they contain a strong link to the source culture. Similarly, sentences which refer to a specific language, usually the language the film was produced in or a foreign language that was used in the film, prove to be rather problematic and need to be rephrased. In order to avoid breaks of the socio- cultural background, the sentence should be changed and the reference to the *average Briton* substituted by a more general concept. However, if *Briton* were changed to *Bürger* for example, in order to comply with lip-synch, the whole utterance would lose even more of its humour as the allusion to the stereotype would not work any more.

When Lydia explains her intentions to Gerry in Dorset⁴⁹, she uses a highly metaphorical language which produces a vivid picture in the mind of the SL audience. Expressions like *Limbo Central*, *the Gerry fucking Express* as well as *Indecision City* occur in the German text as *irgendein Bahnhof, der*

⁴⁹ c.f. Appendix I [427]

bekotzte Gerry- Expresszug and *als er die Weichen stellen sollte*. The translation of Lydia's utterance is so weak, that most probably the TL audience does *not* see the same vivid picture.

In the last example of the first category

628	[Consultant] She is sitting up and she's had a <u>full breakfast</u> .	[Arzt] Sie sitzt im Bett und sie hat <u>gut gefrühstückt</u> .
-----	--	--

the British concept of *full breakfast* is translated to *sie hat gut gefrühstückt*. The pure absence of this concept in German makes it necessary to paraphrase it by an appropriate German term. In this case the communicative function is achieved.

The substitution of *Junior Prozac* in

342	[J] And there was no <u>Junior Prozac</u> to [see] me through so ...	[J] ... und <u>kein Comic Heft der Welt</u> konnte mich trösten, also ...
-----	--	---

is a particularly interesting case which might also fall in the first category, but would fit in 3.3.4, too. Thanks to some online research it is fairly easy, for a non-British person, to find out what James is alluding to in the above example. Prozac⁵⁰ is "an antidepressant medication [...] for the treatment of depression, obsessive-compulsive disorder, and bulimia nervosa. (<http://www.nami.org/helpline/prozac.htm>)". Consequently, *Junior* is a premodifier referring to James being a young boy at the age of eight years. In other words, *Junior Prozac* is no comic hero as the German text suggests, but a funny way of alluding to James' mental state.

Similarly, in

59	[H] I come home and catch you up [to] your nuts in <u>Lady Shagging Godiva</u> . [I am working all hours to support you while you're supposedly writing your first novel.]	[H] Ich komm' nach Hause und erwisch' dich, wie du bis zu den Eiern in dieser <u>keuchenden Ersatzvenus</u> steckst. Ich arbeite Tag und Nacht, um dich zu unterstützen, während du angeblich deinen ersten Roman schreibst.
----	--	--

Lady Shagging Godiva is translated as *keuchende Ersatzvenus*, but the case

⁵⁰ Prozac (fluoxetine) is an antidepressant medication originally approved by the FDA in 1987 and currently available for the treatment of depression, obsessive-compulsive disorder, and bulimia nervosa. Prozac has also been used off-label (which means a use not reviewed by the FDA) to treat panic disorder. Prozac is believed to work by blocking the reabsorption of serotonin, a neurotransmitter or chemical messenger in the brain. It is a member of the serotonin-reuptake inhibitor (SSRI) family, as are Zoloft (sertraline) and Paxil (paroxetine). (<http://www.nami.org/helpline/prozac.htm>)

is much more complex than it seems. For example, reading James Joyce's *Ulysses*⁵¹ one can find a reference to Lady Godiva and with some online research one can, again, easily find out that Lady Godiva is "famous for riding naked through the streets of the city [of Coventry – K.V.] [...] She lived in the 11th Century and was the wife of Leofric, Earl of Mercia, one of the most powerful noblemen in the land" (http://news.bbc.co.uk/hi/english/in_depth/uk/2000/newsmakers/newsid_1507000/1507606.stm). Much of her story is considered a myth or a legend, but the allusion is clearly present in the film dialogue. However, a German audience would most probably not know the historic facts and the legend and, thus, the allusion loses its point. Nevertheless, the reference that is made through mentioning her name is most probably to the fact that she rode naked through the streets of Coventry. Taking this a bit further Helen might imply that Lady Godiva was some kind of sexual exhibitionist, which she was not according to the historic facts. *Shagging* then in the above example is used as a modifier although it is included in her name. The corresponding *keuchend* in the TL text is used as a premodifier for the rather unconventional compound *Ersatzvenus*. Again we can see that it has been weakened in the TL dialogue.

The second category of dealing with culture- specific references is their substitution not by the general concept, but a reference to a specific well-known concept of the TL culture. For example, in

478	[R] I must say, [being with you makes] the wait for the <u>next [episode]</u> of <u>Seinfeld</u> much easier to bear.	[R] Gegen eine Verabredung mit dir, ist eine <u>Al Bundy Filmnacht</u> eine tödlich langweilige Veranstaltung.
-----	---	--

Seinfeld, a well- known British TV series, is changed to *Al Bundy*, a famous series on German TV. Nowadays *Seinfeld* is also broadcast on German TV, but in 1998, the year *Sliding Doors* appeared in the cinema, no German moviegoer would have known *Seinfeld*. However, *Al Bundy* is the name of the main character of a TV serial called *Eine schrecklich nette Familie* whereas *Seinfeld* is the name of the American TV series. Furthermore, the SL text refers to *making the wait for the next episode of Seinfeld much easier*

⁵¹ c.f. Joyce, James (1922). *Ulysses*. London: David Campbell Publishers Ltd. (Everyman's Library [1992]), p. 437

to bear whereas in the TL text *eine Al Bundy Filmnacht eine tödlich langweilige Veranstaltung [ist]*. As *Eine schrecklich nette Familie* or *Al Bundy* is a TV series exactly like *Seinfeld* it is rather surprising that the SL structure was *not* used in the TL text. A closer translation as in

		[R] Sich mit dir zu treffen, macht das Warten auf die nächste Folge von <i>Al Bundy</i> wirklich viel einfacher.
--	--	--

for example, would not change the content of the SL utterance so much.

The most frequent example, however, is the substitution of *Monty Python* by *Balu der Bär* in

46, 249, 258f, 542, 640	Monty Python (boys)	Balu der Bär
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Consequently, the quotes needed to be changed in

46	[J] You [remember] what the <u>Monty Python boys</u> say?	[J] Hey, wissen Sie, was <u>Balu der Bär</u> immer sagt?
47	[H] What? " <u>Always look on the bright side of life</u> "?	[H] Was denn? „ <u>Probier's mal mit Gemütlichkeit?</u> “
48	[J] No – " <u>nobody expects the Spanish Inquisition</u> ".	[J] Nein – „ <u>greif zu sonst nimmt es dir ein anderer fort</u> “.

as well as in [249], [258f], [542] and [640]. Before I will explain the difference between the utterances I would like to point out that in both versions the example shows the same structure. As can be seen in [46ff], at first the name of the TV figure is mentioned, secondly the most famous quotation of both of them occurs in the text and, thirdly, a less well-known quote is introduced to the audience and is then to occur again and again during the film, becoming some kind of recurring theme.

Monty Python on the one hand is a group of actors, usually performing sketches, but they have also made several films, i.e. *Life of Brian*⁵². They are very famous in Britain but they are also well-known in Germany as their films, i.e. *Das Leben des Brian* or *Die Ritter der Kokosnuss*⁵³, were broadcast on German TV. *Balu der Bär* on the other is a cartoon character from the

⁵² UK, 1979, D.: Terry Jones

⁵³ *Monty Python and the Holy Grail*: UK, 1975, D.: Terry Gilliam / Terry Jones

Jungle Book, or *Dschungelbuch* as it is in German. The two of them do not have very much in common. Whereas *Monty Python* is comedy for adults, *Balu der Bär* is a cartoon for children. Therefore, the substitution seems rather unmotivated. This becomes even more obvious when we look at what is actually conveyed through the use of the quotes.

James introduces the theme as he leaves Helen standing in front of Fulham Broadway tube station⁵⁴. She had told him that she had lost her job and he tries to cheer her up. That is why her first thought after hearing *Monty Python* boys is their most famous sentence “*Always look on the bright side of life*”. The audience surely has the same pattern of thinking and will, thus, be as surprised as Helen when James says “*No – ‘Nobody expects the Spanish Inquisition.’*” *The Spanish Inquisition* is a particularly funny, although rather difficult, sketch. A transcript of it can be found in Appendix III.

Now, in the German text James tries to cheer Helen up by mentioning *Balu der Bär*. Her answer is “*Probier’s mal mit Gemütlichkeit*” according to the SL pattern. However, does this quotation express the same encouragement as the *Monty Python* quotation? If we paraphrase it, we could say it means “*Take it easy*” which is not exactly “*Always look on the bright side of life*” but it might still count as some kind of encouragement. The following “*Greif zu, sonst nimmt es dir ein anderer fort*”, however, does not at all correspond to “*Nobody expects the Spanish Inquisition*”. The SL sentence is rather unclear in its meaning but it might mean that “*nothing in life will ever come when you expect it*” or “*everything in life comes unexpectedly*” referring to Helen’s situation that she has just lost her job. The TL version does not at all fit into this context. What should Helen take, before someone else takes it before her? The communicative function of the SL utterance is by no means fulfilled by the TL utterance.

To take this matter even further, the difference between SL and TL version becomes particularly obvious when James starts to recite the *Monty Python* sketch at a party⁵⁵. In the SL version there is no problem at all, James simply alludes to what he always says in the film. In the TL version, however, the

⁵⁴ c.f. Howitt, Peter. (1998). *Sliding Doors*. Eye Suffolk: ScreenPress Books. pp. 16ff

⁵⁵ The sketch is recited between [258] and [259] but not part of the dialogue list in Appendix I.

allusion is broken. At first the lines are substituted as discussed earlier, but then a German version of the original Monty Python sketch occurs in the film. The break is not even adequately hidden, it is rather sharp and can be discovered easily by the German audience. In other words, it is simply badly made. James' acting does not have any connection to what was said before in the film.

Taking all these arguments into consideration the substitution of the Monty Python concept by the *Balu der Bär* concept generates many problems. As the German audience most probably knows Monty Python through their films, even if they are not so familiar with the sketches, the concept as such should not have been substituted. One possible alternative could have been the substitution of the *Spanish Inquisition* to a better-known sketch and this sketch should then have been dubbed on James' performance at this party.

A third category consists of changing references that might in some way embarrass or offend the TL audience. Generally utterances with strong sexual content, or as it is the case in *Sliding Doors*, references to the World Wars go through a process of weakening or deleting them completely (c.f. Maier 1997:16ff). The most famous example for this strategy is the first dubbed version of *Casablanca*⁵⁶ in which Victor Laszlo, originally a Nazi opponent, became a Norwegian scientist and which was considerably shorter than the SL film. In *Sliding Doors* there are two instances containing war references. In

80	[G] ... which you can then [puke] up all over the pristine doorstep of <u>Herr</u> and <u>Frau Goebbels</u> next door.	[G] und das darfst du dann in den blöden reinen Vorgarten unserer Nachbarn <u>Herr</u> und <u>Frau Saubermann</u> kotzen.
----	--	---

Herr and Frau Goebbels became *Herr und Frau Saubermann* with the allusion totally omitted. Furthermore, there was a change of *pristine doorstep* to *blöder reiner Vorgarten*, which is basically a translation mistake, but still fulfills the communicative function intended by the author of the screenplay as both terms belong to the same concept. In

⁵⁶ USA, 1943; D.: Michael Curtiz

418	[G] [...keeps coming up with these corned beef sandwiches.] [Look] – I'll [phone] you back <u>when world war twelve has stopped for tea</u> . [OK, OK, bye]	[G] Die Vermieterin klopft schon wieder. Sie stört mich immer wieder mit ihren Corned Beef Sandwiches. Ich ruf zurück, <u>wenn dieser Klopspecht hier mal ne Teepause macht</u> . Mach's gut, bis dann.
-----	---	---

world war twelve was changed to *dieser Klopspecht*, again omitting the reference to war in the TL version.

In the following section I will examine the weakening of swear words and sexual references in SL and TL version.

3.3.4. Swear Words and References with Strong Sexual Content

Similar to the war references, sexual content is usually weakened during the dubbing process. This is underlined by the fact that in Britain the film is “rated R for some sexuality and language” and in Germany it is “freigegeben ab 6 Jahren” (www.imdb.com).

Strangely enough, in

178	[H] You know, we haven't done <u>that</u> for two months?	[H] Wir haben's seit zwei Monaten nicht mehr gemacht.
-----	---	---

a sexual connotation was *added* to the German text which is not present in the English text. Helen and Gerry are laying on the sofa, casually dressed, watching a film. The *es* in the German *haben's* suggests that they have not had sex for two months, whereas the English *that* is not as specific.

Interestingly, also in

65	[H] No, it's your <u>bit of stuff</u> . <u>Wednesday</u> = <u>shag day</u> , remember? Have you just got up, you lazy git?	[H] Nein, hier ist deine <u>Bumsfreundin</u> . <u>Montag</u> = <u>Hormontag</u> . Schon vergessen? Bist du grad erst aufgestanden, du faule Socke?
----	---	---

the sexual connotation of *bit of stuff*, which is a slang word used for women meaning *netter/ toller Käfer*, was strengthened to the rather explicit *Bumsfreundin*. In the second sentence of the utterance *shag day* is then weakened to *Hormontag*. I will discuss the *Wednesday/ Montag* problem in 3.3.5. Furthermore, the two occurrences of *for God's sake* were strengthened in the TL version.

The following table shows the frequency of some of the most common swear words in the SL dialogue.

Swear Word	Number of Occurrences	Weakened/ Omitted
<i>bollocks</i>	10	5
<i>shag*</i>	9	7
<i>*shit</i>	9	3
<i>bloody*</i>	6	3
<i>Jesus*</i>	4	3
<i>wanker</i>	4	0
<i>fuck*</i>	2	2
<i>twat</i>	2	2
<i>God's sake</i>	3	0 (stronger)
<i>git</i>	1	1
<i>piss</i>	1	0
<i>bastard</i>	1	0
Total	52	26 (50,0%)

Table 4: Occurrences of swear words in *Sliding Doors* and *Sie liebt ihn – Sie liebt ihn nicht*

Notably, *fuck** only occurs twice during the whole film. Words like *shit*, *bollocks*, *shag**, or *bloody* are much more frequent instead. In approximately 50% of their occurrences they were weakened in the TL dialogue owing to the fact that in Germany children from the age of six are permitted to see the film.

In the following section I will draw closer attention to further differences between SL and TL version by analysing obvious mistakes in the translation of single words, grammatical structures and other phrases.

3.3.5. Translation Mistakes

Evaluating the quality of a translation is a very difficult task. There has been a widespread discussion within academic circles, particularly among “philosophers, linguists as well as translators and translation theorists”, about the question of whether translation is possible or impossible (Ke 1999:289).

Sánchez points out that

“translation, *stricto sensu*, is the very precise transferring of information from one language, SL, into another, TL, the TL keeping exactly the same meaning as expressed in the SL text and the same connotations of words, interpreting the message exactly as the author meant it to be interpreted, and conveying to its audience everything that the original message conveyed to its own audience. This, of course, is totally impossible...” (1999:302).

Recently some scholars started considering the aspect of the communicative function. Höning/ Kussmaul postulate “daß ein Übersetzungsfehler immer nur in bezug auf die kommunikative Funktion der Übersetzung hin zu definieren ist” (1982:131). In the framework of film translation this seems to be a very

helpful approach. In other words, any differences between SL and TL version should be examined according to the communicative function of what is expressed. If that does not differ too much, the translation should be considered adequate.

Nevertheless, *Sie liebt ihn – Sie liebt ihn nicht* contains instances in which the communicative function is violated by the use of words which were translated incorrectly and which should have been changed.

In

213	[G] I won't be more than <u>a couple of</u> hours. Would you rather I didn't go?	[G] Es dauert höchstens <u>zwei</u> Stunden. Möchtest du, dass ich hier bleibe?
244	[J] It's only <u>a couple of</u> weeks. You should go.	[J] Es sind doch nur <u>zwei</u> Wochen, fahr ruhig hin.
491	[H] I know. Well, OK. There are <u>a couple of</u> things. Which one do you want to hear first?	[H] Du hast recht. Also gut, es gibt da <u>zwei</u> Sachen. Was willst du zuerst hören?

a couple of is always translated as *zwei*. This might be correct according to any English – German dictionary, but according to the Chemnitz Translation Corpus⁵⁷ *a couple of* is translated as *einige* in three of four cases and as *wenige*, which is the negative of *einige*, in one of four cases. During some personal research, in other words by talking to some native English speakers, I found out that for most of them *a couple of* does not mean exactly two, but rather an unspecified number between two and four. Therefore, *a couple of* should have been *einige* in the German text. Taking the communicative function into account, *a couple of* is much less specific than *two* and, thus, the content of the message is changed.

In

77	[H] And I just couldn't help thinking if I had just caught that <u>bloody train</u> it would never have happened. I would have been home ages ago and ...	[H] Und ich musste einfach dran denken, wenn ich diesen <u>Scheiß Zug</u> noch erwischt hätte, wär' das Ganze überhaupt nicht passiert. Dann wär' ich jetzt längst zu Hause.
----	---	--

Zug should have been *Bahn* or *U-Bahn*, because that is what Helen means as she is talking about her journey home. Comparably in

625	[J] I'm glad you caught [the] train that day.	[J] Was für ein Glück, dass du diese U-Bahn gekriegt hast.
-----	---	--

⁵⁷ c.f. Appendix V

the same structure is used and here, as well as throughout the whole film, it was translated as *U-Bahn*.

When James says to his mother

249	[J] But you've still got the London flat. You'll be nearer the hospital and you get much better <u>crack</u> in town.	[J] Aber du hast noch die Wohnung in London. Das Krankenhaus ist um die Ecke und du kriegst viel besseres <u>Heroin</u> in der Stadt.
-----	---	---

he does most probably *not* mean *Heroin* as the German text suggests. Taking James' accent, and thus intended social and regional background, into account, we know he refers to a regional meaning of *crack* which is *fun*⁵⁸ or *laugh*. Thus, the communicative function is, again, violated as the TL text contains a reference to drugs which is not present in the SL text. The utterance should be

		[J] Aber du hast noch die Wohnung in London. Das Krankenhaus ist um die Ecke und wirst viel mehr Spaß in der Stadt haben.
--	--	---

In

176	[H] Probably killing myself.	[H] Mir wahrscheinlich n Strick nehmen.
-----	------------------------------	---

an unspecific SL structure is made more specific in the TL text leaving no room for personal interpretations.

A grammatical structure was incorrectly translated in

591	[H] I have been through enough <u>for one year</u> .	[H] Ich hab' genug Scheiße durchgemacht, <u>genug für'n ganzes Jahr</u> .
-----	--	---

As it is a regular present perfect construction it should be

		[H] Ich hab ein Jahr lang genug Scheiße durchgemacht.
--	--	---

Notably, the swear word *Scheiße* was added in the German text.

In

61	[H] I'm only asking <u>because I need to know exactly how big a mug I am</u> .	[H] Ich frage nur, <u>weil ich gern hören würde, und zwar genau, wie unglaublich bescheuert ich bin</u> .
----	--	---

⁵⁸ "Consider the following instance: an invitation of the kind 'come for a cup of tea and a bit of [kraekl]' [...] In Ireland, however, this is simply understood to mean 'come for tea and a laugh' ..." (Ménacère 1999:346). James clearly speaks a Scottish accent and the language use in Ireland and Scotland is comparable. The matter will be taken up in Chapter 4.

the translation changed a simple sentence structure into a stylistically unacceptable and more complicated structure whereas the problem could have been avoided easily by translating it as

		[H] Ich frage nur, weil ich genau wissen will, wie unglaublich bescheuert ich bin.
--	--	--

The same kind of mistake was made in

300	[G] Helen, I've got something I want to tell you. I need to tell you.	[G] Helen, ich muss dir was Wichtiges sagen und ich will es dir sagen.
-----	---	--

which makes Gerry sound incredibly unnatural. Translating the utterance closer to the SL text would sound much better in German

		[G] Helen, es gibt da etwas, das ich dir sagen will. Ich muss es dir (einfach) sagen.
--	--	---

The issue of translation mistakes becomes particularly difficult when the SL references remain rather unclear as in

80	[G] ...I'm going to let you <u>have [intimate]</u> <u>carnal knowledge</u> of a lamb passanda – which I know your diet doesn't allow – with double tarka dahl, ...	[G] ... <u>befriedige ich all deine fleischlichen Gelüste</u> mit Lamm Passanda, was natürlich gegen deine Diät verstößt, mit einer doppelten Portion Reis ...
----	--	--

The communicative function of what Gerry is saying is to cheer Helen up and make her laugh. Therefore, his language use is rather uncommon. According to the *Harper Collins German Dictionary*, *to have carnal knowledge of sb.* means *mit jdm. (Geschlechts)verkehr haben*. A very common collocation of *carnal* is *carnal desires* which means *sinnliche/ fleischliche Gelüste/ Begierden*. Thus, Gerry is going to let Helen have sexual intercourse with lamb passanda. Obviously, the SL structure would not be equally funny in the TL version. However, *fleischliche Gelüste* in German also refers mainly to *geschlechtliche Begierde*⁵⁹ which gives the whole sentence a rather sexual touch which might not have been intended. *Fleischliche Gelüste* might also be a play on words with *fleischlich* referring to *lamb passanda*. Otherwise, it should have been *sinnlich* in order to avoid sexual connotations.

⁵⁹ C.f. DUDEN Deutsches Universalwörterbuch

Let me now take up the example from 3.3.4. again, in which *Wednesday* in the SL version was changed to *Montag* in the TL dialogue. This does not seem a simple issue of incorrect translation, although it could be considered as such on the surface. Structurally there are no time clues in the film. However, considering the action of the first scenes of *Sliding Doors*⁶⁰ and the few cues that are given, Monday seems to be the more plausible option than Wednesday. Thus, what looks like a translation mistake at the first glance, is an improvement of the TL text instead.

In

46	[J] I suppose being [a Gemini] can have its down-sides.	[J] Das kommt davon, wenn man fremde Leute in der U- Bahn anquatscht.
----	---	---

an SL utterance of rather unclear content was totally changed. The communicative function of saying goodbye to Helen and expressing his concern for Helen's situation is fulfilled in both versions. However, the German *das kommt davon* adds an additional connotation of cause and effect to the utterance.

The insertion of an additional item in

210	[H] It's amazing how you can actually learn to despise inanimate objects. Like tin openers that don't open tins, egg mayonnaise and skipjack tuna. You going out?	[H] Es ist kaum zu glauben, aber selbst tote Gegenstände kann man zutiefst verachten. Zum Beispiel Dosenöffner, die keine Dosen öffnen, <u>Salatblätter</u> , Thunfisch oder Mayonnaise aus der Tube. Gehst du weg?
-----	---	---

is most likely because of lip-synch requirements of making the text length fit the lip movements on the screen as some specific references⁶¹ were not taken over in the SL utterance.

The last section of this chapter will be concerned with the translation of film titles.

⁶⁰ Helen comes to the office with a bag of bottles which she places on her desk. Then she goes to the conference room and Paul shows her the empty box in which the vodka should have been. She tells him she had had a party on Friday and had bought new vodka to replace what she had taken. This would clearly suggest it is Monday. However, her explanation that she "was up all night toying with ideas for the fashion show" [2] does not support this view very strongly as she might have said she was toying with ideas for the fashion show all weekend.

⁶¹ Egg and skipjack were left out in the TL text.

3.4. Film Titles

“The translation of film titles and TV- series titles is a prime example of the way we conceptualise reality. The translator often leans towards the cultural accommodation in TL and deliberately strays from SL” Ménacère (1999:347) points out in his essay “Linguistic Acrobatics: Translating a Web of Cultural Connections” which is primarily concerned with translation. Maier takes the background of film translations into German into account and distinguishes four categories of film title translations:

- (1) Retaining the original title in the case of proper names,
- (2) Retaining the original title in the case of non- proper names,
- (3) German titles as translations from English,
- (4) Titles without connection to the original.

(1997:74ff.)

Through the history of film there has been a gradual movement from purely German titles in the 1950’s towards a majority of English titles in the 1990’s. Maier explains that towards the end of the 1960’s rather unconventional, experimental filmmakers decided to keep the English title in order to make their films stand out from the majority of releases. During the 1980’s and 1990’s English titles became more and more fashionable. This came along with a general movement towards the use of English, i.e. in advertising. At the same time German titles started to be considered as outdated or uncool. This went so far, that even German productions were released with an English title⁶². However, retaining English titles becomes especially important⁶³ when we consider the enormous pressure of economic considerations. A film like *Jurassic Park*⁶⁴, and consequently the huge merchandising industry behind the film only sells when the title is unchanged in all languages as otherwise all merchandising products needed to be

⁶² C.f. for example *Knocking on Heaven’s Door*: Canada/ Germany, 1994, D.: Roger Evan Larry or *Kidnapping Mom & Dad*: Germany, 1997 [TV], D.: Kai Wessel

⁶³ C.f. Krebs, Ute in Freie Presse May 10, 2002: “So, das Wörterbuch Englisch- Deutsch liegt griffbereit. Dann kann es ja losgehen: Dark Blue World. Blade 2. Scorpion King. Panic Room. Showtime. Ice Age. Time Machine. A Beautiful Mind. Tattoo. Resident Evil. Spy Game. Ob ich mich auf den nächsten Englisch- Kurs vorbereite? Weit gefehlt! Ich studiere das Kinoprogramm dieser Woche.”

⁶⁴ USA, 1993, D.: Steven Spielberg

changed accordingly (c.f. Maier 1997:79). Some film distributors, however, make use of subtitles, German additions to the English titles.

After comparing translations of titles into foreign languages, Ménacère concludes, that

“... English film titles tend to be cryptic, compact, subtle and open to interpretations. The reader is left to interpret the meaning, to reach his own conclusions, whereas the translated titles tend to clarify and make more explicit the content of the film” (1999:349).

Considering the German title of *Sliding Doors*, *Sie liebt ihn – Sie liebt ihn nicht*, this becomes particularly obvious. According to Maier's categories the film belongs in (4) which is employed

“... wenn sich der Titel nur ‘schwer übersetzen lässt’, wenn die wörtliche Übernahme im Deutschen schlecht, holprig oder gestelzt klingt oder wenn kulturspezifische Ausdrücke oder Andeutungen enthalten sind, die sich nicht in eine andere Kulturlandschaft übertragen lassen” (Maier 1997:83).

Sliding Doors translates into *Schiebetüren*, not a very promotional title. As already discussed above, it leaves room for interpretations and is rather unspecific. However, watching the film closely, the sliding doors are one of the themes, or motifs of the film. The doors always appear in critical situations for Helen, they are the doors of the tube, elevators and office buildings.

Considering the German title *Sie liebt ihn – Sie liebt ihn nicht* we need to take two aspects into account. The first aspect is the content, the second one is the structure. The content does not derive from a translation of the English title, it was rather taken from the film. The tendency towards more specific foreign movie titles can be seen from this example. The German title is much more specific in its content, although it does not give the story away.

Structurally the title is modelled on sliding doors, at least if the audience uses a bit of fantasy. The first part, *Sie liebt ihn*, opens the doors and the second part, *Sie liebt ihn nicht*, closes the door again. However, going back to the content side of the title, *sie* obviously refers to Helen, but the reference of *ihn* remains rather unclear. In story 1 Helen lives with Gerry until she finds out that he has an affair with Lydia and then she makes him leave her. In story 2 she leaves Gerry, falls in love with James, finds out that he is married, they

argue about it, but finally everything is ok. Gerry tries to get Helen back, but she does not want him any more. She retreats from James after finding out about his being married, but after discussing the matter with him, her feelings are stronger than her doubts and they stay together until her accident. Therefore, the title applies to story 1, the *true* story of the film and story 2, the what if story, should be seen as a complement. *Sie liebt ihn – Sie liebt ihn nicht*, although having nothing in common with the original title *Sliding Doors*, is quite a good example for a title that is derived from the film itself. However, it can be misunderstood as, at a first glance, it might suggest that Helen is playing with men, which is not true.

4. Dubbing and Accent – A Sociolinguistic Perspective

In section 3.1.2. I explained that film dialogue contains sociolinguistic information alongside semantic content. Sociolinguistics is one branch of linguistics and is concerned with the study of “the relationship between language and society” (Holmes 1996:1) or “the study of language in relation to society” (Hudson 1996:1). In other words, sociolinguists “are interested in explaining why we speak differently in different social contexts, and they are concerned with identifying the social functions of language and the ways it is used to convey social meaning” (Holmes 1996:1). I will limit the scope of this chapter to the study of accents as the aim of this paper is outlining the differences between the SL and TL version of *Sliding Doors*. The following sections will be concerned with terminology and a subsequent analysis of certain features present in the film.

4.1. Terminology

4.1.1. Language Varieties and Standard Languages

As linguistics is generally defined as “the scientific study of language” (c.f. Crystal 1968:27; Lyons 1983:11; etc. in Korte/ Müller/ Schmied 1997:1) it is rather surprising that, depending on the main focus of their particular problem, linguists have severe problems in defining the term ‘language’. Using the term ‘language’ involves various different perspectives. Bloomfield defines language as the property that distinguishes humans from animals by being able to communicate via language (c.f. Korte/ Müller/ Schmied 1997:3) and thus sees language as a biological factor. Whorf stresses the aspect of language as a “shaper of ideas” (c.f. Korte/ Müller/ Schmied 1997:3) whereas Chomsky puts special emphasis on language as a “set [...] of sentences” (c.f. Korte/ Müller/ Schmied 1997:3), a rather technical definition. According to the definition of sociolinguistics given above society and, thus, the speakers become an important variable in the framework of the examination. The ability to express ideas through language (language as a biological property) alongside the existence of a human society and the necessity for every individual speaker to interact with a certain number of other individuals for a variety of purposes makes it necessary to reconsider the above definitions

and to include different layers into one definition. Therefore, a language is (1) a means of communication and (2) a property of society in the sense that there is a number of languages spoken by people in different countries (i.e. English, French, Chinese etc.). According to (2) we can speak about the English- speaking world for example, meaning all countries in which people speak English as their first or second language. English in the sense of the above definition presupposes the notion that the language called English is to some extent a coherent concept which can be defined and, most importantly, distinguished from other languages in this sense of the word, i.e. French or Chinese.

Having established the aspects of language relevant to my analysis, I will now introduce and discuss sociolinguistic terminology. Language as a means of communication used by people in any society for a variety of communicative purposes is a rather vague concept indeed. The term 'variety' is used to refer to "any SYSTEM of LINGUISTIC EXPRESSION whose use is governed by SITUATIONAL VARIABLES" (Crystal 1980:370). Distinctions can be made along regional, occupational and social lines. A regional variety of the English language would, for example, be London English, the language used for religious communication of any kind would be an occupational variety and a social variety is determined by its use within particular social classes and/ or groups (Crystal 1980:370). Whereas regional and occupational varieties are relatively easily defined, social varieties are based on a larger number of variables, such as sex, age, occupation, etc. In other words, language in general, or more specifically the language used by any one society (i.e. the English language) consists of an unspecified number of varieties whose use depends on certain situational variables.

This view is contrasted with the notion of a language as a rather coherent concept which is, for example, one precondition of the fact that the English language can be taught. Learning all these varieties would, of course, be impossible. The variety of a language that is taught to foreigners is called *standard*, referring to the "prestige VARIETY of LANGUAGE used within a SPEECH COMMUNITY" (Crystal 1980:325). More accurately

... ['Standard English'] denotes a form of language – that is, of its phonology, morphology, syntax, and lexis – which is superordinate to geographically variant forms, and which is realised in both spoken and written modes, and in the latter by a consistent orthography" (Burnley 1989:23f. in Mugglestone 1995:8).

Furthermore,

"Standard languages/dialects/varieties' cut across regional differences, providing a unified means of communication, and thus an institutionalised NORM which can be used in the mass-media in teaching the language to foreigners, and so on" (Crystal 1980:325).

From this definition we can see that there are no clear-cut distinctions in terminology between language, dialect and variety. Therefore, in many books variety is the same as dialect, and standard language, standard variety as well as standard dialect are used synonymously. However, I will use the term variety in this sense and define dialect in 4.1.2.

If one variety of a language is referred to as standard it must have undergone a number of processes through which the variety developed to become the standard:

- (1) selection
- (2) codification
- (3) elaboration of function
- (4) acceptance (Hudson 1996:33).

The development starts with the selection of one particular variety, either an existing one or a mixture of different varieties. Through the phase of codification the variety in question is "fixed" in a dictionary and grammar delivering the basis for correctness to which all speakers of the language will have to adhere from then onwards. The variety will then be used for all communicative purposes, especially prestigious purposes such as government publications and writing, possibly in connection with an extension of the vocabulary for specific purposes. Finally, acceptance means that a large number of people need to accept the chosen variety as a standard and keep to its rules (c.f. Hudson 1996:33).

Considering this process, the existence of the four phases seems logical as any standard national language shows these characteristics. However, the model does not have to be in chronological order as most probably the steps

might take place at the same time or be alternating, especially acceptance is a precondition of all phases.

4.1.2. Dialect and Accent

According to 4.1.1. a language is a collection of varieties that includes one variety which is prestigious and “fixed” in dictionaries and grammars, and thus called the ‘standard variety’. A variety is further characterised by social and regional variation. A logical consequence we can draw from these facts is that if a language consists of an unspecified number of language varieties and one of these is the standard variety of the language, then other varieties can only be non- standard varieties. With the standard variety being the “prestige VARIETY” (Crystal 1980:325) a “regionally or socially distinctive VARIETY of language, identified by a particular set of WORDS and GRAMMATICAL STRUCTURES” (Crystal 1980:102) is called ‘dialect’. As a logical consequence of the definition of variety, dialects can be subdivided into regional dialects, social or class dialects also called sociolects, historical or temporal dialects (i.e. Elizabethan English) as well as occupational dialects. The standardisation of the English language began in the fifteenth century (Holmes 1992:83), which makes the term historical dialect especially interesting. Until the completion of standardisation we can only speak about dialects as there was no one coherent concept of language, i.e. no standard language.

In terminology dialect has to be contrasted with the term ‘accent’. An accent is “the cumulative auditory effect of those features of pronunciation which identify where a person is from, regionally or socially” (Crystal 1980:2). What needs to be emphasised is “that the term refers to pronunciation only, and is thus distinct from DIALECT, which refers to GRAMMAR and VOCABULARY as well” (Crystal 1980:2). Furthermore, “linguistics stresses that *everyone must have an accent*, though it may not indicate regional origin” (Crystal 1980:2 [emphasis added - K.V.]).

The following diagram visualises the relationships between the terms I introduced.

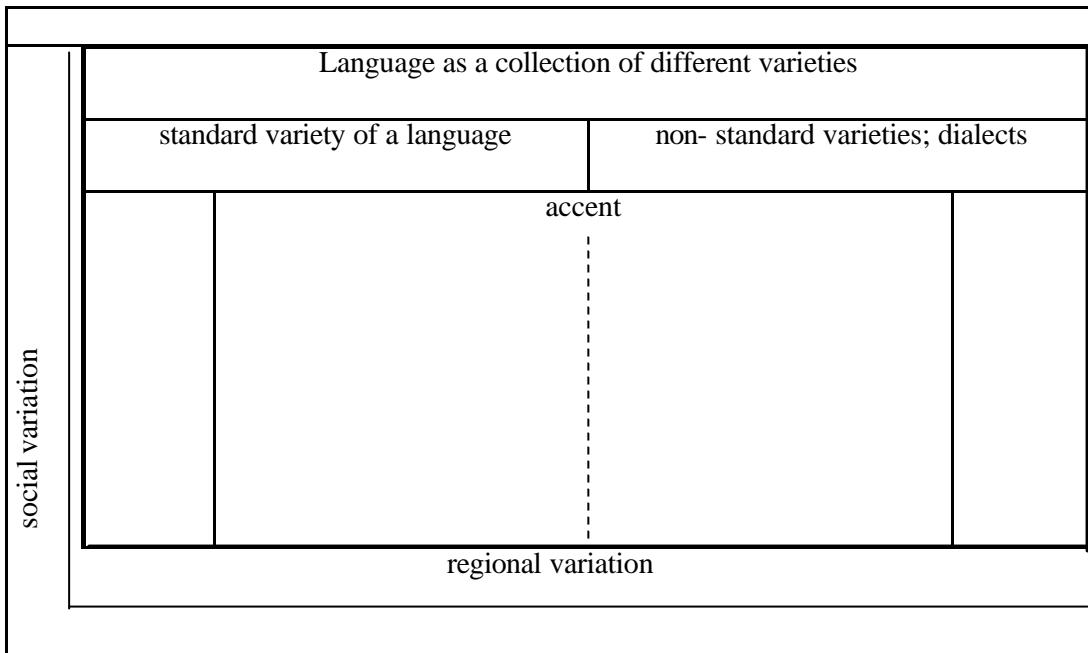


Diagram 1: Visualisation of the Relationships between Language, Standard, Dialect, and Accent

4.1.3. Regional Variation

One way to explore regional variation is to go on a trip through any country, crossing the country from north to south or east to west or vice versa. As we would need the chance to listen to as many people as possible using the train would be the best option as far as the means of transport are concerned. Of course, we should not take the fast national train lines but rather regional trains. Listening to the people getting on and off the train all the time we will notice a constant change in their pronunciation.

More academically oriented research of this kind has already been carried out for quite some time, and the discipline of dialectology with its “branch called DIALECT GEOGRAPHY” (Hudson 1980:38) developed. Regional variation is much stronger in rural areas than in towns or cities where the dialects have mixed into a more moderate way of speaking. The main concern of dialect geography is setting up maps which illustrate different usages or pronunciations in different areas.

Depending on geographical, historical and social conditions languages show different degrees of regional variation. Whereas there is a great degree of regional variation in most European countries, the English spoken in the USA does not show the same amount of variation and the English spoken in

Australia or New Zealand is characterised by even less regional variation (Holmes 1992:138).

4.1.4. Social Variation

Besides the regional roots of any speaker his use of a particular dialect is also determined by social variables, mainly his position within society, i.e. his family background, occupation (together with the prestige of his job and the money he earns for his work), as well as some personal variables such as age or sex.

The relationship between social and regional variation is usually represented by a triangle.

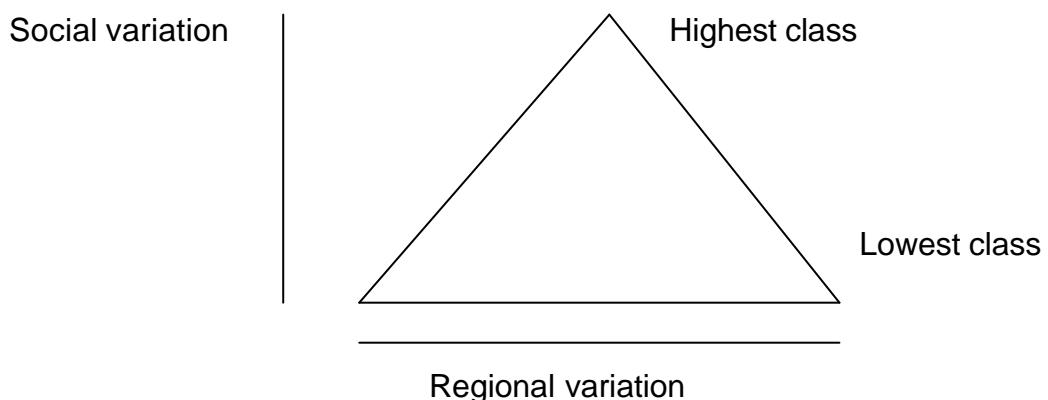


Diagram 2: Social and regional variation (Holmes 1992:143)

with the highest degree of regional variation at the bottom end of the social scale and the lowest degree of regional variation at the top end of the social spectrum. The social scale is determined by the factors described briefly above as well as education, income, social environment, religion and ethnicity to name but a few. Their individual patterns of interdependencies greatly influence the dialect a particular speaker employs.

4.1.5. Language Attitudes

“It is impossible for an Englishman to open his mouth without making some other Englishman despise him” (George Bernard Shaw⁶⁵).

At this point it is very important to stress that dialect forms

“are not ‘wrong’ in any way and should not be regarded as ‘mistakes’. They are used by millions of English- speakers around the world, and are representative of grammatical systems that are different from Standard English, *not linguistically inferior to it*” (Trudgill 1994:6 [emphasis added – K.V.]).

However, as any standard language is defined on the basis of prestige, the use of standard language is usually connected to notions of “elegance”, ‘propriety’, ‘politeness’, and ‘refinement’ (Mugglestone 1995:58). According to Holmes “attitudes to language reflect attitudes to the users and the uses of language” (1992:345). The definition of language always involves the people who use a language. It is the pure nature of any given society that people within this society constantly evaluate their relative position to society as a whole and their position within smaller sections of the society, i.e. family or work place. As any particular way of speaking is always connected to the regional and social background, it always carries attitudes towards oneself and towards others. However,

“people generally do not hold opinions about languages [or varieties of one language – K.V.] in a vacuum. They develop attitudes towards languages which reflect their views about those who speak the languages, and the contexts and functions with which they are associated” (Holmes 1992:345f.).

One example of the kind of attitudes people may hold in the English-speaking world is given by Mugglestone:

“RP users of ‘proper’ English are, for instance, commonly credited with greater levels of intelligence, authority, and self- confidence, whereas speakers with rural accents are conversely assumed to be more friendly, more sympathetic, and more good-natured, as well as less authoritative” (1995:59).

In other words, “accent is overtly manipulated as an image of the speaker’s inner qualities” (1995:60). Language attitudes were extensively studied in the

⁶⁵ C.f. <http://www.stud.ntnu.no/~andtei/yorkproj/yorkproj.html>

1960's, 1970's and 1980's⁶⁶. The experiments were all similarly laid out so that informants were confronted with language material and were then asked to evaluate them according to given categories. Such categories were, for example, wealth, prestige, intelligence, height, occupational status, ambition, leadership, cleanliness, good-looks, self-confidence, friendliness, sense of humour, generosity, goodheartedness, likeability, and nervousness⁶⁷. Although these studies always rely on a limited number of informants and their subjective views, and should thus be treated with care, they deliver a potential picture of the average views that are held in a given society or language community towards members of the same or different groups.

For the perception of accents in films this is especially important as the audience's reaction may be guided by their language attitudes towards the accent of speakers in a film. A director may choose a certain accent to position one or more characters regionally and/ or socially without giving any details in the film dialogue. For the SL audience the reference is clearly understandable whereas for a TL audience the reference is usually lost. I will come back to this issue in 4.4.

4.2. Standard English and its Geographical Variants

As we have seen in 4.1. language is no homogenous concept. When we refer to the English language we mean its standard variety. It is important to bear in mind that "the term *Standard English* often refers to grammar and vocabulary (*dialect*) but not to pronunciation (*accent*)" (Trudgill/ Hannah 1985:1). During the past 500 years, English has spread around the world. In this section I will try to systematise the complex relationships between different geographical variants of English. Due to colonisation processes, historical developments and political and economic power relationships there are two main standard varieties of the English language: British English (BrE) "spoken by educated speakers in England and, with minor differences, in Wales, Scotland, Northern Ireland, The Republic of Ireland, Australia, New

⁶⁶ C.f. for example the *Bibliography on Language Attitude Research* at <http://ccat.sas.upenn.edu/~haroldfs/540/attitudes/susanetr.html>.

⁶⁷ C.f. Cheyne, William M. (1970). "Stereotyped Reactions to Speakers with Scottish and English Regional Accents". *British Journal of Social and Clinical Psychology* 9: 77-79.

Zealand and South Africa" (Trudgill/ Hannah 1985:1) and American English (AmE) "meaning English as it is written and spoken by educated speakers in the United States of America and Canada" (Trudgill/ Hannah 1985:2). According to Korte/ Müller/ Schmied, AmE also is the "*reference variety*" (1997:69) in East Asia and the Arabic world. However, the development of two standard varieties seems to be motivated more by political factors (i.e. economic reasons and power relationships) than for linguistic reasons. The two varieties only differ in the vowel system (with AmE lacking four diphthonges due to the pronunciation of post- vocalic [r]), in word stress and orthography, grammar, and vocabulary. The differences are, however, not so great that they would place BrE and AmE at two ends of a scale, nevertheless they can be clearly perceived at the pronunciation level. Choosing either the English or the American variety seems to be a prestige question only, a question of loyalty to either the UK or the USA as political and economic powers. This becomes obvious when we examine other geographical variants of English. Due to the time of introduction in certain areas and the source of the introducing force all varieties can be subsumed under the categories 'English' type or 'American' type.

Originally English was spoken in England and the South- Eastern parts of Scotland, where it had arrived by the Middle Ages leaving the west and north Gaelic- speaking. During the 16th and 17th centuries English was brought to the south of Ireland by English settlers. It was not widely spoken until the 18th or 19th centuries. English settlers also introduced their language to north America during the colonisation in the 17th and 18th centuries. This means that the English dialect sometimes referred to as Elizabethan English was introduced to Ireland and America at about the same time which explains certain similarities between the two geographical variants.

English was furthermore brought to the north of Ireland by Scottish settlers during the 17th century; the same period of time, but a Scottish variant of English, which explains the resemblances between Northern Irish English (NIrE), Scottish English (ScE), Scots (a Scottish dialect) and the English spoken in what is today the Republic of Ireland (IrE).

Later in the 18th and 19th centuries English spread to South Africa (SAE), Australia (AusE) and New Zealand (NZE). As the introducing force originated in England SAE, AusE and NZE are close to RP and close to one another (Trudgill/ Hannah 1985:4). At the same time English started to gain influence in Wales (WE), but it was clearly influenced by the Celtic language of Welsh spoken in Wales until then and after a revival in the late 20th century, still spoken today.

Coming back to the classification into ‘English’ and ‘American’ types of English Trudgil/ Hannah propose the following scheme (1985:4ff):

‘English’ type		‘American’ type
BrE	IrE	AmE
WE	ScE	CanE
SAE		Bermudian English
AusE		
NZE		
Tristan da Cunha English, Falkland English		

Table 5: Classification of Regional Variants of English

Such a classification can never be complete (it excludes, for example English-based pidgins and creoles) nor absolute. It is based on the linguistic premises that all variants in the scheme are (a) varieties of English and (b) languages in the sense that they are national, or official languages in countries other than the United Kingdom. For this purpose Wales, Scotland and Northern Ireland, which are officially part of the United Kingdom of Britain and Northern Ireland, are put in contrast with England rather than the UK as a whole. Linguistically this is a reasonable distinction as these regions share a similar linguistic history all of them being Celtic regions and sharing the use of their own Celtic languages, namely Welsh, Gaelic and Irish. Within the Irish island a distinction needs to be made between the English of the Republic of Ireland, which was influenced by BrE, and NlrE which is closer to ScE. The scheme, however, does not maintain this distinction.

Methodologically all geographical variants are compared with the system of RP, Received Pronunciation. Extensive descriptions can, for example be

found in Trudgill/ Hannah (1985), Bähr (1974)⁶⁸, Cheshire (1991)⁶⁹. I will only briefly describe the main differences without going into too much detail as this would exceed the purpose of this paper. I will mainly base my explanations on Trudgill/ Hannah (1985) following the 'English' types first, and coming to the 'American' types and describing ScE and IrE towards the end of section 4.2.

4.2.1. RP

RP, the abbreviation for Received Pronunciation, is what is in most books described as standard English. It is the accent taught at school and to foreign learners of English in Britain and throughout Europe, and used in radio and television broadcasts. That is why it may also be called BBC English. However, it is only spoken by 3 to 5 per cent of the population and is a social accent only, mostly referring to "the upper- middle and upper classes (and those who aspire to the classes)" (Trudgill/ Hannah 1985:9). For a learner it is rather difficult to acquire, for one reason because it has no particularly close relationship to English orthography. In other words, it would be easier to acquire one of the regional variants. Among the problems a foreign learner of RP English might have to face is the diversity of dialects and accents throughout Britain and the English- speaking world. Although he will most probably be understood by almost all people, he might have difficulties understanding the remaining 95 to 97 per cent of the people in Britain. The second problem is that of language prejudice in connection with an upper-class accent. Nowadays RP is in a state of change towards more tolerance towards different accents and less strict notions of correctness.

4.2.2. English in Australia, New Zealand and South Africa

Due to the history, time of introduction, and the sociolinguistic situation the English in these three countries is close to RP and close to one another. AusE, NZE and SAE are characterised by little regional variation and a "fair

⁶⁸ Bähr, Dieter (1974). *Standard Englisch und seine geographischen Varianten*. München: Wilhelm Fink Verlag.

⁶⁹ Cheshire, Jenny (1991). *English Around the World: Sociolinguistic Perspectives*. Cambridge etc.: CUP.

amount of social variation in all three types" (Trudgill/ Hannah 1985:16). There is a notion of 'mild' accents "towards the top end of the social scale" (1985:16) which are phonologically close to RP, and 'broad' accents towards the bottom, which "differ considerably from RP" (1985:16). The main differences to RP are accent differences in the vowel system as well as minor grammatical and vocabulary differences.

4.2.3. English in Wales

The situation in Wales is quite different from the other parts of the English-speaking world. For a long time English was only learned as a second language. Through the influence of Welsh, distinct lexical items and grammatical structures were introduced to the English language. Of course, people in Wales speak English with a Welsh accent which was, for example, used in the film *Notting Hill*⁷⁰ where one character, Spike, is a Welshman. However, Welsh Standard English is not clearly distinguishable from standard English and is, thus, no standard in its own right.

4.2.4. Standard American English

In AmE there is greater regional variation in comparison to AusE, NZE and SAE. The standard variety is spoken by educated central-eastern people. Further distinctive varieties can be found in New England, New York City and the south-eastern states (including Texas). In the remaining areas of the US and Canada there is only slight variation on the phonological level (Trudgill/ Hannah 1985:37). Although we speak about American Standard English, there is not the same amount of rigidity to the term standard as in BrE, and RP in particular. Differences can be found in orthography, vocabulary and grammar, but also in the vowel system, accent in general, and word stress.

⁷⁰ UK, USA, (1999), D.: Roger Michell

4.2.5. English in Ireland

Ireland has, like Wales, a Celtic heritage with Irish spoken until the 17th century and English spoken only in small geographical areas in the east and south, especially in the towns. Even today Irish is an official language of the Republic of Ireland.

As I mentioned earlier, we need to distinguish between IrE and NIrE. The former originated in the Midlands of England whereas the latter came from Scotland. At the time the settlers arrived in the north of Ireland, Scots was still spoken and thus also came to Northern Ireland. Geographically these areas were separated by Irish- speaking areas from the English- speaking south of the island (Trudgill/ Hannah 1985:89). Linguistically the island is divided into three zones, Ulster Scots is spoken in the far north- east, Mid-Ulster English in an area north of the Donegal – Drogheda line and Irish English in the south. In the bordering areas there are no clear cut distinctions as to which variety people use.

NIrE is very similar to ScE with only slight differences in pronunciation.

“Most of the grammatical and lexical features if NrEng [NIrE – K.V.] which differentiate it from EngEng [English English = BrE with special emphasis on the use in England – K.V.] are also found in ScotEng [ScE – K.V.] and/ or IrEng [IrE – K.V.]” (Trudgill/ Hannah 1985:90).

At this point we should remember what I said about the use of the word *crack* in Chapter 3⁷¹.

Furthermore IrE uses different word stress, some distinct consonants and vowels, but the major differences are of a grammatical nature. IrE uses an additional tense in order to distinguish between habitual and non- habitual actions (Trudgill/ Hannah 1985:94) and there are lexical differences, too.

4.2.6. English in Scotland

As I have already mentioned, the south of Scotland has always been English- speaking. Large areas in the west and north of Scotland, however, were Gaelic- speaking, some of them have remained Gaelic- speaking until now.

⁷¹ The Irish root of *crack* is *craic*.

In the south of Scotland one of the dialects gained the status of a standard variety, namely Scots, and “was used at the Scottish court and in literature until the Reformation. Since that time, however, Scots has gradually been replaced in educated usage by Standard English...” (Trudgill/ Hannah 1985:82). As a result “today educated Scottish people speak and write a form of Standard English which is grammatically and lexically not very different from that used elsewhere, although they speak it with a very obviously Scottish accent” (1985:83). Many dialects in formerly Scots- speaking areas still show characteristic features. Scottish standard pronunciation is one of the major differences to RP. Of all varieties discussed ScE has the lowest number of vowels. For example, Scots do not distinguish long and short vowels. ScE is rhotic, the [r] is most usually a flap, the glottal stop is widely used for initial [t]s and there is an additional consonant [χ]. Grammar differences occur mostly in informal speech, but there are a number of particularly Scottish words which cannot be found in standard English.

A number of language attitude studies were conducted for speakers with a Scottish accent, but I will introduce their results in section 4.5. As my study is concerned with a comparison between English and German it is necessary to have a look at the linguistic situation in the German- speaking countries of central Europe.

4.3. The German Language

German is an official language in Germany, Austria, Switzerland, Liechtenstein and Luxembourg, it is partly official in the north of Italy and very small parts of Belgium (c.f. Stevenson 1997:14, 16). In Switzerland and Luxembourg German is only one of three official languages. “One of the most striking characteristics of Germany and Austria is the enduring strength of their regional traditions” (1997:62). In general German is very diverse with less variation in urban communities and a great south- north difference as far as regional variation is concerned.

“There is a high level of public awareness of the distinctive characteristics of local and regional speech forms, and in recent years the general resurgence of ‘local values’ has led to an increase in the prestige, and consequently in the visibility, of these forms in public contexts...” (Stevenson 1997:63).

Dialects are used in local newspapers, radio and television.

Linguistically German is divided into Low German (spoken in the north) and High German (spoken in the south), which is further divided into Central/Middle German and Upper German. A more detailed description would exceed the aim of this paper. What we should bear in mind is that German has a great variety of dialects.

Although terminology differs greatly due to the approaches in English and German linguistics, I will keep to the terminology introduced.

4.3.1. Standard German

Standard German, or *Hochdeutsch* as it is called in German, is only used in national TV broadcasts, i.e. news broadcasts, and in the theatre. In comparison to RP, or standard English, it is not spoken by a particular group in German society, but is limited to these two uses.

For this purpose it seems legitimate to introduce the concept of *colloquial language* (Rosenkranz 1963:19 in Dittmar 1995:159) as an “extensive lingua franca (*Verkehrssprache*) without strict norms”. The term is also called *Umgangssprache* (Stevenson 1997:62). In order to position it within modern German it is an intermediate level between rural dialects at the bottom end of a scale and standard German at the top end of the same scale. *Umgangssprache* is characterised by Rosenkranz (1963:19 in Dittmar 1995:159) as

- (1) stylistically a vernacular⁷²,
- (2) a ‘lingua franca’ as it avoids anything that hinders communication,
- (3) coming from an urban background,
- (4) a moderate language as far as ‘vulgarity’ is concerned,
- (5) socially rather than regionally determined,
- (6) containing a wide range of varieties to enable the speaker to adjust to it individually, and
- (7) a collection of vocabulary from all different varieties.

⁷² c.f. Crystal (1991:372) “the indigenous LANGUAGE or DIALECT of a SPEECH community” and characterised by Holmes (1992:146) as “learned at home and used in informal contexts [...] especially as means of expressing solidarity and affective meaning”.

Umgangssprache is the variety of German that is used for all communicative purposes in German society showing regional variation mainly through the use of accents in the narrow sense. It has found its way into national radio and TV broadcasts quite recently. Whereas standard German (*Hochdeutsch*) is hardly ever spoken (only in very formal contexts and situations) colloquial German (*Umgangssprache*) is the major means of communication in German-speaking countries. It is a fluent concept or continuum without strict rules always accommodating adjacent dialect areas. It is far relevant in the framework of this paper in so far as it is the variant used in the dubbed version of *Sliding Doors* in the sense of informal speech regarding pronunciation and grammar, but showing no obvious regional features as we will see later.

4.3.2. German in Austria

In the same manner that English has geographical variants I want to focus on Austrian German in the following subsection giving a short overview on the status and characteristics of Austrian German.

Lipold (1988:32f) takes up the terminological distinction between *Hochlautung* (in the sense of *Hochdeutsch*) and *Standardlautung* (in the sense of *Umgangssprache*) and defines the area with a particular Austrian influence on colloquial German as stretching from parts of Bavaria (Germany) to Tyrol with a distinctive variety from east Austria.

The main differences to standard German concern word stress, consonants and vowels. Stress differences mainly concern names and foreign words, but there is a general tendency towards stressing the first syllable as in Switzerland (Lipold 1988:40). Vowel length is one of the distinctive features of Austrian pronunciation, as well as a difference of [e] and [e] as well as [o] and [u]. Consonants tend to be voiceless rather than voiced, there are major differences in the pronunciation of [l] and [r], [?] is always pronounced as [n/m]. An extensive list showing all major differences can be found in Lipold (1988: 47 – 54).

Having established the background of sociolinguistic study I will now come back to films and especially accents in film and their treatment in the dubbing process.

4.4. Accent and Dubbing

Due especially to the existence of language attitudes towards accent-speakers, accent may in turn become an important issue in film and dubbing. The term accent will be used here in a wide definition referring to any obvious pronunciation features an actor/ character shows. However,

“the use of dialect [and accent according to the definition – K.V.] in a text is an important style marker. It conveys a lot of information about the character or the speaker who uses the dialect [accent – K.V.], something that cannot be easily ignored by the translator” (Sánchez 1999:305).

It is not a crucial issue as long as the film only contains one particular accent and as long as the accent of a speaker is not meant to convey information. As soon as the use of one or more accents constitutes part of the meaning of a film, however, the dubbing author should consider the issue more carefully.

Generally in the dubbing process

“werden keine Schauspieler verpflichtet, deren Aussprache dialektal geprägt ist. Sicherlich erkennt ein 'Native speaker' beim Betrachten eines amerikanischen Filmes, ob der Schauspieler etwa aus Texas oder aus San Francisco kommt oder gar Engländer ist; im Deutschen hilft es jedoch wenig, dies in Bairisch, Österreichisch oder Pfälzisch umzumünzen. [...] Ausnahmen in dieser Hinsicht empfehlen sich nur dann, wenn es hervorzuheben gilt, daß sich hier die Aussprache von der Norm unterscheidet. [i.e. *My Fair Lady* – K.V.] Meistens jedoch werden verschiedenartige Sprechweisen, die auf unterschiedliche soziale Schichten schließen lassen, in der deutschen Fassung einander angeglichen. Zwar bestätigt auch hier die Ausnahme die Regel, etwa bei besonders 'sauffälligen' sozialen Divergenzen, in subtileren Fällen jedoch verschwindet dieser Aspekt in der Synchronisation” (Maier 1997:108).

In other words, any regional or social accents are lost in the dubbing process. If the information they are meant to convey is not provided by the film dialogue it is lost too, and thus the film is altered. In some cases, dialogues become ridiculous when speakers refer to languages/ nationalities in film dialogue, especially if the situation should be clear from the accents they

speak. In a dubbed movie we cannot know where the speaker is from as all the information was taken away through the dubbing.

In the case of foreign accents they are usually kept. "Kommen bereits in der englischen Fassung fremdsprachige Dialekte vor, so werden diese in der Regel transferiert" (Maier 1997:108). One of the frequently quoted examples is the Italian accent of Sophia Loren. Her accent is also kept in dubbed films.

The major problem, however, for the dubbing author would be choosing the TL accent that matches the SL accent as "in the majority of cases, the connotations of the two dialects [accents – K.V.] are very different" (Sánchez 1999:307). Choosing a regional German accent for a character in a movie that is set in London would not solve the problem as it would add a regional perspective for the German audience and thus alter the meaning of the film altogether. However, if one character in the SL film is designed to show regional features⁷³ of any kind, this should be translated into TL. Decisions would have to be made for each individual film and plot, however, as there cannot be general rules which accent to transfer into another accent.

Herbst (1994:99) points out that in Austria films are usually dubbed into Standard German and not into Austrian German as this seems to add a regional perspective to the film. Whereas the German serial *Die Schwarzwaldklinik* was dubbed into Standard AmE and Standard BrE for the American and British market, British films are not dubbed into AmE and vice versa. Austrian TV stations, however, use the films that were dubbed for Germany and do not produce their own versions. Herbst summarises the issue:

"Offensichtlich wird von den Österreichern der eigene Standard im Deutschen, der z.B. in den Nachrichtensendungen des ORF gebraucht wird, trotz seines Status als Standard, noch als regional markiert und von daher für die Zwecke der Synchronisation als ungeeignet empfunden. Umgekehrt liegen die Verhältnisse im Falle von Großbritannien und den U.S.A., wo der Standard des jeweils anderen Landes als regional markiert und der des eigenen als neutral gesehen wird, was letztlich zwei Synchronfassungen nötig macht" (1994:99).

⁷³ For example when an American comes to Britain or a Scotsman or Irishman go to the USA and they can be obviously recognised by their accent in the SL film this is an important part of the meaning of the film and should not be left out.

The core problems of translating, or rather transferring, accents from SL into TL, namely the unavoidable regional perspective and thus lacking adequacy between any two regional or social accents, remains unsolved. Although scholars are discussing the issue with a view to finding a general solution, to what extent and by what means accents and dialects in any particular text, literature or film should be transferred, remains an important consideration for each individual case.

4.5. The Use of Accent in *Sliding Doors*

Director Peter Howitt brings the issue to the point:

“They were all meant to be British characters. But [...] Gwyneth [Paltrow – K.V.] read it and said she wanted to be in it [...]. I knew she did a great English accent [...]. Jeanne Tripplehorn [...] said, ‘[...] Can I do it in English?’ We had a discussion about that, thought maybe it’d be better not to have two Americans doing English accents. We agreed it would be better to make her an American character. So I adapted the role slightly. [...] John Hannah [...] and John Lynch responded [...] And off we went. So we’ve actually got two Americans, two Irish and one Scottish. So it really is like the Englishman, the Irishman and the Scotsman; it’s like an old joke” (O’Leary 1998).

Paltrow and Tripplehorn are American actresses, Lynch and Turner are Irish and Hannah is Scottish. Although *Sliding Doors* is set in London, it makes use of a variety of accents. The German movie *Sie liebt ihn – Sie liebt ihn nicht*, however, was dubbed into what I called colloquial German above, *Umgangssprache*, without obvious regional features for any of the characters. That Howitt changed Lydia’s role to make her an American character is one indicator of the peculiarity of the whole issue. He could have had all actors using standard English, probably not RP, but a more colloquial variety.

In a language attitude study Giles (1970) tested “Evaluative Reactions to Accents”. I will reproduce the results for RP, American, Scottish and Irish accents⁷⁴ as well as German and the subject’s accent as control groups.

⁷⁴ The subjects evaluated a total of 16 accents.

<i>Aesthetic content</i>	<i>Communicative content</i>	<i>Status content</i>
1. RP	1. Subject's own	1. RP
2. Subject's own	2. RP	2. Subject's own
4. Scottish	4. Irish, North American	4. North American, Scottish
5. Irish	7. Scottish	6. German
8. German	10. German	7. Irish
12. North American		

Table 6: Accent Ratings According to Giles (1970:218)

Aesthetic content refers to “how pleasant-unpleasant they [the subjects – K.V.] thought a particular accent sounded”, communicative content “how comfortable-uncomfortable they would feel interacting with the accented-speaker concerned” and status content “how much prestige or status was associated with speaking this accent” (Giles 1970:215). RP is rated high in all three categories with only the subject's own accent rated higher in terms of comfort or communicative content. This fact consolidates what has so far been said about the status of RP within the British society. One's own accent always expresses “solidarity and affective meaning” (Holmes 1992:146). Scottish and Irish accents sound much more pleasant than an American accent, subjects feel more comfortable with Irish and American accents than with a Scottish accent and American and Scottish accents are rated higher in terms of prestige than an Irish accent. Interestingly there is a clear distinction between Irish/ Scottish and American accents as far as aesthetic content is concerned, whereas according to communicative and status content the differences are not so sharp. We can clearly see how different evaluations can be depending on different spheres of social life which must have an impact on the perception of accents used in films.

In the study of Cheyne (1970) concerning “Stereotyped Reactions to Speakers with Scottish and English Regional Accents” the male Scottish voices were rated higher in terms of “friendliness, sense of humour, generosity, goodheartedness and likeability” (1970:78) whereas the male English voices were rated higher as far as “wealth, prestige, intelligence, occupational status and self- confidence” (1970:78) were concerned to name but a few categories included. Again, we can see the tendency that BrE is

rated higher in prestige, and ScE rated higher according to human qualities such as friendliness and sense of humour.

If we consider the issue of the American accent having such a low rating for aesthetic content, making Lydia an American character speaking an obvious American accent must have an impact on how she is perceived. She plays the role of the “beast” in *Sliding Doors* trying to separate Gerry and Helen and using every chance to make Helen look like a fool. Her being an American character underlines the dramatic effect of the plot.

James, however, the Scottish businessman who is trying to cheer Helen up and give her strength to get over the break- up with Gerry, who introduces Helen to his friends and takes her out to have some fun on various occasions, will most probably be evaluated in terms of friendliness and sense of humour as we have seen from the above study underlining his role of the “good guy”.

All of these notions are lost in the German film. One could, of course, argue, that they are not essential for the understanding of the plot, and indeed they are not. They only contain interesting social information about the characters that is not, because it is obvious to the SL audience, given in the dialogue. Only in the case of Lydia, on the one hand, in

33	[L] I never figured out why we didn't make it, Gerry.	[L] <on> Ich hab nie verstanden, warum aus uns nichts geworden ist, Gerry.
33	[G] You went back to America, remember? I couldn't afford the bus fares.	[G] <on> Du bist nach Amerika zurückgegangen und ich hatte nicht genug Geld für den Bus.
34	[L] I came back though. I turn my back for three lousy years and you callously ditch me for another woman.	[L] <on> Ich bin aber wieder da. Schlappe drei Jahre dreh' ich dir den Rücken zu und eiskalt lässt du mich für ne andere Frau fallen.

there is a reference to her background. *You went back to America* implies that she originally came from America, was in London before when she was Gerry's girlfriend, went back to America for three years and has now returned to get Gerry back. The TL audience gets the same amount of information on the dialogue level, but the particular connotations of the American accent in the framework of the plot are lost.

In the case of James, on the other hand, there is no reference to his regional background. Furthermore, he does not show any signs of his Scottish origin, although Scottish people could easily be stylised in a particular manner, i.e. through the signs of Scottish nationhood, kilts or thistles. However, none of this was done in *Sliding Doors*.

The issue of transferring accents from one language into another, in this case from English to German, is indeed very problematic, because it consists of so many intertwined factors. In the SL film version accent is used to give information about a person, which is only available to the SL audience. As people grow up in a particular society and language community, they acquire an unconscious awareness of the accents of their mother tongue and develop (or take over existing) attitudes towards certain accents. Compared to German, English includes the notion of social status in addition to regional origins. English accents may convey social and regional information at the same time, whereas German accents only convey regional information. Regional accents classify their speakers geographically whereas social accents indicate the social status of the speaker. Taking these considerations into account, social and regional information would have to be treated separately in the dubbing process.

The dubbing process as described in Chapter 2, however, does not provide for the transfer of accents. The rough translator does not see the film and, thus, does not know whether or not the characters speak with an accent. He can only translate the dialogue. Therefore, the dubbing author should take care of the issue as he is responsible for choosing the dubbing actors. However, it is an unwritten law that films are dubbed into Standard German without regional features and, what is even more important, there is no general agreement as to whether or not accents should be transferred at all. In view of what I discovered in the course of this paper, this question needs to be considered more carefully.

Before I come back to this in section 4.6., I will try to clarify what information is given through an accent. In *Sliding Doors* none of the main characters⁷⁵ speaks RP, they all show features of regional accents. Having them speak

⁷⁵ I will restrict my analysis to Helen, James, Gerry, Lydia, Russell, and Anna.

RP would place them towards the top end of the social spectrum and would make them less likeable for the SL audience. The whole issue of accents seems to be a question of language attitudes and therefore very difficult to explain. One character speaks accent A and is perceived as friendly and likeable whereas another character speaks accent B and is therefore perceived as less likeable. However, a certain degree of information about the characters is expressed through their way of speaking. This includes accent on the one hand, and personal style on the other. The accent indicates the regional (or social) origin and is, to some degree, an indicator of the character's cultural identity. The character's (or actor's) personal way of speaking, in connection with certain features of the voice, provides information about his personality. This kind of information is most probably perceived subconsciously but finally adds to the perception, or impression, of the character which is built up by the audience and maybe intended by the writer of the screenplay or the director of the film.

Coming back to the characters in *Sliding Doors*, the fact that they all have an accent, as opposed to speaking RP, makes them more likeable to the audience. As I have mentioned above, James has a Scottish accent and Lydia has an American accent, Gerry and Anna have Irish, and Helen and Russell, English accents. This is a possible situation in a metropolis like London, surprisingly all the characters are white. Taking all the information, given on both the visual and dialogue level, into account the characters can be placed on the social scale, as follows:

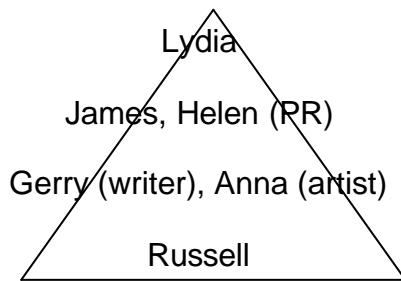


Diagram 3: Social position of the characters

Lydia, James and Helen all have well- paid jobs in big companies, Helen is later self- employed (in story 2) or a caterer and waitress (in story 1). Taking all the clues of the film into account, Lydia is very extravagant whereas James and Helen are more down-to-earth. Gerry and Anna are both artists,

he is a writer and she is most probably a painter. Nothing is said about Russell, but judging from his accent and way of speaking he is from a working class background. The film gives many clues about the social status of the characters, most of this is done on the visual level only. We can easily judge a person's social status from their jobs, their outward appearance, the style of their flats, the cars they drive, the kinds of restaurants they go to, and the kinds of activities they pursue in their free time. On the dialogue level we get clues from their accent and their way of speaking.

Through the dubbing, all the clues on the visual level are maintained and available to the TL audience, but the clues on the dialogue level are changed or lost. Nevertheless, accents add a flavour of diversity to a film. As they are part of one particular language, they always place their speakers within the social system of the particular speech community and within the geographic conditions of the country the language is spoken in. The social and geographic conditions that underlie the plot, that is the characters' world, cannot easily be transferred into another language and a different social and geographical background. However, if we do not want to change the content of an SL film, we need to consider the issue of accent transfer more closely.

4.6. Theoretical Possibilities of Transferring Accents in Films

In this section I will discuss possible techniques of transferring accents occurring in an SL film into another language and thus into a different social and geographical background. As we have seen in the course of this paper, dubbing aims at an adequate transfer of film content and at bridging the gap between SL and TL. The way the characters speak in a film is, of course, part of the content and should not be ignored in the dubbing process.

Basically there are different ways of marking a character's way of speaking: (1) an SL accent can be replaced by a TL accent, (2) the SL accent is realised by a foreign accent in the TL version, (3) the SL accent is transferred stylistically into the Standard TL, or (4) the character's way of speaking is marked, for example, by a lisp or any other special way of speaking. These are theoretical solutions and their practical value needs to be considered carefully. At this point it is very important to emphasise the fact that there are different types of films with accent speakers. In a film (a) all the characters

might speak different accents⁷⁶, (b) all the characters might speak the same accents⁷⁷, or (c) one or two characters might speak a particular accent in opposition to the other characters speaking the same accent⁷⁸ to name the most obvious possibilities. As the accent might be seen as a means of putting one character into focus we need to take this issue into account.

4.6.1. Replacement of an SL Accent by a TL Accent

Theoretically it is possible to replace the original accents of the SL film by accents of the TL, and it has been done before. If we now replaced all the character's accents in *Sliding Doors* ([a] according to the classification above) by different German accents the character's perception would change totally. The TL audience would automatically place the characters within the geographical conditions underlying the German language system. At this point language attitudes would intrude and evoke connotations that are not at all intended in the SL film. The most problematic issue for this kind of transfer is finding corresponding accents in SL and TL, meaning that they both evoke the same connotations for the audience.

If all characters speak the same accent ([b] according to the classification above) as in *Trainspotting* or *The Full Monty*⁷⁹, the accent transfer is easier. Again we have the problem of finding a corresponding accent in the TL, but then all characters are placed within the same geographic origin and there is no emphasis on one particular character, who could be perceived as less likeable by the audience.

In films like *Local Hero* or *Chicken Run* the accent is used to emphasise the origin of the character, the American coming to Scotland in the case of *Local Hero* or the chickens in *Chicken Run*, one speaking a Scottish and one an American accent. The same applies to Lydia in *Sliding Doors*; special emphasis is put on the fact that she is American. This is not, however, the case for James. His being Scottish does not have an emphasising function in

⁷⁶ C.f. *Sliding Doors*

⁷⁷ C.f. *Trainspotting*: UK, 1996, D.: Danny Boyle

⁷⁸ C.f. *Local Hero*: UK, 1983, D.: Bill Forsyth; or *Chicken Run*: UK, 2000, D.: Peter Loyd / Nick Park

⁷⁹ UK, 1997, D.: Peter Cattaneo

the plot.

In the above cases the accent is a means of emphasising that one (or two) characters are “different”, they come from another country or another region than the rest of the characters and thus (might) have a different cultural identity. As dubbing is aiming at an adequate transfer of film content, the accent should be transferred. The question now is how to adequately transfer the connotations which are evoked by the use of an American accent⁸⁰. In the plot an American comes to Britain. Both countries are English-speaking, their difference, however, is expressed by distinctive accents. Reduced to a general concept, one person goes to foreign country with the same language. Their difference can only be marked by different accents. For dubbing purposes this general concept could be transferred easily: if Britain is replaced by Germany, the American should then be replaced by an Austrian or Swiss⁸¹. In terms of language attitudes, however, the replacement is not adequate. An Austrian or Swiss coming to Germany is not the same as an American coming to Britain. The TL audience would classify the character in terms of geographic origin and this would certainly change the connotations intended in the SL version.

In this section we have seen that in most cases the transfer of an SL accent into a TL accent is rather problematic. The two most important factors are (a) the problem of finding adequate accents in both SL and TL, and (b) the language attitudes concerning particular accents held by both the SL and TL audience which do not correspond in most cases. Therefore the TL film version would still be very different from the SL version.

4.6.2. Replacement of an SL Accent by a Foreign Accent in the TL version

A foreign accent indicates the geographic origin of its speaker. He or she speaks the language of the country he is in fluently, but still shows traces of his mother tongue by means of a particular accent. As we have seen in this chapter, foreign accents in the SL version are taken over in the TL version as

⁸⁰ I will now restrict my analysis to American accents in British films as they seem to be a popular, and thus returning, concept.

⁸¹ Both Austria and Switzerland are the two major German-speaking countries apart from Germany.

they can be realised easily.

Replacing an SL accent by a foreign accent does not seem to be too problematic either. Coming back to the concept of the American coming to Britain, the American character would simply get an American accent in the German film. The German audience would then automatically guess the right geographic origin as intended in the SL film. However, this is only possible for a restricted number of characters, i.e. one or maximally two. The origin of the speaker would then also be maintained in the TL film and would also be emphasised. The only problem arising from this technique would be that the foreign accent might evoke connotations leading to the character being perceived as “funny”.

4.6.3. Stylistic Transfer of an SL Accent

Transferring an SL accent stylistically into the Standard TL might involve two aspects. The character could be dubbed with a very clear pronunciation in the TL or his way of speaking could be marked stylistically. For example James in *Sliding Doors* could have either a colloquial or formal style in German. Possible stylistic grades could be very colloquial, colloquial, neutral, formal, and very formal with many more shades between these grades. In the case of Lydia, the dubbing actor gave her a slightly clearer pronunciation than that of the other characters. This obviously places her higher on the social scale. The same applies to stylistic marking; which would place the speaker (or character) on a certain level on the social scale. So if James had a more colloquial style he would be placed lower and if he had a more formal style he would be placed higher. As he is not placed anywhere on the social scale in the SL film (apart from the clues on the visual level), this would add aspects to the TL film that were not intended originally.

4.6.4. Transfer of an SL Accent by Means of Personal Marking

The last possibility of transfer I want to discuss is adding a special feature to the character’s way of speaking. One possibility would, for example, be a lisp. Again, this can certainly only be done with one character in the film. A lisp is the inability to pronounce [s] correctly and in reality many people make fun of someone speaking with a lisp. In the media, people speaking with a

lisp are often used to portray “funny”, or “not so bright”, characters. Therefore, a character in a “serious” movie would also appear rather “funny”; which may not have been intended in the SL film version.

As we have seen in the last section, there are possibilities of transferring an accent from the SL into the TL version of a film. The choice of the technique always depends on each individual film. What has to be taken into account is (a) the linguistic situation portrayed in the film (the number of accent speakers), and (b) what the intention behind the accent is, or what is to be expressed by means of the accent. It is probably the case that an individual solution would have to be found for each individual film, nevertheless the issue should be considered carefully. The problem of adequacy of the audience’s reaction to the film, i.e. the connotations that are evoked by the characters’ way of speaking, is the most important criteria in the whole process.

5. Summary

The aim of this paper was to investigate how a film, and thus story information, is altered through the process of dubbing of a film into a foreign language. My reference films were *Sliding Doors* and its German counterpart *Sie liebt ihn – Sie liebt ihn nicht*.

In order to understand the sources of certain changes it was necessary to consider the rather technical aspects of the dubbing process in Chapter 2. A source language film undergoes a number of processes, a) the rough translation, b) the close examination of certain text passages by the dubbing author, c) the recording and, d) the technical processes of putting the dubbed sequences together with the IT tape in order to get a target language film. As we have seen, most of the potential faults of a dubbed film already occur in the first step, the rough translation. Rough translators are non- professional translators, they have to work under difficult circumstances (they do not see the film before they start translating and they might not have the post- production script with all the changes that were made during the production after the pre- production script was finished) and their work is usually not highly valued in comparison to its relative importance in the whole dubbing process. The dubbing author relies on the rough translation and most of it can be found in the final film version. Not seeing the film is particularly problematic when it comes to allusions made by the characters, story twists, clues, puns and jokes as certain gestures or the rising of the voice can alter the information given through words. Missing elements of this kind is, thus, unavoidable unless the dubbing industry reconsiders its practices.

Besides time and money, which are clearly the most important factors influencing the dubbing process, lip-synch is an important issue. As dubbing tries to produce the illusion that the characters speak the foreign audience's language, perfect timing and synchrony of lip movements and gestures, especially in close- ups, needs to be achieved. Therefore, the dubbing author needs to adapt the dialogues with a view to maintaining this illusion, e.g. by avoiding problematic sounds or ill- placed gestures. Basically he has the options of changing words, changing sentence structures, or leaving out

certain pieces of information which can be delivered in pauses or off- screen sequences.

The film as a whole can be changed by adding new film music, as it is often the case with reproductions of older films, or by cutting scenes, mostly for censorship reasons. Film music contributes to the meaning of the film by underlining the mood and feelings expressed through the action. If it is taken away and changed to a different soundtrack, the original music, especially songs, is mostly replaced by classical music, something is missing. Cutting for censorship reasons usually includes scenes with strongly violent and/ or sexual content that is encoded in the pictures and dialogue at the same time.

As we have seen in Chapter 3, references in the film dialogue can easily be weakened, replaced or totally omitted through the dubbing process. As dubbing aims at bridging the gap between source and target culture certain changes may become necessary. Culture- specific information, such as the names of certain people or brands only known to the source culture, need to be adapted for the target culture. They are usually changed to more common concepts through dubbing. Puns, jokes and language- based allusions might become totally pointless in the target language, even film characters, such as translators translating into the target language, may become redundant.

A special feature of dubbed dialogues is the relatively high number of anglicisms occurring in the TL, in this case German. They include words as well as grammatical constructions. Most of the anglicisms occurring in *Sie liebt ihn – Sie liebt ihn nicht*, however, are already widely used in everyday language. In other words, they should not be treated as anglicisms in the narrow sense and remain in the text. They include for example *party*, *OK*, *PR* and *Know- How*. Others, such as *brandy* or *drink*, should have been replaced by a more common German word. For a third category, containing words like *sandwich*, *burger* or *Milch- Shake*, there is no German equivalent which would not alter the meaning or connotation of the word in question in case of a replacement.

Furthermore, there is a relatively small number of translation mistakes in the narrow sense where words or grammatical structures were translated

incorrectly for various reasons. The translation of film titles is another issue considered in this chapter.

Chapter 4 is concerned with sociolinguistic issues, such as accents and dialects as well as language attitudes, which determine the audience's reactions towards certain accents of English and which may be used to provoke specific attitudes towards certain characters in a film. I also introduced important terminology and described the standard variety as well as regional varieties of both English and German.

As films are generally dubbed into the standard variety of the target language no matter which accents were spoken in the source language film, the characters lose their individuality to some degree. Information that is expressed through the use of accents, i.e. the geographic origin or social class of a character, are thus missing in the dubbed version.

In section 4.6. I introduced a number of possible techniques for accent transfer and discussed their practical value.

As we have seen in the course of this paper, the widely held opinion: "Deutsche Fassungen sind oft keine äquivalenten Übertragungen der Ursprungsfilme", held by Pruys (1997:6f) and a vast number of cinema- goers in Germany and other European countries that show dubbed movies, can be considered true. Changes can occur at the film level, i.e. through changing the soundtrack or through cutting, but become most obvious at the dialogue level. Information is changed a) by the replacement, weakening, or omission of culture- specific content, swear words and political and other references, b) by the absence of the actor's original voice, accent and personal speech style, c) by adapting dialogues to lip-synch, and d) by obvious translation mistakes.

However, the development of new technologies enables more and more people to get access to source language films, for example on DVDs. In particular the internet supports the interested cinema- goer in finding foreign films on video or DVD in various virtual book shops. However, the experience of watching a film in the cinema cannot easily be imitated at home.

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7. Appendices

Appendix I: Dialogue List of Sliding Doors and Sie liebt ihn – Sie liebt ihn nicht

[H]	Helen
[G]	Gerry
[J]	James
[L]	Lydia
[R]	Russell
[A]	Anna
abc	Text, that was in the pre- production script, but did not appear in the film.
[abc]	Text, that was not in the script, but appeared in the film.
<on>, <off>	On- and Off- passages, especially important for lip- synch.

1	[H] Shit shit shit shit shit, tchoh shit. "Hello, Helen, I'd almost forgotten you work here."	[H] <off> Scheiße, Scheiße, Scheiße, Scheiße, Scheiße, Scheiße, Scheiße, oohh, Scheiße! "Hallo, Helen, du arbeitest ja noch hier, hätt' ich fast vergessen."
2	[H] ... I know, I know, you'd almost forgotten I worked here, but I swear I was up all night toying with [ideas for] the fashion show and I've really hit on something ... you see ... What? I took four bottles of vodka on Friday. It was my birthday. You know that. I was having a party [and] I was running late so I borrowed some ... [I bought some more to replace it]	[H] Ich weiß, ich weiß, ihr hättet fast vergessen, <on> dass ich hier arbeite, aber ich war die ganze Nacht wach und hatte eine Idee nach der anderen für diese Modenschau und mir ist wirklich was Tolles eingefallen, also ... Was ist? Freitag hab ich vier Flaschen Wodka genommen, ich hatte Geburtstag, das wisst ihr doch. Ich hab ne Party gefeiert und war schon spät dran <off> und da hab ich sie mir geliehen. <on> Vorne im Büro liegen schon vier neue Flaschen.
3	[Paul] Not a lot of use to me when I had nothing to offer the executives who dropped by late Friday.	[Paul] <on> Davon hatt' ich Freitag Abend aber nichts, als die halbe Chefetage in der Tür stand.
4	[H] Off the top of my head you could have told them you'd run out. [it] It's popular stuff, been sending a lot round to people, real buzz about it, etc., etc., bullshit bullshit. We're in PR. That's what we do, isn't it? But you didn't do that, did you, Paul? No no . So I'm out, am I? Well this is [just] perfect, isn't it? Congratulations. You've wanted me out for ages. Now you did it. Very well done. Theft. Yeah pretty foolproof. OK. I'll go, I'll go. I was getting a bit choked up with all the testosterone flying about the place. Best I get out before I start growing a penis.	[H] <on> Du hättest ja wirklich sagen können, der Wodka wär' dir <off> ausgegangen, ein ein begehrter Tropfen ... <on> [Würfle] hier, mogle da. Wozu machen wir PR? <off> Von diesen kleinen Lügen leben wir doch! <on> Aber du hast es nicht gesagt, stimmt's Paul? Nein. Dann bin ich draußen, bin ich das? Das ist ja wunderbar. Herzlichen Glückwunsch! Ihr wolltet mich ja schon lange loswerden, jetzt habt ihr's geschafft und auf so ne clevere Art! Diebstahl. <off> Das ist wasserdicht. <on> OK. Ich gehe. Ich gehe. Ich wär' sowieso fast erstickt an dem ganzen Testosteron, das hier so rumfliegt. Besser ich verschwinde, bevor mir noch n Penis wächst.
5	[Steve] Told you – lesbian.	[Steve] <on> Wusst' ich's doch – ne Lesbe.
6	[J] I thought the would be much harder to crack than that. Hah!	[J] <off> Ich hätte nicht gedacht, dass das so leicht sein würde. Du?
6a		[Mann] <on> Nein, also ...
6b	[J] Oops.	[J] Uups.

7 [H] Thanks.

[H] Danke schön.

8	[Underground] District Line information. Due to an earlier incident at Mile end, District Line westbound trains are subject to delay. We apologise for... Due to a derailment at Victoria, District Line trains are subject to extensive delay. We suggest you find alternative means of transport.	[U- Bahn] <off> An alle Fahrgäste der District Line. In der Victoria Station ist ein Zug entgleist, deshalb muss mit erheblichen Verspätungen gerechnet werden. Bitte benutzen Sie andere Verkehrsmittel.
9	[Taxi driver] You're all right, love? Bit of a nasty cut. Might need a couple of stitches. Come on.	[Taxifahrer] <off> Alles in Ordnung? Das sieht aber nicht gut aus. Das sollten Sie lieber nähen lassen. Kommen Sie.
10	[J] Oohoo. Beatle lyrics, eh.	[J] <on> Oh, ein Text von den Beatles, hm?
11	[J] Elastic Thrombosis, they're guilty of lyric poaching. They're Beatle's lyrics aren't they?	[J] <on> Elastic Thrombosis. Die klauen doch Texte wo sie nur können. Ist doch n Beatles Song, oder?
12	[H] I don't know, sorry.	[H] <on> Weiß ich nicht, tut mir leid.
13	[J] Of Course you do. Everyone is born knowing all the Beatles lyrics instinctively. They're passed into the foetus subconsciously [along] with all the amniotic stuff. Fact they should be called The Foetles. Hmm, not a fan, clearly.	[J] <on> Aber natürlich wissen Sie's. Mit den Texten kommen wir schon auf die Welt. Sie gehören zu unserem Urwissen, schon der Fötus nimmt sie unbewusst auf, über die Nabelschnur, wie alles andere auch. Die Beatles sollten besser die Fötles heißen. Kein Fan, eindeutig.
14	[J] Funny the way nobody speaks o tubes, isn't it? I mean I rarely catch the tube [myself], but ... Or in lifts. Confined spaces, everybody shuts down. Why is that? Perhaps we think everyone else on the tube or in the lift is a potential psychopath. Or a drunk. So we close down and pretend to read a book or something. You've got a [terrible] tea stain on your book, by the way .	[J] <on> Komisch, was? Niemand redet gern in der U- Bahn. Ich mein' ich selbst fahr' ja ziemlich selten, aber – oder Aufzüge. In geschlossenen Räumen sind plötzlich alle still. <off> Warum nur? Vielleicht halten wir alle anderen in der U- Bahn oder <on> in Aufzügen für potentielle Psychopathen oder für Säufer. Also machen wir zu und tun so, als würde wir n Buch lesen. Sie haben aber n großen Teefleck auf Ihrem Buch.
15	[H] Look I don't think you're a psychopath. I just want to read my book.	[H] <on> Ich halte Sie durchaus nicht für ein' Psychopathen. Ich will einfach nur in Ruhe lesen.
16	[J] I understand. I apologise. I'm em ... I'm in a little bit of a good mood as a matter of fact, today, so, or , [I've just]... sorry.	[J] <on> Ja natürlich, entschuldigen Sie. Ich bin heute nur ein winziges bisschen gut gelaunt und da wollte ich nur ... Verzeihung.
17	[H] It's OK.	
18	[J] Did you know the bloke who lives in the flat above me used to be married to Harper Lee's cousin's next door neighbour's hairdresser? Something like that. Sorry, sorry — Have we met before? No, [no], I ... honestly [honestly], you [you] seem familiar.	[J] <on> Kennen wir uns nicht irgendwoher? Nein, nein, ehrlich. Ganz ehrlich, <off> Sie kommen mir bekannt vor.
19	[H] I don't think so.	[H] <on> Nicht dass ich wüsste.
20	[J] Yes, yes, you were in the lift, just now, you dropped your earring. I picked it up.	[J] <on> Doch, doch. Sie waren vorhin im Aufzug. Ich hab Ihren Ohrring aufgehoben.
21	[H] Oh yes, you did. Thank you.	[H] <on> Oh ja, tatsächlich. Danke schön.
22	[J] Pleasure. [Do] You work there?	[J] <on> Keine Ursache. Arbeiten Sie da?
23	[H] I did do. But I have just been fired. OK?	[H] <on> Jetzt nicht mehr. Ich bin grad gefeuert worden. OK?
24	[J] Oh no, that's ... that's horrible. I'm sorry.	[J] <on> Oh je. Das ... Das ist furchtbar. Es tut mir leid.

25	[H] That's [It's] OK. You didn't do it. Now thank you for your concern, I'm glad you're in a good mood, etc., and thank you for picking up my earring but I just want to read my book.	[H] <on> Schon gut, ist ja nicht Ihre Schuld. <off> Danke für Ihr <on> Mitgefühl. Schön, dass Sie gut gelaunt sind und so weiter. Danke, dass Sie meinen Ohrring aufgehoben haben, aber jetzt will ich wirklich lieber lesen.
26	[J] Well, I get off here – I'm just telling you in case you get off here too and you get up before me and then I get up and you think I'm following you. Which I'm not, I mean I wouldn't, I mean, you know.. I really didn't mean any offence. Please forgive me. I'm really not a nutcase. I apologise.	[J] <off> An der nächsten Station steig' ich aus. <on> Ich sag's Ihnen nur, falls Sie auch gleich aussteigen wolln und Sie stehn vielleicht vor mir auf und dann erst ich und Sie glauben ich folge Ihnen, aber das mach ich nicht. Ich mein' ich würde es nicht, <off> ich meine, Sie wissen schon ... <on> Ich wollte Ihnen wirklich nicht auf die Nerven gehen, bitte verzeihn Sie mir. Ich bin kein Verrückter. Bitte entschuldigen Sie.
27	[H] Excuse me. I ... em ... look I'm sorry, I'm sure you're not a nutcase or a psycho or anything ... It's just ... I'm not that ... em ... good at ... em you know em ...	[H] <on> Verzeihn Sie bitte. Es tut mir leid. Bestimmt sind Sie nicht verrückt oder psychopathisch oder so was ... nur wissen Sie, ich habe, ich ich ich habe Schwierigkeiten mit ... hm, naja ...
28	[J] Constructing sentences?	[J] <on> Vollständigen Sätzen?
29	[H] Talking. On tubes. You're right. No one does it. And I'm a little ... you know. em ... so ... anyway ...	[H] <on> Is ja auch egal.
30	[J] I'm James.	[J] <on> Ich bin James.
31	[H] Helen.	[H] <on> Helen.
33	[L] I never figured out why we didn't make it, Gerry.	[L] <on> Ich hab nie verstanden, warum aus uns nichts geworden ist, Gerry.
33	[G] You went back to America, remember? I couldn't afford the bus fares.	[G] <on> Du bist nach Amerika zurückgegangen und ich hatte nicht genug Geld für den Bus.
34	[L] I came back though. I turn my back for three lousy years and you callously ditch me for another woman.	[L] <on> Ich bin aber wieder da. Schlappe drei Jahre dreh' ich dir den Rücken zu und eiskalt lässt du mich für ne andere Frau fallen.
35	[G] I know, I suppose I'm just naturally impetuous.	[G] <on> Ich weiß, ich bin wahrscheinlich von Natur aus flatterhaft.
36	[J] You live in Fulham?	
37	[H] Hmmm?	
38	[J] Is this your stop? Only got off the train. This is Fulham Broadway.	
39	[H] Yes. Yes I live just up the road.	
40	[J] Me too. I'm James.	
41	[H] Helen.	
42	[J] Hi, Helen. Walk you to the street?	
43	[H] I live with someone. A man. I live with a man.	[H] I<on> ch leb' mit jemandem zusammen, nem Mann. Ich leb' mit nem Mann.
44	[J] Really. I have people I consider soul mates who don't confide in me his much. And what would he think [say] if he knew you were walking up from the tube in broad daylight with a complete stranger? Pretty outrageous stuff.	[J] <on> Wirklich? Ich hab' alte Freunde, Seelenverwandte, die mir nicht so viel anvertrauen. Und was würde er sagen, wenn er wüsste, dass Sie mit einem Fremden am helllichten Tage die U-Bahntreppe hochgehen?
45	[H] OK. You are clearly not in the mood to be deterred so ... I'm curious, how come you're in such a good mood?	

46	<p>[J] Well ... barring a disaster I may well have just become the sole British franchise licence holder of a large and successful American sports company. So after a period in my life in which everything seemed to be going wrong suddenly everything seems to be going OK. See, now I'm confiding in you. So don't worry about losing your job, they're plainly not aware of your amazing potential and I know some of my good fortune will rub off on you and now we're at the exit and I go left. It was nice to meet you, Helen. I'm sorry about your job. Really. I suppose being an Aquarian [a Gemini] can have its down-sides. You knew [remember] what the Monty Python boys say?</p>	<p>[J] <on> Hat mich sehr gefreut Helen. Das mit dem Job tut mir leid. Das kommt davon, wenn man fremde Leute in der U-Bahn anquatscht. Hey, wissen Sie, was Balu der Bär immer sagt?</p>
47	<p>[H] What? "Always look on the bright side of life"?</p>	<p>[H] <on> Was denn? „Probier's mal mit Gemütlichkeit!“</p>
48	<p>[J] No – nobody expects the Spanish Inquisition.</p>	<p>[J] <on> Nein – greif zu sonst nimmt es dir ein anderer fort.</p>
49	<p>[H] He's a bloody nutter. Hey, how did you know I was an Aquarian?</p>	
50	<p>[G] Ooooooh. Fuck!</p>	<p>[G] <on> Ooooooh Aaaaaaah</p>
51	<p>[L] What?</p>	<p>[L] <off> Was?</p>
52	<p>[H] I didn't think you liked Elton John.</p>	<p>[H] <on> Ich dacht, du magst Elton John nicht.</p>
53	<p>[G] I d.. I do sometimes.</p>	<p>[G] <on> Doch ... doch ... manchmal.</p>
54	<p>[H] Yeah? Just shows, you never really knew people, do you? Go ahead, tell her again. She's right, [You] really shouldn't just stop like that. Set a woman back three days doing a thing like that. Who is she?</p>	<p>[H] <off> Du kannst doch nicht einfach so <on> aufhören. Das wirft ne Frau in ihrem Zyklus ganze drei Tage zurück. Wer ist sie?</p>
55	<p>[L] She is Lydia.</p>	<p>[L] <on> Sie ist Lydia.</p>
56	<p>[H] Well, I've had a dreadful day. I got sacked. And so did you, it would seem. Cup of tea?</p>	<p>[H] <off> Ich hab' einen grauenhaften Tag <on> hinter mir. Ich wurde gefeuert. Und das passiert dir wohl auch grade. Willst du'n Tee?</p>
57	<p>[G] That'd be nice.</p>	<p>[G] <on> Das wäre nett.</p>
58	<p>[H] You bastard [You bastard] You useless shagging man-type bastard. You bastard ... you bastard ... you bastard...</p>	<p>[H] <off> Du Mistkerl. Du Mistkerl. Du verdammter, verdammter Mistkerl!</p>
59	<p>[H] Try not to ever react?! Try not ...!! You haven't laid a finger on me in two months – two months, Gerry. Almost to the day. I am working all the hours under the sun to support you while you are supposedly writing your first novel, I come home and catch you up [to] your nuts in Lady Shagging Godiva and yet I should "try not to ever react"?!! Like I don't have a point? Is that what you're saying? Is it? I have a point, Gerry! Believe me – I have a very big point. I have such a big point I could shove it right through you and make a kebab out of you. Am I being lea-ish? [I am working all hours to support you while you're supposedly writing your first novel.]</p>	<p>[H] <on> Ich komm' nach Hause und erwisch' dich, wie du bis zu den Eiern in dieser keuchenden Ersatzvenus <off> steckst. Ich arbeite Tag und Nacht, um dich zu unterstützen, während du <on> angeblich deinen ersten Roman schreibst.</p>

60	[H] Yes? Look ...? That's not much of a sentence, is it? "Look look", is it? It's just two words. It's just one word, in fact, repeated. Look - what?	
61	[H] "Look ... look ... no it's all right nothing"?!! Oh dear, your knob's gone soft but now your brain's got a stiffy. How long? Huh? Do you love her? No, don't tell me. I'm not interested – No, do tell me. I am interested. Hmm? Questions to difficult? I'm only asking because I need to know exactly how big a mug I am. Hmmm?	[H] <on> Wie lange schon, hm? Liebst du sie? Nein, <off> sag's nicht, ich will's nicht wissen. <on> Doch, sag's mir, ich will es wissen. Ich frage nur, weil ich gern hören würde, und zwar genau, wie unglaublich bescheuert ich bin.
62	[G] Look... em ... look.	[G] <on> Hör zu ... hör doch...
63	[H] Hello..	[H] <off> Hallo.
64	[G] Helen... Is that you?	[G] <on> Helen ... bist du's?
65	[H] No, it's your bit of stuff. Wednesday – shag day, remember? Have you just got up, you lazy git?	[H] <on> Nein, hier ist deine Bumsfreundin. Montag – Hormontag. Schon vergessen? Bist du grad erst aufgestanden, du faule Socke?
66	[G] No, eh, well, eh, I eh didn't sleep that well last night, eh, you know when you left I kind of I went into a really eh really really deep deep eh deep deep sleep and eh I think I might be coming coming down with eh anyway what are you doing home at this time of... Oh my God, what happened to you?	[G] <on> Weißt du, ich hab' nicht so gut geschlafen und als du dann weg warst, hab' ich, hab' ich nochmal unheimlich, wirklich unheimlich tief tief tief geschlafen. Ich glaube ich hab' mir da irgendwas irgendwas einge... is ja auch egal... Was machst du um diese Zeit zu Hause? Ach du meine Güte! Was ist denn mit dir passiert?
67	[H] Well, it depends. What story do you want first?	[H] Kommt drauf an, welche Geschichte du zuerst hören willst.
68	[G] What?	[G] Was?
69	[H] Well, I got mugged and ... What are you doing?	[H] Also, ich wurde überfallen, und ... Was soll denn das?
70	[G] I can't stand Elton John. You know that. Well, anyway, listen, tell me what happened? What happened to your head?	[G] Ich kann Elton John nicht ausstehen, weißt du doch. Nicht so wichtig... Also, sag schon, was ist passiert? Wo hast du die Wunde her?
71	[H] Well, I got mugged and sacked only not in that order. Although it wasn't an actual mugging, it was only an attempted mugging according to the policeman because they didn't ... because they didn't.	[H] Ich wurde überfallen und gefeuert, nur nicht in der Reihenfolge. Obwohl es eigentlich kein Überfall war, es war nur ein versuchter Überfall, sagt jedenfalls die Polizei, weil die sagt ...
72	[G] Woah, woah, woah, woah, wait a sec, wait a sec, come here, come here, sit down, just sit here ok? Now, You're in a shock, darling. OK? You're in a little bit of a shock, OK? Now just relax. Do you want a brandy?	[G] Moment, Moment, Moment, Moment, nicht so schnell, ganz ruhig, komm her, komm her, setz dich erstmal, setz dich hierhin, OK? Also, du hast einen Schock, Liebling, einfach nur einen kleinen Schock, weiter nichts. Sei ganz ruhig. <off> Willst du'n Brandy?
73	[H] It's four in the afternoon.	[H] Es ist vier Uhr nachmittags.
74	[G] Of course it is, sorry.	[G] Ja natürlich. Tschuldige.
75	[H] Gerry! Are you OK?	[H] Gerry! Geht's dir gut?
76	[G] Me? I'm fine. Anyway. Anyway. Tell me what happened.	[G] Mir? Aber ja doch, natürlich, warum nicht, aber um mich geht's ja nicht. Sag mir, was passiert ist.
77	[H] And I just couldn't help thinking if I had just caught that bloody train it would never have happened. I would have been home ages ago and ...	[H] Und ich musste einfach dran denken, wenn ich diesen Scheiß Zug noch erwischt hätte, wär' das Ganze überhaupt nicht passiert. Dann wär' ich jetzt längst zu Hause.

78	[G] You don't wanna go wondering about things like that you know "if only this" and "what if that" em, no, it's done now. Come on. Follow. Splash.	[G] Das nützt doch nun wirklich überhaupt nichts, über so was nachzudenken. Weißt du, "was wäre wenn" und "hätte wenn und aber", es ist vorbei, komm mit! Mitkommen! Frischmachen.
79	[G] I'm going to take you out and get you alarmingly out of your head on Grolsch and ... Dry...	[G] Ich werde dich jetzt ausführen und dich hemmungslos abfüllen, bis du alles vergisst, und dann ... Handtuch ... ja
80	[G] ... and then – follow, follow – and then when you've sung all your favourite Barbra Streisand songs at the top of your voice and got us slung out of the pub – put this on... ...I'm going to let you have [intimate] carnal knowledge of a lamb passanda – which I know your diet doesn't allow – with double tarka dahl, which you can then <u>threw</u> [puke] up all over the pristine doorstep of Herr and Frau Goebbels next door. And now I help you.	[G] und jetzt mitkommen, mitkommen, mitkommen, mitkommen und dann, wenn du lauthals all deine Lieblingslieder von Barbra Streisand abgesungen hast und wir rausgeschmissen werden – das hier, ja, zieh das an ... befriedige ich all deine fleischlichen Gelüste mit Lamm Passanda, was natürlich gegen deine Diät verstößt, mit einer doppelten Portion Reis und das darfst du dann in den blöden reinen Vorgarten unserer Nachbarn Herr und Frau Saubermann kotzen und ich helfe dir.
81	[H] Oh I love you, Gerry.	[H] Ach, ich liebe dich, Gerry.
82	[A] Gerry, she's not here!	[A] Gerry, hier ist sie nicht.
83	[G] Oh, <u>come on</u> , Anna, you're Helen's best friend, where else could she be?	[G] Anna, du bist Helens beste Freundin, wo sollte sie denn sonst sein?
84	[A] Come in and search the place if you like. She's not here, Gerry. What is it you've done anyway? Can't have been very nice if she's walked out on you.	[A] Komm, durchsuch das Haus, wenn du willst. Sie ist nicht hier, Gerry. Was hast du überhaupt angestellt? Bestimmt nichts Gutes, wenn sie dir weggelaufen ist.
85	[G] OK. Sorry, well if she comes here will you just let me know or get her to ring or something? That's all I ask.	[G] OK. Hör zu, es tut mir leid. Wenn sie sich meldet, sag mir Bescheid, oder sie soll mich anrufen, irgendwas, ich flehe dich an.
86	[A] Like you say, Gerry, I'm Helen's best friend. If she comes here I'll do what she asks.	[A] Du hast es schon gesagt, ich bin Helens beste Freundin. Wenn sie sich meldet, tu ich, was sie will.
87	[R] Well, she's got a point. You can't stand Elton John.	[R] Da hat sie völlig recht, du kannst Elton John nicht ausstehen.
88	[G] Russell, forget [about] Elton John. [that's not the issue] What do I do?	[G] Russell, vergiss Elton John. Darum geht's nicht. Sag mir, was ich machen soll.
89	[R] Gerry, you've been telling me for weeks <u>that</u> you couldn't hack it juggling between Helen and Lydia. That you wished you hadn't got involved with her again.	[R] Gerry, du erzählst mir seit Wochen, dieses hin und her wär' zu viel für dich und du hättest besser nicht wieder was mit Lydia angefangen.
90	[G] I know.	[G] Ich weiß.
91	[R] [And you didn't think you were cut out for infidelity.]	[R] Und dass du im Grunde gar kein untreuer Typ wärst.
92	[G] [No]	[G] Ich weiß.
93	[R] But you couldn't end it with Lydia because you weren't sure how she'd take it.	[R] Aber du könntest mit Lydia nicht Schluss machen, weil du nicht wüsstest, was sie dann tut.
94	[G] <u>Yes</u> , I know all this.	[G] Ja, sicher, das weiß ich doch alles.
95	[R] And I told you that something – if you remember my words – [something] 'ungoverned by you' would happen to bring the situation to a head.	[R] Und daraufhin hab ich dir gesagt - erinnere dich an meine Worte - etwas, das du nicht mehr kontrollieren kannst, wird passieren, und alles nur noch schlimmer machen.
96	[G] I know.	[G] Weiß ich doch.
97	[R] And something has. Ha. Ha.	[R] Na und? Es ist passiert. Ha. Ha.
98	[G] It's not funny actually, Russell.	[G] Das ist überhaupt nicht witzig.

99	[R] No, sorry [I'm sorry, old man] I beg to offer [differ], old man , [it is funny] it's very, very, very funny. And look at you. It's not as if you're running [rushing frantically about the place trying to find her] around frantically looking for her.	[R] Es tut mir leid, mein Alter. Da bin ich anderer Meinung. Es ist witzig. Es ist sogar absolut zum Totlachen. Sieh dich doch mal an, du läufst nicht gerade in wilder Panik durch die Gegend, um sie zu finden.
100	[G] I went to Anna's. She wasn't there.	[G] Ich war bei Anna. Helen war nicht da.
101	[R] You went to Anna's! Boy you're a regular one- man SAS crack unit. Want my opinion?	[R] Ach du warst bei Anna, meine Güte, du bist ja besser als ein ganzes Einsatzkommando. Willst du meine Meinung hören?
102	[G] Will I like it?	[G] Würde sie mir gefallen?
103	[R] [Well,] of course not – it'll be based on reality.	[R] Nein, sie würde dir nicht gefallen. Sie basiert auf Tatsachen.
104	[Clive] No, no, you don't advertise a new restaurant. Very uncool. It's word of mouth. People talk.	[Clive] <off> Nein, nein, nein, man macht keine Werbung für ein neues Restaurant. Das ist total uncool. Es muss sich rumsprechen, als Geheimtipp unter Freunden.
105	[J] And how do these people who talk know where you are so they can talk about you? Hey, listen, it's your restaurant, Clive, I just [want it to work] ... Helen. Hello. James. Rather annoying chatty bloke on the tube?	[J] <off> Und woher sollen diese Freunde von dem Restaurant erfahren, damit sie den Geheimtipp abgeben können? Ich weiß, es ist dein Restaurant, ich will nur, dass es was wird. Helen. Hallo. James, der nervige Typ aus der U-Bahn.
106	[H] Oh ... yes ... Hi.	[H] Oh ja, hallo.
107	[J] Oh dear . You look all stressed up with nowhere to go. It's only a job, you'll get another one. It's something else, isn't it? [You know] Sometimes it helps to just say whatever it is out loud. Of course it also helps if people mind their own business and leave you alone. I'm sorry.	[J] <on> Sie sehen unglücklich aus, was haben Sie diesmal verloren? Es ist nur'n Job, Sie finden schon n neuen. Da ist noch was anderes, oder? Wissen Sie, manchmal hilft es, es einfach <off> rauszulassen, ganz egal was es ist. <on> Es hilft natürlich auch, wenn Leute sich um ihren eigenen Kram kümmern und Sie in Ruhe lassen. 'tschuldigung.
108	[H] When you left at the tube earlier I went home and found my boyfriend ...	[H] <on> Als ich vorhin von der U-Bahn nach Hause kam, da fand ich meinen Freund ...
109	[J] ... in bed with another woman.	[J] im Bett mit ner anderen Frau.
110	[J] Shit! I mean, sorry. Er, oh dear. That is ... what an idiot!	[J] Scheiße. Das tut mir leid. Das ist ... mein Gott, ... idiotisch.
111	[H] It's OK. You weren't to know.	[H] Schon gut, konnten Sie ja nicht wissen.
112	[J] Not me. Your boyfriend. He's an idiot. em ... I'm sorry. It's not my place. I ...	[J] Ich meine nicht mich, Ihr Freund, der Mann ist n Idiot. Verzeihung, steht mir nicht zu.
113	[H] It's OK. Thank you .	[H] Schon gut.
114	[J] Well, look, if it makes you feel any better – see that bloke over there? Not only does he own a personalised matching set of crocodile-skin luggage but his favourite [TV] programme is Baywatch – so, you see, there is always someone sadder than you. Do you love him?	[J] Vielleicht kann Sie das etwas aufheitern. Sehen Sie den Mann an der Bar da hinten? Er hat nicht nur ein Kofferset aus Krokodilleder mit seinen Initialen aus Gold, seine Lieblingssendung ist Baywatch . Es gibt also immer jemanden, der noch schlimmer dran ist. Lieben Sie ihn?
115	[H] No, I could never love a Baywatch fan.	[H] Nein, ich könnte nie n Baywatch Fan lieben.
116	[J] Hey, you did a joke in the midst of your turbulent emotional state, that's very positive. Your boyfriend .	[J] Hey, Sie reißen noch Witze und das in Ihrer bodenlosen Verzweiflung, das lässt noch hoffen.

117	[H] Ex-boyfriend. I don't know. No. Yes. We had been having em ... well you know ... We, er, oh ... I don't know. Why am I telling you all this anyway?	
118	[J] Telling me all what? All I got then was that "you and he were ... em you ... um, you know ... em ... um!" Listen, I'm celebrating, you're hurting, let's team up, we can ... "hurtrilate"	
119	[H] Are you faithful to your girlfriend?	
120	[J] Well — em ... actually at this precise moment I don't have a girlfriend. But ... er, infidelity happens to be something I don't particularly approve of. But don't be fooled. That doesn't mean I'm honourable necessarily. No no. When nobody's looking I pick my nose and flick it at the homeless and I'm on first name terms with several people from Ipswich. So, anyway ... blah blah blah — "life goes on". Which it does, by the way, although you may not think it just now. But that's the annoying thing about clichés, they're all true. Listen, decide you want company and we're just over here, OK? I'm really sorry, Helen.	[J] Wenn Sie Gesellschaft möchten, wir sind da vorne. OK? Das wird schon wieder.
121	[G] [Two of your most disgustingly large Grolsches please and a large Jack Daniels with ice and I'll have the same.]	[G] <on> Zwei von Ihnen schon fast unanständig großen Flaschen Bier und einen riesigen Jack Daniels auf Eis. Und für mich das selbe.
122	[A] Gerry came looking for you. Is it what I think?	[A] Gerry war bei mir und hat dich gesucht. Ist es das, was ich denke?
123	[H] Depends. Is what you think that I walked in on him shagging Lydia in my bed and I walked out?	[H] Kommt drauf an. Denkst du, ich kam nach Hause und sah, wie er Lydia in meinem Bett vögelte und lief weg?
124	[A] Pretty much.	[A] So ungefähr.
125	[H] Then yes.	[H] Dann denkst du richtig.
126	[L] This morning was sensational.	[L] Du warst wunderbar heute morgen.
127	[G] Hello? Hello. Can't hear. Didn't know it was on. Ready steady go! Landlord! Our firkins are dry. Send the wench with more ale. And two bags of ready salted.	[G] Was? Was? Ich kann Sie nicht verstehen. Ich kann Sie nicht verstehen. Ich wusste gar nicht, dass es an war. Achtung! Fertig, los!
128	[A] Who's that?	[A] Wer ist das?
129	[H] My friend.	[H] Mein Freund.
130	[A] Come on, you. Let's get you home [drunken unclear]	[A] Na komm schon, wir gehn nach Hause, kleine Schnapsdrossel. OK. Uups. Und noch eine Stufe und jetzt gradeaus.
131	[J] Can I drop you off [give you a lift] anywhere?	[J] Kann ich Sie irgendwo hinbringen?
132	[A] That would be great, thanks.	[A] Ja, ja, das wär' nett, danke.
133	[J] Here, let me help you. Hey, hands up if you drank too much?	[J] Ach, wer zu viel getrunken hat, sagt hier.
134	[H] I'm not as drunk as thinkle peep I am.	[H] Ach, ich bin nicht so betrunken, wie Sie vielleicht denken.
135	[A] Put a wick in her mouth and she'd burn for a fortnight. Nine Menlove Avenue. Thanks a lot.	[A] N Doch in den Mund und sie brennt zwei Wochen lang. Menlove Avenue Nummer neun. Danke schön.

136	[J] No bother.	
136a		[G] Hühnchen, Reis, ein Gäbelchen voll noch, na komm schon.
137	[H] No more, really. I'll be sick.	[H] Nein. Da muss ich kotzen.
138	[G] Well, we're on schedule for that but we've got to move locations so just don't swallow for ten minutes.	[G] Das habm wir auch geplant, aber nicht hier, wir müssen woanders hin. Also schluck erst wieder, wenn wir bei Saubermanns sind.
139	[H] He didn't fancy me. [He offered us a lift.] He was just being concerned.	[H] Der will nichts von mir, er hat uns nur nach Hause gebracht, weil er sich Sorgen gemacht hat.
140	[A] Uhuh? Well, let me tell you if he was being [that] so 'concerned' about me I wouldn't be helping you into bed right now.	[A] Weißt du was, wenn er sich um mich so viel Sorgen machen würde, würde ich jetzt nicht dich ins Bett bringen.
141	[H] Am I in bed?	[H] Lieg ich im Bett?
142	[A] Yes. [You'll be staying with me for a while. Don't worry.] <u>Now sleep</u> . You'll be fine.	[A] Ja, du bleibst ne Weile bei mir, es geht dir bald besser, keine Sorge.
143	[G] ... just fine. There we go.	[G] Keine Sorge, hier sind wir schon, und hinlegen.
144	[G] OK. We are very overdue for a meeting. Question: Are you some peculiar, thus far undefined breed of dickhead? Hm? Are you? You Gerald Ashby have got two major, major head problems. [You have two head problems.] One – that was close. It was too close. Put in layman's terms, she nearly caught you. You are getting sloppy. And two – and this is far more worrying than the first one – you are talking to yourself in the mirror again. Really bad sign.	[G] <off> Gehörst du vielleicht zu einer bislang noch unentdeckten Art lebensmüder Vollidioten, lieber Gerry? Du hast gleich zweifachen Hauweg. <on> Nummer eins, das war knapp, wirklich knapp. Mal laienhaft ausgedrückt, sie hätte dich fast erwischt. Zweitens, und das ist noch viel besorgniserregender als Nummer eins, du redest wieder vor dem Spiegel mit dir selbst. Verdammt übel ist das.
145	[H] There are no PR jobs. I'm going to need some part time work, Gerry.	[H] <off> Es gibt im Moment keine PR Stellen. Ich brauch' irgend einen Job, auch wenn's halbtags ist.
146	[A] What you need is a change of image ... [unclear]	[A] Was du brauchst, ist ne neue Frisur, du weißt schon, so zurück ... und vielleicht etwas angeschrägt... nein, nicht so, das ist ...
146a		[H] So, das ist für Sie.
147	[cheeky bloke] Hey, gorgeous. What do you do when you're not serving up mad cow burgers in here?	[frecher Kerl] <on> Hey, Süße, was machst du, wenn du nicht gerade BSE- Burger servierst?
148	[H] Well, now then, let me see. I get up about 7.30 a.m., make and deliver sandwiches in the West End during the day, before I come here at 6 o'clock, and finish at midnight. And then when I leave here at night I go home and wash my hair, which you can imagine is quite smelly by then. Em ... after that if I've got any energy left I give my boyfriend a blow job, something which, though I say it myself and shouldn't, I'm pretty nifty at. Would you like some mayonnaise with that?	[H] <on> Tja, da muss ich mal nachdenken. Ich fange so gegen halb acht an, liefere den ganzen Tag im West End Sandwiches aus, bevor ich um sechs Uhr hierher komme und bis Mitternacht arbeite. Und wenn ich danach nicht völlig erledigt bin, blas' ich meinem Freund einen. Möchten Sie noch etwas Mayonnaise dazu?
149	[A] You don't mean that.	[A] Das meinst du nicht ernst.
150	[H] I do. Really.	[H] Doch, das tu ich.
151	[A] So you were together two and a half years, you've been sitting here like suicide on a stick for a week ...	[A] Also, ihr wart zweieinhalb Jahre zusammen und du sitzt seit einer Woche hier wie das heulende Elend in Person ...

152	[H] Nine days, Anna.	[H] Neun Tage, Anna.
153	[A] ... for nine days, but 'Bollocks to him!'	[A] ... gut, neun Tage. Aber du scheißt auf ihn.
154	[H] Yes. I mean, why hasn't he even called to see if I'm OK or to admit that he's a twat? "Hello, Helen, it's Gerry, I'm a twat, please come home, I love you", all that shit. Oh, I don't care anyway. Bollocks to him. I'm over him.	[H] Ja. Warum hat er nicht angerufen, um zu fragen, wie's mir geht und um einzugestehen, dass er 'n Schwein ist? "Hallo Helen, hier ist Gerry, ich bin ein Schwein, bitte komm nach Hause, ich liebe dich", et cetera. Ich scheiß auf ihn, geht mir meilenweit vorbei. Ich bin fertig mit ihm.
155	[A] Oh – you're over him?	[A] Oh – du bist fertig mit ihm.
156	[H] Yes. Totally and utterly and completely over him.	[H] Eindeutig, rückhaltlos, vollständig fertig mit ihm.
157	[A] No you're not.	[A] Bist du nicht.
158	[H] I am.	[H] Oh doch.
159	[A] You're not.	[A] Oh nein.
160	[H] Anna – I'm over him. What do you mean, I'm not? How do you know I'm not?	[H] Anna, der Typ kann mich mal. Was soll denn das? Woher willst du das wissen?
161	[A] Well, two things really. One, you are still counting how long you've been apart in days – and probably hours and minutes – but the big flashing red light way of telling you're not really over someone is when you're still reading their horoscope in the hope that they're going to get wiped out in some freak napalming incident.	[A] Tja, das weiß ich aus zwei Gründen. Erstens, rechnest du die Zeit seit eurer Trennung immer noch nach Tagen, und wahrscheinlich sogar Stunden und Minuten, aber das sicherste Anzeichen dafür, dass ne Frau nicht mit nem Mann fertig ist, ist, wenn sie immer noch sein Horoskop liest, in der Hoffnung, dass er ganz plötzlich von einem verirrten Kugelblitz getroffen wird.
162	[H] Smart-arse!	[H] Klugscheißer.
163	[A] What is he?	[A] Was ist er?
164	[H] A wanker ... Oh, Taurus [Aries].	[H] Ein Wichser ... Oh, Widder.
165	[A] Taurus , Taurus [Aries, Aries] – Well, just shows how much I know. 'With Mars your ruler in the ascendancy you will get wiped out in a freak napalming incident and Helen says bollocks to you.' This guy's very good.	[A] Widder. Wo bist du? Meine Güte, da hab ich ja wieder mal Recht gehabt. "Mars beherrscht Ihren Aszendenten, Sie werden von einem verirrten Kugelblitz getroffen und Helen scheißt auf Sie." Der Astrologe ist wirklich gut.
166	[H] You go. No, I will. No you. I'm not in, I'm out. You don't know where or who with – especially who with. Quickly, go on.	[H] Du gehst. Nein, lieber ich. Nein, du. Ich bin nicht da, ich bin weg. Du weißt nicht wo, oder mit wem, besonders nicht, mit wem. Mach schnell, geh schon!
167	[A] I'm not answering the door like this.	[A] Ich mach in diesem Aufzug doch nicht die Tür auf.
168	[H] You have to. Please.[You have to.] It won't be him anyway.	[H] Anna, bitte, du musst einfach, wahrscheinlich ist er's sowieso nicht.
169	[A] So, there's no big deal, is there?	[A] In dem Fall kannst du ja ruhig hingehen.
170	[H] Bollocks to him, bollocks to him, bollocks to him, bollocks to him ...	[H] 10 x Der Blitz soll ihn treffen.
171	[J] Come on. You don't drink your fatty drinks you will never really achieve quality cellulite. Hair cut suits you, by the way. No - it does, [it does]. No gag. "Never make a joke about women's hair, clothes or menstrual cycles" – page one. <u>Page two:</u> "Don't let women know about page one." <u>Page three:</u> "Now look what you've done."	[J] <con> Was ist? Ohne diese fetten Milch-Shakes kriegen Sie nie ne anständige Zellulitis. Die Frisur steht Ihnen übrigens, doch, ehrlich, ganz ehrlich, kein Scherz. „Mach niemals Witze über die Kleidung, Frisur oder die Periode von Frauen“. Kapitel 1.

172	[H] Listen [Look], James, maybe I shouldn't be here. I'm sorry. I'm not being fair. You know, under normal circumstances, etc. You're really nice. And funny. And my friend Anna thinks you're cute.	[H] Hören Sie, James, vielleicht sollte ich lieber wieder gehen. Ach, es tut mir leid, ich bin irgendwie nicht fair zu Ihnen. Unter normalen Umständen fände ich Sie wirklich nett und witzig. Meine Freundin Anna findet Sie süß.
173	[J] Wait, wait . Hold. [Hold.] Your friend Anna thinks I'm cute? Your friend Anna thinks I'm cute? Shit, I just blew, wait – -er ... two eighty five – two eighty-five – on the wrong girl. Helen, [listen]. Sometimes, you know , we are plonked into people's life when they just need to be cheered up and reassured and it turns out that for some reason it's your job. We don't know why. [In your case it's my job.] But I'll be honest. The fact that I find you moderately attractive does make [just makes] the job easier on my part. But ... but ... that's ... that should not worry you at all. Well – a bit. It should worry you a bit. But only a really little bit. No. Kidding. My intentions are completely honourable. I have no desire to overstep the mark. Seriously. You prefer sapphires or diamonds [diamonds or sapphires] ? Sorry! Nothing – sorry.	[J] Halt, Moment, Moment, Ihre Freundin Anna findet mich süß? Ihre Freundin Anna findet mich süß? Ach du Scheiße, da hab ich doch – Moment – zwei fünfundsiebzig, zwei fünfundsiebzig für die Falsche verschwendet. Helen, hören Sie, manchmal gerät man genau in dem Moment an andere Menschen, wenn sie Aufmunterung brauchen und Unterstützung. Und dann stellt sich raus, aus irgendeinem Grund ist das deine Aufgabe. Man weiß nicht mal, warum. In Ihrem Fall ist es meine Aufgabe. Aber ich will ehrlich sein, ich gebe zu, ich finde Sie mäßig attraktiv, und das macht es mir natürlich leichter. Ich hege nur lautere Absichten und mir würde nie einfallen, die Grenzen zu überschreiten, ehrlich nicht. Mögen Sie lieber Diamanten oder Saphire? Oh Verzeihung.
174	[H] Moderately attractive?	[H] Mäßig attraktiv?
175	[J] Ha, ha. I knew you were listening. Well, you know, lose the sad eyes and droopy mouth and I can get you an upgrade. So, having firmly established the ground rules, what are you doing two weeks on Saturday?	[J] Aha, ich hab doch gewusst, dass Sie zuhören, aber wenn Sie nicht mehr so traurig gucken und vielleicht auch mal lächeln, könnten Sie sich verbessern. Also, nachdem wir die Grundregeln festgelegt haben, was machen Sie Samstag in zwei Wochen?
176	[H] Probably killing myself.	[H] Mir wahrscheinlich n Strick nehmen.
177	[J] Excellent. What time does that finish? [Do] You like boats?	[J] Hervorragend. Und wie lange dauert das? Mögen Sie Boote?
178	[H] You know, we haven't done that for two months?	[H] Wir haben's seit zwei Monaten nicht mehr gemacht.
179	[G] Don't be daft.	[G] Was erzählst du denn da für'n Quatsch?
180	[H] Two months. Almost to the day.	[H] Zwei Monate. Fast auf den Tag genau.
181	[G] Almost to the day! Listen to you! What are we, a survey? We did it much more recently than – my birthday! There, we did it on my birthday ...	[G] Fast auf den Tag genau? Was sind wir? Ein Paar oder eine Statistik?
182	[H] In May. It's July.	
183	[G] May, June, Jul ... Bloody hell.	
184	[H] Gerry, how did one of my Waterford crystal brandy glasses get into the laundry basket?	[H] Gerry, wie ist einer von meinen Waterford- Kristall- Cognakschwenkern eigentlich im Wäschekorb gelandet?
185	[G] Into the where?	[G] Ähm was?
186	[H] The laundry basket.	[H] Im Wäschekorb.
187	[G] I don't know. Can I answer questions on 70s rock music?	[G] Keine Ahnung. Hast du noch Fragen zur Pop- Musik der 70er?
188	[H] And last week, when I got the sack and I came back – am I going mad but there was a bottle of brandy and two glasses on the dressing table, wasn't there?	[H] <on> Letzte Woche als ich gefeuert wurde und nach Hause kam, dreh' ich langsam durch, aber da stand doch eine Flasche Brandy mit zwei Gläsern auf der Frisierkommode, oder nicht?

189	[G] [I don't know] Er, I'm sorry, I really couldn't say.	[G] Weiß ich nicht, kann ich wirklich nicht sagen.
190	[H] Well, there were, I'm sure.	[H] Da bin ich mir ganz sicher.
191	[G] No, wait a minute I could say. There, er, there – yes, there was a bottle of <u>brandy</u> and one glass because if you remember I had ...	[G] Oh nein, Moment mal, doch, jetzt weiß ich wieder. Da war ne Flasche mit einem Glas, weil ich nämlich davor...
192	[H] No. I'm certain there were two glasses, Gerry, because I ...	[H] Nein, ich bin sicher, es waren zwei Gläser, Gerry.
193	[G] Well, you must have imagined the second one because ...	
194	[H] I didn't though. There were tw-	
195	[G] Helen, I'm not sure I like the way this conversation is going. <u>There was one glass. OK? One glass.</u> I told you I couldn't sleep and I got up in the night and got a drink to know me out. It was still there when you got back. You had also that day, if you remember, taken a blow to the head. <u>However, I don't know how a glass wound up in the laundry basket. OK. Sorry.</u> We had just had a party. Maybe one of your mad friends like Anna put it in there. I don't know. I didn't actually see it. It's a guess. Jesus ... I mean, let's ... let's spoil the moment properly, you know – Am I shagging a brandy drinker, yes?	[G] Helen, ich weiß wirklich nicht, was dieses Fragespiel soll. Ich hab dir doch gesagt, ich konnte nicht schlafen und ich bin dann aufgestanden, um was zu trinken, damit ich müde werde. Und als du nach Hause kamst, stand das Glas noch da. Und und an dem Tag hast du – falls du dich erinnern möchtest – einen übeln Schlag auf den Kopf gekriegt. Wir hatten vor kurzem ne Party, vielleicht hat es einer von deinen verrückten Freunden wie Anna da rein geworfen. Meine Güte ... also das ... ich muss ... machen wir den Abend doch gleich ganz kaputt, hm. Was willst du damit sagen? <on> Hab ich eine Affäre mit einer Brandy- Trinkerin? Ja?
196	[H] Gerry, ease up, will you? Christ's sake ... I'm only asking ...	[H] Gerry, Krieg dich bitte wieder ein. Herr Gott nochmal, das war doch nur ne Frage.
197	[G] <u>No – no you're not.</u> Women [never] <u>don't</u> ask. They <u>never</u> [don't] ask, they insinuate. You are insinuating – not very subtly may I <u>say</u> [add] – that I am ... thanks. I just can't ... thanks. No, thank very much. Really, you know, I ... I ... This is as good a time as any to address <u>the state of</u> our relationship ... It's perfect. It's the perfect moment.	[G] Oh nein, Frauen fragen nie, nein sie fragen nicht, sie unterstellen. Und du unterstellst mir grade, nicht sehr geschickt, wenn ich hinzufügen darf, dass ausgerechnet ich danke, doch doch doch doch ich danke dir, danke. Ich meine, im Ernst, ich danke dir, danke schön, was für ein ... wirklich ... ein gut gewählter Zeitpunkt, unsere Beziehung in Frage zu stellen, das das das ist wunderbar, ein wunderbarer Zeitpunkt.
198	[H] Gerry, for God's sake. I asked you a simple question – there's no need to become Woody Allen. <u>That's it. Storm off into the kitchen. Now do angry washing up.</u>	[H] Gerry, verdammt nochmal, ich hab dir ne einfache Frage gestellt, jetzt mach nicht gleich einen auf Woody Allen.
199	[H] Thanks, James. I'm sorry if you had a lousy time. <u>I'm on ...</u>	[H] Danke, James, es tut mir leid, wenn Ihnen der Abend nicht gefallen hat.
200	[J] Are you kidding? In my book getting to drink two chocolate milkshakes in one sitting represents social splendour. It's one of the perks of being shallow. Take care, Helen. You'll be fine.	[J] <on> Soll das'n Witz sein? Ich verrate Ihnen etwas. Für mich sind zwei Schoko-Milch- Shakes an einem Abend das absolut höchste. Das hat man davon, wenn man geistlos ist. <off> Machen Sie's gut, Helen, <on> Sie schaffen das schon.
201	[L] You OK? You seem distracted.	
202	[G] No. I'm just thinking about the book. I'm so close. It's the bloody ending. I can't seem to relax on it.	
203	[L] Ooh, I think I might be able to help you there.	

204	[G] I'm sorry Helen. I shouldn't have reacted like that. I'm uptight.	
205	[H] No, someone obviously put it there at the party. Probably Anna, you're right.	
206	[G] I mean, you're doing all these crappy jobs to keep the money coming in, I know that. And I ... I'm ...	
207	[H] I'll get another PR job.	
208	[G] I know you will. I love you.	
209	[H] Good.	
210	[H] It's amazing how you can actually learn to despise inanimate objects. Like tin openers that don't open tins, egg mayonnaise and skipjack tuna. You going out?	[H] Es ist kaum zu glauben, aber selbst tote Gegenstände kann man zutiefst verachten. Zum Beispiel Dosenöffner, die keine Dosen öffnen, Salatblätter, Thunfisch oder Mayonnaise aus der Tube. Gehst du weg?
211	[G] Yes, I was just writing you a note. I'm off to the library. <u>Something I want to check up on.</u> [Some stuff to read up on.]	[G] Ja, hab dir grad n Zettel geschrieben. Muss noch in die Bücherei n paar Sachen nachlesen.
212	[H] Oh, OK.	[H] Oh, OK.
213	[G] I won't be more than a couple of hours. Would you rather I didn't go?	[G] Es dauert höchstens zwei Stunden. Möchtest du, dass ich hier bleibe?
214	[H] No, no, course not. Go.	[H] Nein, nein, natürlich nicht, geh ruhig.
214a		[G] OK, bis dann.
215	[G] Lydia, what are you talking about? She followed me!! I said I was going to the library, so I have come to the library, for God's [Sake] – Of course I can't come now. What if she [she's still lurking or waiting on the corner] <u>comes back or she's waiting round the corner</u> or something ... Lydia, I don't know <u>why</u> she followed me – I'm not a sleuth. No, please don't – Don't get hysterical [Don't get hysterical] – Look, I'm sorry.	[G] Lydia, was glaubst du denn wohl, sie ist mir gefolgt. Ich hab gesagt ich bin in der Bücherei, also bin ich jetzt in der Bücherei, verdammt Scheiße. Natürlich kann ich jetzt nicht kommen. Was ist, wenn sie immer noch an der Ecke auf mich lauert und mich ... Ja, was weiß ich, warum sie mir gefolgt ist, ich bin kein Detektiv. Bitte, bitte, werd jetzt bitte nicht hysterisch, bitte nicht hysterisch werden, es tut mir leid. Es tut mir leid.
216	[L] I've booked the hotel in <u>Devon</u> [Dorset]. Are we still going? Do you want me to cancel it? Is she going to follow <u>you</u> [us] there? Do you want to end this, Gerry, because I'm not ...	[L] Ich hab n Hotel in Dorset gebucht, fahrn wir da noch hin? Willst du das sausen lassen? Ich meine, wird sie uns dahin auch folgen? Willst du Schluss machen, Gerry, ich glaub nämlich du ...
217	[G] Yes – No, I mean – no, I don't want. Of course we're still going. Don't ... don't...	[G] Ja – Ich meine nein, nein – Ich will nicht Schluss machen. Natürlich fahrn wir dahin. Bitte ... bitte ... bitte
218	[L] Don't [don't, don't, don't] what?	[L] Bitte, bitte, bitte, bitte, was?
219	[G] I don't know. Look, we're going to <u>Devon</u> [Dorset], OK? We'll have a ... a great time. I'll talk to you tomorrow.	[G] Ich weiß auch nicht. Hör zu. Wir fahrn zusammen nach Dorset und es wird wunderbar. Und äh, ich ruf dich morgen an.
220	[J] Hello, Mum.	
221	[Mum] James!	
222	[J] Now, don't worry, the Ferrari people have been on the phone and as long as you promise to have a couple of driving lessons this week you're definitely in pole positions for the Monte Carlo Grand Prix next Sunday. How are you?	
223	[Mum] I'm fine. The sale has gone through. It's going to be hard to leave this place, James, but ...	

224	[J] But you've still got the London flat. You'll be nearer the hospital and you get much better crack in town. You know what those Monty Python boys say?	
225	[Mum] Nobody expects the Spanish Inquisition, I know.	
226	[J] Exactly. Now, as usual, there is some good news. I got the American contract. They made one major error. They forgot to ask me if I knew what I was talking about.	
227	[Mum] Oh, James, that's great news. Your dad would have been very proud.	
228	[J] I hope so ... Oh and I've brought someone to see you.	
229	[Mum] Claudia. How nice to see you, dear. How are you?	
230	[Claudia] I'm great. I'm sorry I haven't been down with James for a while, I'm just so busy at the moment.	
231	[Mum] I understand. You work hard. Give me a hug. Isn't the news great?	
232	[Claudia] Fantastic.	
233	[J] Right, well you know how adulation embarrasses me. I've got a few things to collect from the study so I'll leave you to discuss how brilliant I am in private.	
234	[A] Right. That's the lot. You don't live there any more.	[A] So, das war alles, jetzt wohnst du bei mir.
235	[H] Thanks for going again, Anna. Was he there? [H] Any evidence of "her"?	[H] Danke für die ganze Lauferei, Anna. Irgendwelche Hinweise auf „sie“?
236	[A] Nothing that stood out. Helen.	[A] Nichts Außergewöhnliches.
237	[A] Hello. Helen, it's James.	[A] Hallo. Helen! James.
238	[J] Yes tonight tonight. You know the tonight that comes immediately after today. There'll be a gang of us We're celebrating. The first American shipment arrived. Please come. It'll be a laugh.	[J] Hallo, haben Sie Lust heute abend mit mir auszugehen? Ja, heute, heute Abend, der Abend, der direkt vor morgen kommt. Sie wissen schon... Bitte kommen Sie, das wird lustig.
239	[H] Well, OK. All right.	[H] In Ordnung.
240	[J] Great. See you. OK?	[J] Schön, bis dann. Alles klar?
241	[Claudia] Yeah. She doesn't really want to leave here.	[Claudia] Ja, sie will nicht weg.
242	[J] I know. You're a dream, you know that, don't you?	[J] Ich weiß.
243	[Claudia] She's really frail, James. Do you want to postpone my trip? There's another course later in the year.	[Claudia] Sie ist sehr schwach, James. Soll ich meine Fahrt verschieben? Es gibt noch einen Kurs in diesem Jahr.
244	[J] It's only a couple of weeks. You should go.	[J] Es sind doch nur zwei Wochen, fahr ruhig hin.
245	[Claudia] Are you sure, it's not that important.	[Claudia] Ganz sicher? Es ist nicht so wichtig.
246	[J] It is important. I want you to go.	[J] Es ist sehr wohl wichtig. Ich will, dass du fährst.
247	[Claudia] OK.	[Claudia] Na gut.
248	[Mum] It's going to be hard to leave this place, James, but ...	[Mum] Es fällt mir so schwer, von hier wegzugehen, aber ...

249	[J] But you've still got the London flat. You'll be nearer the hospital and you get much better crack in town. You know what those Monty Python boys say?	[J] Aber du hast noch die Wohnung in London. Das Krankenhaus ist um die Ecke und du kriegst viel besseres Heroin in der Stadt. Du weißt doch, was Balu der Bär immer sagt?
250	[Mum] Nobody expects the Spanish Inquisition, I know.	[Mum] Greif zu, sonst nimmt's dir ein anderer fort, ja, ich weiß.
251	[J] Exactly!	[J] Ganz genau.
252	[R] Wait a sec , sorry, let me just ... Lydia is becoming more and more demanding and you feel bad because Helen is working night and day to keep the money coming in, but you have asked Helen to come on a research trip to Devon [Dorset] with you knowing she would not be able to, to cover up the fact that you are [really] taking Lydia! And, [despite the fact that] although Lydia offered [gave] you an out on the phone, which you didn't take, you are having a moral dilemma. Gerry, you are a morality- free zone. Ha ha ha!	[R] Sekunde, das will ich verstehen. Lydia stellt immer mehr Forderungen an dich und du fühlst dich schuldig, weil Helen wie ein Tier schuftet, um für euch beide das Geld zu verdienen. Aber du hast Helen gefragt, ob sie mit dir für Recherchen nach Dorset fährt. Dabei wusstest du genau, dass sie nicht kann und wolltest nur vertuschen, dass du im Grunde schon Lydia mitnimmst und bei eurem letzten Telefongespräch hat dir Lydia angeboten Schluss zu machen, die Chance hast du nicht ergriffen und trotzdem steckst du in einem moralischen Dilemma. Gerry, du bist eine moralfreie Zone.
253	[G] If I had no morals would I be discussing it? I had to ask Helen, don't you see? It's what I would do under normal circumstances. How come you don't get any of these quandries?	[G] Wenn ich so unmoralisch wäre, würde ich dich dann um Rat fragen?
254	[R] I've got my boxing, matey. It's up front, Honourable. Two warriors in the ring slugging it out. Nothing underhand. All blows below the belt are immediately dealt with.	
255	[G] It's barbaric.	
256	[R] Is it? You have spent the last two months repeatedly punching your girlfriend in the nuts and boxing is barbaric? Oh dear. I have to say that being with you makes the agonising wait before the next episode of Seinfeld much easier to bear. Ha ha ha. So who's idea was this trip? Yours or Lydia's? Uhuh. You want to get out of this Lydia thing. I foresee problems. You're getting sloppy. And I wouldn't mind betting you're talking to yourself in the mirror again. Yes? [Very bad sign]	[R] Wer hatte die Idee mit der Fahrt? Du oder Lydia? Du solltest dich von Lydia trennen, das gibt Probleme. Und ich würde sogar wetten, dass du wieder mit deinem Spiegelbild sprichst. Verdammt übel, das ...
257	[G] You have no compassion. None. Why do I bother confiding in you?	[G] Du hast kein Mitgefühl, gar keins! Warum erzähl ich dir eigentlich noch was?
258	[R] I'm your mate. I'm here to help you. Ha ha! [I'm here to help you]	[R] Ich bin dein Freund. Ich will dir helfen. Ha. Ha. Ich will dir helfen.
	Spanish Inquisition sketch	Balu der Bär + Monty Python
259	[J] I'm deadly serious.	[J] Das mein ich todernst.
260	[H] Just set up my own PR company?	[H] <on> Ach, ich gründe einfach so meine eigene PR- Firma?
261	[J] Why not? You've got the experience, the know-how, the contacts. You want to spend the rest of your life working for other people? Hey? What's the worst that [could possibly] can happen?	[J] <on> Ja, warum nicht? Du hast doch genug Erfahrung, das Know- How, die Kontakte. Willst du denn immer nur für andere Leute arbeiten? Hey, was ist das Schlimmste, was dir dabei passieren kann?

262	[H] I could fail miserably and look like a complete tosser.	[H] Es könnte total den Bach runter gehen und alle würden mich für bescheuert halten.
263	[J] Exactly, so what's there to worry about?	[J] Ganz genau, also warum machst du dir Sorgen?
264	[H] I had a really nice time, James.	[H] Ich hab mich ganz wunderbar amüsiert.
265	[J] Did you? Shit, I'm sorry, that's against the rules, isn't it?	[J] Wirklich? Oh nein, Verzeihung, das ist doch gar nicht erlaubt, oder?
266	[H] Yes, it is, so just bear that in mind in future, would you? I'm getting over a major break-up.	[H] Nein, allerdings nicht. Bitte denk in Zukunft dran, ich muss über eine schlimme Trennung hinweg kommen.
267	[J] Yes, sorry. It won't happen again. Goodnight, Helen. You know, everything happens for the best, Helen. You'll never know if you don't try. [Wear something warm on Saturday. Can get cold on the river] Take care.	[J] Sicher, Entschuldigung, kommt nie wieder vor. Gute Nacht, Helen. Hey, man muss alles mal ausprobieren, mehr als schiefgehen kann es nicht. Zieh dir Samstag was Warmes an, auf dem Fluss kann es kalt werden. Bis dann.
268	[A] So what other ideas has James 'run by you'?	[A] Und was hat James dir noch alles so vorgeschlagen?
269	[H] Anna. Don't do that. Don't do "desperate mother" acting with me. He's a friend. OK? A friend. I am not remotely interested in him romantically.	[H] Anna, lass das sein. Nicht diese „Mutter – macht – sich- Sorgen – Nummer“. Wir sind nur Freunde. OK? Freunde. Ich bin nicht im Geringsten an ihm als Mann interessiert.
270	[A] You're not?	[A] Ach was?
271	[H] No.	[H] Nein.
272	[A] So how come last night was the first night since you've been here you didn't ask if 'anyone had called' the second you walked in the door?	[A] Und warum hast du gestern Abend zum ersten Mal nicht sofort, als du zur Tür reingekommen bist, gefragt, ob jemand angerufen hat?
273	[rate customer] Well, I'm afraid that's little use to me, is it?	
274	[H] I suppose not.	
275	[rate customer] You suppose not. You only suppose not.	
276	[H] No, I mean ... yes, of course. I'm sorry.	
277	[L] You're sorry. You're sorry that four of the staff here have been cut down with food poisoning after eating your sandwiches. And before you speak, yes they all had the same sandwiches and the same symptoms at the same time. Are you trained in the catering trade, may I ask?	[L] Es tut Ihnen leid? Es tut Ihnen leid, dass vier meiner Mitarbeiter mit Lebensmittelvergiftung im Bett liegen, nachdem sie Ihre Sandwiches gegessen haben? Und bevor Sie was sagen, ja, sie hatten alle die gleichen Sandwiches und die gleichen Symptome zur gleichen Zeit. Haben Sie ne Ausbildung in der Gastronomiebranche?
278	[H] No, I actually work in PR but er...	[H] <on> Nein, eigentlich arbeite ich in der PR.
279	[L] Well, you are not doing a particularly good PR job this morning, are you? Luckily for you I have convinced my colleagues not to take the matter any further. This time. Now, if you will excuse me, I have five people's work to do.	[L] <on> Oh, oh dann machen Sie heute morgen keine besonders gute Figur als PR Profi. <off> Sie können von Glück sagen, dass meine <on> Kollegen auf mein Anraten die Sache nicht weiterverfolgen. Für dieses Mal. Bitte entschuldigen Sie mich jetzt, ich muss vier Leute vertreten.
280	[G] Sorry – Helen [has been delivering sandwiches] came to your office today?!	[G] <on> Wie bitte, Helen hat dir tatsächlich Sandwiches ins Büro gebracht?

281	[L] Yes. [And today] I had reason to summon her. Well, I made up a reason to summon her to be brutally honest. She's quite pretty in [a British horsey] an average Home Counties sort of way, isn't she?	[L] Ja, und heute musste ich sie leider zu mir bitten. Naja, um ehrlich zu sein, ich hab mir was ausgedacht. Sie ist ganz hübsch anzusehen, wenn man Pferdegesichter mag, findest du nicht?
282	[G] Lydia! What are you playing at? Have you gone raving mad? She's not bloody stupid, you know.	[G] Lydia! Was soll denn das werden? Hast du völlig den Verstand verloren? Helen ist doch nicht blöd, verdammt.
283	[L] Ooh, I wouldn't say that. I wanted to see what the woman you ditched me for is like.	[L] Oh, das seh' ich aber nicht so. Ich wollte wissen, wie die Frau aussieht, für die du mich absevriert hast.
284	[G] Wait a sec ... I did not ditch you for ... you went back to America for Chr- Lydia where is your head with this	[G] Nein, nein nein nein nein nein, Sekunde. Ich hab' dich für sie nicht absevriert. Ich meine, ich meine ... du bist doch nach Amerika zurück ...
285	[L] I wanted to see what this girl you seem to have no intention of leaving – despite the occasional pre- orgasmic suggestion that you are – had that was so ... unleaveable. And I have to say [that] I ended our brief meeting at a bit of a loss.	[L] Ich wollte wissen, was dieses Mädchen an sich hat – du hast ja offensichtlich nicht vor, sie zu verlassen, trotz deiner gelegentlichen präorgasmischen Beteuerungen des Gegenteils. Was, was macht sie so unwiderstehlich? Und ich muss sagen, dass mir das nach unserem kurzen Treffen immer noch ein Rätsel ist.
286	[G] Don't talk like this, Lydia , it sounds ugly. I've told you [before] – I can't leave Helen for ... for ...you know...	[G] Nein, Lydia, das ist gemein von dir. Ich hab dir schon oft gesagt, ich kann Helen nicht verlassen, wegen ... wegen ... du du weißt schon ...
287	[L] For me? Is that what you were [trying] going to say? You can't leave her for me?	[L] Wegen mir? Ist es das, was du sagen willst? Ich bin kein ausreichender Grund, um sie zu verlassen?
288	[G] You've never said you wanted that, have you?	[G] Aber du hast doch nie gesagt, dass du das willst.
289	[L] Gerry – I'm a woman. We don't say what we want. But we still reserve the right to be pissed off if we don't get it. It's what makes us so fascinating. And not a little [bit] scary. You have to go. Helen will be wondering where you are.	[L] Gerry – ich bin eine Frau. Wir sagen doch nicht, was wir wollen. Aber wir behalten uns das Recht vor, unangenehm zu werden, wenn wir es nicht kriegen. Das macht uns ja auch so faszinierend und auch verdammt gefährlich.
290	[G] Hello	[G] Hallo.
291	[R] Ah, Gerald Flanagan. At last. It's Russell, listen, wherever you were tonight, as if we need to ask, you weren't with me. Helen called looking for you.	[R] Ah, Gerald Flanagan. Na endlich. Hier ist dein lieber Onkel Russell. Hör zu, egal, wo du heute Abend warst, als ob wir das nicht wüssten, du warst nicht bei mir. Helen war heute Abend hier und hat dich gesucht...
291a		[G] Ja, gut.
291b		[R] Dann weißt du ja Bescheid.
292	[G] [OK. Alright. Thanks mate, bye] Thanks. Thank God. I was [so] worried. Where've you been?	[G] OK. Danke, Kumpel, bis dann. Gott sei Dank. Ich hab mir Sorgen gemacht, wo warst du?
293	[H] I went to Anna's. I needed to see a friendly face. I've had a horrible day. I met Cruella de Ville's less nice sister this morning and she completely deflated me.	[H] Ich war bei Anna. Ich musste ein liebes Gesicht sehen. Ah, es war ein furchtbarer Tag. Mir ist heut morgen ne Frau begegnet, gegen die Cruella de Ville ein Hausmütterchen ist. Die hat mich vollkommen fertig gemacht.
294	[G] I know.	[G] Ich weiß.
295	[H] How do you know?	[H] Woher weißt du das?

296	[G] No, I mean I can tell, [Jes..] you look [terrible] <u>worn out</u> .	[G] Ich meine, nein, das sehe ich, Gott, du siehst furchtbar aus.
297	[H] Where were you earlier? I [really] needed to talk to you.	[H] Ah, wo warst du die ganze Zeit, ich musste dringend mit dir reden.
298	[G] [Some stuff to read up on so] <u>I'm sorry</u> , I went to the library to <u>read up on some stuff</u> . <u>Come here</u> . <u>Take off that coat</u> . <u>Here</u> .	[G] Ach, ich musste noch was nachlesen und deshalb war ich in der Bücherei.
299	[H] [Oh God, you're always at the library.] <u>You practically live at that library</u> . Oh God, I'm sick of waiting on tables. I know when you finish the book we'll be millionaires but ... <u>Will you be much longer</u> ? When are you going to finish it?	[H] Ach, immer diese blöde Bücherei. Ich habe es satt, die Kellnerin zu spielen. Ja, wenn du das Buch zu Ende geschrieben hast, sind wir Millionäre. Aber wann ist es zu Ende?
300	[G] I'm going to finish it very soon. Very soon. <u>I really love you, Helen</u> . Helen, I've got something I want to tell you. I need to tell you. It's um ... Well it's a [little] bit to do with the brandy glass and, er ... a [little] bit to do with the woman you met today ... only please let me finish before you say anything, OK? Helen? Helen. Bollocks.	[G] <on> Bald. Es dauert nicht mehr lange, Helen, <off> es ist bald zu Ende. <on> Helen, ich muss dir was Wichtiges sagen und ich will es dir sagen. Es geht dabei um diesen Cognakschwenker und leider auch um diese Frau, die du heute kennengelernt hast ... Nur, bitte lass mich ausreden, bevor du irgendwas sagst, OK? Helen? Mist!
301	[H] That's really weird. I knew there would be a boat race going by with [purple and white] <u>blue and yellow</u> shirts. Sorry?	[H] Das ist merkwürdig. Ich wusste, dass hier n Rennen stattfindet und die Ruderer T-Shirts tragen, die weiß – lila sind. Was hast du gesagt?
302	[A] [Why] <u>How come he hasn't [he]</u> asked <u>you go with him to Devon [Dorset]</u> ?	[A] Wieso hat er dich nicht eingeladen, mit nach Dorset zu fahren?
303	[H] He has. I have to work. Anyway it'll be good for him to get away.-[Need a bit of space.] <u>He's been slogging hard on the book</u> . <u>He needs the space</u> . <u>I suppose we both do</u> . Anna, can I ask you a daft question? Did you drop a glass in the laundry basket at our party?	[H] Hat er, ich muss arbeiten. Außerdem ist es gut, dass er mal weg ist, wir können Abstand gebrauchen. Anna, kann ich dir ne doofe Frage stellen? Hast du auf unserer Party vielleicht n Glas in den Wäschekorb geworfen?
304	[A] Sounds like a ridiculous thing to do. It was almost certainly me. Are you OK?	[A] Das klingt aber nach ner lächerlichen Aktion. Das muss ich wohl gewesen sein. Alles in Ordnung?
305	[H] I'm just going quietly mad.	[H] Ich dreh' nur langsam durch.
306	[A] Thank God [for that]. I was worried.	[A] Na Gott sei Dank, hab mir schon langsam Sorgen gemacht.
	James song	
307	[L] [Are you sure it's just writer's block? You seem so distant... I'm here, Gerry, if you need to talk to me about anything] <u>Darling, it's just writer's block</u> . <u>You'll be OK</u> .	[L] Ist es wirklich nur ne Schreibblockade? Du bist irgendwie so distanziert. Ich bin für dich da, falls du dich aussprechen willst, ganz egal, was es ist.
308	[G] That's Helen in there. She's got blonde hair. [There's loads of them. Having some kind of sponsored epileptic fit.] Lydia.	[G] Hey, das ist ja Helen. Sie hat jetzt blonde Haare. Guck mal, was da los ist, die habm so ne Art gemeinschaftlichen epileptischen Anfall. Lydia.

309	<p>[L] Maybe it isn't writer's block at all, Gerry. Maybe it's Helen block. Allow me to talk to you in a condescending fashion. I – don't – want – to – hear – about – Helen, Gerry. I – don't – care – about – Helen.</p> <p>Understand? The trouble is, you do. Quite clearly. So, call me when you've decided which one of us you want.</p> <p>[Just thought of a great finish for your book: THE END]</p>	<p>[L] Vielleicht ist es ja gar keine Schreibblockade. Vielleicht ist es eine Helen- Blockade? Ich will über Helen kein Wort mehr hören. Diese Frau ist mir nämlich scheißegal. Das Problem ist nur, dir nicht. So viel ist klar.</p> <p>Mir ist grade ein toller Schlussatz für deinen Roman eingefallen: ENDE.</p>
310	[G] Lydia ... I ... tchoh Jesus.	
311	<p>[J] Yes, you are, Clive. See what I mean? He's too modest. He is one of the most naturally gifted chefs around. But of course being talented he's totally weird and unpredictable. He's opening his first restaurant in six days [and he's completely disorganized] but he "doesn't want a big affair". Typical genius, he's completely barking.</p>	<p>[J] Ach, gib's doch zu Clive. In sechs Tagen eröffnet er sein erstes Restaurant und er weiß gar nicht mehr, wo ihm der Kopf steht.</p>
312	<p>[H] Well, not everyone wants the big hype. At my old company we had wars getting Pierre Claude [Restaurant opening] to let us do his launch.</p>	<p>[H] Oh, in meiner alten Firma haben wir bei der Eröffnung von Pierre Claudes Restaurant auch Einiges ausgestanden.</p>
313	<p>[Clive] You did Pierre Claude? Oh shit, he's my hero. I did a couple of his master classes. He's so free and reckless. You did his launch? I heard that was a really classy do. People went on about it.</p>	<p>[Clive] Das warst du bei Pierre Claude? Er ist mein großes Vorbild Du hast die Eröffnung organisiert? Ich hab gehört, soll erstklassig gewesen sein. Es wurde viel darüber geredet.</p>
314	<p>[H] Well, it hasn't done him any harm, certainly. He opens in New York and Beverly Hills next month.</p>	
315	<p>[Clive] I heard, yeah.</p>	
316	<p>[H] Can I come and look at your place? I mean six days is ... [Could I come down and take a look?] I can't promise anything stupendous but ...</p>	<p>[H] Ich meine, sechs Tage sind ... Dürfte ich mir die Sache mal ansehen. Ich kann nichts Großartiges versprechen.</p>
317	<p>[Clive] Sure, yeah, no problem. You kidding? Come down. It's a bit of a tip still but ... we're getting there. I'll cook you some lunch. Wow. Shit man, Pierre Claude, [wow] that really is like huge amounts of 'wow', James, you know.</p>	<p>[Clive] Na sicher, ja, ja, sehr gerne, du machst Witze? Ja, ja, bitte. Pierre Claude. Wow!</p>
318	<p>[J] So it would seem.</p>	
319	<p>[H] Thanks for that. Clive.</p>	
320	<p>[J] He really is top-notch. Just needs someone on the reins.</p>	
321	<p>[H] You're very thoughtful, James. You give out an incredible amount.</p>	<p>[H] Du bist sehr rücksichtsvoll James. Du gibst anderen Menschen so viel.</p>
322	<p>[J] You're the same, you encouraged me today. I [saw] could see you jumping up and down like a mad thing during the race. Spurred me on.</p>	<p>[J] Das tust du doch auch. Du hast mich heute angefeuert. Du bist auf und ab gehüpft wie ein verrücktes kleines Stehaufmännchen. Das hat mich angespornt.</p>
323	<p>[H] Aren't you a bit old for that kind of exertion?</p>	
324	<p>[J] Aren't you a bit close to water for that kind of question?</p>	

325	[H] I love this bridge. My great grandfather helped to build it. I often come and stand on it when I want to ... em ...	[H] Ach, ich liebe diese Brücke. Mein Urgroßvater hat daran mitgebaut. Ich geh oft hin und stell mich mitten drauf. Meistens möchte ich dann ...
326	[J] Build a bridge? Sorry.	[J] ne Brücke bauen? Tut mir leid.
327	[H] [Oh God James] No, please , James. Don't. Oh God, I'm sorry, I mean I ... I know this is a pretty ideal sort of kissing moment. Night, moon, boat, water lapping, you know, I ... It's perfect – and I'm not not feeling that it would be nice because you're nice and ... and crap word, I know, but you are, you're really really nice – and, and the whole day has been just so...	[H] Oh Gott, James, nicht ... Ooch, es tut mir leid, ich ... ich weiß das hier ist ein ganz idealer Augenblick für einen Kuss, naja, Nacht, Mond, Boot, Wasserplätschern ... das ist wirklich perfekt und im Grunde würde ich das eigentlich nicht besonders unangenehm finden.
328	[J] Nice?	
329	[H] Yes, yes it has. It's been perfect. I've had a great time. You've given me so much in such a short space of time.	
330	[J] So have you.	
331	[H] But, I don't know anything about you. And I'm still on the "rebound" – urgh, I hate that word – but I am.	[H] Aber ich kenn' dich noch nicht besonders gut und ... und ich muss immer noch diese Trennung verdauen ... Oh Gott, das klingt alles so blöd, aber es ist so?
332	[J] Who isn't? Everyone is. We spend our whole lives on the rebound. All of us. We bounce happily from one dilemma to the next. I'm on the rebound myself in ... in a way, er...	[J] Wer macht das nicht durch? Im Grunde doch jeder. Ich muss auch ne Trennung verdauen ... auf ne Art ...
333	[H] You OK?	
334	[J] Yeah. Yeah.	
335	[H] So who are you on the rebound from?	[H] So, was für ne Trennung musst du verdauen?
336	[J] A girl called Pamela. [My whole life] Yes, everything in my life pivots round Pam and I breaking up.	[J] Das Mädchen hieß Pamela. Mein ganzes Leben drehte sich nur noch um das Ende unserer Beziehung.
337	[H] How long ago was that?	[H] Und wann war das?
338	[J] Nineteen seventy- three. We were eight. I bloody loved that woman. No warning. Just gone. Left me for [somebody] someone else.	[J] Neunzehnhundertdreisiebig. Wir waren acht. Ich war wahnsinnig verliebt in diese Frau. Ohne Warnung. Einfach so, weg. Hat sich in einen anderen verliebt.
339	[H] Who?	[H] In wen?
340	[J] Gary Glitter.	[J] Garry Glitter.
341	[H] The cow.	[H] Die Kuh.
342	[J] Gary Glitter, for crying out loud!! I mean, all my [friends] pals were being left for Donny Osmond or David Cassidy. I could have somehow come to terms with that given time. But Gary. She wanted to "touch him there, yeah", you know. Well, I went to pieces, as you can imagine. And there was no Junior Prozac to [see] help me through so ... Er ... so um ... I ... it ...	[J] Garry Glitter, Herrgott nochmal, du liebe Güte! Ich meine, meine Freunde wurden alle wegen Donny Osmond verlassen oder David Cassidy. Darüber hätte ich hinweg kommen können – mit der Zeit jedenfalls. Aber Gary war der Traum ihrer schlaflosen Nächte. Yeah. Ich war völlig fertig, wie du dir vorstellen kannst und kein Comic Heft der Welt konnte mich trösten, also und ich ... ich ...
342	[H] I kissed you.	[H] Ich hab' dich geküsst.
343	[J] Yes, I spotted that too. You weren't going to do that.	[J] Ja, ja, das hab' ich auch gemerkt. Das wolltest du doch nicht.
344	[H] I know. I know. em ... would you em ... I mean would you mind [just] putting [that] it down to a momentary lapse of concentration?	[H] Hm tust du mir den Gefallen und verbuchst das grade als kurzfristigen Konzentrationsausfall?

345	[J] Is that what it was?	[J] War's das denn?
346	[H] No. Yes. I don't ... oh help.	[H] Nein! Doch. Ich weiß nicht ... oh uups.
347	[J] I don't want to be a confusion in your life, Helen. I don't. Truly. But something has happened to me since I [have] met you that I ... I wasn't expecting. [Don't] Didn't really, em ... well, wasn't expecting. Oh oh, repetition of expecting. Must buy a thesaurus. Anyway ... er...	[J] Ich ich will in deinem Leben nicht noch mehr Verwirrung stiften, Helen, ehrlich nicht, glaub mir. Aber mit mir ist was passiert seitdem ich dich kennengelernt hab' und äh, das hab' ich nicht erwartet und deshalb will ich auch eigentlich ... Ich meine, ich meine, es war nicht zu erwarten ... Wortfindungsschwierigkeiten, ich muss mir einen Thesaurus kaufen.
347a	Written note: (all quiet) NOW THAT'S WHAT I CALL A BIG LAPSE OF CONCENTRATION. DIDN'T WANT TO WAKE YOU UP. JAMES X	Spoken text: DAS NENN' ICH EINEN SCHWEREN KONZENTRATIONSausfall. ICH WOLLTE DICH NICHT AUFWECKEN. JAMES. (X)
348	[G] You did remember to take the full page ad in <i>Adulterer's Weekly</i> ?! Jesus. We're going to Devon [Dorset] for the weekend not the rest of our lives. Quickly, come on. Lydia, [get in the car] <u>come on</u> . <u>Get in</u> , will you!	[G] <off> Warum inserierst du unseren Trip nicht gleich in der Zeitung? Das darf doch nicht wahr sein! Lydia, steig endlich ein, verdammt.
349	[L] How many years have you been going to paint that stain off?	[L] Wie viele Jahre erzählst du schon, dass du das Haus neu streichen willst?
359	[H] em ... sorry, excuse me ... er, for a minute. I just em ... sorry ... 'scuse me ... sorry. What do you mean you wanted to see me? Jesus Christ, Gerry, what ... how did you get in?	[H] Bitte entschuldigt mich, ich bin gleich wieder da, gleich wieder da. Was soll das heißen, du musstest mich sehen, Herrgott nochmal, Gerry was ... wie kommst du hier rein?
351	[G] One of the waiters is a friend of Russell's. Got me a ticket. It's a great do, Helen. I hear [your company is] you're really taking off with your company . I'm thrill-	[G] Einer von den Kellnern ist ein Freund von Russell. Er hat mir ne Karte besorgt. Ist ne tolle Fete, Helen. Ich hab' gehört, deine Firma hatte einen guten Start ...
352	[H] Gerry, you can't just ... just <i>turn up</i> like this. This is a [really important] big night for me. <u>Look at me</u> , I've gone all <u>clammy</u> .	[H] Gerry, du kannst doch nicht einfach so hier reinplatzen. Das ist ein unglaublich wichtiger Abend für mich.
353	[G] Yes, I can, Helen. I can 'just turn up' – I had to 'just turn up'. Don't you see, this [It] is the most important 'just turn up' I've ever done. I want you to have clammy hands. I ...	[G] Doch, das kann ich, Helen. Ich kann sehr wohl einfach reinplatzen. Das ist der wichtigste „einfach Reinplatzer“ den man sich vorstellen kann.
354	[H] We can't talk in here.	[H] Nein, wir können hier nicht reden.
355	[G] Helen, we have been through too much to just drop this. Haven't we? Surely. If I've embarrassed you tonight I'm really sorry, but if I've embarrassed myself then I don't care. I don't care how much of a fool I look as long as you can see how much I don't want to lose you.	[G] Uns verbindet so viel um das einfach so zu vergessen. Meinst du nicht? Sicher doch!
356	[H] Gerry ...	

357	<p>[G] The fact is this, Helen. If I end up looking like a complete twat and I still don't get you back, then as long as you listened to me and could see how much this means to me — you mean to me — then I don't give a toss how I look to the rest of the world. Helen, [please] look at me — I'm sorry. Really sorry. You are too [good] important not to fight for. <u>And I'll fight. Even if I lose, I'll fight to the last.</u></p>	<p>[G] Helen, bitte sieh mich an. Es tut mir leid, wahnsinnig leid. Ich kann dich nicht einfach kampflos aufgeben, weiß du?</p>
358	<p>[H] Gerry, don't talk about fight ... Oehh! <u>God! I'm ... Gerry...</u></p>	<p>[H] Ach, Gerry, jetzt fang nicht mit sowas an!</p>
359	<p>[G] Good-looking bloke. Are you seeing him?</p>	<p>[G] Gutaussehender Typ. Seid ihr zusammen?</p>
360	<p>[H] Uh, <u>he ... look.</u></p>	<p>[H] Ach ...</p>
361	<p>[G] [Uh, sorry, it's not my place to ask.] <u>No, I can't ask that. I'm sorry. It's not my place.</u></p>	<p>[G] Es tut mir leid. Das geht mich natürlich überhaupt nichts an.</p>
362	<p>[Clive] Is that him?</p>	<p>[Clive] Ist er das?</p>
363	<p>[J] <u>I guess so.</u></p>	<p>[J] Denke schon.</p>
364	<p>[Clive] [Does she know about Claudia?] <u>Have you told her about Claudia?</u></p>	<p>[Clive] Weiß sie das mit Claudia?</p>
365	<p>[J] <u>No, not yet. But you know. It's a tricky one. I'll tell her all my secrets when the time is right. There's no rush.</u> I really like her, Clive. <u>Do you think she still has feelings for him?</u> I'm confused. I feel a bit lost suddenly.</p>	<p>[J] Nein. Ich mag sie wirklich sehr und jetzt bin ich verwirrt. Ich fühl' mich plötzlich verloren.</p>
366	<p>[Clive] Good.</p>	
367	<p>[J] <u>[69] Good?</u></p>	
368	<p>[Clive] Yeah. <u>You're always so together and witty and charming and in control and unphasicable and, to be quite frank, you got on my bloody tits!</u></p>	
369	<p>[H] Gerry, I [really] have to go back inside. <u>You know ...</u></p>	<p>[H] Gerry, ich muss jetzt wirklich wieder reingehen.</p>
370	<p>[G] Will you come and see me, Helen? Please. There's so much more I want to say. <u>[I miss you! Will you come and see me?]</u></p>	<p>[G] Kommst du nochmal zu mir? Bitte, Helen, ich hab' dir noch so viel zu sagen. Du fehlst mir. Kommst du nochmal zu mir?</p>
371	<p>[H] <u>I don't know. Uh, God, why is everything so complicated?</u></p>	
372	<p>[G] <u>It doesn't have to be. I miss you. Do you miss me?</u></p>	
373	<p>[H] <u>Don't ask me that, Gerry. Please go. Please. This is a really important night.</u></p>	
374	<p>[G] <u>Do you? Will you come and see me?</u> <u>[Please] Helen.</u> Well, I'll go. Thanks for listening. <u>Have a good night.</u> I'm really proud of you.</p>	<p>[G] Bitte Helen. Ich geh dann. Danke, dass du mir zugehört hast. Ich bin sehr stolz auf dich.</p>
375	<p>[Guest] You OK?</p>	<p>[Gast] Geht's Ihnen gut?</p>
376	<p>[H] Yes, <u>thank you.</u> Just <u>went</u> a bit dizzy. Too much champagne.</p>	<p>[H] Ja, mir ist nur schwindlig. Zu viel Champagner.</p>
377	<p>[Clive] It's official. <u>I'm in love with you.</u> Thank you. You're a genius. I'm ecstatic.</p>	<p>[Clive] Hey, jetzt ist es offiziell. Ich liebe dich. Ich danke dir. Du bist ein Genie. Ich bin so froh.</p>
378	<p>[H] Have you seen James?</p>	<p>[H] Hast du, hast du zufällig James gesehen?</p>
379	<p>[Clive] He had to go. Early start. He apologised. <u>He's very taken with you, you know?</u></p>	<p>[Clive] Ja, ja, er ist gegangen. Er entschuldigt sich. Muss morgen früh raus.</p>

380	[H] Yes, I know. Congratulations, Clive. You're a success.	
381	[Mum] It's smaller than I remember. I haven't been here for so long. It's cosy though.	
382	[J] Course it is. Listen, Mum, I have to get back to the office, so, just call if you need anything.	
383	[Claudia] Do you want to tell me what's bothering you or is it private?	
384	[J] I think it's probably private, just for now.	
385	[Claudia] Well, I'm here if you need me.	
386	[J] I know. Thanks. I have to go away for a few days.	
387	[H] Business trip.	[H] Geschäftsreise.
388	[H] Newcastle or something. I didn't want to pry. His secretary wasn't very forthcoming.	[H] Nach Newcastle oder so. Ich wollt' keine Fragen stellen. Seine Sekretärin war nicht grade super gesprächig.
389	[A] Do you believe he's away?	[A] Glaubst du, er ist wirklich weg?
390	[H] Don't know.	[H] Keine Ahnung.
391	[A] Or [do] did you think he's just avoiding you?	[A] Oder geht er dir nur aus dem Weg?
392	[H] Don't know.	[H] Keine Ahnung.
393	[A] Did you leave a message?	[A] Hast du ihm ne Nachricht hinterlassen?
394	[H] No.	[H] Nein.
395	[A] Do you think maybe you should have? Did he actually see Gerry kiss you?	[A] Hättest du das vielleicht tun sollen? Hat er tatsächlich gesehen, wie Gerry dich geküsst hat?
395	[H] [I] Don't know.	[H] Keine Ahnung.
397	[A] Do you think he might be hoping you've called and not knowing that you have? Did you [not] check if he has a mobile?	[A] Hofft er vielleicht, dass du anrufst und weiß nicht, dass du es getan hast? Hast du nicht gefragt, ob er ein Handy hat?
398	[H] Anna! Ease up, will you? Bloody hell, they have less questions than this on Jeopardy . I was nervous. I wanted to get off the phone. I felt awkward.	[H] Anna, jetzt mach mal halblang. Großer Gott. So viele Fragen stellen sie nichtmal bei Jeopardy . Ich war nervös. Ich wollte nicht so lange reden. Es war mir peinlich.
399	[A] Well, it's such a piddly little thing. Hardly worth him getting uptight about. Oh, Gerry called, by the way.	[A] Naja, wegen so ner Kleinigkeit wird er sich ja wohl auch kaum aufregen. Gerry hat übrigens angerufen.
400	[H] Hoh, terrific. That's just ... Two months ago I want Gerry to come round – James comes round. Now I want James to call – Gerry calls. You think if I really try not want to win the Lottery, I will?	[H] Ha, na wundervoll, ha, das ist ... vor zwei Monaten wollte ich, dass Gerry kommt und James taucht auf. Jetzt warte ich auf James' Anruf und Gerry ruft an.
401	[A] No. Doesn't work like that.	
402	[H] You mad sod. Stop trying to cheer me up, will you?	
403	[A] Sorry.	
404	[A] Hello. Oh hello. Yes. Yes she's here. Would you like to talk to her? Yes. Just one second, I'll call her. Helen! Phone call!	
405	[H] Hello. (to Anna) Oh!! You horrible evil ...! (into phone) No, sorry, Mum ... hang ... (cups phone) You are evil, I hate you. With all of my heart.	

406	[H] ... It was the weirdest dream. I was this big success. Everyone was there, pop stars and celebrities. And there was this bloke that was trying to get off with me. Or something, you know, he was ... and he ... there was ... like there was a cloud in front of him ... or, or ... or ... and I couldn't really see him ... and ... and then you were suddenly there and the whole place was suddenly empty and [you were there and you had a funny mask over your face.] we were talking but you had a funny mask on your face like you weren't really you. You had something [that] you needed to tell me, but you couldn't say it.	[H] Ich hatte einen Traum. Du warst da, und du hattest so eine komische Maske über dem Gesicht. Und du wolltest mir irgend etwas sagen, aber du konntest es nicht.
407	[G] Well, that does it, I'm taking away your class one drugs for a week.	[G] Hm, ich fürchte, das reicht. Ich muss dir für ne Woche deine Lieblingsdrogen entziehen.
408	[H] Anyway, there's something else I WANTED TO TELL YOU: I fainted at work the other night.	[H] Ist ja auch egal. Ich wollte dir noch etwas anderes erzählen. Mir ist bei der Arbeit schwindelig geworden.
409	[G] Oh, sweetheart. Are you OK?	[G] Oh Liebling geht's dir gut?
410	[H] Yes, but I don't normally faint so I ... What was that noise ?	[H] Ja, aber normalerweise ist mir nicht schwindlig, also ... Was war das denn?
411	[G] I don't know , the people in the next room are plainly engaged in some bizarre sexual ritual. I [may] might pop in and introduce myself later . What did you say?	[G] Keine Ahnung. Nebenan sind sie offenbar mit irgendeinem bizarren sexuellen Ritual beschäftigt. Vielleicht frag' ich später nochmal nach, ob ich mitmachen darf. Was hast du gesagt?
412	[H] Well, I don't normally faint so I was a little curious ...	[H] Ich hab gesagt, normalerweise wird mir nicht schwindlig, also war ich einfach neugierig ...
413	[L] Ow, shit, dammit! I stubbed my foot on the side of the shagging bath. Ahhhhhh! Ow, ow, bollocks.	[L] Ah, oh, ... Scheiße! Ich habe mir den Zeh an der verdammten Badewanne gestoßen.
414	[G] Shut up — shut up!	
415	[H] [God,] Sounds horrific.	[H] Gott, das klingt ja furchtbar.
416	[G] I know ... em ... I —	[G] Ich weiß.
417	[H] Anyway, I was a little curious so I ...	[H] Jedenfalls ...
418	[G] [...keeps coming up with these corned beef sandwiches.] Oh, look, that's room service with my sandwich [Look]— I'll [phone] call you back when world war twelve has stopped for tea. [OK, OK, bye]	[G] Die Vermieterin klopft schon wieder. Sie stört mich immer wieder mit ihren Corned Beef Sandwiches. Ich ruf zurück, wenn dieser Klopfspecht hier mal ne Teepause macht. Mach's gut, bis dann.
419	[H] ... so I did a test and it turns out that I'm pregnant. I just thought you might like to know.	[H] ... und der Schwangerschaftstest war eindeutig positiv. Ich dachte, das würde dich interessieren.
420	[G] [Have you gone] Are you completely insane? What are you trying to do?	[G] Sag mal hast du jetzt etwa völlig den Verstand verloren? Was sollte das denn werden, Lydia?
421	[L] What do you mean, what am I trying to do? I think I've broken my toe.	[L] Na was glaubst du denn wohl? Ich hab' mir wahrscheinlich den Zeh gebrochen.
422	[G] Lydia, I was on the pissing phone to Helen, for goodness' sake.	[G] Hey, das grade eben am Telefon war Helen, verdammt nochmal.
423	[L] So?	

424	[G] Soooo! In case you had forgotten, she doesn't know you are here, she thinks that I am on a research trip – alone – remember?	[G] Falls du das vergessen haben solltest, sie weiß nicht, dass du hier bist. Klar? Sie glaubt, ich wäre wegen Recherchen unterwegs, und zwar allein. Schon vergessen?
425	[L] Yeah , I remember. Don't worry, I remember. It's pretty hard to forget.	[L] Nein, durchaus nicht. So wie's aussieht, lässt du mich das ja keine Sekunde vergessen.
426	[G] So, what are you trying to do, coming in [here] screeching the place down when I'm on the phone	[G] Also was sollte das sollte das werden? Hm? Hier reinzustürmen und Zeter und Mordio zu schreien, während ich telefoniere.
427	[L] Don't you know Gerry? Don't you know what I'm trying to do?!! I'm trying to be your girlfriend, Gerry. I'm trying to win you back. It's fairly simple. I'm standing on the platform at Limbo Central with my heart and soul packed in my suitcase waiting for the Gerry fucking Express to roll in and tell me that my ticket is still valid and that I may reboard the train. Only the station announcer keeps coming on telling me that the train has been delayed as the driver has suffered a major panic attack at Indecision City, we suggest you take the bus! That's what I'm trying to do, you cripple! Except it's [quite] fairly clear now that that is never going to happen. Is it? No reply, perfect. So I'm not waiting any more, Gerry. I'm cashing my ticket in. I'm taking that bus. I tell all my friends 'Never go back.' Look at me, I must be crazy. Don't phone me for a while. [ow] No, don't phone me at all. Ever. It's over. Again!	[L] <on> Kapierst du's denn nicht, Gerry? Kapierst du denn wirklich nicht, was das verdammt nochmal werden soll? Ich versuche, wieder die Frau an deiner Seite zu werden, Gerry. Ich versuche, dich zurückzugewinnen. So blöd kannst du doch nicht sein. Ich steh' allein auf irgendeinem Bahnhof und weiß nicht, in welche Richtung es geht. Und mein ganzes Herz hab' ich in einem Koffer dabei. Ich warte auf den bekotzten Gerry- Express Zug und will wissen, ob meine Fahrkarte noch gültig ist, ob ich doch wieder einsteigen darf. Aber eine Lautsprecheransage erzählt mir immer wieder, dass der blöde Zug Verspätung hat, weil der Zugführer Gerry eine massive Panikattacke kriegte, als er die Weichen stellen sollte. Und wir schlagen vor, Sie nehmen den Bus. Das, und nur das sollte es werden, du Schwachkopf! Es ist aber ... es ist aber inzwischen klar, dass dieser Zug nicht mehr kommen wird. Oder? Keine Antwort. Wunderbar. Weißt du was, ich hab einfach keine Lust mehr, länger zu warten. Ich tausche meine Fahrkarte um. Ich nehme jetzt den Bus. Och, ach, ich predige meinen Freundinnen, ne alte Liebe wärmt man nicht auf. Und was mach' ich? Ich muss wohl total verrückt sein. Ruf mich ne Weile lieber nicht an. Au. Nein, nein. Ruf mich am besten überhaupt nicht mehr an. Nie wieder! Es ist vorbei, mal wieder.
428	[G] I've done it, Russell. I've bloody done it.	[G] Ich hab's getan, Russell. Ich hab's endlich getan.
429	[R] Excellent. Congratulation. Done what?	[R] Na toll. Herzlichen Glückwunsch. Und was?
430	[G] I finished it.	[G] Ich hab's beendet.
431	[R] [Oh] The book! Oh well, [great mate] that's great ...	[R] Oh, das Buch. Oh, das freut mich. Sehr schön.

432	[G] Not the book, not the book, Russell. I'm a novelist, I'm never going to finish the book. The affair! The affair. The sordid affair. With Lydia. <u>It's over</u> . I've blown her out. In <u>Devon</u> [Dorset]. I was decisive but fair. I've just got back. I feel like I got out of jail. No more deceit, no more lying to Helen. It was such a mistake. Never go back Russell. But it's over. Whooh! [God] I can't tell you, it's such a good feeling.	[G] Nicht das Buch, doch nicht das Buch. Ich bin Schriftsteller, ich werde das Buch nie beenden. Die Affäre. Die Affäre. Diese schäbige Affäre mit Lydia. Ich hab' sie abgeschossen. In Dorset. Ich war entschieden, aber <on> fair. Ich bin grad erst wieder da. Oh, Russell, ich komm mir vor, als wär' ich aus dem Gefängnis entlassen. Kein Betrug mehr. Ich werde Helen nie wieder anlügen. Ach, was war das für ein Fehler. Ne alte Liebe wärmt man nicht auf. Aber jetzt ist es vorbei. Uuhh. Ah, du ahnst gar nicht, wie gut ich mich fühlle.
433	[R] Well, I'm very pleased. And how does she feel about it? Lydia.	[R] Oh, ich freu' mich sehr. Und wie hat sie's aufgenommen, Lydia?
434	[G] Sheee ... she ... well, you know, she's not jumping through hoops obviously. But it's the best thing. By far. [By] Far and away the best thing. She knows that – well, she will do, when she's ... I mean ... she was upset ... and a bit, fraught, you know, obviously. <u>I mean, she can be a bit fraught. But she'll realise in time. It's the best thing. I have to say she was becoming very ... odd.</u>	[G] Naja, du weißt schon, sie macht keine Freudensprünge, wieso auch, ich meine, aber ... aber es ist besser so, bei weitem, es ist bei weitem für uns beide das beste. Und das weiß sie auch, ich meine, sie wird es wissen, wenn sie erstmal, naja, ... sie war ziemlich fertig. Natürlich, ich meine, bisschen aufgeregt, aber, wer wär' das nicht?
435	[R] Odd?	
436	[G] Well, <u>she is odd. I mean she's not becoming odd, I think she has always been ... em ... odd. Very strange girl ... you knew ... I came to realise. Very ... em ... very unsettled ... um ... you knew.</u>	
437	[R] In an odd sort of way.	
438	[G] God, I feel good. Look I want to be at home when Helen gets back from work. See you.	[G] Wahnsinn, Wahnsinn, bin ich froh. Ich muss schnell nach Hause. Ich will da sein, bevor Helen von der Arbeit zurückkommt.
439	[Suspicious girl] Because you never buy me flowers when you're meant to, let alone when you're not meant to, so yes, <u>that's why</u> I'm a little suspicious. I want to know what else [you've been] <u>you're</u> doing that you're not meant to.	[Mädchen] Weil du mir nie Blumen kaufst, wenn du's tun solltest. Vor allem nicht an gewöhnlichen Tagen. Also ja, ich bin misstrauisch. Was tust du denn sonst noch, was du nicht tun solltest?
440	[Defensive bloke] Wait, hang on. Let me get this straight, because this is just about brilliant! I buy you flowers on a whim in a ... a ... a fit of ... of ... emromance and ... yet ...	[Mann] Sekunde, das muss man sich langsam auf der Zunge zergehen lassen. Unglaublich, ich kauf' dir Blumen, um dir ne Freude zu machen. In einem Anfall von ... von, von Romantik, aber ...
441	[Suspicious girl] See, you couldn't even think of the word!	[Mädchen] Siehst du, dir ist nicht mal das Wort eingefallen.
442	[Defensive bloke] But instead of being grateful, instead of being <u>romanced</u> , you are instantly convinced that I['m] <u>must be</u> ensconced in some decrepit, tacky, underhand, clandestine affair?	[Mann] anstatt dich darüber darüber zu freuen, anstatt ein bisschen romantisch zu sein, hegst du natürlich sofort den Verdacht, ich hätte hinter deinem Rücken eine heimliche, schmierige, betrügerische Affäre.
443	[Suspicious girl] In a nutshell!	[Mädchen] So in etwa.
444	[H] Gerry? [Are] You back?	[H] Gerry? Bist du wieder da?
445	[G] <u>In here.</u> I missed you so I came home early. Aren't you pleased to see me?	[G] Ich bin früher gekommen, weil du mir so gefehlt hast.
446	[H] [God] What are they?	[H] Och, was ist das denn?

447	[G] They're flowers. For you. I saw them at the station and bought them. [Do you not] Don't you like them?	[G] Das sind Blumen. Für dich. Gefallen sie dir nicht?
448	[H] Em ...	
449	[G] Darling, are you OK? I thought you'd be pleased to see me.	
450	[H] Em, look if you don't mind I'm going to bed. I had a really bad day.	
451	[G] Hey, me coming back hasn't thrown you, has it? Not expecting your boyfriend any minute? Darling, it's a joke. I really thought you'd be glad to see me.	
452	[H] I am. Course I am. Sorry. I'm really just tired. I'll be all right tomorrow for you.	
453	[H] I can't get her out of my mind. That image of her sitting on top of you ...[Oh God] tch. I really don't know why I agreed to come. Look at me — what are you doing? Stop it, please. [Not, Gerry] Don't do that. I don't want you to touch me, <i>Gerry</i> .	[H] Dieser Anblick, wie sie da auf dir gesessen hat, oh nein ... Ich weiß gar nicht, warum ich überhaupt hergekommen bin. Oh nein, bitte hör auf, Gerry, nicht, ich will nicht, dass du mich anfasst.
454	[G] I'm sorry. Don't go. I was just being affectionate. Helen, please try to [put] get her out of your mind. She's out of mine. It's [finished] over. [Over] Finished. It wasn't anything anyway and whatever it was it's over. It was a mistake. I made a mistake. Such a big, big mistake. I'm sorry. I'm truly, truly sorry. If I could have only seen the upset I was going to cause then ...	[G] Es tut mir leid. Bitte geh nicht gleich. Bitte versuch es. Bitte versuch diese Frau zu vergessen. Das hab' ich auch getan. Es ist vorbei. Ich hab' einen Fehler gemacht, einen schlimmen, furchtbaren Fehler. Und es tut mir schrecklich leid. Es tut mir aufrichtig, aufrichtig von Herzen leid.
455	[H] Yes, well, where is retrospect when you really need it, hey?	
456	[G] I mean this ... this new bloke James Hammerton you're seeing, you know, does he not make mistakes? Is he so pristine, huh?	[G] Ich meine, dein neuer Freund, dieser James Hammerton, mit dem du da zusammen bist, macht der etwa keine Fehler?
457	[H] How do you know his name?	[H] Woher weißt du, wie er heißt?
458	[G] I ... found out. Accidentally. [Mate of Russell's works] Russell's mate at the restaurant. They have mutual friends or, or ... whatever. I don't know, look that's not especially important is it, how I know.	[G] Ein Freund von Russell arbeitet in dem Restaurant. Sie kennen sich untereinander, aber das ist ja auch nicht besonders wichtig.
459	[H] Well, I don't want to talk [about] James Hammerton. Or anyone else. I have to go.	[H] Ich will weder über James Hammerton reden, noch über sonst jemanden. Ich muss gehen.
460	[G] [By the way,] I've stopped writing my book, by the way.	[G] Übrigens hab' ich ... ich hab' mit dem Roman aufgehört.
461	[H] What? Gerry! ... You ... you're so close to the end, you can't just stop.	
462	[G] I've had to get a job at Russell's local. I need the money. Can't write and starve. They don't go together. It's no big deal.	
463	[H] It is a big deal. You have to finish it, <i>Gerry</i> , it's ...	

464	[G] Helen! The truth is I can't write without you. I can't do anything without you. I've even forgotten how to ... brush my teeth without you! I want you to come back to me, [Helen]. We are so good together. Remember how good we are. We have the same sens-	[G] Helen, die Wahrheit ist, ich kann ohne dich nicht mehr schreiben. Ich kann ohne dich überhaupt nichts tun. Ich bitte dich, komm zu mir zurück. Es war doch so schön mit uns. Bedeutet dir das denn gar nichts mehr? Moment. Nicht weggehen. Ja.
465	[L] I'm late, Gerry. Four days. I'm never late.	[L] Ich bin drüber, Gerry. Vier Tage. Und ich bin nie drüber.
466	[G] [Oh Russell, look, hi, look mate, look. Can I ring you back in a few minutes] Hello, Russ. Listen, mate, can I call you back in a minute? Yeah. OK. [OK. Thanks mate, cheers, bye.] Russell. [I'm] Dying for the loo.	[G] Russell, hallo, hör mal, hallo, kann ich dich gleich zurückrufen, ja? In Ordnung, in Ordnung, ich meld' mich. Bis dann. Das war Russell. Hör zu, ich muss dringend auf's Klo.
467	[L] Why are you pretending I'm Russell, [you know I hate that. What's going on?] Gerry? Who have you got there? Gerry, answer me. Who's there?	[L] Warum tust du so, als wär' ich Russell, du weißt, ich hasse das. Was ist bei dir los? Gerry, antworte mir, wer ist da?
468	[H] It's Helen actually. We met once. I interrupted you faking your orgasm. Sorry I can't be more specific.	[H] Hier ist leider nur Helen. Wir kennen uns flüchtig. Ich hab den vorgetäuschten Orgasmus unterbrochen. Leider kann ich jetzt nicht noch deutlicher werden.
469	[G] [You know I was thinking ...not going?] I've just been thinking and ...	[G] Weißt du, woran ich grad gedacht hab ... Du willst doch nicht gehen, oder?
470	[H] You wanker. You sad, sad wanker.	[H] Du Wichser. Du mieser kleiner Wichser.
471	[H] God, I feel like such a mug! The useless ... no- good, shagging, horrible, despicable, no- good [lying], two- faced, lying , pissing, shagging ...	[H] Och, was bin ich nur für ein Trottel! Dieser ekelhafte, bekotzte, hinterhältige, grauenhafte, verabscheuungswürdige, falsche, lügnerische, beschissene, hinterhältige ...
472	[A] You said shagging.	[A] Hast du schon gesagt.
473	[H] Wanker ... You know the worst bit? All I could think about was James. I felt like I was being unfaithful to [James] him just [by] being there.	[H] Wichser ... Weißt du, was das schlimmste ist? Ich konnte in dem Augenblick nur an James denken, es war, als wäre ich ihm untreu, einfach nur, weil ich überhaupt in der Wohnung war.
474	[A] That sounds like the best bit. And you were.	[A] Das ist doch von allem das Beste. Und es stimmt auch.
475	[H] He didn't call, did he? It's nearly a week. I think I've blown it. I've blown it, haven't I?	[H] Er hat nicht angerufen, oder? Es ist jetzt schon fast ne Woche her. Ich hab' alles kaputt gemacht, oder?
476	[R] I blame British Telecom. All this new technology. This number if you want to know who rang – another [one] if you don't want them to know you rang – itemised bills – take away the number you first thought of – [I mean] they are single-handedly condemning the average red-blooded Briton to a life of terminal monogamy. What are they after, the Nobel Peace Prize?	[R] Schuld hat nur das Telefonsystem. Diese schreckliche neue Technik. Diese Nummer, wenn du wissen willst, wer angerufen hat – jene, wenn der andere nicht wissen soll, dass du angerufen hast, aufgeschlüsselte Telefonrechnungen, demnächst vielleicht Bildtelefon für alle. Nur diese verdammten <off> Technikfreaks sind Schuld daran, dass wir heißblütigen Briten lebenslang monogam bleiben müssen. Was woll'n diese Leute, den Friedensnobelpreis?
477	[G] And Lydia might be pregnant.	[G] Lydia ist vielleicht schwanger.

478	[R] No more, please. I can't take it. Oh dear, this is terrific stuff. I must say, [being with you makes] you do make the wait for the next [episode] series of <i>Seinfeld</i> much easier to bear.	[R] Ha. Ha. Ha. Nein, aufhö'rn, bitte, ich halt' das nicht mehr aus. Mein Gott, du bist unübertroffen. <on> Gegen eine Verabredung mit dir, ist eine <i>Al Bundy</i> Filmnacht eine tödlich langweilige Veranstaltung.
479	[G] I didn't reckon on things [turning out] ending up like this. The whole thing's a complete cock-up. What's going on?	[G] Ich hätte nie gedacht, dass es so ausgehen würde. Was für ein schrecklicher Schlamassel. Was ist nur los?
480	[R] Well, to use boxing parlance, if I may, it's quite simple. You['ve] just lost!	[R] <on> Tja, wenn ich mich mal der Boxersprache bedienen darf, es ist ganz einfach, du bist K.O.
481	[G] I'm going to get her back.	
482	[R] Which one? Ha ha. Sorry. How?	
483	[G] I don't know. I'm going to check out the gon on this Hammerton guy. He must have some pimply imperfection. No one's perfect. Will you help me?	
484	[R] Gerry, you sound completely ridiculous. (mimics American accent): I'm going to check out the gon on this Hammerton guy — see if I can't nail the son of a bitch, God dammit! Ha ha!	
485	[G] Listen, Russell, you want to help me or you want to take the piss out of me?	
486	[R] (American accent again) Boy that's a tough one, Bob, but I'm going to have to go with choice 'two'.	
487	(English) Relax, will you — of course I'll help. What have you got in mind?	
488	[G] I don't know.	
489	[R] Crikey, once you set your sights on something you just become Inspirationman. Ha ha ha.	
490	[G] Are you sure? You've been a bit, I don't know — distant, since I got back.	[G] Willst du wirklich nicht? Du bist im Moment so, ich weiß auch nicht, du bist so reserviert seitdem ich wieder da bin.
491	[H] I know. Well, OK. There are a couple of things. Which one do you want to hear first?	[H] Du hast recht. Also gut, es gibt da zwei Sachen. Was willst du zuerst hören?
492	[G] [I] Don't mind.	[G] Ist mir egal.
493	[H] Well the 'small' [thing] news is that I've got an interview for a job. A PR job. A proper one. International company opening up in London. The chairwoman herself called. Said she had heard a lot about me and she's invited me to her apartment for a 'serious chat' tomorrow evening.	[H] Fangen wir mit der kleineren Sache an. Ich hab' ein Bewerbungsgespräch für ein PR Job, n richtig guten. Ein internationales Unternehmen kommt nach London. Die Vorsitzende hat mich persönlich angerufen. Meinte, sie hätte schon viel von mir gehört und hat mich für morgen abend zu sich eingeladen, um mich persönlich kennenzulernen.
494	[G] Jesus Christ!	[G] Das kann doch nicht wahr sein.
495	[H] What?	[H] Wie bitte?
496	[G] Jesus Christ that's ... that's not a 'small' thing. It's huge! It's just [brilliant] great. That's the best news.	[G] Das kann doch nicht wahr sein, ich meine, das ist ... das ist doch keine Kleinigkeit, mein Schatz, das ist riesig, Wahnsinn ist das, das ist Wahnsinn, was besseres gibt's doch nicht.
497	[H] Is the blind buggered again?	[H] Klemmt das Rollo schon wieder?

498	[G] No no ... er, I ...	[G] Nein, nein, nein, nein, nein, ich meine, ich weiß nicht ...
499	[H] You all right?	[H] Sag mal, geht's dir gut?
500	[G] Yes, yes, [I'm fine. It's great, it's tremendous] I'm just ... that's great news. I'm thrilled. Hello ... Oh hello, Russ [how are you].	[G] Ja, oh ja, aber natürlich Liebling, mein Schatz, das ist toll, super, ich freu' mich so. Ich freu' mich so sehr. Hallo.
501	[L] [I really need to talk to you. Come by my apartment tomorrow night at eight] Don't pretend I'm Russell, you know I hate that. I suggest you come and see me. We have things to discuss.	[L] Ich muss ganz dringend mit dir reden. Komm morgen abend um acht in meine Wohnung. Es ist wichtig
502	[G] Oh, really, [mate]. What a drag. Yeah, of course, mate, sure. I'll [help you] give you a hand . Yeah, yeah, that's fine. Cheers.	[G] Hi, Russ. Wie geht's dir? Wirklich Kumpel? Nein, wie nervig. Ja, ja, klar, OK, aber gern. Ja, ja, ich helf' dir, mach's gut, bis dann.
503	[G] Russell's family descending unannounced. Wants me to [go round tomorrow evening and] help him clear [out] his spare room out tomorrow night . Right, [OK, so] I'm off up the library . Sorry, what was the other thing you wanted to tell me?	[G] Russells Familie fällt einfach so bei ihm ein. Ich soll morgen abend bei ihm vorbei kommen und ihm helfen, das Gästezimmer auszuräumen. OK. OK, gut. Gut. Verzeihung, was wolltest du mir eben noch sagen?
504	[H] Doesn't matter. It's not important evidently.	[H] Nicht so wichtig, ist nichts besonderes.
505	[G] Nothing!	
506	[R] Hello, Russ, sorry to call round so early without warning only I'm an ignorant twat.	
507	[G] I've tried to check if he has a criminal record or, you know, something, I don't know. Nobody will tell me anything. Not in the public domain or some such code. His company is above board and solvent . Nothing there. He's away on business in Newcastle so I can't even snoop on him in a degenerate fashion. There has to be something. There has to be. I can just tell. But I'll get it. Whatever it is. I'm really going off him, I tell you.	
508	[R] Have you checked with his wife? Maybe she can help?	
509	[G] Russell, just for once, you know! You're a funny bloke but ...	
510	[R] He's married, Gerry. He has a wife. My mate at the restaurant told me. I meant to tell you.	
511	[G] Are you serious?	
512	[R] Yes. I definitely meant to tell you. Claudia. Married three years. She runs the homeopathy shop in Camden High Street. Spends all day knocking up cures for cancer out of dandelions and pine kernels. Crap detective, aren't you?	

513	[H] Hello? Oh, hi, Anna ... No, he hasn't ... because I don't think I should, I don't think I want to ... Alright I do think I want to but I don't think I should ... OK? I do think I want to but I don't think I should. Anna, you're not helping. Maybe you should phone him — No! I didn't say that. I have to go, I've got lots of work to ignore.	
514	[H] Rachel, I'm going [out] to the shops. [Can I get you] Want anything?	[H] Rachel, ich muss noch was besorgen, kann ich dir was mitbringen?
515	[Rachel] No thanks. You OK?	[Rachel] Nein danke. Alles in Ordnung?
516	[H] Yeah, yeah, I'm fine. See you in a minute. [I just go to the shops, I... em...]	[H] Ja, ja, ja, alles bestens, ich ... ich will nur was einkaufen, ich bin ...
517	[J] Oh I'm sorr – Helen! Hello.	[J] Oh, Verzeihung.
a		[H] Hallo. Hi.
517 b		[J] Hi. Hallo.
517c		[J] [H] Wie geht's dir?
518	[H] Oh, hello. How are you doing ? I'm OK. Great, yeah. em ... ha ha.	[H] Gut, gut, danke, es geht mir gut.
519	[J] How are you? Fine. I'm fine. I'm, how are you? Sorry, you're great – sorry. Er , guys, I'll catch you up.	[J] Gut, gut, danke. Wie geht's dir? Tschuldigung. Gut.
520	[H] [Business lunch?] Going for lunch?	[H] Geschäftssessen?
521	[J] Yes, just, em ... [a chat] business lunch , you know, [my office is just round the corner].	[J] Ja, nur ein Treffen, weißt du? Mein Büro ist gleich um die Ecke.
522	[H] [I know, ...] I thought you were away on business.	[H] Ich weiß. Ähm, ich dachte, du wärst weg auf Geschäftsreise.
523	[J] I was ... I, em ... I got back last night as a matter em ... Helen, look, please don't think that	[J] Ja, das war ich auch, ich bin auch erst seit gestern wieder da, gestern Abend. Helen, bitte glaube nicht, dass ich ...
524	[H] It's OK. I haven't thought — I don't think , I mean I [didn't] don't think that – or not ...	[H] Ach, ist schon gut, ich mein, ich hab' nicht gedacht, dass ... ich .. ich ... dachte nicht, dass ... oder so ...
525	[J] No, I mean don't think that I ... that I have "not called you". I haven't "not called you". I mean I don't mean that I haven't not called you 'cos that's a double negative so as to say I have called you.	[J] Nein, ich wollte ... Glaub bitte nicht, dass ich dich nicht angerufen hätte. Ich hab dich nicht „nicht angerufen“. Ach was, ich meine nicht, ich habe dich nicht „nicht angerufen“, das wär' ne doppelte Verneinung und würde heißen, ich hab dich angerufen, ich ...
526	[H] When did you call?	[H] Wann hast du angerufen?
527	[J] I didn't. Er, But I didn't not call you in the way you may think I didn't call you. Oh dear, look, there um ... I wanted to call you, I mean I even did that dial all but the last number thing and then not, em ... ridiculous behaviour.	[J] Gar nicht. Aber ich hab dich nicht „nicht angerufen“, so wie du vielleicht denkst, ich hätte „nicht angerufen“ ... Oh Gott ... Ich wollte dich anrufen, ich hab sogar deine Nummer bis auf die letzte Ziffer gewählt und dann aufgelegt. Was Lächerliches gibt es wohl nicht.
528	[H] Totally.	[H] Allerdings nicht.
529	[J] You see, I thought that you still had to deal with your other, er, the er, ...	[J] Weißt du, ich dachte, du müsstest noch was regeln mit deinem anderen ...
530	[H] Gerry?	[H] Was? Gerry?
531	[J] I don't know ... Is that ... Yes, if ... and I thought it [best] better if I allowed you to ...	[J] Ja, ich wusste nicht, ob du schon ... ich wollte dir auf jeden fall Zeit lassen, um ...
532	[H] Gerry is why you haven't called me?	[H] Wegen Gerry hast du mich nicht angerufen, ja?

533	[J] Well, after Clive's party I thought ... I didn't want to just presume that you ... we ... you know, if he ...	[J] Weißt du, nach Clives Party, da wollte ich nicht einfach voraussetzen, dass du ... dass wir ...
534	[H] You thought I just go to bed with all successful oarsmen I come across. Sorry – nervous humour.	[H] Glaubst du, ich geh mit allen erfolgreichen Ruderern ins Bett, die mir über den Weg laufen? Tschuldigung, ich bin nervös.
535	[J] Well, I hoped not. [Sorry] 'Scuse me. (answering) Hello. I see. No, I'll come straight away. [OK. Thanks] (to Helen) My Mum had to go into hospital. She had some test done and the results are through. I [should] have to go. I'm sorry.	[J] Nein, das hab ich nicht geglaubt. Sekunde, entschuldige bitte. Hallo. Natürlich. Ich ... Ich komme sofort. OK danke. Weißt du, meine Mutter ist im Krankenhaus. Sie haben ein paar Untersuchungen gemacht und die Ergebnisse sind da, ich muss gehen.
536	[H] Do you want me to come with you?	[H] Soll ich dich vielleicht begleiten?
537	[J] Well, yeah, that's really nice of you – ah, well, maybe it's ... She's quite frail. You know ... I don't know how she'll be ... and ...	[J] Ja, das ist wirklich nett von dir. Weißt du, vielleicht. Ich weiß noch nicht, sie ist sehr sensibel, und ich weiß nicht, wie sie ...
538	[H] OK.	[H] Ist schon gut.
539	[J] But thanks. Helen, it's so good to see you. I'll em ... look, maybe we could, um, well could I, or, I mean I'll call you if that's OK and we, um, we can, em ... you know ... maybe [I] and some friends are having dinner at Clive's tonight. If you... if you not ... if you want to come along... Well, some other time...]	[J] Aber danke. Ich bin mit Freunden heute Abend in Clives Restaurant. Wenn du noch nichts vorhast, willst du nicht mitkommen? Naja, vielleicht ein anderes Mal.
540	[H] [I'd love to, if that's OK?]	[H] Ich würde gern kommen, wenn ich darf.
541	[J] [Yeah, yeah, of course, great, it's, it's very, very OK. Well, at the risk of sounding old- fashioned, I'll pick you up at eight.]	[J] Ja, ja, natürlich, gerne, das... das... sehr gerne. Auch wenn es altmodisch klingt, ich hol dich um acht ab, ja?
542	[H] Is that a "will" [pick me up] call me or a "haven't not didn't might"? Don't worry about your mum. She'll be OK. Remember Monty Python.	[H] Heißt das, du „holst mich um acht ab“ oder „könntest, wolltest, vielleicht“? Mach dir keine Sorgen um deine Mutter, sie wird wieder gesund. Wie war das mit Balu, dem Bären?
543	[J] [See you later].	[J] Dann bis nachher.
544	[H] [J] Bye.	[H] [J] Wiedersehn.
545	[A] Is Gerry excited about being a daddy?	[A] Freut sich Gerry darauf, Vater zu werden?
546	[H] I haven't told him yet. Never seems to be the right moment, somehow.	[H] Ich hab's ihm noch nicht gesagt. Irgendwie wart' ich immer noch auf den richtigen Augenblick.
547	[A] [Come on,] Oeh, let's celebrate [with a proper drink]. What have you got?	[A] <on> Na komm, das feiern wir mit nem ordentlichen Drink.
548	[H] Brandy? [What a marvellous idea! I really shouldn't in my condition but I'm really going to]	[H] Eine wunderbare Idee! In meinem Zustand dürft' ich zwar nicht, aber ich gönn' es mir jetzt einfach.
549	[A] What have you got?	[A] Was hast du da?
550	[H] Em, brandy.	[H] <off> Hm, Brandy?
551	[A] Ooh no, yuk. Makes me vomit.	[A] Uuh, nein, igitt, igitt, davon wird mir schlecht.
552	[H] Advocaat?	
553	[A] Yerr! Go on then.	
554	[Q] Just practising.	
555	[A] Half day? James? [So it was last night?] Sorry. You can't tell from one. They can be inaccurate.	[A] Schon zu Hause? James? Von letzter Nacht? Tschuldigung. Ein Test hat noch nichts zu bedeuten. Wirklich nicht, Helen.

556	[H] I bought three packets. Two in a packet. That's six. You can tell from six.	[H] Ich hab' drei Packungen gekauft. Zwei in einer Packung. Das sind sechs. Sechs haben was zu bedeuten.
557	[A] What are you going to do?	[A] Was willst du jetzt machen?
558	[H] Hello, is James Hammerton in?	[H] Ist James Hammerton da?
559	[Receptionist] No, I'm afraid not.	[Sekretärin] Nein, leider nicht.
560	[H] Do you know when he is due back?	[H] Wissen Sie, wann er zurückkommt?
561	[Receptionist] I'm not sure. He's gone to visit his mother in hospital with his wife. Would you like to leave a message?	[Sekretärin] Ich weiß es nicht genau, er ist bei seiner Mutter im Krankenhaus zusammen mit seiner Frau. Möchten Sie ihm eine Nachricht hinterlassen?
562	[H] What?!	[H] Was?
563	[Receptionist] Can I take your name and number? I'll get him to call you.	[Sekretärin] Wollen Sie Ihre Nummer hinterlassen? Dann ruft er Sie zurück.
564	[H] em ... no ... Thank you.	[H] Nein danke.
565	[G] I must be sick in the head. Come on. I'm not doing this.	
566	[R] Oh, fair enough. Just as well. I was starting to feel guilty about how much fun I was having.	
567	[H] There's something I want you to know. Anna doesn't drink brandy, Gerry, it makes her vomit. And those glasses were not used at the party. They only come out for special dinners. You know that.	[H] Was ich dir noch sagen wollte. Anna trinkt keinen Brandy, davon wird ihr nämlich schlecht. Und diese Gläser wurden bei der Party nicht benutzt. Die nehmen wir nur für besondere Gelegenheiten, wie du weißt.
568	[G] Am I meant to immediately get the reference here?	[G] Sollte mir der Zusammenhang jetzt von selbst klar sein?
569	[H] Are you having an affair, Gerry? Just tell me yes or no. Straight answer.	[H] Hast du eine Affäre? Sag einfach ja oder nein.
570	[G] Oh, I see. No. I'm not. I categorically am not. Is that what those last few days have been about? No. Straight answer. I'm not seeing anyone else. [Helen] Look in[to] my eyes, Helen. I am not having an affair. OK? I'm not. I don't know about the glass. Really.	[G] Nein, hab' ich nicht. Helen, sieh mir in die Augen. Ich schwöre dir, ich habe keine Affäre. Glaub mir.
571	[H] Well, look, I shouldn't have brought this up now, I've got to go to my interview. We'll talk later. Are you going to be [here] in when I get back?	[H] Ich hätte damit jetzt nicht anfangen sollen. Ich muss zu meinem Bewerbungsgespräch. Wir reden später darüber. Wirst du hier sein, wenn ich zurückkomme?
572	[G] Yes. Of course. Helen. Listen, good luck, OK?	[G] Ja, natürlich. Helen, warte. Ich wünsch' dir viel Glück.
573	[A] Hello.	[A] Hallo.
574	[J] Hi Anna, is Helen there?	[J] Hallo Anna, ist Helen da?
575	[A] You've got a damned nerve phoning here.	[A] Wie kannst du es wagen, hier noch anzurufen?
576	[J] What?	[J] Was?
577	[J] Anna, please just open the door. I don't know what's going on.	[J] Anna, bitte, mach doch die Tür auf, ich weiß gar nicht, was los ist!
578	[A] You don't know what's going on? I'll tell you then. She saw you, James. At the hospital. With your wife. You know, the one with the wedding ring. What is it with you bloody men? We're not just ...	[A] Du weißt nicht, was los ist? Dann sag' ich's dir. Sie hat dich gesehen, vor dem Krankenhaus, mit deiner Frau. Du weißt schon, die mit dem Ehering. Was ist nur los mit euch Typen, dass ihr ...
579	[J] Oh, Jesus. Anna, let me in. This is a mistake.	
580	[A] You're telling me!	

581	[J] Anna, please let me see her, I can ...	[J] Anna, lass mich zu ihr. Ich muss nur ...
582	[A] She's not here.	[A] Sie ist nicht da.
583	[J] Where is she?	[J] Wo ist sie?
584	[A] What's it to you? I don't know.	[A] Weiß ich nicht, geht dich auch nichts an.
585	[J] Shit, shit, bollocks. Oh God, you idiot!	[J] Scheiße, Scheiße, Mist. Gott! Ich Idiot!
586	[J] [Clive,] Have you seen Helen?	[J] Clive, hast du Helen gesehen?
587	[Clive] No. Why, is ...	[Clive] Nein, warum?
588	[J] Helen, Helen, wait . Helen. [Helen] Helen, [you're doing] you've made a mistake. Oh, Jesus, I'm such an idiot. [Helen,] Look at me, [listen to me] please.	[J] Helen, Helen! Helen, Helen, das ist ein Missverständnis. Ich bin so ein Idiot. Helen, sieh mich an. Hör doch mal, bitte!
589	[H] Let go of me. Let me go.	
590	[J] Helen, listen ...	
591	[H] No, you listen. I never want to see you again. OK? I have been through enough for one year. I stupidly believed that [you were the] there was a man who was different from "men". But it's clear [that] I made a mistake. You are all of you varying shapes and sizes of the same prick! Now [please] do me a favour and go away!	[H] Nein, du hörst zu. Ich will dich in meinem ganzen Leben nie wieder sehen. <on>Ich hab' genug Scheiße durchgemacht, genug für'n ganzes Jahr. <off> Ich hab' wirklich geglaubt, du wärst anders als andere Männer. Aber da hab' ich mich ja wohl furchtbar geirrt. Und jetzt, bitte, tu mir den Gefallen und lass mich in Ruhe.
592	[J] I am married, Helen. But I'm separated. Walk away if you want but take this with you. The woman you saw today was the woman I married three years ago ... [We've separated] She left me six months ago and soon we'll be divorced. Nothing aggressive. She just realised she didn't want to be married and I had to let her go. It happens. And I'll be honest, it hurt me because I loved her and at the time I begged her to stay. [I didn't tell you before, because... I don't know why ... I have wanted to tell you so many times and now you found out another way... I wish I had told you ...] My mother is ill in hospital as you know and Claudia agreed to keep up the pretence that we were OK still. For my Mum. [As] It was a favour. That's all. She is a very decent woman. Do you have a mum, Helen ... ?	[J] Ich bin verheiratet, Helen, aber wir haben uns getrennt. Geh, wenn du willst, aber hör mir noch einmal zu. Die Frau, die du heute gesehen hast, hab' ich vor drei Jahren geheiratet. Vor sechs Monaten haben wir uns getrennt und die Scheidung läuft schon. Es läuft alles sehr friedlich ab. Ich hab's dir vorher nicht gesagt, weil ich ... ich weiß es auch nicht ... ich ... ich wollte es dir schon so oft sagen, aber ... jetzt hast du es so erfahren und ich wünschte, ich hätte mehr Mut gehabt. Meine Mutter liegt schon länger im Krankenhaus, wie du weißt. Und Claudia war bereit, ihr zuliebe so zu tun, als wären wir noch zusammen. Um mir einen Gefallen zu tun. Sie ist ein herzensguter Mensch. Hast du keine Mutter, Helen?
593	[G] Ten minutes, Lydia. And don't you ever turn up at my [kitchen window] flat again like that. Understand? It's over, you know. You said it yourself.	[G] Zehn Minuten, Lydia. Und wag es nie wieder, so vor meinem Küchenfenster aufzukreuzen. Es ist vorbei. Vorbei. Du hast es selbst gesagt.
594	[L] I know. Sorry. I wasn't thinking. I just want to show you something.	[L] Ich weiß, tut mir leid. Du hast natürlich recht. Ich wollte dir nur etwas zeigen.

595	[J] Helen. If we're not going to be together then let's make sure it's for the right reason. And right now there is no reason. None. There is just confusion. And it can be erased in a split second. I don't want my ex- wife back. I haven't since the day I met you. I want you back. I didn't tell you before bec – I don't know why I ... I have wanted to tell you so many times but it ... em ... I didn't want to presume that ... and now you've found out a "different" way. I wish I'd told you before, but ...	[J] Oh Helen, wenn wir nicht zusammen sein können, dann wenigstens aus einem vernünftigen Grund. Und das ist überhaupt kein Grund, glaub mir. Es ist nur ein Missverständnis und das können wir blitzschnell klären.
596	[H] Well, where is retrospect when you really need it? James, is this the truth? If it's not, then you just have to ...	
597	[J] This is almost certainly the worst segue in the history of romance but ... I bought you something.	
598	[H] A box.	
599	[L] I could deal with it myself, sure. But you know what, why should I? I'm feeling just a mite 'woman scorned' and it's making me act a little cookie, you know. I have to go to the bathroom. You sit there and look dazed for a moment. Get that, would you? Of course, if you don't want [to keep] it, darling, I can always lose it. Who is it? Oh. Hello again. So glad you could come. You're right on time.	[L] Machst du bitte die Tür auf? Aber wenn du's nicht behalten willst, Schatz ... Wer ist da? Oh, hallo, da sind Sie ja. Sie kommen genau richtig.
600	[H] [Is this the truth, James?]	[H] Ist das auch wahr, James?
601	[J] Yeah, well, you know – I was going to buy you a book, but Anna tells me you've already got one. Permission to engage the enemy, sir?	[J] Ich liebe dich. Ich liebe dich über alles, Helen.
602	[H] Granted.	
603	[L] Thing is, I can't take the interview just now – I'm discussing whether or not I'm going to keep your boyfriend's baby.	[L] Das Vorstellungsgespräch müssen wir leider verschieben. Wir besprechen nämlich gerade, ob ich das <on> Baby Ihres Freundes behalte.
604	[H] James, there's something I have to tell you.	[H] James, ich muss dir etwas Wichtiges sagen.
605	[J] What?	
606	[L] I'm [so] sorry you had to hear it this way, [Helen].	[L] Es tut mir sehr leid, dass Sie's so erfahren mussten.
607	[H] Oh, look I really should [just] phone Anna and tell her that I'm OK.	[H] Ich will nur erst Anna anrufen und ihr sagen, dass es mir gutgeht.
608	[J] Mind if I stay here? She scares me. What do you want to tell me?	
609	[H] Wait there. I'll tell you in a minute. See if you can find somewhere to sit down.	
610	[H] Find a seat.	
611	[J] Helen. I love you.	[J] Helen. Ich liebe dich.
612	[G] Helen, [wait] please, stop , wait, I can ...	[G] Helen, warte. Bitte warte.
613	[H] [Let me go!] GET OFF ME!!! LET GO OF ME!!!!	[H] Nein, lass mich ...
614	[J] [G] HELEN!!!!	[J] [G] HELEN!!!!
615	[Nurse] James. Are you her husband?	[Krankenschwester] James, sind Sie ihr Mann?

616	[J] I'm ... I will be. We're getting married.	[J] Äh, ich werd' es bald sein, wir wollen heiraten.
617	[Doctor] [If I could have a quick word ...]	[Ärztin] Ich möchte gern mit Ihnen sprechen.
618	[Nurse] Helen has suffered major internal injuries, James.	[Krankenschwester] Helen hat sehr schwere innere Verletzungen davongetragen, James.
619	[Doctor] Helen has lost her baby, I'm afraid, Gerry.	[Ärztin] Helen hat ihr con Baby verloren, befürchte ich.
620	[Nurse] I'm afraid she has lost her baby. You did know she was pregnant?	[Krankenschwester] Ich fürchte, sie hat ihr con Baby verloren. Sie wussten doch, dass sie schwanger war?
621	[Doctor] Did you know she was pregnant?	[Ärztin] Wussten Sie, dass sie schwanger war?
622	[J] Oh. em ... she'll be OK, won't she?	[J] Sie wird doch wieder gesund werden, oder?
623	[G] Oh. She ... she's going to wake up though, isn't she, [doctor]?	[G] Sie wird doch wieder aufwachen, glauben Sie nicht?
624	[Nurse] Would you like me to bring you some tea?	
625	[J] Helen, for some reason I know you can hear me, and I'm glad we got things sorted out tonight. I'm glad you caught the that train that day. I am going to make you so happy. I promise.	[J] Helen, aus irgendeinem Grund weiß ich, dass du mich hören kannst. Ich bin so froh, dass wir uns ausgesprochen haben. So froh. Was für ein Glück, dass du diese U-Bahn gekriegt hast. Ich werde dich sehr glücklich machen. Das versprech' ich dir.
626	[G] [Helen, can you hear me? Can you hear me, Helen?]	[G] Helen. Kannst du mich hören? Kannst du mich hören, Helen?
627	[J] I'm sorry I'm a little late.	[J] Tut mir leid, ich bin spät dran.
628	[Consultant] No problem. I'm pleased to say [your mother's showing some signs of improvement this morning] there is a little improvement in your mother this morning . She is sitting up and she's had a full breakfast.	[Arzt] Ach, das macht doch nichts. Ich habe gute Nachrichten für Sie. Ihrer Mutter geht es heute Morgen schon viel besser. Sie sitzt im Bett und sie hat gut gefrühstückt.
629	[J] Oh, that's great.	[J] Das freut mich.
630	[G] Helen, I swear it was nothing. It ... I ... it was ever.	[G] Helen, ich schwöre dir, ich ...
631	[H] Two blows to the head and one to the heart. That's three strikes. You like baseball, Gerry. You know what that means.	
632	[G] I'll do anything you want, Helen.	[G] Ich werd alles tun, was du willst.
633	[H] Will you? In that case, I want you to stand up, walk over to the door, open it, walk through it, and close it behind you.	[H] Wirklich? Wen das so ist, will ich, dass du jetzt aufstehst, vorne zur Tür gehst, sie öffnest, durchgehst, und sie dann hinter dir schließt.
634	[Doctor] Call us if you have any problems at all.	[Ärztin] Rufen Sie und an, wenn Probleme auftreten sollten.
635	[H] Yes, thanks.	[H] Danke.
636	[Doctor] You are very fortunate, Helen. You had a lucky escape.	[Ärztin] Sie sind wie durch ein Wunder davongetkommen. Das war haarscharf.
637	[H] Say that again. Thank you.	[H] Das können Sie laut sagen. Danke schön.
637a		[Ärztin] Machen Sie's gut.
638	[J] I just saw you. Going down?	
639	[H] Thank you.	[H] Dankeschön.
640	[J] Cheer up. You know what the Monty Python boys say.	[J] Kopf hoch. Wissen Sie, was Balu der Bär immer sagt?
641	[H] Nobody expects the Spanish Inquisition.	[H] Greif zu, sonst nimmt es dir ein anderer fort.

Appendix II: Recording Semantic Content According to Hesse- Quack's scheme

1. Typical English terms and their German counterparts

1.1 slang

The whole film contains rather informal language, I will not mention every single instance.

1.2 swear- words

1.2.1 omitted

4	Bullshit, bullshit.	Würfle hier, mogle da.
50	[G] Oooooh. Fuck!	[G] Ooooooh Aaaaaaah
170	[H] Bollocks to him, bollocks to him, bollocks to him, bollocks to him ...	[H] 10 x Der Blitz soll ihn treffen.
265	[J] Did you? Shit, I'm sorry, that's against the rules, isn't it?	[J] Wirklich? <u>Oh nein</u> , Verzeihung, das ist doch gar nicht erlaubt, oder?
472	[A] You said <u>shagging</u> .	[A] Hast du schon gesagt.
494	[G] Jesus Christ!	[G] Das kann doch nicht wahr sein.
496	[G] <u>Jesus Christ</u> that's ... that's not a 'small' thing.	[G] <u>Das kann doch nicht wahr sein</u> , ich meine, das ist ... das ist doch keine Kleinigkeit, ...

1.2.2 weakened

58	[H] You bastard [You bastard] You <u>useless</u> shagging bastard.	[H] Du Mistkerl. Du Mistkerl. Du verdammt, verdammt Mistkerl!
59	[H] I come home and catch you up [to] your nuts in <u>Lady Shagging Godiva</u> .	[H] Ich komm' nach Hause und erwisch' dich, wie du bis zu den Eiern in dieser <u>keuchenden Ersatzvenus</u> steckst.
65	[H] Have you just got up, you <u>lazy git</u> ?	[H] Bist du grad erst aufgestanden, du <u>faule Socke</u> ?
123	[H] Depends. Is what you think that I walked in on him <u>shagging</u> Lydia in my bed and I walked out?	[H] Kommt drauf an. Denkst du, ich kam nach Hause und sah, wie er Lydia in meinem Bett <u>vögelte</u> und lief weg?
154	[H] Yes. I mean, why hasn't he even called to see if I'm OK or to admit that he's a <u>twat</u> ? "Hello, Helen, it's Gerry, I'm a <u>twat</u> , please come home, I love you", <u>all that shit</u> . Oh, I don't care anyway. <u>Bollocks to him</u> . I'm over him.	[H] Ja. Warum hat er nicht angerufen, um zu fragen, wie's mir geht und um einzustehen, dass er 'n <u>Schwein</u> ist? "Hallo Helen, hier ist Gerry, ich bin ein <u>Schwein</u> , bitte komm nach Hause, ich liebe dich", <u>et cetera</u> . <u>Ich scheiß auf ihn</u> , geht mir meilenweit vorbei. Ich bin fertig mit ihm.
195	[G] Jesus ... I mean, let's ... let's spoil the moment properly, you know – <u>Am I shagging</u> a brandy drinker, yes?	[G] Meine Güte ... also das ... ich muss ... machen wir den Abend doch gleich ganz kaputt, hm. Was willst du damit sagen? <u>Hab ich eine Affäre mit einer Brandy Trinkerin</u> ? Ja?
300 585	Bollocks	Mist
413	[L] Ow, <u>shit, dammit!</u> I stubbed my foot on the side of the <u>shagging</u> bath. Ahhhhhh!	[L] Ah, oh, ... <u>Scheiße!</u> Ich habe mir den Zeh an der <u>verdammten</u> Badewanne gestoßen.

471	[H] God, I feel like such a mug! The <u>useless</u> ... <u>no- good</u> , <u>shagging</u> , <u>horrible</u> , <u>despicable</u> , [l ^{ying}], <u>two- faced</u> , <u>pissing</u> , <u>shagging</u> ...	[H] Och, was bin ich nur für ein Trottel! Dieser <u>ekelhafte</u> , <u>bekotzte</u> , <u>hinterhältige</u> , <u>grauenhafte</u> , <u>verabscheungswürdige</u> , <u>falsche</u> , <u>lügnerische</u> , <u>beschissene</u> , <u>hinterhältige</u> ...
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1.2.3 repetition – Not found.

1.3 proper names, idiomatic expressions

1.3.1 omitted

79	[G] I'm going to take you out and get you alarmingly out of your head on <u>Grolsch</u> and ...	[G] Ich werde dich jetzt ausführen und dich hemmungslos abfüllen, bis du alles vergisst, und dann ...
121	[G] [Two of your most disgustingly large <u>Grolsches</u> please and a large Jack Daniels with ice and I'll have the same.]	[G] Zwei von Ihren schon fast unanständig großen Flaschen <u>Bier</u> und einen riesigen Jack Daniels auf Eis. Und für mich das selbe.
342	[J] And there was no <u>Junior Prozac</u> to [see] me through so ...	[J] Und kein <u>Comic Heft der Welt</u> konnte mich trösten, also ...
348	[G] You did remember to take the full page ad in <u>Adulterer's Weekly</u> !?	[G] Warum inserierst du unseren Trip nicht gleich in der <u>Zeitung</u> ?
476	[R] I blame <u>British Telecom</u> .	[R] Schuld hat nur das <u>Telefonsystem</u> .

1.3.2 replaced by a typical German word

46, 249, 258f ,	Monty Python (boys)	Balu der Bär
542, 640		
101	[R] You went to Anna's! Boy you're a regular <u>one- man SAS crack unit</u> .	[R] Ach du warst bei Anna, meine Güte, du bist ja besser als <u>ein ganzes Einsatzkommando</u> .
277	[L] Are you trained in the <u>catering trade</u> , may I ask?	[L] Haben Sie ne Ausbildung in der <u>Gastronomiebranche</u> ?
426	[G] So, what are you trying to do, coming in [here] <u>screeching the place down</u> when I'm on the phone	[G] Also was sollte das sollte das werden? Hm? Hier reinzustürmen und <u>Zeter</u> und <u>Mordio</u> zu schreien, während ich telefoniere.
427	[L] I'm standing on the platform at <u>Limbo Central</u> with my heart and soul packed in my suitcase waiting for the <u>Gerry fucking Express</u> to roll in and tell me that my ticket is still valid and I may reboard the train.	[L] Ich steh' allein auf <u>irgendeinem Bahnhof</u> und weiß nicht, in welche Richtung es geht. Und mein ganzes Herz hab' ich in einem Koffer dabei. Ich warte auf den <u>bekotzten Gerry- Express Zug</u> und will wissen, ob meine Fahrkarte noch gültig ist, ob ich doch wieder einsteigen darf.
427	Only the station announcer keeps coming	Aber eine <u>Lautsprecheransage</u> erzählt

	on telling me that the train has been delayed as the driver has suffered a major panic attack at <u>Indecision City</u> , we suggest you take the bus!	mir immer wieder, dass der blöde Zug Verspätung hat, weil der Zugführer Gerry eine massive Panikattacke kriegt, <u>als er die Weichen stellen sollte</u> . Und wir schlagen vor, Sie nehmen den Bus.
478	[R] [Being with you makes] the wait for the next [episode] of <u>Seinfeld</u> much easier to bear.	[R] Gegen eine Verabredung mit dir, ist eine <u>Al Bundy</u> Filmnacht eine tödlich langweilige Veranstaltung.
628	[Consultant] She is sitting up and she's had a <u>full breakfast</u> .	[Arzt] Sie sitzt im Bett und sie hat <u>gut gefrühstückt</u> .

1.4 expressions from different language areas

80	[G] ...I'm going to let you have [intimate] carnal knowledge of a lamb <u>passanda</u> – which I know your diet doesn't allow – with double <u>tarka dahl</u> , which you can then [puke] up all over the pristine doorstep of <u>Herr and Frau Goebbels</u> next door. And now I help you.	[G] ... befriedige ich all deine fleischlichen Gelüste mit Lamm <u>Passanda</u> , was natürlich gegen deine Diät verstößt, mit einer doppelten <u>Portion Reis</u> und das darfst du dann in den blöden reinen Vorgarten unserer Nachbarn <u>Herr und Frau Saubermann</u> kotzen und ich helfe dir.
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2. Omissions

2.1 general

Omissions mainly occur within the English script where extensive passages, that were planned to be in the film were cut or not filmed at all. However, these passages sometimes make the content of the following takes more comprehensible. The lack of them has a rather negative effect on the logic of the whole film and the reasons for the motivation of the actors and actresses to say certain things later on. Only after reading the script the logic of some of the references becomes clear.

2.1.1 scenes - Not found.

2.1.2 takes - Not found.

2.1.3 sentences

136	[J] No bother.	
605	[J] What?	

2.1.4 persons - Not found.

2.2 political, socially critical, etc. references

2.2.1 omitted - Not found.

2.2.2 weakened

80	[G] ... which you can then [puke] up all over the pristine doorstep of <u>Herr and Frau Goebbels</u> next door. And now I help	[G] ... und das darfst du dann in den blöden reinen Vorgarten unserer Nachbarn <u>Herr und Frau Saubermann</u>
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	you.	kotzen und ich helfe dir.
418	[G] I'll [phone] you back when <u>world war twelve</u> has stopped for tea.	[G] Ich ruf zurück, wenn <u>dieser</u> <u>Klopfspecht</u> hier mal ne Teepause macht.

2.2.3 distorted - Not found.

3. Insertions

3.1 scenes - Not found.

3.2 takes

6	[J] I thought the would be much harder to crack than that. Hah!	[J] Ich hätte nicht gedacht, dass das so leicht sein würde. Du?
6a		[Mann] Nein, also ...
146	[A] What you need is a change of image ... [unclear]	[A] Was du brauchst, ist ne neue Frisur, du weißt schon, so zurück ... und vielleicht etwas angeschrägt... nein, nicht so, das ist ...

3.3 sentences

146a		[H] So, das ist für Sie.
214a		[G] OK, bis dann.
291a		[G] Ja, gut.
291b		[R] Dann weißt du ja Bescheid.
517a		[H] Hallo. Hi.
517b		[J] Hi. Hallo.
517c		[J] [H] Wie geht's dir?

3.4 persons - Not found.

4. Translations that change the meaning

2	[H] ... I know, I know, you'd almost forgotten I worked here, but I swear I was up all night <u>toying with</u> <u>[ideas]</u> for the fashion show and I've really hit on something ... you see ...	[H] Ich weiß, ich weiß, ihr hättet fast vergessen, dass ich hier arbeite, aber ich war die ganze Nacht wach <u>und hatte eine Idee nach der anderen</u> für diese Modenschau und mir ist wirklich was Tolles eingefallen, also ...
35	[G] I know, I suppose I'm just naturally <u>impetuous</u> .	[G] Ich weiß, ich bin wahrscheinlich von Natur aus <u>flatterhaft</u> .
46	[J] It was nice to meet you, Helen. I'm sorry about your job. Really. I <u>suppose being</u> <u>[a Gemini]</u> <u>can have its down-sides</u> .	[J] Hat mich sehr gefreut Helen. Das mit dem Job tut mir leid. <u>Das kommt davon, wenn man fremde Leute in der U-Bahn anquatscht</u> .
47	[H] What? " <u>Always look on the bright side of life</u> "?	[H] Was denn? „ <u>Probier's mal mit Gemütlichkeit</u> “?
48	[J] No – " <u>nobody expects the Spanish Inquisition</u> ".	[J] Nein – „ <u>greif zu sonst nimmt es dir ein anderer fort</u> .“
61	[H] I'm only asking because I <u>need to know exactly</u> how big a mug I am.	[H] Ich frage nur, weil <u>ich gern hören würde, und zwar genau</u> , wie unglaublich bescheuert ich bin.
65	[H] No, it's your <u>bit of stuff</u> . <u>Wednesday – shaq day</u> , remember?	[H] Nein, hier ist deine <u>Bumsfreundin. Montag – Hormontag</u> . Schon vergessen?
91	[R] [And you didn't think you were cut out for infidelity.]	[R] Und dass du im Grunde gar kein untreuer Typ wärst.
116	[J] Hey, you did a joke in the midst of your <u>turbulent emotional state</u> , that's very positive.	[J] Hey, Sie reißen noch Witze und das in Ihrer <u>bodenlosen Verzweiflung</u> , das lässt noch hoffen.
138	[G] Well, we're on schedule for that but we've got to move locations so just <u>don't swallow for ten minutes</u> .	[G] Das habt wir auch geplant, aber nicht hier, wir müssen woanders hin. Also <u>schluck erst wieder, wenn wir bei Saubermanns sind</u> .
144	[G] Are you some peculiar, thus far <u>undefined breed of dickhead</u> ? [You have <u>two head problems</u> .] <u>Really bad sign</u> .	[G] Gehörst du vielleicht zu einer bislang noch <u>unentdeckten Art lebensmüder Vollidioten</u> , lieber Gerry? Du hast <u>gleich zweifachen Hauweg. Verdammt übel ist das</u> .
145	[H] There are no PR jobs. <u>I'm going to need some part time work</u> , Gerry.	[H] Es gibt im Moment keine PR Stellen. <u>Ich brauch' irgend einen Job, auch wenn's halbtags ist</u> .
148	[H] Well, now then, let me see. I <u>get up</u> about 7.30 a.m., <u>make and deliver</u> sandwiches in the West End during the day, before I come here at 6 o'clock, and finish at midnight.	[H] Tja, da muss ich mal nachdenken. Ich <u>fange</u> so gegen halb acht <u>an, liefere</u> den ganzen Tag im West End Sandwiches <u>aus</u> , bevor ich um sechs Uhr hierher komme und bis Mitternacht arbeite.
155	[A] Oh – you're <u>over him</u> ?	[A] Oh – du bist <u>fertig mit ihm</u> .
156	[H] Yes. <u>Totally and utterly and completely</u> over him.	[H] <u>Eindeutig, rückhaltlos, vollständig</u> fertig mit ihm.

161	[A] Well, two <u>things</u> really. One, you are still counting how long you've been apart in days – and probably hours and minutes – but the big flashing red light way of telling you're not really over someone is when you're still reading their horoscope in the hope that they're going to <u>get wiped out in some freak napalming incident</u> .	[A] Tja, das weiß ich aus zwei <u>Gründen</u> . Erstens, rechnest du die Zeit seit eurer Trennung immer noch nach Tagen, und wahrscheinlich sogar Stunden und Minuten, aber das sicherste Anzeichen dafür, dass ne Frau nicht mit nem Mann fertig ist, ist, wenn sie immer noch sein Horoskop liest, in der Hoffnung, dass er <u>ganz plötzlich von einem verirrten Kugelblitz getroffen</u> wird.
165	[A] [Aries, Aries] – Well, just shows how much I know. ‘With Mars your ruler in the ascendancy you will <u>get wiped out in a freak napalming incident</u> and Helen <u>says bollocks to you</u> .’ This <u>guy's very good</u> .	[A] Widder. Wo bist du? Meine Güte, da hab ich ja wieder mal Recht gehabt. “Mars beherrscht Ihren Aszendenten, Sie werden <u>von einem verirrten Kugelblitz getroffen</u> und <u>Helen scheißt auf Sie</u> .” Der <u>Astrologe</u> ist <u>wirklich</u> gut.
169	[A] So, there's no big deal, is there?	[A] In dem Fall kannst du ja ruhig hingehen.
171	[J]“Never make a joke about women's hair, clothes or menstrual cycles” – <u>page</u> one.	[J] „Mach niemals Witze über die Kleidung, Frisur oder die Periode von Frauen“. <u>Kapitel</u> 1.
176	[H] Probably <u>killing myself</u> .	[H] Mir wahrscheinlich n <u>Strick</u> <u>nehmen</u> .
178	[H] You know, we haven't done <u>that</u> for two months?	[H] Wir haben's seit zwei Monaten nicht mehr gemacht.
179	[G] Don't be daft.	[G] Was erzählst du denn da für'n Quatsch?
195	[G] Helen, I'm not sure I like the way this <u>conversation</u> is going. Jesus ... I mean, let's ... let's spoil the <u>moment</u> properly, you know -	[G] Helen, ich weiß wirklich nicht, was dieses <u>Fragespiel</u> soll. Meine Güte ... also das ... ich muss ... machen wir den <u>Abend</u> doch gleich ganz kaputt, hm.
196	[H] Gerry, <u>ease up, will you</u> ? Christ's sake ... I'm only asking ...	[H] Gerry, <u>krieg dich bitte wieder ein</u> . Herr Gott nochmal, das war doch nur ne Frage.
210	[H] It's amazing how you can actually learn to despise inanimate objects. Like tin openers that don't open tins, <u>egg mayonnaise and skipjack tuna</u> . You going out?	[H] Es ist kaum zu glauben, aber selbst tote Gegenstände kann man zutiefst verachten. Zum Beispiel Dosenöffner, die keine Dosen öffnen, <u>Salatblätter, Thunfisch oder Mayonnaise aus der Tube</u> . Gehst du weg?
213	[G] I won't be more than <u>a couple of hours</u> . Would you rather I didn't go?	[G] Es dauert höchstens <u>zwei Stunden</u> . Möchtest du, dass ich hier bleibe?
216	[L] I've booked the hotel in [Dorset]. Are we still going? <u>Do you want me to cancel it</u> ? Is she going to follow [us] there? Do you want to end this, Gerry, because I'm not ...	[L] Ich hab n Hotel in Dorset gebucht, fahrn wir da noch hin? <u>Willst du das sausen lassen</u> ? Ich meine, wird sie uns dahin auch folgen? Willst du Schluss machen, Gerry, ich glaub nämlich du ...
218	[L] Don't [don't, don't, don't] what?	[L] Bitte, bitte, bitte, bitte, was?
238	[J] Yes <u>tonight tonight</u> . You know <u>the tonight that comes immediately after today</u> .	[J] Ja, <u>heute, heute Abend, der Abend, der direkt vor morgen kommt</u> . Sie wissen schon...
244	[J] It's only <u>a couple of weeks</u> . You should go.	[J] Es sind doch nur <u>zwei Wochen</u> , fahr ruhig hin.
249	[J] But you've still got the London flat. You'll be nearer the hospital and you get much better <u>crack</u> in town.	[J] Aber du hast noch die Wohnung in London. Das Krankenhaus ist um die Ecke und du kriegst viel besseres <u>Heroin</u> in der Stadt.

252	[R] and you feel bad because Helen is working <u>night and day</u> to keep the money coming in, ... Gerry, you are a <u>morality-free zone</u> . Ha ha ha!	[R] und du du fühlst dich schuldig, weil Helen <u>wie ein Tier</u> schuftet, um für euch beide das Geld zu verdienen. Gerry, du bist eine <u>moralfreie Zone</u> .
253	[G] If I had no morals would I be discussing it?	[G] Wenn ich so unmoralisch wäre, würde ich dich dann <u>um Rat</u> fragen?
268	[A] So what other ideas has James 'run by you'?	[A] Und was hat James dir noch alles so vorgeschlagen?
269	[H] Anna. Don't do that. Don't do "desperate mother" <u>acting</u> with me. <u>He's</u> a friend. OK? A friend. I am not remotely interested in him romantically.	[H] Anna, lass das sein. Nicht diese „ <u>Mutter</u> = <u>macht</u> = <u>sich- Sorgen</u> = <u>Nummer</u> “. <u>Wir sind</u> nur Freunde. OK? Freunde. Ich bin nicht im Geringsten an ihm als Mann interessiert.
281	[L] She's quite pretty <u>in [a British horsey] sort of way</u> , isn't she?	[L] Sie ist ganz hübsch anzusehen, <u>wenn man Pferdegesichter mag</u> , findest du nicht?
293	[H] I met <u>Cruella de Ville's less nice sister</u> this morning and she completely deflated me.	[H] Mir ist heut morgen <u>ne Frau begegnet</u> , <u>gegen die Cruella de Ville ein Hausmütterchen ist</u> . Die hat mich vollkommen fertig gemacht.
308	[G] That's Helen in there. She's got blonde hair. [<u>There's loads of them. Having some kind of sponsored epileptic fit.</u>]	[G] Hey, das ist ja Helen. Sie hat jetzt blonde Haare. <u>Guck mal, was da los ist</u> , <u>die habm so ne Art gemeinschaftlichen epileptischen Anfall</u> .
331	[H] But, I don't know <u>anything</u> about you. And I'm still <u>on the "rebound"</u> – urgh, I <u>hate that word</u> – but I am.	[H] Aber ich kenn' dich <u>noch nicht</u> <u>besonders</u> gut und ... und ich <u>muss immer noch diese Trennung verdauen</u> ... Oh Gott, <u>das klingt alles so blöd</u> , aber es ist so?
347	[J] I don't want to be a confusion in your life, Helen. I don't. Truly. But <u>something</u> has happened to me since I [have] met you that I ... I wasn't expecting. [Don't] really, em ... well, wasn't expecting. <u>Oh oh, repetition of expecting.</u> Must buy a thesaurus. Anyway ... er...	[J] Ich ich will in deinem Leben nicht noch mehr Verwirrung stiften, Helen, ehrlich nicht, glaub mir. Aber mit mir ist was passiert seitdem ich dich kennengelernt hab' und äh, das hab' ich nicht erwartet und deshalb will ich auch eigentlich ... Ich meine, ich meine, es war nicht zu erwarten ... <u>Wortfindungsschwierigkeiten</u> , ich muss mir einen Thesaurus kaufen.
349	[L] How many years have you been going to paint that <u>stain</u> off?	[L] Wie viele Jahre erzählst du schon, dass du das <u>Haus</u> neu streichen willst?
354	[H] We can't talk <u>in here</u> .	[H] Nein, wir können <u>hier</u> nicht reden.
358	[H] Gerry, <u>don't talk about fight</u> ...	[H] Ach, Gerry, <u>jetzt fang nicht mit sowas an!</u>
377	[Clive] It's official. I love with you. Thank you. You're a genius. I'm <u>ecstatic</u> .	[Clive] Hey, jetzt ist es offiziell. Ich liebe dich. Ich danke dir. Du bist ein Genie. Ich bin <u>so froh</u> .
378	[H] Have you seen James?	[H] Hast du, hast du <u>zufällig</u> James gesehen?
388	[H] I didn't want to <u>pry</u> .	[H] Ich wollt' keine <u>Fragen stellen</u> .
398	[H] I felt <u>awkward</u> .	[H] Es war mir <u>peinlich</u> .
406	[H] ... It was <u>the</u> <u>weirdest dream</u> .	[H] Ich hatte einen Traum.

476	[R] I blame <u>British Telecom</u> . All this <u>new technology</u> . This number if you want to know who rang – another [one] if you don't want them to know you rang – itemised bills – <u>take away the number you first thought of</u> – [I mean] <u>they are single-handedly condemning the average red-blooded Briton</u> to a life of terminal monogamy. What are <u>they</u> after, the Nobel Peace Prize?	[R] Schuld hat nur das <u>Telefonsystem</u> . Diese <u>schreckliche neue Technik</u> . Diese Nummer, wenn du wissen willst, wer angerufen hat – jene, wenn der andere nicht wissen soll, dass du angerufen hast, aufgeschlüsselte Telefonrechnungen, <u>demnächst vielleicht Bildtelefon für alle</u> . Nur <u>diese verdamten Technikfreaks sind Schuld daran, dass wir heißblütigen Briten</u> lebenslang monogam bleiben müssen. Was woll'n <u>diese Leute</u> , den Friedensnobelpreis?
478	[R] [Being with you makes] the wait for the next [episode] of <u>Seinfeld</u> much easier to bear.	[R] Gegen eine Verabredung mit dir, ist eine <u>Al Bundy</u> Filmnacht eine tödlich langweilige Veranstaltung.
480	[R] Well, <u>to use boxing parlance</u> , if I may, it's quite simple. <u>You['ve] just lost!</u>	[R] Tja, <u>wenn ich mich mal der Boxersprache bedienen darf</u> , es ist ganz einfach, <u>du bist K.O.</u>
502	[G] Oh, really, [mate]. What a drag. Yeah, of course, mate, sure. I'll [help you]. Yeah, yeah, that's fine. Cheers.	[G] Hi, Russ. Wie geht's dir? Wirklich Kumpel? Nein, wie nervig. Ja, ja, klar, OK, aber gern. Ja, ja, ich helf' dir, mach's gut, bis dann.
504	[H] Doesn't matter. It's not <u>important</u> ...	[H] Nicht so wichtig, ist nichts <u>besonderes</u> .
537	[J] She's quite <u>frail</u> . You know ...	[J] ... sie ist sehr <u>sensibel</u> , ...
555	[A] <u>Half day</u> ? <u>You can't tell from one. They can be inaccurate</u> .	[A] <u>Schon zu Hause</u> ? James? Von letzter Nacht? Tschuldigung. <u>Ein Test hat noch nichts zu bedeuten</u> . <u>Wirklich nicht</u> , Helen.
568	[G] Am I meant to <u>immediately</u> get the reference here?	[G] Sollte mir der Zusammenhang jetzt <u>von selbst</u> klar sein?
588	[J] Helen, Helen. Helen. [Helen] Helen, <u>[you're doing] you've made a mistake</u> . I'm such an idiot. [Helen.] Look at me, [listen to me] please.	[J] Helen, Helen! Helen, Helen, <u>das ist ein Missverständnis</u> . Ich bin so ein Idiot. Helen, sieh mich an. Hör doch mal, bitte!
591	[H] No, you listen. I <u>never</u> want to see you again. <u>I have been through enough for one year</u> . I stupidly believed that [you were the] man who was different from "men". <u>But it's clear [that] I made a mistake</u> . Now [please] do me a favour and go away!	[H] Nein, du hörst zu. Ich will dich <u>in meinem ganzen Leben nie</u> wieder sehen. <u>Ich hab' genug Scheiße durchgemacht, genug für'n ganzes Jahr</u> . Ich hab' wirklich geglaubt, du wärst anders als andere Männer. <u>Aber da hab' ich mich ja wohl furchtbar geirrt</u> . Und jetzt, bitte, tu mir den Gefallen und lass mich in Ruhe.
592	[J] [I didn't tell you before, because... I don't know why ... I have wanted to tell you so many times and now you found out another way... <u>I wish I had told you ...</u>]	[J] Ich hab's dir vorher nicht gesagt, weil ich ... ich weiß es auch nicht ... ich ... ich wollte es dir schon so oft sagen, aber ... jetzt hast du es so erfahren und <u>ich wünschte, ich hätte mehr Mut gehabt</u> .
595	[J] Helen. If we're not going to be together <u>then let's make sure it's for the right reason</u> . And right now there is no reason. None. There is just <u>confusion</u> . And it can be erased in a split second.	[J] Oh Helen, wenn wir nicht zusammen sein können, <u>dann wenigstens aus einem vernünftigen Grund</u> . Und das ist überhaupt kein Grund, glaub mir. Es ist nur ein <u>Missverständnis</u> und das können wir blitzschnell klären.
601	[J] <u>Permission to engage the enemy, sir?</u>	[J] Ich liebe dich. Ich liebe dich <u>über alles</u> . Helen.
623	[G] Oh. She ... she's going to wake up though, isn't she, <u>[doctor]?</u>	[G] Sie wird doch wieder aufwachen, <u>glauben Sie nicht</u> ?

5. Comparison of idiomatic expressions in SL and TL version – Omitted
[K.V.]

6. Transposition of the original symbolism

3	[Paul] Not a lot of use to me when I had nothing to offer the <u>executives</u> who dropped by late Friday.	[Paul] Davon hatt' ich Freitag Abend aber nichts, als die halbe <u>Chefetage</u> in der Tür stand.
147	[cheeky bloke] Hey, gorgeous. What do you do when you're not serving up <u>mad cow burgers</u> in here?	[frecher Kerl] Hey, Süße, was machst du, wenn du nicht gerade <u>BSE- Burger</u> servierst?
151	[A] So you were together two and a half years, you've been sitting here like <u>suicide on a stick</u> for a week ...	[A] Also, ihr wart zweieinhalb Jahre zusammen und du sitzt seit einer Woche hier wie <u>das heulende Elend in Person</u> ...
188	[H] And last week, when I got the sack and I came back – am I going mad but there was a bottle of brandy and two glasses on the <u>dressing table</u> , wasn't there?	[H] Letzte Woche als ich gefeuert wurde und nach Hause kam, dreh' ich langsam durch, aber da stand doch eine Flasche Brandy mit zwei Gläsern auf der Frisierkommode, oder nicht?

7. Remarks concerning the particular film – Omitted [K.V.]

Appendix III: Monty Python Sketches

III.1. Always Look on the Bright Side of Life

Cheer up, Brian. You know what they say.
Some things in life are bad,
They can really make you mad.
Other things just make you swear and curse.
When you're chewing on life's gristle,
Don't grumble, give a whistle!
And this'll help things turn out for the best...And...
(the music fades into the song)
...always look on the bright side of life!(whistle)
Always look on the bright side of life...
If life seems jolly rotten,
There's something you've forgotten!
And that's to laugh and smile and dance and sing,
When you're feeling in the dumps,
Don't be silly chumps,
Just purse your lips and whistle -- that's the thing!
And... always look on the bright side of life...
(whistle)
Come on!(other start to join in)
Always look on the bright side of life...(whistle)
For life is quite absurd,
And death's the final word.
You must always face the curtain with a bow!
Forget about your sin -- give the audience a grin,
Enjoy it -- it's the last chance anyhow!
So always look on the bright side of death!
Just before you draw your terminal breath.
Life's a piece of shit,
When you look at it.
Life's a laugh and death's a joke, it's true,
You'll see it's all a show,
Keep 'em laughing as you go.
Just remember that the last laugh is on you!
And always look on the bright side of life...(whistle)
Always look on the bright side of life(whistle)
Come on guys, cheer up
Always look on the bright side of life...Always look on the bright side of life...
Worse things happen at sea you know
Always look on the bright side of life...I mean--what have you got to lose?
you know, you come from nothing--you're going back to nothing
what have you lost? Nothing!
Always look on the bright side of life...
(fade out)

III.2. The Spanish Inquisition

Graham Chapman: Trouble at mill.

Carol Cleveland: Oh no - what kind of trouble?

Chapman: One on't cross beams gone owt askew on treddle.

Cleveland: Pardon?

Chapman: One on't cross beams gone owt askew on treddle.

Cleveland: I don't understand what you're saying.

Chapman: (slightly irritatedly and with exaggeratedly clear accent) One of the cross beams has gone out askew on the treddle.

Cleveland: Well what on earth does that mean?

Chapman: *I* don't know - Mr Wentworth just told me to come in here and say that there was trouble at the mill, that's all - I didn't expect a kind of Spanish Inquisition.

(JARRING CHORD)

(The door flies open and Cardinal Ximinez of Spain (Palin) enters, flanked by two junior cardinals. Cardinal Biggles (Jones) has goggles pushed over his forehead. Cardinal Fang (Gilliam) is just Cardinal Fang)

Ximinez: **NOBODY expects the Spanish Inquisition!** Our chief weapon is surprise...surprise and fear...fear and surprise.... Our two weapons are fear and surprise...and ruthless efficiency.... Our *three* weapons are fear, surprise, and ruthless efficiency...and an almost fanatical devotion to the Pope.... Our *four*...no... *Amongst* our weapons.... Amongst our weaponry...are such elements as fear, surprise.... I'll come in again. (Exit and exeunt)

Chapman: I didn't expect a kind of Spanish Inquisition.

(JARRING CHORD)

(The cardinals burst in)

Ximinez: NOBODY expects the Spanish Inquisition! Amongst our weaponry are such diverse elements as: fear, surprise, ruthless efficiency, an almost fanatical devotion to the Pope, and nice red uniforms - Oh damn! (To Cardinal Biggles) I can't say it - you'll have to say it.

Biggles: What?

Ximinez: You'll have to say the bit about 'Our chief weapons are ...'

Biggles: (rather horrified): I couldn't do that... (Ximinez bundles the cardinals outside again)

Chapman: I didn't expect a kind of Spanish Inquisition.

(JARRING CHORD)

(The cardinals enter)

Biggles: Er.... Nobody...um....

Ximinez: Expects...

Biggles: Expects... Nobody expects the...um...the Spanish...um...

Ximinez: Inquisition.

Biggles: I know, I know! Nobody expects the Spanish Inquisition. In fact, those who do expect -

Ximinez: Our chief weapons are...

Biggles: Our chief weapons are...um...er...

Ximinez: Surprise...

Biggles: Surprise and--

Ximinez: Okay, stop. Stop. Stop there - stop there. Stop. Phew! Ah! ...our chief weapons are surprise...blah blah blah. Cardinal, read the charges.

Fang: You are hereby charged that you did on diverse dates commit heresy against the Holy Church.

'My old man said follow the--'

Biggles: That's enough. (To Cleveland) Now, how do you plead?

Cleveland: We're innocent.

Ximinez: Ha! Ha! Ha! Ha! Ha!

(Superimposed caption: 'DIABOLICAL LAUGHTER')

Biggles: We'll soon change your mind about that!

(Superimposed caption: 'DIABOLICAL ACTING')

Ximinez: Fear, surprise, and a most ruthless-- (controls himself with a supreme effort) Ooooh!

Now, Cardinal -- the rack!

(Biggles produces a plastic-coated dish-drying rack. Ximinez looks at it and clenches his teeth in an effort not to lose control. He hums heavily to cover his anger)

Ximinez: You....Right! Tie her down.

(Fang and Biggles make a pathetic attempt to tie her on to the drying rack)

Ximinez: Right! How do you plead?

Cleveland: Innocent.

Ximinez: Ha! Right! Cardinal, give the rack (oh dear) give the rack a turn.

(Biggles stands there awkwardly and shrugs his shoulders)

Biggles: I....

Ximinez: (gritting his teeth) I *know*, I know you can't. I didn't want to say anything. I just wanted to try and ignore your crass mistake.

Biggles: I...

Ximinez: It makes it all seem so stupid.

Biggles: Shall I...?

Ximinez: No, just pretend for God's sake. Ha! Ha! Ha!

(Biggles turns an imaginary handle on the side of the dish-rack)

(Cut to them torturing a dear old lady, Marjorie Wilde).

Ximinez: Now, old woman -- you are accused of heresy on three counts -- heresy by thought, heresy by word, heresy by deed, and heresy by action -- *four* counts. Do you confess?

Wilde: I don't understand what I'm accused of.

Ximinez: Ha! Then we shall make you understand! Biggles! Fetch...THE SOFT CUSHIONS!

(JARRING CHORD)

(Biggles holds out two ordinary modern household cushions)

Biggles: Here they are, lord.

Ximinez: Now, old lady -- you have one last chance. Confess the heinous sin of heresy, reject the works of the ungodly -- *two* last chances. And you shall

be free -- *three* last chances. You have three last chances, the nature of which I have divulged in my previous utterance.

Wilde: I don't know what you're talking about.

Ximinez: Right! If that's the way you want it -- Cardinal! Poke her with the soft cushions!

(Biggles carries out this rather pathetic torture)

Ximinez: Confess! Confess! Confess!

Biggles: It doesn't seem to be hurting her, lord.

Ximinez: Have you got all the stuffing up one end?

Biggles: Yes, lord.

Ximinez (angrily hurling away the cushions): Hm! She is made of harder stuff!

Cardinal Fang! Fetch...THE COMFY CHAIR!

(JARRING CHORD)

(Zoom into Fang's horrified face)

Fang (terrified): The...Comfy Chair?

(Biggles pushes in a comfy chair -- a really plush one)

Ximinez: So you think you are strong because you can survive the soft cushions. Well, we shall see. Biggles! Put her in the Comfy Chair!

(They roughly push her into the Comfy Chair)

Ximinez (with a cruel leer): Now -- you will stay in the Comfy Chair until lunch time, with only a cup of coffee at eleven. (aside, to Biggles) Is that really all it is?

Biggles: Yes, lord.

Ximinez: I see. I suppose we make it worse by shouting a lot, do we?

Confess, woman. Confess! Confess! Confess! Confess!

Biggles: I confess!

Ximinez: Not you!

Appendix IV: Balu der Bär

IV.1. Probier's mal mit Gemütlichkeit

1. Probier's mal mit Gemütlichkeit,
Mit Ruhe und Gemütlichkeit
Jagst du den Alltag und die Sorgen weg.
Und wenn du stets gemütlich bist,
Und etwas appetitlich ist,
Dann nimm' es dir egal von welchem Fleck.
Was soll ich woanders, wo's mir nicht gefällt.
Ich gehe nicht fort hier, auch nicht für Geld.
Die Bienen summen in der Luft, erfüllen sie mit Honigduft.
Und schaust du unter den Stein, erblickst du Ameisen, die hier gut gedeih'n.
Probier' mal zwei, drei, vier!
Denn mit Gemütlichkeit kommt auch das Glück zu dir, es kommt zu dir!

2. Probier's mal mit Gemütlichkeit,
Mit Ruhe und Gemütlichkeit
Vertreibst du deinen ganzen Sorgenkram.
Und wenn du stets gemütlich bist,
Und etwas appetitlich ist,
Dann nimm' es dir egal woher es kam.
Na und pflückst du gern' Beeren, und du piekst dich dabei,
Dann laß' dich belehren, Schmerz geht bald vorbei.
Du mußt bescheiden, aber nicht gierig im Leben sein, sonst tust du dir weh.
Du bist verletzt und zahlst nur drauf.
Darum pflücke gleich, mit dem richt'gen Dreh.
Hast du das jetzt kapiert!
Denn mit Gemütlichkeit kommt auch das Glück zu dir, es kommt zu dir!

3. Probier's mal mit Gemütlichkeit,
Mit Ruhe und Gemütlichkeit
Da schmeiß mal deine Sorgen über Bord!
Und wenn du stets gemütlich bist,
Und etwas appetitlich ist,
Greif zu sonst nimmt es dir ein andrer fort.
Und sei nicht so fleißig, wie die Bienen es sind,
Versuch zu entspannen wie ein Bärenkind.
(Pfeifen)
Gemütlichkeit ist unser Zauberwort,
Das Zauberwort!

Appendix V: Examples from the Chemnitz Translation Corpus

The results reveal the infrared spectrum of the supernova from 1.06 microns wavelength to 4.1 microns, with a couple of gaps where the atmospheric absorption is too much, and virtually all the infrared radiation from the supernova is absorbed in the Earth's atmosphere.	Die Ergebnisse zeigen das Infrarotspektrum der Supernova im Bereich zwischen 1,06 und 4,1 μm Wellenlänge, mit einigen Lücken in Bereichen, in denen die atmosphärische Absorption zu stark ist und in denen praktisch die gesamte Infrarotstrahlung der Supernova in der Erdatmosphäre absorbiert wird.
Paul Murdin <i>End in Fire. The Supernova in the Large Magellanic Cloud</i> (CUP, 1990) <i>Flammendes Finale</i> (Birkhäuser, 1991)	
The bond market started to drop sharply within a couple of months.	Der Bondmarkt begann innerhalb weniger Monate drastisch zu fallen.
John Murphy: <i>Intermarket Technical Analysis</i> (Wiley, 1991) <i>Technische Intermarket-Analyse</i> (Campus, 1992)	
A couple of miles south of the town is the Cardigan Wildlife Park which combines a natural park with a wildlife sanctuary.	Einige Meilen südlich von der Stadt ist der Cardigan Wildlife Park, der einen Naturpark mit einem Tierschutzgebiet verbindet.
Motoring Wales (Wales Tourist Board, 1993)	
A couple of EU partners are reluctant to condemn this action.	Einige EU-Mitgliedstaaten sträuben sich, diese Aktion zu verurteilen.
Article by the Foreign Secretary, Mr Douglas Hurd, in <i>Die Süddeutsche Zeitung</i> , Saturday, 17 June 1995: 'The Common Foreign and Security Policy: The Question of Majority Voting'	

Matches by text type:

Text Type	L1: a couple of
	1(25.00%)
	1(25.00%)
	2(50.00%)
Total	4(100%)

Thank you for using the Chemnitz Translation Corpus.

Datum des Zugriffs: 26.02.02

Selbständigkeitserklärung

Ich erkläre, dass ich die vorliegende Arbeit selbstständig verfasst, keine anderen Hilfsmittel als die angegebenen verwendet habe sowie alle Zitate, die anderen Werken entnommen sind, kenntlich gemacht habe.

Chemnitz, 17. September 2002