Benjamin Bosch

The Translation of Culture-Specific Humour in the Animated Sitcom Family Guy

A Comparative Analysis of Dutch and Spanish

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Abstract

This paper presents an analysis of the Dutch and Spanish translations of culture-specific references in the American animated sitcom *Family Guy*. The first part includes a theoretical framework that provides essential information on the subjects of audiovisual translation, strategies for the translation of culture-specific references and humour. The second part involves the analysis in which the Dutch and Spanish translations of the culture-specific references found in *Family Guy* are compared. The case study includes a global quantitative analysis and a comparative analysis, in which the similarities and differences in the used translation strategies are examined.
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<td>Add</td>
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<td>AVT</td>
<td>Audiovisual Translation</td>
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<td>Cr</td>
<td>Creation</td>
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<td>CS</td>
<td>Culture specific</td>
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<td>Direct Translation</td>
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<td>Extralinguistic cultural reference</td>
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<td>Family Guy</td>
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<td>Gen</td>
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Audiovisual translation is a recent but fast growing research area in translation studies. It makes it possible for an audience to watch films and series in another language than their own. However, AVT is a very special type of translation, mainly due to the presence of image and sound.

The audiovisual translator encounters many problems or issues in his process, one of which is the rendering of culture-specific references. Regardless of the type of translation, references to a specific culture are difficult to translate into another language and culture. In general, when translating CS references, a translator can choose to either preserve and respect the source text to create a ‘foreign’ experience for the target audience, or adapt the ST and make it more familiar to the TA. These two goals are commonly known as foreignisation and domestication. On a more specific level, translators use translation strategies to accomplish the translation goal. These strategies are conscious decisions that a translator makes to render a certain CS reference in the TL.

This thesis focuses on these translation strategies used in Dutch subtitling and Spanish dubbing to translate culture-specific humour in *Family Guy*, an American animated sitcom. In the first part, the necessary theoretical framework is provided. AVT is explained with particular attention to subtitling and dubbing. Furthermore, CS references are explained as well as the strategies to translate them, in which we draw up a working classification of translation strategies based on the literature, which will serve as the basis for the case study. We decided to focus on extralinguistic cultural references (cf. part 1.2.1.2), which excludes language-specific translation problems such as puns or dialects. We also briefly consider the notion of humour and the translation of it, since FG is a sitcom and the references to American culture are of a humorous nature.

The second part involves a case study. Dutch and Spanish translations of CS references in fourteen episodes of FG are collected and analysed comparing it to the original. The translation strategies used in both languages are identified and compared to each other. Both a quantitative and a comparative analysis are conducted in which we focus on similarities and differences between Dutch and Spanish. On the basis of the literature discussed in part one, we put forward three hypotheses. We then examine if the results corroborate the hypotheses and in the last section of part two we discuss the examples found in the study where the Dutch and Spanish translators opted for different translation strategies.
This thesis intends to give an insight into the translation of culture-specific references in AVT, because we feel there is a need for thorough research into the differences in the translation of this type of references between subtitling and dubbing, and between languages.
This study pertains to the field of audiovisual translation. Audiovisual translation (AVT) generally involves the linguistic transfer from one language to another of an audiovisual text, intended for cinema, television, video and multimedia products (Bartolomé & Cabrera, 2005; Agost, 1999). It is in fact a very complex type of translation, which has its own rules and characteristics. The importance and relevance of this type of specialised translation has increased over the years due to factors such as global digitalisation or the financial integration of TV broadcasting companies and the film industry.

Although this paper focuses on spoken text, it is interesting to discuss what AVT involves in general. Chaume (2004, p. 16) defines an audiovisual text as “a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning”. This means that the message in films, series, etc. is conveyed through a complex combination of different cues or codes, which results in a “semantic structure that the spectator deconstructs in order to understand the meaning of the text”. Chaume (2004) distinguishes ten signifying codes: linguistic, paralinguistic, musical and special effects, sound arrangement, iconographic, photographic, the planning code, mobility codes, graphic codes, and syntactic codes. He adds that, in AVT, the linguistic code is but one more code at play in the construction and translation of meaning and therefore that the translator needs to know how each of these codes functions, as well as the possible incidence of all signs, linguistic and non-linguistic (Chaume, 1997). However, the translator should focus on the occurrence of all the different signifying codes within the linguistic one, “since this is the only code that can be manipulated at all” (Chaume, 2004, p. 22). Indeed, in audiovisual texts it is still the words that are translated, but other modes such as the visual or kinetic undoubtedly influence the translator’s choices. In Pettit’s words:

[What is said is only part of the message. The way it is said, together with visual and auditory markers, form an integral part of the message. (Pettit, 2004, p. 26)]

What distinguishes AVT from other types of translation is, in other words, the differentiated number of aspects to take into account while translating, i.e. its polysemiotic nature. What is expressed monosemiotically in a novel, solely through writing, occupies four channels in a film for example: dialogue, music and effects, picture, and — for a smaller part — writing (displays and captions) (Gottlieb, 2004, p. 86). Zabalbeascoa (2008) identifies two types of signs and two different channels of communication in audiovisual texts: they are composed of
audio-verbal signs (spoken words), audio-nonverbal signs (all other sounds), visual-verbal signs (writing), and visual nonverbal signs (all other visual signs). Audiovisual texts are characterized by the interaction of these different signs.

The polysemiotic nature can be both a burden and an aid to the translator. On the one hand, it constrains the possible translation choices since image and words have to remain synchronized. On the other hand, visual cues can help the translator to translate ambiguous words or situations. However, Chaume argues that the main difference between AVT and other types of translation is the presence of an image. The absence of an image tied to the verbal text in other types of translation, he argues, allows for more freedom in translating a joke or a pun, for example, “without this causing errors of coherence within the semiotic construction of the target text” (Chaume, 2004, p. 19). In other words, the image can be a help or a constraint.

1.1.1 AVT modes: subtitling and dubbing

The term AVT mode refers to the technical means to perform AVT. Bartolomé & Cabrera (2005) provide a classification of seventeen different types of AVT modes:

1. *Dubbing* (cf. 1.1.1.2)
2. *Subtitling* (cf. 1.1.1.1)
3. *Voice over*
   The simultaneous broadcasting of the original soundtrack and the translation. The original sound is lowered and the voices reading the translation are superimposed about two seconds after the original one has started.
4. *Interpreting*
   The oral translation of an audiovisual product by one speaker. It can be live, consecutive or pre-recorded.
5. *Surtitling*
   In theatres and opera houses, this involves one line of text displayed uninterruptedly and in real time, either above the stage or on the backs of the seats.
6. *Free commentary*
   The adaptation of a programme to a completely new audience in function of cultural factors or new objectives, resulting in a different target product. It is more informal than narration.
7. *Partial dubbing*
The addition of a spoken text to the original soundtrack giving the necessary information in the target language without providing a full translation of the dialogue.

8. **Narration**
   The text is translated and condensed and subsequently read by dubbing actors who literally read, but not perform. The original dialogues are either silent or toned down.

9. **Simultaneous translation**
   This is done instantly from a script or subtitles already prepared in a second language. This second foreign language functions as a pivot language.

10. **Live subtitling**
    This mode is aimed at the hard of hearing watching live programmes, such as news broadcasts.

11. **Subtitling for the Deaf and Hard of Hearing**
    This involves enabling the deaf or hard of hearing to ‘see’ the audio, by adding information such as ‘doors slamming’.

12. **Audio description**
    Aimed at the blind and visually-impaired, this consists of a narration, added to the soundtrack, concerning the visual elements that are relevant to the plot, such as body language or costumes.

13. **Script translation**
    The objective of script translation is to receive financial support for co-productions. It is a means of financing the production and not an object of consumption for the general public.

14. **Animation**
    This includes both translation and scriptwriting features. The translator envisions silent images and creates the dialogues.

15. **Multimedia translation**
    This mode combines AVT, programming skills and sci-tech translation know-how, and can be found in interactive games for PCs and consoles.

16. **Double versions**
    This mode belongs to products which involve two or more languages. In double versions each actor plays his role in his own language; thus, the movie is later dubbed and post-synchronised so it has just one language.

17. **Remakes**
This consists of the recontextualisation of a film in accordance with the target culture, e.g. the remake of a European film for American audiences.

This part discusses the characteristics of subtitling and dubbing, the two most common modes and relevant to this paper.

1.1.1.1 Subtitling

In his paper, Bartoll (2004) provides a classification of subtitles based on two types of parameters: technical and linguistic. Depending on which parameters are used, subtitles can be divided into subgroups.

**Technical parameters**

- Placing: centred or non-centred
- Filing: inseparable or independent from the audiovisual product
- Localisation: subtitles, intertitles or surtitles
- Mobility: mobile or fixed
- Optionality: optional/closed or non-optional/open
- Time: pre-recorded or simultaneous
- The audiovisual product: cinema, television, video, DVD, Laserdisc, CD-ROM, computer games, Internet (Streaming Video), and live performances
- Channel\(^1\): through an impression upon the audiovisual product itself, by teletext, on a display, projected (on top of the product or on a nearby screen) or by simultaneous broadcasting
- Colour: depends on the interlocutors, whether the film is in black and white or colour, and what the products to be subtitled are

**Linguistic parameters**

Bartoll’s (2004) first linguistic parameter is language and distinguishes between interlinguistic subtitles, where there is translation, and intralinguistic\(^2\), where there is transcription.

This parameter is complemented by “the purpose the subtitles have for the transmitter” (Bartoll, 2004, p. 57), distinguishing between instrumental and documentary subtitles.

Instrumental subtitles have the purpose of communicating in the target language. They often

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\(^1\) The channel through which the subtitles are broadcast is independent from the audiovisual product.

\(^2\) The terms interlingual and intralingual are also common.
involve both translation and transcription of an oral text for people who either do not
understand it (because it is in a foreign language they do not know) or cannot hear it (because
they have a kind of hearing impairment). Documentary subtitles can include transcription, but
for didactic purposes or for singing, as with karaoke.

There are parameters, however, that belong to both types which Bartoll (2004) places into a
third group.

Technical and linguistic

The addressee affects both the technique and the relationship between the source and target
languages. Identifying the addressee, or spectator, is indispensable for the subtitler because it
will influence his process. For example, he needs to know if the addressee is hearing impaired
or not, whether or not knows the SL, or if they are children or students.

The most common type, and relevant to this study, is interlingual subtitling and involves the
transfer from one language to another. Subtitles are generally shown as a written text at the
bottom of the screen used to “convey the dialogues, the iconic elements or other material on
the soundtrack such as songs” (Díaz Cintas, 2003, p. 32). By iconic elements Díaz Cintas
means written text that is visible in the image, such as posters or letters.

Subtitlers encounter a number of constraints or restrictions in the translation or subtitling
process. We identify three major issues in the literature. The first issue is that it involves the
transfer of spoken language to written text. Spoken language mainly differs from written
language in that I) speakers are in direct contact with each other, and II) it has different
patterns or rules that are not applicable to written text. This direct contact in spoken language
may interfere with the translation process because implicit references in the spoken dialogue
have to be made explicit in the written text, i.e. the subtitles. The transfer from spoken to
written language also implies the omission of elements inherent to spoken language (e.g.
pauses, intonation, interruptions) in subtitles.

A second constraint is the time and space limitations. There is a maximum of two lines of
subtitles with a limit of 35 characters per line. There is also a time limit (six seconds is
common), since viewers process written language more slowly than spoken language (at an
average speech rate a little more than two words can be spoken per second). Consequently,

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3 Henrik Gottlieb calls this ‘diagonal translation’, as opposed to ‘horizontal translation’, i.e. from written to
written or from spoken to spoken language.

4 The number of characters per line can differ depending on the country.
subtitlers need to reduce the number of words and focus on the key message of the dialogues. For example, “about 30 percent of the spoken text of an English-language programme has to be left out in the Dutch subtitles” (Reid, pers. comm.). This reduction or condensation is generally not seen as an issue as the viewer still has sufficient time to switch between the image and the subtitles, and because he usually needs but the context to understand the main message. Moreover, Koolstra et al. (2002, p. 328) argue that “in most cases […] experienced subtitlers are capable of producing translations that are of equal value to the original information and condensation will not lead to loss of information”. An additional problem, however, is that this also involves the transfer from an already compact language, English, to the relatively less compact Dutch. This refers to the notion of ‘information density’ and is defined by Fabricius-Hansen as “a function of the amount of information conveyed in a text or discourse on the one hand and the number of sentences, clauses, and words contained in the discourse on the other hand” (Fabricius-Hansen, 1998, p. 198). In other words, a compact or dense language uses fewer speech chunks, sentences, clauses or words than a sparser language in conveying the same semantic information.

Furthermore, Pellegrino, Coupé & Marsico (2011) compared information density with speech rate (“a syllable-based average information density and the rate of transmission of syllables). They found a negative correlation, which means they concluded that dense languages are spoken more slowly, in terms of syllables per second, while languages that are not dense, i.e. that use more words, longer sentences, are spoken more rapidly. English was found to be a compact language and spoken at an average speed rate, while Spanish had a low information density and was found to be spoken very rapidly.

Schultz & Kirchhoff (2006) also conducted research into this subject and found that “English uses by far the smallest vocabulary needed to convey a meaning […]. However, many constructs require auxiliary verbs, which make the sentences longer. This explains the average rank in compactness. Dutch, French, Portuguese, Spanish, and Danish have an average-size vocabulary but Danish is by far the most compact. Spanish needs 20% more words to convey the same meaning”. When it comes to grapheme tokens, they continue, “English becomes more compact, which is a reflection of the short words units […]”.

The third issue in subtitling is the handling of translation problems or difficult sections. When translating literature the text can be made longer, while this is impossible in subtitling, due to the time and space limit. Subtitles also have to be clear and unambiguous, since viewers do
not have the time to go back and reread the text. Consequently, mistakes in subtitles often have a big impact.

In addition, when the spoken foreign language of a programme is totally unknown to the viewers, their comprehension of the verbal information is fully dependent on reading the subtitles in their own language. However, many films or programmes are in English, since the largest distributor of films or TV series is the USA. It can be assumed that, thanks to linguistic affinity, school learning or experience, most viewers have some knowledge of English, which may enable them to pick up a few words from the original dialogues now and then (Koolstra, Peeters & Spinhof, 2002, p. 329). This fact undoubtedly has an effect on the subtitler’s translation choices.

Concerning the translation of culture-specific references, this study’s focus, the translator/subtitler has to make an assumption not only about his audience’s level of English, but also about how much they know about the source culture.

1.1.1.2 Dubbing

Dubbing refers in particular to the translation of the spoken words, i.e. the dialogues, of an audiovisual text and the subsequent revoicing of them in the target language. This implies the involvement of actors and actresses perform this revoicing. However, as the translator is only involved in the first part, i.e. the translation of the dialogues from the foreign language into the target language, this study is only concerned with the translation itself, rather than the technical part of dubbing.

There are characteristics, however, inherent to the technique and process of dubbing that affect the translator’s choices as well as the end result. The following description is a summarised interpretation of the dubbing process described by Martínez (2004, pp. 3-7).

1. The client (e.g. a television station) sends a copy of the film or programme to the dubbing studio, together with the original script and possible instructions on issues such as whether or not songs should be dubbed.
2. The material received is sent to the translator, who is almost always independent of the dubbing studio.
3. The translation is (usually) proofread.
4. The translated dialogue is synchronised so that it matches the actors’ mouth movements and the other images as closely as possible.
5. The synchronised script goes to the production department where it undergoes the physical preparation so as to facilitate dubbing. This is a very technical procedure.

6. The dubbing session: the actors read out the translated and synchronised script, supervised by the dubbing director.

Although the process described above is basic, it is clear that dubbing consists of several closely linked phases, which makes it a complex process with many factors. Furthermore, all stages involve manipulation or change of the translated text, at least to some extent. Stages 3, 4 and 5 all imply modifications, made by people who, according to Martínez, usually do not understand the original language, such as the proof-reader or synchroniser. Consequently, the changes made may differ from the original text. Martínez concludes that the dubbing process is done by a team, but that their work is done on an individual basis, i.e. that each step is independent from the other, and that it is unusual that “the translator’s work is often not the final product, but a sort of draft version which is polished and adjusted to the needs and demands of the medium” (Martínez, 2004, p. 7).

Moreover, Chaume (2004) mentions that the dubbing director may alter the translation in the final stages of the dubbing process so as to make the end product more domestic. He thinks that this type of changes should be made by the translator, since he is “the sole link in the dubbing chain that is able to make such changes and at the same time take into account both the source and target texts, as he or she, unlike the dialogue writer or the director, is the only person who is familiar with both languages at stake” (Chaume, 2004, p. 37).

Furthermore, isochrony needs to be taken into account. This is “the equivalent duration of the source text utterances and the utterances of the target text” (Chaume, 2004, p. 21). In other words, “the translated dialogue must fit exactly in the time between the instant the screen actor opens his/her mouth to deliver the lines from the source text and the instant in which he/she closes his/her mouth” (Chaume, 2004, p. 41).

In addition, there is another type of synchronisation that can influence the translator. Phonetic or lip synchronisation refers to the fact that in close-ups “the translator, by convention, usually has to find a text that respects the opening and closing of the lips of the character on screen”. More specifically, “the translator should maintain the impression of verisimilitude fitting the open vowels and bilabial consonants into those instants in which the person on the screen in close-up shot visibly opens his/her mouth or closes his/her lips in order to articulate a bilabial vowel or consonant respectively” (Chaume, 2004, p. 19-20).
A third type of synchronisation common in dubbing is kinetic or body movement synchrony. This means that the translation must match the movements of the screen characters. For example, a shaking head indicating negation cannot be accompanied by an affirmative “yes”, or a character raising his hands to his head must pronounce an interjection to match the gesture (Chaume, 2004).

1.1.1.3 Subtitling versus Dubbing: key differences

This part compares the two AVT modes, considering and listing the key differences and the consequences for the translator. It is not the intention to establish whether or not one mode is better than the other. Rather, this study is concerned with identifying the key characteristics and differences of the two modes and how that influences the translator in his process.

Europe seems to be divided concerning the use of the two modes. Typical dubbing countries are Austria, France, Germany, Italy and Spain. Countries where subtitling is the norm are Belgium, Denmark, Finland, Greece, Luxembourg, the Netherlands, Portugal and Sweden (Kilborn, in Koolstra, Peeters & Spinhof, 2002, p. 326). Both sides are accustomed to their mode of preference and strongly adhere to it. TV programmes or films intended for a child audience are, however, an exception, since they tend to be dubbed regardless of the existing norms.

In general, dubbing and subtitling are linked to economic circumstances (Bartolomé & Cabrera, 2005). Since dubbing is more expensive than subtitling – dubbing remains five to ten times more expensive (Tveit, 2009) –, ‘richer’ countries can afford dubbing, while poorer countries ‘settle’ for subtitling. However, there are other reasons for choosing an AVT mode (Chaume, 2004):

- The language status, giving way to minority languages (e.g. Irish), submitting to dominant languages.
- Local habits and traditions: an audience used to a certain practice will unlikely accept a change.
- Cultural reasons in multilingual societies might recommend the original soundtrack (e.g. the Netherlands).
- Political requirements (e.g. the fascist regimes in both Spain and Italy).
- Historical reasons: underpopulated countries such as Finland are used to subtitling.
Relevant for this paper is the fact that Belgium and the Netherlands belong to the subtitling countries and Spain is a typical dubbing country.

Both dubbing and subtitling have their advantages and disadvantages and implications, however. Three key differences between dubbing and subtitling will now be discussed.

**Presence of original dialogue**

The first main difference is the presence of the original language or dialogue. It is obvious that in subtitling the original dialogue is still audible and that both the source and the target language are present. In dubbing, however, the source text is replaced by the target text, which means that the viewers exclusively hear the spoken translation in their mother tongue. As a result, Sánchez argues, there is a tendency to produce a more faithful (i.e. foreignising) translation in subtitling, while in dubbing a freer (i.e. domesticating) translation is possible. In other words, a dubbed translation “can and does stray from the original version considerably” (Sánchez, 2004, p. 13). For example, when an original joke is untranslatable, the dubber can make up a whole new substitute joke, while the subtitler is much more restricted.

Another consequence of the presence of the source text in subtitling is that the translator is more vulnerable to criticism from the audience, since they can compare the two.

**Spoken or written language**

The second key difference is related to the way the translation is processed. In subtitling viewers read the translated text, while in dubbing they hear it. Indeed, translating a spoken dialogue to a limited, ephemeral piece of text to be shown at the bottom of the screen, or translating it to another spoken dialogue are two completely different approaches. As a consequence, the subtitler needs to be concise and limit himself to conveying the most essential information (cf. 2.2.1), while the dubber does not have this restraint since, according to Marsi (1999), the speech rates of most languages do not vary as much as one may think on the basis of subjective perception. This does not coincide with the conclusions of the research mentioned in 1.1.1.1, which says that languages do differ in speech rate (Spanish is spoken more rapidly than English). However, despite these differences, all languages will convey the same information in the same time. Therefore, viewers of a dubbed programme are less likely to experience loss of information (Koolstra, Peeters & Spinhof, 2002, p. 329). However, the presence of the source language in subtitling helps to replace some of the information ‘lost’ in the subtitles.
**Synchronisation**

The need for synchronisation is the third main difference between dubbing and subtitling. Both modes involve a necessity for synchronisation, but in very different ways. Dubbers are limited by the constraints caused by three types of synchrony (cf. 2.2.2). Respecting these types of synchronisation guides the translator’s translation process as this is an endeavour to maintain a realistic effect and make the product as credible as possible. However, it has already been established that in dubbing the translation can undergo many changes after the translator has submitted it.

In subtitling, this explicit demand for synchronisation is not present; there is no need for phonetic synchrony. The only synchrony that is demanded is that the subtitles are synchronized with the speech of the on-screen actor/character who actually pronounces the words. Chaume argues that while timing is not always perfect, as it is not essential for the subtitle to appear and disappear on screen at the exact same moment as the actor begins or finishes speaking, “the subtitle does generally coincide with the spoken utterance it represents” (Chaume, 2004, p. 49).

However, the use of certain shots can also directly affect the translation in subtitling. For example, “if a poster appears in close-up, the spectator who cannot understand the source language awaits to be offered a translation of this poster. Otherwise they may lose the thread of the narrative temporarily” (Chaume, 2004, p. 20). In dubbing this is commonly subtitled as well, since the information is visual, not auditory.

In a cartoon such as *Family Guy*, however, the characters are drawn and not real actors, actually opening their mouth to speak and produce phonemes:

Because the characters obviously do not speak, but rather move their lips almost randomly without actually pronouncing the words, a precise phonetic adaptation is not necessary, except in the case of extreme close-ups or detailed shots in which the character seemingly pronounces an open vowel. (Chaume, 2004, p. 46)

1.2 STRATEGIES FOR THE TRANSLATION OF CULTURE-SPECIFIC REFERENCES

Regardless of the type of translation, strategies “are potentially conscious, goal-oriented procedures for solving problems” according to Chesterman (2000, p. 82). Gambier (2010, p. 412) provides a similar definition of a translation strategy: “a planned, explicit, goal-oriented procedure or programme, adopted to achieve a certain objective”.
Although Pedersen (2011, p. 69) suggests that the term ‘strategy’ should be used for macro-level decisions (e.g. how to approach the translation of a text as a whole), and that ‘tactics’ is a better term to denote decisions made on the micro level, this paper will maintain the term strategy to refer to local-level solutions for translation problems, since this is the most common and entrenched term in the field.

1.2.1 The translation of culture-specific references

The translation problems that are under study here are caused by culture-specific references and how to transfer them from the SL into the TL.

1.2.1.1 Culture

In order to define the term culture-specific reference, a working definition of culture must first be provided. It is beyond this paper’s scope to establish what culture means on an anthropological level. Instead, for this purpose it suffices to mention Davies’ (2003, p. 68) rough characterisation of culture as “the set of values, attitudes and behaviours shared by a group and passed on by learning”. Davies (2003) refers to different layers of culture, from inner to outer. The former is deep and consists of values and beliefs, while the latter is superficial and is represented by “customs, norms of behaviour, artefacts and symbols”. As will become clear, the references to the outer layer of culture are the most relevant to this study.

1.2.1.2 Culture-specific references

It might not seem so difficult to define the term culture-specific item or reference. It is basically a reference in the SL to objects or concepts that only exist in the SL culture. However, this is rather broad, and Pedersen’s (2011) definition of what he calls ‘extralinguistic cultural references’ is more detailed and includes more aspects:

Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience. (Pedersen, 2011, p. 43)

Pedersen makes a number of notes to this definition. First, the ‘linguistic expression’, he argues, must be seen regardless of word class, syntactic function or size, meaning the reference is language independent. Second, the ‘extralinguistic entity’ also includes fictional
ones (e.g. Homer Simpson), and third, by ‘relevant audience’ he means the primary target audience, i.e. the intended TA of a TV series for example.

The interesting aspect about Pedersen’s definition is that he uses the term ‘extralinguistic’. ECRs, he says, are references to people, places, customs, history, etc. that someone may not know even if they know the language. For example, an Englishman watching an American sitcom speaks and understands the source language, but he may not understand a reference to Harriet Tubman5, for example. What is most interesting, however, is that the term excludes intra-linguistic culture-specific references, such as idioms, proverbs, slang or dialects. Although language itself can be seen as culture specific, this paper focuses on the explicitly verbally uttered culture-specific references pertaining to the extralinguistic American culture. In other words, intra-linguistic references will not be taken into account in this study. Consequently, the term ECR will be used.

1.2.1.3 Strategies for the translation of ECRs

Translating ECRs involves a shift from SL to TL, which implies a transfer from source culture to target culture. If the item that is specific to the SC does not exist in the TC, it may cause translation problems. Another aspect that shifts during translation is the audience. The original audience is not the same as the target culture audience, and, consequently, the ‘encyclopaedic knowledge’ (cf. Pedersen) also changes. The translator needs to be aware of his target audience and what they may or may not know about the SC. Much depends on this ‘shared knowledge’ between translator and audience. For example, if Halloween is to be translated from English into Dutch this ECR would be no problem, as it can be assumed that this day is well known in Belgium and The Netherlands, but when translating into Chinese this may be seen as a problematic ECR.

Furthermore, the translator can be seen as a bridge or mediator between two cultures. He must therefore have profound knowledge of both cultures and not just the two languages. This also implies a big responsibility as a translation can shape and change the target audience’s perception of a TV series or film, for example, as well as how the TA perceives the SC. Denton formulates the translator’s role and responsibility as follows:

While members of the source speech community are expected to draw upon their background knowledge, which source text producers take for granted, to fill in the

5 Harriet Tubman (1820–1913) was an African-American civil rights activist. She escaped slavery to become a leading abolitionist before the American Civil War.
parts of a text that are not made explicit, when the same text is processed in a translated version and source culture specificity is foregrounded, unless the translator supplies information that he/she considers unavailable to the majority of the new target language reader/viewership, misunderstanding, misinterpretation and even bewilderment can occur. (Denton, 2007, p. 28)

Generally, the problem of ECRs invokes a basic distinction between two goals of translation. On the one hand, the translator can choose to preserve the ST as much as possible, with a strange effect for the TA as a result. On the other hand, he can adapt it and produce a TT that the TA perceives as familiar and close to their culture. In translation studies, these two attitudes are typically seen as two opposite ends of a continuum and although there are many different terms for them, the most entrenched ones in the field are ‘foreignisation’ and ‘domestication’, coined by Venuti.

These terms refer to general approaches, however (e.g. whether to translate a whole text in a foreignising or domesticating way), but in this study they will be used to refer to the specific strategies that were used to translate ECRs. Therefore, a taxonomy of strategies needs to be put forward and used.

Figure 1 shows the model that Davies (2003) proposes for the classification of translation strategies. The scale has two poles, foreignisation and domestication. The strategies are situated along this scale according to their extent of cultural mediation. The basic model is essentially as in Figure 1. There are, however, many variations on or additions to this model.

Figure 2, for example, shows Pedersen’s classification. This is a more extensive variant of Davies’ model.
It is apparent that Pedersen uses other terms to refer to the same strategy, e.g. Retention instead of Preservation, but he also subdivides strategies into subtypes. Moreover, and more importantly, he adds two strategies that Davies does not include: ‘Official Equivalent’ and ‘Direct Translation’. These translation strategies will be adopted in this paper’s classification. On the other hand, Pedersen does not include the Creation strategy.

Therefore, this paper uses its own strategy classification based on the two models discussed above. It is a combination of Pedersen’s and Davies’ classifications and includes strategies and terminology from both.

1. **Preservation (pres)**
   
   This is the transfer of the item directly into the TT, without any explanation. This is the most foreignising strategy and shows the most fidelity to the ST.
   
   E.g. Thanks for helping me dig this hole, Mr. Moltisanti\(^6\).
   
   Dutch: Bedankt voor de hulp, Mr Moltisanti.

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\(^6\) Christopher Moltisanti is a fictional character from the HBO TV series *The Sopranos*, portrayed by Michael Imperioli.
2. **Addition** (add)
   This strategy involves the addition of information deemed necessary to understand the reference in the TL/TC. The added material is latent in the ECR, i.e. in the ST, causing the translator to guide the TA.
   E.g. I think it was in, like, Stuff./
   Spanish: Creo que fue en la revista Stuff. [I think it was in the magazine Stuff. *(Translation, BB)*]

3. **Omission** (om)
   This is the non-translation of the item, i.e. when the translator chooses to leave it out.
   E.g. Sir, there's a disaster in New Orleans./
   Dutch: Er was een ramp.

4. **Generalisation** (gen)
   This strategy means the replacement of the reference in the TT with a more neutral or general one. Typically, it involves hyponymy, replacing the ST ECR with a less specific TT item.
   E.g. I'll just use this Mr Potato Head piece./
   Dutch: Ik pak dit plastic oortje wel.

5. **Substitution** (sub)
   “This strategy involves removing the ST ECR and replacing it with something else, either a different ECR (Cultural substitution) or some sort of paraphrase, which does not necessarily involve an ECR” (Pedersen, 2005, p. 6). Pedersen considers Cultural substitution as the most domesticating strategy, since it replaces the ST ECR with a TT ECR or at least an ECR better known to the TA.
   E.g. Why are you dressed as Rerun?/
   Spanish: ¿Qué haces vestido de Pitufo? [Why are you dressed as a Smurf? *(Translation, BB)*]

6. **Creation** (cr)
   This strategy means a completely different translation of cultural items, which sometimes do not even appear in the source language. It is often done to compensate for other strategies, particularly Omission.
   E.g. Easy, sailor. Easy./
   Dutch: Rustig aan, Popeye.

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7 Frederick “Rerun” Stubbs was a character on the American TV sitcom *What’s Happening!!*. He typically wore a red beret and matching braces.
7. **Direct Translation (DT)**

This involves that the semantic load of the ST ECR is unchanged; nothing is added, or subtracted. This strategy “straddles the fence between the SL and the TL-oriented strategies, between the exotic and the domestic” (Pedersen, 2005, p. 5)

E.g. I have a Young Republicans meeting after school./

Dutch: Na school is er een bijeenkomst van de Jonge Republikeinen.

8. **Official Equivalent (OE)**

This is very often the case in Spanish, since Spain is a typical dubbing country and they have a tradition of translating the titles of foreign series and films. An example is the drama series Desperate Housewives, which in Spanish is known as ‘Mujeres Desesperadas’. The translator, therefore, needs to do some research and adopt the ‘ready-made’ strategy, as Ranzato (2008, p. 103) puts it, and find the already established equivalent. Pedersen (2005, p. 3) also adds that the crucial point about Official Equivalents “is that when one exists, it is highly unlikely that you would have a translation crisis point, as there is a pre-fabricated solution to the problem”.

Therefore, this category cannot be placed on the foreignisation-domestication continuum and will therefore not be taken into account when drawing final conclusions about the overall tendencies. It can, on the other hand, indicate something about the culture in general and the existing norms in the target cultures.

E.g. And now back to The Sound of Music./

Spanish: Y ahora Sonrisas y Lágrimas. [And now Smiles and Tears. (Translation, BB)]

### 1.3 THE TRANSLATION OF ECRS IN AVT

Ramière (2006, p. 152-3) argues that translating for the audiovisual world “raises considerable cross-culture issues”, since “it brings cultures into contact with one another”. “Disregarding them”, she continues “may lead to a translated programme which is unintelligible for the target viewers”. This stresses the importance of the translator’s role and his strategies in the translation of ECRs.

It has already been established that AVT is very different from the translation of literature or other written texts. Due to technical constraints and/or the presence of the image the dubber or subtitler has little freedom. For example, if a character makes a reference to Kathy Bates and there is a subsequent scene in which Kathy Bates is present, the translator cannot apply the
Cultural substitution strategy for instance, replacing Kathy Bates with another, more familiar actor or actress. Additionally, and on a more general level, context plays a very important role, especially in AVT, since, as Ramière (2006, p. 7) puts it “the nature of the medium is characterised by particular technical constraints, and implies strong visual and contextual embeddedness”.

Furthermore, it is also important to wonder if the audiovisual translator has an overall strategy before setting out to translate a whole episode or even a whole series. Ramière (2006) refers to interviews with subtitlers, in which it is said that they select strategies on a case-by-case basis, from which she concludes that “audiovisual translators try to select the best strategy for each individual translation problem and do not necessarily have a pre-established general strategy, at least not for the translation of cultural specifics”. However, this does not exclude the possibility that subtitlers, or audiovisual translators, adhere to an overall tendency, e.g. whether or not to translate proper names in the whole text, and, simultaneously, select strategies on a case-by-case basis.

It has been argued in part 1.1 that both AVT modes, dubbing and subtitling, imply limitations for the translator. Subtitlers are restricted because of I) the transfer of spoken to written language, II) the time and space limitations, III) the restricted freedom in handling translation problems. Dubbers experience limitations mainly from the need for different types of synchronisation. On the basis of these constraints and their three key differences it can be expected that the dubber will be freer to apply a more domesticating strategy, while the subtitler will have to be more faithful to the original dialogues. Burczynska’s (2012) study showed that the two most frequently used strategies for the translation of ECRs in dubbed animated comedies were Localisation (36%) and Creation (23%). As both are seen as domesticating strategies these results corroborate the above assumption. This may, however, also be due to either the AVT mode (dubbing) or to the existing translation norms in the TC, in Burczynska’s case Polish. This is an important observation as this paper compares two languages (Dutch and Spanish) as well as two AVT modes (subtitling and dubbing). Indeed, Davies argues that “[i]n certain cultures and during certain historical periods, a particular approach may be conventional” (Davies, 2003, p. 69). In sixteenth-century Spain, for example, it was common to provide the translation with extensive supplementary information, “which could result in the TT being twice as long as the original” (Davies, 2003).
Other factors can influence how domesticating or foreignising a translator approaches a text: the text type (here: audiovisual), the nature of the target audience (here: young adults presumed to have significant knowledge of the source culture), and the relationship between the source and target languages and cultures. Whether the differences we will find in the study can be attributed to the AVT mode, the existing translation norms, or both is a difficult issue.

In conclusion, to return to the importance of the audience, Ramière (2006) also emphasises the role of the viewers in the transfer of cultural references. She argues that the audience’s “intercultural skills and readiness to accept the foreign might too often be underestimated” (Ramière, 2006, p. 162). In other words, the viewers are open to accepting a foreign, exotic experience more than one would think. In the case of Family Guy, it can be assumed that the viewers or fans of the show are indeed prepared to accept this experience, since the numerous references to the American culture are meant to establish a comic effect and constitute a significant part of the humour in the show.

1.4 HUMOUR

1.4.1 Introduction

Humour, and the translation of it, is one of the most discussed and difficult issues in translation studies. The concept of humour itself is also very difficult to define and there are myriad publications on it. What is relevant for this paper, however, is the humorous effect that is established through ECRs. This chapter discusses humour in general and the implications for the translator.

According to Jaskanen humour is “whatever is intended to be funny, even if it might not always be perceived or interpreted as such” (Jaskanen, 1999, p. 25). Although this definition is unsatisfactory, since intention is difficult to measure, it does indicate that humour is a “fundamentally social phenomenon as well as one whose manifestations can vary greatly in different cultures” (Jaskanen, 1999, p. 26).

Providing an unambiguous but extensive definition of the concept of “humour” is not within the scope of this thesis, nor does it intend to give an extensive overview of publications on its history or mechanisms, or make any observations about what humour is supposed to be or what is funny or not. However, for this paper’s purpose it suffices to say that, since Family Guy is a sitcom – the goal of which is to make jokes and amuse people –, the ECRs under
study are all meant or intended to establish a humorous effect with the viewer. Whether or not the humour is considered funny or successful is of no concern here.

A first distinction of humour is that between verbal and referential humour, which dates back to Cicero. The comic effect in verbal humour comes from the way something is said or the particular word choice; in other words, from intra-linguistic characteristics. Referential humour, on the other hand, establishes its effect through the content of the message; how it is said is of no importance. Based on chapter (#), it is clear that the types of humour that will be studied in this paper belong to the latter category.

Furthermore, Van Landschoot (2009) subdivides referential humour in twelve different types: metaphors, definitions, personifications, intertextual humour, stereotypes, dispreferred seconds and other interaction problems, exaggeration, surprise effect, irony, slapstick, absurdist humour, and unusual techniques. Intertextual humour is especially relevant to this study, as it refers to other programmes, films, etc. and is based on the shared knowledge between writers and target audience. Van Landschoot (2009) adds that cultural diversity can make translation more difficult, i.e. the bigger the cultural gap, the more complex the translation will be.

Raphaelson-West’s (1989) provides another classification and divides jokes into three groups: linguistic, cultural and universal. These jokes are also progressively easier to translate. Linguistic humour is the most difficult, due to its language specificity and cultural due to its cultural specificity. Universal humour, on the other hand, is rather easy to translate because it is established through non-language- and cultural-specific situations. Although she adds that it is impossible to know if universal humour actually exists Raphaelson-West does believe that “a good number of cultures” would find “a child making extremely mature, adult-like statements” funny and therefore calls this type universal jokes (Raphaelson-West (1989, p. 131).

### 1.4.2 The translation of humour

The particular problem with the translation of humour, Vandaele (2010) argues, is that it relies on implicit knowledge (cf. Pedersen’s encyclopaedic knowledge) or, in general, it depends on implicit cultural schemes. Parody, for example, “is only accessible to those who are at least vaguely acquainted with the parodied discourse” (Vandaele, 2010, p. 149-150). Indeed, parody is “the mockery of a specific work” and difficult to translate, because the
parodied work “needs to be commonly known in order for the parody to be effective” (Raphaelson-West, 1989, p. 134). Similarly, satire is also difficult to translate, since it involves the “mockery of things that may be sacred to the target culture (Raphaelson-West, 1989, p. 133)”. It can be difficult for a non-native speaker to recognise the satire and will consequently not understand the humour. Nash formulates this idea in another way:

> We share our humor with those who have shared our history and who understand our ways of interpreting the experience. There is a fund of common knowledge and recollection, upon which all jokes draw with instantaneous effect. (Nash, 1985, in Chiaro, 2008)

The importance of the audience is raised again here. When translating, there is no common knowledge anymore between writers and their SA. In other words, the knowledge of the TA is different from the SAs; there is no shared culture or history anymore, which constitutes the biggest issue for the translator. The success of the humorous effect in the TL thus depends in part on the TA’s knowledge of the SC. Of course, this cannot be researched. Another important factor is the translator’s strategy and choices. This can and will be analysed in the second part of this paper, i.e. what the translator did with culture-specific humour; which strategies he used, and what the differences are between subtitling and dubbing with regard to the translation of culture-specific humour.

Moreover, Zabalbeascoa (2005) also recognises this and mentions that the translator must overcome a number of restrictions during his translation process of humour, in particular contrastive differences regarding the background knowledge of the two audiences. It is also worth mentioning that “[i]n a wider context, […] the degree to which subtitlers expect their audiences to know culture-bound items varies from country to country” (Zojer, 2011). We believe this is not only true for subtitlers but for translators in general. Díaz Cintas & Remael (2007) argue, for example, that “Spanish subtitlers will usually look for translations” in contrast to Flemish and Dutch subtitlers, who “increasingly tend to just retain cultural references in the case of English or American films, even if this might be quite mystifying for a large part of the audience” (Díaz Cintas & Remael, 2007). Based on this observation, it can be assumed that the difference between Spanish subtitlers, who tend to domesticate more, and Flemish and Dutch, who tend to preserve many culture-specific references, also applies to other AVT modes, in particular dubbing.

Furthermore, when discussing the translation of humour, there is a need to mention the skopos theory. This familiar term in translation studies refers to the functional adequacy a translation
must establish. In other words, the function or effect of the TT on the TA must be – or at least strive to be – equal to the ST’s effect on the SA. In sitcoms, the skopos, i.e. function, of the TT is the same as in the ST, namely to establish a humorous effect – in this paper’s study through ECRs.

1.4.3 The translation of humour in television

This paper is concerned with the translation of humour in a very specific medium: television. Humour in television is a specific genre in the way that the audience has “genre-based expectations towards it” and that “laughter depends on some sort of framework of expectancy” (Jaskanen, 1999, p. 31). When a viewer watches a sitcom for example, they anticipate to see a show filled with funny situations and jokes. It has already been established that AVT is a distinct type of translation with particular consequences for the translator. Similarly, when translating humour in television, the translator’s creativity is tested, because of the presence of the image. It is a challenge to translate humour in general, but especially when it is dependent on what is shown on screen. In other words, the translator’s freedom is context bound; “what might work in a text may be impossible to realise in television, and even the best solution available may feel contrived” (Jaskanen, 1999, p. 32). The translator can only manipulate the text in AVT, i.e. spoken words or dialogues, while the image cannot be changed whatsoever.

When the image makes it practically impossible to rewrite humour in the TL, this is called “negative visual feedback effect” (Jaskanen, 1999, p. 33). In other words, the image supports the dialogue. However, visual feedback can sometimes aid the dialogue and thus the viewer in understanding culture-specific humour (cf. Audiovisual translation). Jaskanen adds that domesticating culture-specific references “may be considered inappropriate in the visual medium, where all the other cues are SL ones” (Jaskanen, 1999, p. 34) and also quotes Gottlieb, arguing that a consistently TL-oriented translation “may backfire” (Gottlieb, 1994, p. 268).

In conclusion, both subtitler and dubber are limited in their options due to a number of constraints. Therefore, they have to make conscious decisions when translating ECRs. Also, the cultural norms and traditions regarding both translation in general and AVT influence the translator’s choices.
2 CASE STUDY: FAMILY GUY

2.1 INTRODUCTION

The first part of this paper provided a theoretical framework of AVT, ECRs and humour. The second part involves a case study: the translation of the ECRs that have a humorous effect in *Family Guy*. It can be assumed that the translator very frequently had to adopt translation strategies in his process. This study examines which strategies were used in the translation of these ECRs from American English into both Dutch (subtitling) and Spanish (dubbing).

2.1.1 Background

*Family Guy* (henceforth FG) is an adult animated sitcom created by Seth MacFarlane for the American commercial broadcast television network Fox. It revolves around the Griffin family: parents Peter and Lois, their children Meg, Chris and baby Stewie, and the anthropomorphic pet dog Brian. It is set in the fictional city of Quahog in the state of Rhode Island, in the north east of the USA.

2.1.1.1 The animated sitcom as a genre

The term sitcom is short for situation comedy. It was invented in the USA, where it is a very popular genre of TV show. Basically, it is a “short narrative-series comedy, generally between twenty-four and thirty minutes long, with regular characters and setting” (Neale and Krutnik, 1990, p. 233). It usually revolves around the same characters who find themselves in different funny situations. The intention of a typical sitcom is to amuse, entertain, evoke laughter, charm, etc. Austerlitz describes it as a simple genre alluding to its key aspects, arguing that it has evolved into an art form over the past fifty years:

>The form is so elemental, so basic, that we have difficulty imagining a time before it existed: a single set, fixed cameras, canned laughter, zany sidekicks, quirky family antics. Its very name is an imprecation, implying bloodless, prepackaged humor without subtlety or intelligence. And yet, having drawn our attention for more than half a century, the situation comedy is far more than its detractors would claim. […] [T]he sitcom has grown in stature, developing from an afterthought into an art form. (Austerlitz, 2014, p. 1)

Additionally, it is impossible to discuss FG without highlighting the importance of *The Simpsons*. FG, as any other animation series, owes everything to *The Simpsons*, because it shaped and defined the animated sitcom as a genre.
Whereas *The Simpsons* always intended to be as realistic as possible, FG has a different take on reality. Crawford (2009, p. 57) defines FG’s relationship with reality as ‘magical realism’ and accurately describes the effect it has on the viewers: “the viewer hesitates […] which set of conventions apply to the narrative: the laws of traditional sitcom (realism) or the laws of animation (magic)”. FG’s characters constantly die or are badly wounded in one scene and healed in the next.

It cannot be ignored however that FG is an altered copy of *The Simpsons* in its very basic concept: it revolves around the antics of a daft, blue-collar American patriarch, his wife, and their children, a boy, a girl, and a baby. “It is set mostly in the suburbs and deals with everyday problems, like the breadwinner losing his job, the ability of parents to relate to their children and one another, and the problems the children have at school (Crawford, 2009, p. 66).

FG also imitates *The Simpsons* in its vast amount of references to American culture, such as TV, films, popular culture, music, celebrities, etc. In other words, the basic concept is the same, but the humour and the intentions are very different.

2.1.1.2 Brief history

FG has established itself as a well-known and popular series being watched around the world. The show premiered in 1999 on Fox. It initially had a considerable number of viewers and also generated controversy due to its adult content. Season 2, however, experienced difficulties in maintaining the number of viewers, and ultimately, Fox cancelled the show. The television channel Cartoon Network eventually bought the rights to FG and reran it in a late night time slot. In the same week of its debut broadcast, seasons one and two were released on DVD. Shortly after, FG became a cult phenomenon dominating late night viewing and boosting viewership by 239%. Moreover, sales of the DVD set ultimately reached 2.2 million copies, becoming the best-selling television DVD of 2003 and the second-highest-selling ever. The show’s impressive DVD sales and popularity caused Fox in 2004 to order 35 new episodes of FG. Incidentally, this was the first time in television history a show was revived based on DVD sales. The first episode after the interruption aired in 2005 and was watched by 11.85 million people. Since then, FG has had its firm place in American television and society, with continuously increasing popularity also outside the USA.
2.1.1.3 Success and criticism

FG has received both severe criticism and critical acclaim over the years. It has been nominated for thirteen Emmy Awards (television; won five times) and for eleven Annie Awards (animation; won three). The show has been nominated and won several other awards and was even nominated for a Grammy Award (music) in 2011.

Most of the criticism that FG has received has been of a moral nature, due to the show’s crude and blue humour and ‘profane’, ‘violent’ and ‘indecent’ content. The Parents Television Council (PTC), a conservative, non-profit watchdog group, has overtly expressed moral opposition to the show and has filed numerous complaints about different episodes.

Furthermore, FG has caused several controversies concerning religion, transgender and homosexuality, rape, domestic violence and race, as well as famous people such as Sarah Palin. Several lawsuits have also been filed against the show.

2.1.1.4 Main characters

The title of the series refers to Peter Griffin, an Irish-American, daft blue-collar worker, who frequently gets drunk and whose antics are mostly the centre of the series. He is obese, wears glasses and is basically a big child. He is voiced by creator Seth MacFarlane.

His wife Lois is commonly the voice of reason, but can also show darker sides of her personality, such as promiscuity, sadomasochism or drug abuse. She is voiced by Alex Borstein.

Meg is the eldest child of the Griffin family. She is a typically self-conscious teenage girl who is the black sheep of the family and is often abused. However, she sometimes has moments of violence or dangerous sexual behaviour. She is voiced by Mila Kunis, with exception of the first season.

Middle child Chris is in many ways like his father: obese, a low IQ and no common sense. He is also socially awkward and is easily distracted. He is voiced by Seth Green.

Baby Stewie, although only one year old, is a highly intelligent and articulate character who speaks with a British accent. He is simultaneously a mastermind, who is able to build time machines, and a typical baby who loves to watch children programmes and does not know
how to use a toilet. He is considered to be the breakout character of the show. He is voiced by Seth MacFarlane.

Brian is the family’s pet dog, who can talk. He is smart, a struggling writer, and is Peter’s (later also Stewie’s) best friend. Similar to Stewie, Brian is both human and dog. He has intercourse with women, goes to college and reads the newspaper, but at the same time wags his tail when he is excited, likes playing fetch and is afraid of the hoover. He is voiced by Seth MacFarlane.

2.1.2 Humour in *Family Guy*

Concerning the form, FG uses a number of filmmaking techniques to make jokes, but the so-called ‘cutaway gag’ or ‘cutaway’ is the predominant one. This is the interruption of the main story line by the insertion of another scene. The inserted scene is usually short and unrelated to the original one. These cutaways, or *non sequiturs* as Crawford (2009) calls them, are often initiated by a character using phrases as “I haven’t felt like this since…”, “This is worse than the time…”, or “Like that time when…” and involve one of the main characters recalling an event, thus ‘setting up’ the joke, with subsequently the actual joke or punch line in the cutaway.

Concerning the humour itself, FG contains many types of humour. Using Raphaelson-West’s (1989) basic division of jokes (cf. Humour), it can be said that every type is present in the series: linguistic, cultural and universal. The predominant one, however, and the topic of this study, is the cultural type. FG constantly refers to the vast world of American pop culture, which Longman Dictionary of Contemporary English defines as “music, films, products etc. in a particular society that are familiar to and popular with most ordinary people in that society”. Crawford argues that through these many references FG appeals to viewers who grew up with television and find nostalgic pleasure in recognising the allusions:

> Family Guy trades heavily on pop-culture nostalgia, with most of the fantastic elements that intrude on the narrative coming straight out of television, film, or general pop-culture history. The show appeals to people who grew up with television, and episodes are steeped in the memories of old sitcoms and commercials. The payoff for the viewer is the pleasure that accompanies the “knowingness” of recognizing an obscure reference and the status elevation this can bring within a community of fans. (Crawford, 2009, p. 63)

No subject is sacred for FG, which has caused the show to receive heavy criticism. The show ridicules, satirises, mocks, and parodies political figures (e.g. George W. Bush), celebrities
(e.g. Paris Hilton), stereotypes (e.g. Jews and money), religion (e.g. Mormons), and many other topics that are part of American culture. In addition, the show constantly refers, verbally or non-verbally, to American films, TV series, commercials, or the vast world of pop culture. We focus on the translation of the verbally expressed ECRs.

In order to have a clear view of what is meant by these aspects or layers of American culture, some examples are given:

- Celebrities or well-known people: Lindsay Lohan, Tara Reid
- Film: Face/Off, The Butterfly Effect
- Fictional characters from TV/Film: Kramer, Fonzie, Sauron, Popeye
- Geographical places: Madison County, Florida, Omaha
- History/Historical events: Benedict Arnold, the Founding Fathers, hurricane Katrina
- Music: Hot for Teacher
- Politics: George W. Bush, Jeb Bush
- Sports: Boston Celtics, New England Patriots
- TV: Dateline, Happy Days, CBS

The series offers a wide array of different jokes, ranging from poop and fart jokes, over linguistic puns and mocking celebrities, to jokes that criticise the political world or social norms and customs. Van Landschoot (2009) concludes in her study that, in a subtitled TV series, knowledge of the culture is almost never indispensable to follow the storyline, but that it can lead to a humorous bonus. In FG, however, humour is the sole goal, so it can be assumed that the viewers watch the series for the humour in it. If the establishment of this humour occurs in large part through ECRs, knowledge of the culture is rather a necessity than a bonus.

The vast number of ECRs in the show makes FG a relevant and suitable case study. Although not every reference to American culture in FG is a joke in itself, it is always part of a larger context which is intended for a humorous effect. It is dependent on the situation and the explicit and implicit information conveyed through both the auditory and visual channel. In other words, the humour is established through a complex interaction between the spoken words (both content and form), the image, the situational context (i.e. information the viewers have from the particular scene, the whole episode or previous episodes) and the extra-situational context (i.e. information or knowledge that viewers have about the referent prior to
watching the show). Therefore, the references included in the study are in themselves not funny, but part of a larger humorous situation or context.

2.2 HYPOTHESES

On the basis of the information gathered and the literature referred to in the first part of this paper, three hypotheses can be formulated. First, it has been established that the presence of the original dialogue in subtitling and, in contrast, the absence of it in dubbing, allows for a freer or more domesticating translation in dubbing (cf. Sánchez, 2004 in part 1.1.1.3). It has also been argued by Díaz-Cintas & Remael (2007) that Spanish translators have a tendency to translate more than Flemish or Dutch translators, who opt more for preserving cultural references. These two observations lead us to the hypothesis that Spanish dubbing tends to involve more domestication than Dutch subtitling. This implies that we expect to find more domesticating translation strategies in Spanish than in Dutch in the study.

The second hypothesis can be drawn from the fact that Spain is a typical dubbing country, as is discussed in part 1.1.1.3, and that this involves translating the titles of films as well as fictional characters’ names. Therefore, the translation strategy Official Equivalent can be expected in many instances in Spanish dubbing. This strategy cannot be placed on the foreignisation-domestication spectrum, however, since it is a non-strategy, in that the translator has no choice when translating already translated films or series. While the frequency of the Official Equivalent strategy does not indicate how domesticating or foreignising the translation in this particular case is, it does reveal the general tendency in the culture, i.e. that Spanish tends to translate more domestically.

The third hypothesis is that we expect in both languages the overall tendency to be foreignising, and, more particularly, that we will find a high number of instances of Preservation in both versions. This can be drawn on the basis of the unique characteristics of AVT and the style of FG. Image and text are inseparable in AVT, which causes the translator – both subtitler and dubber – to be limited in his choices. Ramière (cf. part 1.3) established that the audiovisual medium implies “strong visual and contextual embeddedness” (2006). This means that the translator needs to maintain coherence between image and text. For example, if there is a reference to Kathy Bates, and she is present in the subsequent scene, it is impossible to insert another name. The nature or style of FG itself also contributes to the hypothesis in that its humour in large part comes from ECRs. Ramière argues that the viewers
are open to accepting a foreign experience more than one would think, which may prompt the translator to use Preservation more easily.

2.3 METHODOLOGY

The analysis of the data was performed in three major stages.

1. Data collection: original

We watched fourteen episodes, paying specific attention to references to American culture in general. ECRs and their contexts, whenever relevant, were transcribed and collected in the corpus.

2. Data collection: translations

This stage involved collecting and transcribing the translations (first Dutch, then Spanish) of the English ECRs. However, the whole episodes needed to be carefully watched so as to ascertain possible additions which could involve the Creation strategy.

3. Analysis of the translation strategies

The last stage consisted of an analysis of the translation strategies used for the ECRs in our corpus. As established in part 1.2.1.3 we used a combination of Davies’ and Pedersen’s categorisations to establish a new classification of translation strategies. It consists of eight strategies: Preservation, Addition, Omission, Generalisation, Substitution, Creation, Direct Translation and Official Equivalent. All of these strategies can be placed on a foreignisation-domestication continuum, except Official Equivalent. Preservation, Addition and Omission are regarded as foreignising, and Generalisation, Substitution and Creation as domesticating. Direct Translation belongs in the middle of the spectrum, and Official Equivalent is excluded from it, since it is a non-strategy (cf. 2.2).

2.4 RESULTS

2.4.1 Description of the corpus

We selected Family Guy as a case study based on two main factors: it is well-known, and the series contains many culture-specific and humorous references.

The corpus at hand includes transcribed passages containing ECRs identified in fourteen episodes, and their translations. These episodes were distributed on DVD as ‘Seizoen 5’ in
Dutch and ‘Temporada 5’ in Spanish. Each episode is approximately 23 minutes in duration. They are titled (Spanish titles are between brackets; titles are not translated into Dutch):

1. PTV (PTV)
2. Brian goes back to college (Brian vuelve a la Universidad)
3. The courtship of Stewie’s father (El noviazgo del padre de Stewie)
4. Fat Guy Strangler (El estrangulador de gordos)
5. The Father, the Son and the Holy Fonz (Padre, Hijo y Espíritu Fonz)
6. Brian sings and swings (Brian canta swing)
7. Patriot Games (Juego de patriotas)
8. I take thee Quagmire (Sí, quiero, Quagmire)
9. Sibling Rivalry (Rivalidad fraternal)
10. Deep Throats (Garganta profunda)
11. Peterotica (Peterótica)
12. You may now kiss the… uh… guy who receives (Puedes besar a… hm… el tío… receptivo…)
13. Petergeist (Petergeist)
14. Untitled Griffin Family History (Historia familiar sin título)

The American episodes, however, constitute the second part of season four, and originally aired between November 6th, 2005 and May 14th, 2006. They were released on DVD on October 30th, 2006 by Twentieth Century Fox Home Entertainment. This study used the DVD episodes to collect the data.

The corpus comprises a total of 10.447 words. The transcription of the original dialogue, containing speakers, context and descriptions of actions, is the largest part, consisting of 4.136 words. The Dutch translation part has 2.719 words and the Spanish 2.963. The translations comprise a smaller number of words, since speakers, context, etc. are not included.

2.4.2 Problems and difficulties

Before discussing the findings, three issues must be addressed. In stage 3 of the analysis it was often difficult to precisely identify the translation strategy used. First, it was sometimes a challenge to decide which particular strategy was used, because two or more strategies applied. For example, in Episode 2 Peter and his friends are dressed up as The A-Team. Peter
does a roll call and mentions the (fictional) characters by name: Face, Murdock and B.A. In Spanish this is translated by using the Official Equivalent strategy: Fenix, Murdock and MA already exist, so the translator of FG does not have a choice. In Dutch, however, the names of the characters are maintained. The difficulty is whether this is the Preservation strategy – the names are unchanged – or the Official Equivalent strategy, since translators of the actual TV show The A-Team already decided to not change the names and preserve them. It would be odd if the Dutch translator of FG decided to change the names. Ultimately, we deemed the Official Equivalent strategy to be the most suitable.

Second, translation strategies are often combined, making it difficult to identify the strategies used. Two instances in our corpus clearly contain a combination of two translation strategies. In Episode 12 the mayor of Quahog, Adam West, coughs up a magazine and says: “I swallowed this People magazine in 1989”. The Dutch translation is “Deze People heb ik in 1989 ingeslikt”. Both the Preservation and the Omission strategy are applied here. The name of the magazine, ‘People’, is preserved while the additional ‘magazine’ is omitted. The second case is found in the Spanish translation. Adam West reveals a new statue to commemorate veterans of Quahog: “I can think of no greater tribute to their memories than this solid gold statue… of Dig 'Em, the Sugar Smacks frog.” The Spanish translation is “No se me ocurre mejor tributo a su memoria que esta estatua de oro masivo de la rana de los Smacks de Kellogg's.” [I can’t think of a better tribute to their memories than this solid gold statue of the frog from Smacks from Kellogg’s. (Translation, BB)]. In this example, the Spanish translator combined Substitution – Dig ‘Em becomes ‘frog’ and Sugar Smacks is shortened to Smacks –, with Addition – he adds the possibly more well-known brand Kellogg’s.

Finally, Seth MacFarlane is also a singer and he often includes songs in his shows so there is a significant amount of singing and musical bits in the series. While this is no problem for the Dutch version, since the songs’ lyrics can be translated in the subtitles, it does constitute a problem in dubbing. It is uncommon to dub songs in adult TV series – as opposed to series intended for a child audience. Therefore, singing is not dubbed and the original soundtrack with the music and original voices is preserved. In this corpus one scene was included, in which there are three ECRs (“a glass of Jack”, Robert Stack, Allen Funt), in which the original music and voices were maintained in the Spanish version. These cases are identified as Preservation.
A total of 270 ECRs were identified in the original episodes. 272 translation strategies were found in the Dutch subtitling and 264 in Spanish dubbing.

2.4.3 Quantitative analysis of the translation strategies

Table 1 shows the frequency of each translation strategy in Dutch subtitling and Spanish dubbing.

The discrepancies between the original number of ECRs and the number of translation strategies in both languages, and between the two languages themselves have several causes. The Dutch corpus contains two extra translation strategies when compared to the original ECRs. This is caused by I) the fact that there is one case of Creation in the Dutch subtitling, i.e. the translator chose to insert an ECR where there was none in the original dialogue, and II) one case of a combination of two strategies (see part 2.3). The difference in the number of translation strategies in Spanish is caused by I) one case of a combination of translation strategies, and II) an irregularity found in the DVDs: three scenes (in episodes 1, 9 and 13), containing a total of seven ECRs, were not dubbed in Spanish. Instead, the original dialogue, with the original voices, is heard. These three scenes are extra scenes that were not broadcast on television, but were added to the DVDs, which may explain the untranslated text.
<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Language</th>
<th>Dutch subtitling</th>
<th>Spanish dubbing</th>
<th>Chi-square test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preservation</td>
<td></td>
<td>234</td>
<td>168</td>
<td>(x^2=9.091; \text{df}=1;) (p&lt;0.05)</td>
</tr>
<tr>
<td>Addition</td>
<td></td>
<td>2</td>
<td>7</td>
<td>NS(^8)</td>
</tr>
<tr>
<td>Omission</td>
<td></td>
<td>7</td>
<td>4</td>
<td>NS</td>
</tr>
<tr>
<td>Generalisation</td>
<td></td>
<td>6</td>
<td>9</td>
<td>NS</td>
</tr>
<tr>
<td>Substitution</td>
<td></td>
<td>12</td>
<td>30</td>
<td>(x^2=7.714; \text{df}=2;) (p&lt;0.05)</td>
</tr>
<tr>
<td>Creation</td>
<td></td>
<td>1</td>
<td>0</td>
<td>NS</td>
</tr>
<tr>
<td>Direct Translation</td>
<td></td>
<td>1</td>
<td>3</td>
<td>NS</td>
</tr>
<tr>
<td>Official Equivalent</td>
<td></td>
<td>9</td>
<td>43</td>
<td>(x^2=22.231; \text{df}=1;) (p&lt;0.001)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>272</strong></td>
<td><strong>264</strong></td>
<td>(x^2=43.625; \text{df}=5,) (p&lt;0.001)</td>
</tr>
</tbody>
</table>

Table 1 Global quantitative analysis results

\(^8\) Not statistically significant.
Furthermore, when we consider the results for the Dutch subtitles, the prevalence of the Preservation strategy is apparent: 234 cases were identified out of a total of 272. Proportionally (as shown in Figure 1), Preservation is used in 86% of the cases.

It is also interesting to note that some references in the Dutch subtitling are put in bold and italics to indicate that it is a foreign, exotic and therefore possibly unknown element. The corpus shows that American TV shows or programmes are subtitled with this graphic change, such as *JAG, Three’s Company, Without a Trace, Real Sports*; and films, such as *My Giant, The Butterfly Effect, The Godfather*; but also theatre plays or musicals, such as *Phantom of the Opera or Mamma Mia*. This font is also consistently used for lyrics of songs, and there are instances in the corpus in which magazines (*The New Yorker, People, Esquire* and *Stuff*) as well as a children’s novel (*Superfudge*) and a daily comic strip (*B.C.*) were written in this way. This leads us to conclude that this font is used to indicate ECRs that refer to TV, film, and media in general. However, some TV channels were subtitled in bold (NBC and CBS), but others were not (ABC and CNN), and, lastly, the Dutch phrase “Harriet Tubman pakt Gwyneth Paltrow” in Episode 7 was also in bold and italics, which indicates an inconsistency in the use of different fonts.

In Spanish, Preservation was used in 168 cases out of 264. Figure 2 shows that this number represents 64% of the total, thus constituting the majority of the translation strategies used. The second most frequently identified strategy is Official Equivalent, found 43 times (16%). Substitution was found in 30 cases, 11% of the total and is the third most frequently used translation strategy.

Comparing the Dutch and Spanish results, we see that Preservation is the predominant strategy in both languages, but also that there is a significant difference between the two: 234 versus 168. Moreover, it can be seen that the Spanish translator opted more frequently for the Substitution and Official Equivalent strategy.
Figure 1: Quantitative analysis results: Dutch subtitling.

Strategies used in Dutch subtitling:
- Preservation: 86%
- Addition: 3%
- Omission: 2%
- Generalisation: 3%
- Substitution: 5%
- Creation: 0%
- Direct Translation: 0%
- Official Equivalent: 3%

Figure 2: Quantitative analysis results: Spanish dubbing.

Strategies used in Spanish dubbing:
- Preservation: 64%
- Addition: 16%
- Omission: 2%
- Generalisation: 11%
- Substitution: 3%
- Creation: 0%
- Direct Translation: 1%
- Official Equivalent: 0%
2.4.4 Comparative analysis of the Dutch and Spanish translation strategies

In this part we will look at the differences and similarities between the Dutch and Spanish translations.

Table 2 gives an overview of the similarities between the two languages on the level of the individual ECRs and their translations. It shows the translation pairs in which the same translation strategy was used for Dutch and Spanish.

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preservation</td>
<td>158</td>
</tr>
<tr>
<td>Official Equivalent</td>
<td>9</td>
</tr>
<tr>
<td>Substitution</td>
<td>7</td>
</tr>
<tr>
<td>Omission</td>
<td>2</td>
</tr>
<tr>
<td>Direct Translation</td>
<td>1</td>
</tr>
<tr>
<td>Generalisation</td>
<td>1</td>
</tr>
<tr>
<td>Addition</td>
<td>0</td>
</tr>
<tr>
<td>Creation</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>178</strong></td>
</tr>
</tbody>
</table>

Table 2 Comparative analysis results: Similarities

The high frequency of simultaneous use of Preservation was to be expected since this is the dominant translation strategy in both languages. Out of 168 cases of Preservation in Spanish, 158 were found in which Dutch also used this strategy. Moreover, no instances were found in which both languages used the Addition strategy, which shows that there were no ECRs for which both the Dutch and Spanish translator considered to add information to ‘explain’ it to his audience. In other words, where the Dutch translator regarded an ECR as known to the TA, the Spanish translator added information to help his TA understand the reference, and vice versa. Also, only two cases of Addition were found in Dutch.

Table 3 gives an overview of the translation pairs in which a different translation strategy was used. For example, six cases were identified where the Dutch subtitler opted for a Preservation strategy while the Spanish dubber chose Addition. The instances of these pairs are collected in the appendix and will be discussed hereafter.
The first result that attracts attention is the frequency of the Preservation-Official Equivalent pair. In 33 cases in which the Dutch subtitler chose to preserve the original ECR, the Spanish dubber translated using an already existing official equivalent. This shows that when translating references to existing films, series, characters, etc. the Spanish translator is limited by his cultural tradition of domestication (cf. parts 1.2, 1.3 and 2.2) and thus uses the previously established and well-known translation of these ECRs, whereas the Dutch translator, also in accordance with his cultural norms, preserves them.

The second most frequent “different translation strategy” pair is Preservation-Substitution, with a frequency of eleven cases. On the basis of the global quantitative analysis, these two pairs could be expected to occur frequently, since Preservation is the predominant strategy in Dutch, and Official Equivalent and Substitution are the second and third most frequently used translation strategies in Spanish.
2.5 DISCUSSION

On a global level we see that Dutch and Spanish differ considerably in the translation strategies used. The chi-square test reveals a statistically significant difference between the two languages (cf. Table 1).

Our first hypothesis was that Spanish translation tends to involve more domestication than Dutch and, consequently, that we would find more domesticating translation strategies in Spanish. Generalisation, Substitution and Creation are regarded as domesticating, and we found a significant difference in the use of Substitution. In absolute numbers, Spanish contains more than twice the number of cases, which the chi-square test shows to be a statistically significant difference. The Generalisation strategy was found six times in Dutch and nine times in Spanish, which is a minor difference and statistically not significant. The only case of Creation was identified in Dutch. These data confirm the first hypothesis.

The second hypothesis concerned the frequent use of the Official Equivalent strategy in Spanish dubbing. Our analysis confirms this hypothesis: we found 43 cases of this translation strategy in Spanish, and nine in Dutch, which constitutes a statistically significant difference.

The third hypothesis was that we expect an overall foreignising tendency in both versions, and, that Preservation would proportionally be the most frequently used translation strategy in both Dutch and Spanish. The global quantitative analysis shows that Preservation accounts for 86% of the translation strategies in Dutch and 64% in Spanish, thus confirming the third hypothesis. Although Preservation is the predominant strategy in both languages, there is a statistically significant difference between them. In other words, Dutch is significantly more foreignising than Spanish, which verifies our first hypothesis.

What follows is a further analysis of the data in Table 3. We will discuss the instances where the Dutch and Spanish translators opted for different translation strategies, the pairs of which are collected in Table 3. The cases in which these pairs were found are collected in appendix II. The first strategy of the pair refers to Dutch, the second to Spanish.

Preservation-Official Equivalent

In 33 cases where the Dutch translator preserved the ECR, the Spanish translator used an official equivalent. These cases include fourteen references to TV series, eleven to films, five to fictional characters, one to literature, one to a musical and one to a board game.
The fourteen ECRs referring to TV series are collected in Table 4.

<table>
<thead>
<tr>
<th>English + Dutch: Preservation</th>
<th>Spanish: Official Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Three’s Company</td>
<td>Apartamento para tres</td>
</tr>
<tr>
<td>(3) All in the Family</td>
<td>Todo en familia</td>
</tr>
<tr>
<td>(4) The Waltons</td>
<td>Los Walton</td>
</tr>
<tr>
<td>(6) The Brady Bunch</td>
<td>Los Brady</td>
</tr>
<tr>
<td>(7) L.A. Law</td>
<td>La ley de Los Angeles</td>
</tr>
<tr>
<td>(8) The Facts of Life</td>
<td>la Vida Real</td>
</tr>
<tr>
<td>(10) Desperate Housewives</td>
<td>Mujeres Desesperadas</td>
</tr>
<tr>
<td>(12) Mama's Family</td>
<td>La Familia de Mamá</td>
</tr>
<tr>
<td>Hotel</td>
<td>Hotel</td>
</tr>
<tr>
<td>Newhart</td>
<td>Newhart</td>
</tr>
<tr>
<td>Cagney &amp; Lacey</td>
<td>Cagney &amp; Lacey</td>
</tr>
<tr>
<td>Night Court</td>
<td>Juzgado de guardia</td>
</tr>
<tr>
<td>L.A. Law</td>
<td>La ley de Los Ángeles</td>
</tr>
<tr>
<td>(13) Happy Days</td>
<td>Días Felices</td>
</tr>
<tr>
<td>(14) Without a Trace</td>
<td>Sin rastro</td>
</tr>
<tr>
<td>(16) The Practice</td>
<td>El Abogado</td>
</tr>
<tr>
<td>(17) Scarecrow and Mrs King</td>
<td>El espantapájaros y la señora King</td>
</tr>
<tr>
<td>(19) Mr Belvedere</td>
<td>Mister Belvedere</td>
</tr>
<tr>
<td>(25) Lost</td>
<td>Perdidos</td>
</tr>
</tbody>
</table>

Table 4 Overview of the Preservation-Official Equivalent pairs in the corpus: TV series

In all these cases, the Dutch translator preserved the original name, as is the tradition in the Dutch-speaking community, but also puts them in bold and italics in the subtitles. The Spanish dubber on the other hand cannot apply a font change. He translated these ECRs using the equivalent that already existed.

The identical observation is made in the case of films. Table 5 includes these cases.

---

Example 12 actually contains six different ECRs in the original, but since they all refer to TV series and they are part of the same scene, they are regarded as one.
Example (11) contains two film references. When Lois refers to a film with John Travolta (*The Boy in the Plastic Bubble*), Peter incorrectly thinks of another film with the same actor (*Face/Off*). Again, the Dutch subtitler preserves the titles, applying the font change, and the Spanish dubber inserts the official titles (‘Cara a Cara’ and ‘El Niño de la burbuja de plástico’) so his TA is able to understand the references.

Five ECRs to fictional characters were found in the corpus (see Table 6).

*Fonzie* or the *Fonz* is the breakout character from *Happy Days*. Although the Spanish translation is identical to the original (‘Fonzie’) this does involve the official equivalent, since the translation of the series and its characters happened before FG.

*Crocodile Dundee* is the lead character of the film series of the same name. The film and the character are known in Spanish as ‘Cocodrilo Dundee’, with ‘cocodrilo’ being the literal translation of crocodile.

### Table 5 Overview of the Preservation-Official Equivalent pairs in the corpus: Films

<table>
<thead>
<tr>
<th>English + Dutch: Preservation</th>
<th>Spanish: Official Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>(9) Jaws 5: Fire Island</td>
<td>Tiburón 5: Fire Island</td>
</tr>
<tr>
<td>(11) Face/Off</td>
<td>Cara a Cara</td>
</tr>
<tr>
<td>The boy in the plastic bubble</td>
<td>El Niño de la burbuja de plástico</td>
</tr>
<tr>
<td>(15) In the Cut</td>
<td>En carne viva</td>
</tr>
<tr>
<td>(21) The Sound of Music</td>
<td>Sonrisas y Lágrimas</td>
</tr>
<tr>
<td>(23) My Giant</td>
<td>Mi Gigante</td>
</tr>
<tr>
<td>(27) I Heart Huckabees</td>
<td>Extrañas Coincidencias</td>
</tr>
<tr>
<td>(28) Ghostbusters</td>
<td>Los cazafantasmas</td>
</tr>
<tr>
<td>(29) The Butterfly Effect</td>
<td>El efecto mariposa</td>
</tr>
<tr>
<td>(30) The Godfather</td>
<td>El Padrino</td>
</tr>
<tr>
<td>(31) The Money Pit</td>
<td>Esta casa es una ruina</td>
</tr>
</tbody>
</table>

### Table 6 Overview of the Preservation-Official Equivalent pairs in the corpus: Characters

<table>
<thead>
<tr>
<th>English + Dutch: Preservation</th>
<th>Spanish: Official Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Apache Chief</td>
<td>Jefe Apache</td>
</tr>
<tr>
<td>(13) Fonzie</td>
<td>Fonzie</td>
</tr>
<tr>
<td>(20) Uncle Sam</td>
<td>Tío Sam</td>
</tr>
<tr>
<td>(24) Crocodile Dundee</td>
<td>Crocodile Dundee</td>
</tr>
<tr>
<td>(26) Elmer Fudd</td>
<td>Elmer Gruñón</td>
</tr>
</tbody>
</table>
Furthermore, in (5) *East of Eden*, the novel by John Steinbeck, is referred to in Spanish by its official translated title ‘Al este del Edén’, but not in Dutch, which preserves the original title. The fact that the Dutch translator did not use ‘Ten oosten van Eden’ but chose to copy the English title is surprising.

Similarly, (18) contains the famous musical *The Phantom of the Opera*, which is preserved in the Dutch subtitles, applying the font change, and substituted by its official equivalent ‘El fantasma de la ópera’ in Spanish. Although the original title is French (‘Le Fantôme de l'Opéra’), since it is based on a French novel, the Dutch translator does not use the official Dutch equivalent (‘Het spook van de opera’) and deems the English title familiar enough for the TA.

Finally, the ECR in (22) refers to the board game *Clue*, which is the name that is used in North America for *Cluedo*. The Dutch translator, similarly as in examples (5) and (18), preserved the original ECR, while the game is generally known as *Cluedo* in the Dutch-speaking community. *Cluedo* is also the familiar name for the game in Spain, so the Spanish translator adopted this term.

In conclusion, when encountering existing series, films, characters, books, etc. the Spanish translator has no other choice than to use the official equivalent known to the TA. Since there are many ECRs of this type in FG, Preservation-Official Equivalent is the most frequently identified pair. From the examples of this pair, we also conclude that the Dutch translator not only follows the cultural tradition of preserving titles of films and series, but also shows a tendency towards preservation even when an official equivalent exists. In other words, even when the Dutch translator does have a choice, i.e. Preservation or Official Equivalent, we found cases where he chose to preserve the ECR, rather than to insert the known official equivalent.

**Preservation-Substitution**

The Spanish translator used the Substitution strategy more frequently than the Dutch translator. In 20 cases in which Preservation was used in the Dutch subtitles, the Spanish dubber opted to substitute the ECR, with either an ECR more familiar to the TA or a paraphrase. Examples (32) to (47), shown in Table 7, include these instances.
In (32) the ECR refers to Benedict Arnold, who was a general during the American Revolutionary War and betrayed the American Continental Army to fight for the British. The Spanish dubber replaced the general’s name with a paraphrase that refers to his treason: “puñalada trapera” means a “stab in the back”. However, ‘Eggs Benedict’ is a typical American breakfast dish and Peter makes a joke by adding the surname Arnold, and not actually refers to his treason. The Spanish dubber thus changed the whole aspect of the joke by focussing on the person Benedict Arnold and not on the ‘Eggs Benedict’.
In (33) the fictional character Rerun is substituted in Spanish by ‘Pitufo’, the Spanish equivalent of *Smurf*. Because Stewie is clad in a blue outfit that looks like Rerun’s typical clothing, Peter asks why he is dressed like that. The Spanish dubber, however, thought that his TA would not know the original ECR, and he judged the outfit to resemble the one *Smurfs* wear. He thus changed it to *Smurf*, which he thought would be more widely known.

A similar case is found in (34). Peter mentions a Paul Shaffer fire alarm, which is followed by a scene with an alarm going off and emitting a high-pitched, whining voice. In this joke, the writers make fun of Paul Shaffer’s voice. The Spanish dubber assumed that the TA is not acquainted with Shaffer or his voice. Therefore, he replaced it by Nelson Muntz, a fictional character from *The Simpsons* known for his characteristic "Haw Haw!", which the Spanish translator thought was similar to the original whining sound and would be more familiar to the Spanish audience.

Example (35) also involves a similar case to (33) and (34), in that the Spanish translator replaced the original ECR with a different one, which he thinks is more known by his TA. In (35) the 1980 American children’s novel *Superfudge* is replaced by *X-Men*, which can be assumed to be more famous and better recognisable.

The case in (36) is different. When Peter’s father baptises Stewie and says “the Holy Ghost”, it prompts Peter to add *Space Ghost*, a fictional cartoon superhero. The humour is in the irrelevant nature of Peter’s childish addition. The Spanish translator failed to preserve this nature since he translated it by ‘la paloma blanca’ [white dove], thus retaining the religious element.

Example (37) involves the Substitution strategy with a paraphrase. *The View* is an American talk show that consists of a panel of female co-hosts. To maintain the connotation of gossiping women that is established in the original, the Spanish translator paraphrased saying ‘los cotilleos’, [from ‘cotillear’ meaning ‘to gossip’ or ‘to blab’]. This way the Spanish viewers do not learn to know the original TV programme but do understand the humour in this scene.

The reference to the TV series *The Office* in (38) is replaced by ‘la partida’ [the game], possibly of football, in Spanish. In the scene Thomas Edison is having an argument with his neighbour who is jealous of him for having electricity. As an insult Edison sarcastically asks
if they saw *The Office*. The humour mainly comes from this anachronistic allusion to TV, which the Spanish dubber maintains by referring to a game of football.

An interesting case of Substitution is found in (39). In the original dialogue the American film critic Gene Shalit is pointing a gun at Peter and mentions film titles and an actor instead of simple words, i.e. “Don’t panic. I’m not going to hurt you. I only want your cash. So just pay and we’ll all be happy” is what he means. For the comic effect, however, he uses film titles and the name of an actor that include these words to tell Peter what he wants. The Spanish translator managed to preserve the meaning as well as the film references and an actress by researching Spanish titles for American films that contain words that also semantically fit in the mugging situation. The original titles of the films he refers to are: *Cape Fear*, *Babe*, *Collateral Damage* and *Take the Money and Run*. The name of the actress Felicity Huffman is chosen because the first two syllables of her name sound the same as the word ‘feliz’, which means ‘happy’. The words in the Spanish titles that bear meaning in the mugging context are: miedo [fear], valiente [brave], daño [harm], dinero [money], feliz [happy]. In other words, the main message in Spanish is the same as in the original: “Don’t fear. If you don’t try to be brave, you won’t be harmed. So, give me the money, and we’ll all be happy”.

The case in (40) is another example of the use of a paraphrase. Instead of preserving the TV show *Celebrity Boxing* the Spanish translator opted for the explanatory paraphrase/translation ‘los famosos boxean’ [celebrities box].

Case (41) also involves an example of creativity shown by the Spanish dubber. In order to understand the reference and the humour in the original dialogue, viewers have to be aware that Ashton Kutcher is an actor who hosted a TV show called *Punk’d*, in which he pulls practical jokes on celebrities. In this scene in FG, Peter reverses the rolls and pulls a prank on Kutcher by throwing a tomahawk at him, hitting him in the head and presumably killing him. Peter then says that he has been Tomahawked and that this is the name of his show.

In example (39), the humour partly relies on language as well. The Spanish translator changed the entire joke. Instead of Ashton Kutcher, he chose to refer to the actor Ethan Hawke, assuming that his audience would not be able to distinguish Kutcher’s cartoon portrayal from Hawke’s. The scene continues and Peter throws the axe at who is now Ethan Hawke. He then says that he has just thrown him a tomahawk and that his new show is called ‘Toma, Hawke’. Here, the word ‘toma’ in Spanish means ‘take this!’ . The translation thus means ‘Take this,
Hawke!’. The Spanish dubber cleverly used the ambiguity of ‘tomahawk’ to make the joke more linguistic.

In (42) Stewie ridicules a child’s haircut, comparing it to Pete Rose’s, an American baseball player. Assuming that Rose is not known to the TA, the Spanish dubber translated this ECR by replacing it with ‘el pelo como una niña’ [hair like a girl], maintaining the insult, but losing the cultural reference.

The case in example (43) is difficult since it is a combination of Direct Translation (girl is translated as ‘chica’) and Preservation (Hollaback). We regard it as a case of Substitution as the translator intended to make the ECR sound more familiar to his TA.

Similar to (32), (37) and (40), example (44) includes a paraphrase. Adam West is having pizza and refers to the Noid, an advertising character for Domino’s Pizza and clad in a red, skin-tight, rabbit-eared body suit. The Spanish translator assumed that his audience is not acquainted with this character, so he describes it as ‘el duende de las pizzas’ [the goblin/magical creature from the pizzas].

In example (45) the ECR Dig ‘Em, the Sugar Smacks frog becomes ‘la rana de los Smacks de Kellogg’s’ [the frog from Smacks from Kellogg’s. (Translation, BB)]. The name Dig ‘Em is replaced by ‘frog’ in Spanish and Sugar Smacks is shortened to Smacks, creating the opportunity to add Kellogg’s.

In case (46) it is also difficult to establish the actual translation strategy used. Similar to (43) it partly involves Direct Translation: ‘uncle’ as ‘tío’, ‘spinny’ as ‘girador’, while the name Dervish is preserved. For the same reason as in (43) we regard this as Substitution.

Example (47) involves another case of humour that is partly language dependent. Although there are two ECRs, they are seen as the inseparable elements of the joke. David Duchovny is an American actor who played agent Mulder in the TV series The X-Files, with Gillian Anderson portraying his colleague, agent Scully. The joke is thus both extra- and intralinguistic. The Spanish translator avoids the problem by omitting Duchovny and introducing ‘un siamés muerto’ [a dead Siamese twin].

In conclusion, the examples of the Preservation-Substitution pair show that the Spanish dubber more frequently chose to substitute ECRs where the Dutch subtitler preserved them. As mentioned before, this confirms hypothesis one. The Spanish translator more often deems
it necessary to translate using a more well-known ECR or a paraphrase, while the Dutch subtitler tends to assume that his audience is familiar with the cultural reference. However, we also argue that dubbing allows the Spanish translator to be freer to apply a domesticating translation strategy, while subtitling can be limiting, due to the presence of the original dialogue.

Preservation-Addition

Table 8 includes six cases where the Spanish dubber added information, while the Dutch subtitler preserved the ECRs.

<table>
<thead>
<tr>
<th>English + Dutch: Preservation</th>
<th>Spanish: Addition</th>
</tr>
</thead>
<tbody>
<tr>
<td>(48) Stuff</td>
<td>la revista Stuff</td>
</tr>
<tr>
<td>Real Sports</td>
<td>Real Sports, el programa deportivo</td>
</tr>
<tr>
<td>(49) Malcolm in the Middle</td>
<td>la serie Malcolm</td>
</tr>
<tr>
<td>(50) Dig 'Em, the Sugar Smacks frog</td>
<td>la rana de los Smacks de Kellogg's</td>
</tr>
<tr>
<td>(51) Howard Johnson's</td>
<td>los moteles Howard Johnson</td>
</tr>
<tr>
<td>Stuckey's</td>
<td>restaurantes Stuckey's</td>
</tr>
</tbody>
</table>

Table 8 Overview of the Preservation-Addition pairs in the corpus

In (48) two cases of Addition can be identified. In both instances the type of medium is added in Spanish: ‘la revista’ [magazine] is added to *Stuff*, and ‘el programa deportivo’ [the sports programme] is added to *Real Sports*. This way, the Spanish viewers learn what these names are.

In case (49) the Spanish translator added ‘la serie’ to indicate that *Malcolm in the Middle* is a TV series. The ECR is shortened to *Malcolm*, but inquiry shows that the original series title is preserved in Spanish. We therefore assume that the name is shortened to allow for the addition to be uttered.

Example (50) is the same scene as in (45), but here we focus on the addition of *Kellogg’s*. The Spanish translator added the multinational food company and brand to make the ECR sound more familiar to the Spanish audience.

Two interesting cases of Addition are found in (51). In the scene Peter is telling a story that is set in the south of the USA. The Spanish translator adds information that tells the viewers what these names are. However, an error was made in one of the additions. *Howard Johnson’s* is indeed a chain of hotels and motels, but *Stuckey’s* is not a chain of restaurants,
but a roadside convenience store chain. This example shows the responsibility translators have in their work and the consequences mistakes can have. In this case he provides false information: the viewers who watch this episode will incorrectly assume *Stuckey’s* is a restaurant chain.

It can be argued, however, that in the particular scene the consequences of this error are not severe, since the humorous nature of the reference relies on knowledge of an inner layer of American culture. It can be assumed that non-Americans in general do not know that *Stuckey’s* is a chain primarily found in the south of the USA. Therefore, the “connectedness” between the original reference and the audience is lost anyway in a translation.

**Preservation-Generalisation**

Examples (52-58) include cases of the replacement of ECRs with what they are or represent in Spanish, while the Dutch translator preserves the original ECRs.

<table>
<thead>
<tr>
<th>English + Dutch: Preservation</th>
<th>Spanish: Generalisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(52) Drano</td>
<td>El desatascador [the drain cleaner]</td>
</tr>
<tr>
<td>(53) Afterschool Special</td>
<td>Documental [documentary]</td>
</tr>
<tr>
<td>(54) E!</td>
<td>La tele [television]</td>
</tr>
<tr>
<td>(55) ABC</td>
<td>Esa cadena [that channel]</td>
</tr>
<tr>
<td>(56) T.J. Maxx</td>
<td>Aquella tienda [that shop/store]</td>
</tr>
<tr>
<td>(57) Total</td>
<td>Cereales [cereals]</td>
</tr>
<tr>
<td>(58) People Magazine</td>
<td>Esta revista [this magazine]</td>
</tr>
</tbody>
</table>

*Table 9 Overview of the Preservation-Generalisation pairs in the corpus*

*Afterschool Special* (53) refers to a series of films made for TV, dealing with socially relevant issues, and was meant to be watched by adolescents. The Spanish dubber translated this ECR using the more general category of ‘documental’ [documentary].

In all these cases of Generalisation in Spanish there is no loss of information, but of foreignness. Through this domestication the Spanish viewers are able to understand the content and follow the scene, but the additional cultural recognition is lost.

**Preservation-Omission**

The two cases of this different translation strategy pair can be found in (59) and (60).
In the scene in (59) a group of people leave to follow Kirk Cameron, an American actor. Apart from the murmuring of the group we hear someone mentioning, as a justification to follow Cameron, that “he was on *Growing Pains*”, the TV series he is most famous for. The Dutch subtitler preserved the original ECR, but in the Spanish version only the murmuring is audible. The Spanish dubber possibly deemed the sentence “Well, he was on *Growing Pains*” irrelevant and unimportant because it is short, is uttered quickly and too much at the end of the scene.

In example (60) the ECR Bryant Gumbel is omitted from the Spanish translation. The translator was probably not able to include Bryant Gumbel in the text due to technical constraints, i.e. the necessity for synchronisation, since he already used the Addition strategy twice for the ECRs before (cf. (48)), making the translated text substantially longer. Indeed, ‘En Real Sports, el programa deportivo con Bryant Gumble’ [In Real Sports, the sports programme, with Bryant Gumble] is considerably longer than the original sentence and would interfere with the isochrony.

**Preservation-Direct Translation**

<table>
<thead>
<tr>
<th>English + Dutch: Preservation</th>
<th>Spanish: Direct Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(61) Labor Day</td>
<td>Dia del Trabajo</td>
</tr>
<tr>
<td>(62) Madison County</td>
<td>Condado de Madison [county of Madison]</td>
</tr>
</tbody>
</table>

**Table 11 Overview of the Preservation-Direct Translation pairs in the corpus**

In example (61) the holiday *Labor Day* is directly translated as ‘día del Trabajo’. *Labor Day* is a US public holiday, celebrated on the first Monday of September and is not to be confused with *International Worker’s Day*, celebrated in many countries on May 1st, named ‘Dag van de Arbeid’ in Dutch and ‘Día Internacional de los Trabajadores’ in Spanish. Therefore, ‘día del Trabajo’ is regarded as a Direct Translation of the original ECR.

**Addition-Preservation**

One case was found in which the Dutch subtitler added information while the Spanish translator preserved the ECR. In the scene in example (63) it is clear from the image and the
context that Stewie is acting as if he is a bookmaker. Therefore it can be assumed that viewers are aware that *the Celtics* refers to sports. The Dutch subtitler completes the name by adding ‘Boston’. Although this does not indicate that the Boston Celtics are a basketball team, it does add information which could help viewers to understand the sports reference.

**Addition-Substitution**

We only identified one case (example (64)) in which the Dutch translator used the Addition strategy whereas the Spanish translator replaced the ECR with another reference. Peter lists fictional characters from different TV shows, apart from two of his own three children. Brian points out that these are not his children but “the Nick@Nite line-up”, meaning that they are from TV series shown on the channel *Nick@Nite*. The Dutch subtitler adds ‘tv-series van’ to the reference, providing viewers who do not know what *Nick@Nite* is with the information to, at least partially, follow the humour. Indeed, viewers need not to have seen these TV series to comprehend the humour in Peter’s list of characters; it suffices to know that they refer to series.

The Spanish dubber chose to change the ECR and substitute it by ‘la tele rancia’, literally meaning ‘the old television’. We regard this as Substitution and not Generalisation, because of the adjective ‘rancia’. The *Nick@Nite* line-up indeed consists of TV series that no longer run and are rebroadcast by *Nickelodeon*.

**Omission-Preservation**

<table>
<thead>
<tr>
<th>English + Spanish: Preservation</th>
<th>Dutch: Omission</th>
</tr>
</thead>
<tbody>
<tr>
<td>(65) (disaster in) New Orleans</td>
<td>?</td>
</tr>
<tr>
<td>(66) Luden’s</td>
<td>?</td>
</tr>
<tr>
<td>(67) Diamond Phillips</td>
<td>?</td>
</tr>
</tbody>
</table>

*Table 12 Overview of the Omission-Preservation pairs in the corpus*

In (66) Stewie takes out a *Luden’s* cough drop and shows his displeasure. Judging that it is irrelevant for his TA to know, the Dutch translator omitted the reference to the brand of the cough drop, while the Spanish dubber preserved it.

In the scene in (67) Peter is feeding an Indian skull and makes a joke referencing Diamond Phillips, an American actor of Cherokee descent. The loss in the Dutch subtitles is not significant because the Dutch viewers are probably not familiar with Diamond Phillips, let alone his Cherokee descent. Therefore they would not recognise the humorous link between
the Indian skull and the actor. If a viewer does happen to know who Diamond Phillips is, he can rely on the original dialogue to notice the reference.

**Omission-Generalisation**

In (68) the word ‘magazine’ is omitted in the Dutch subtitles, while the name *People* is preserved. The word is possibly left out to save space. However, the loss is insignificant because it is visible from the image that it concerns a magazine.

**Omission-Official Equivalent**

Stewie refers to the Founding Fathers writing the Bill of Rights in (69). The Dutch subtitler chose to leave out the ECR to the Founding Fathers to only refer to the act of writing the Bill of Rights.

In conclusion, the Dutch and Spanish translators both opted for the Omission strategy in different cases, with exception of two. Examples (65) to (69) show that the Dutch subtitler chose to omit certain references which he judged to be irrelevant or not essential to the scene. However, the actual motivation to leave out an ECR in these particular examples cannot be determined from data, since it is personal to the translator.

**Generalisation-Preservation**

<table>
<thead>
<tr>
<th><strong>English + Spanish: Preservation</strong></th>
<th><strong>Dutch: Generalisation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(70) This Mr Potato head piece</td>
<td>Dit plastic oortje</td>
</tr>
<tr>
<td>(71) Jack</td>
<td>Whiskey</td>
</tr>
<tr>
<td>(72) sissy-man Alan Alda</td>
<td>Een mietje</td>
</tr>
</tbody>
</table>

Table 13 Overview of the Generalisation-Preservation pairs in the corpus

In these three examples the Dutch subtitler chose to generalise the original ECR. The humour in (70) is not particularly lost because of the Generalisation, since it mainly comes from Stewie’s sarcasm and the image of him taking out a plastic toy ear and putting it on his bleeding head. In (71) the possible connotation of the American whiskey brand *Jack Daniels* is lost through the Generalisation, but the essential content is preserved. The same observation applies to (72) where Peter refers to a particular “sissy man”, Alan Alda. The Dutch translator omits the name and replaces it with the more general “een mietje”, while the Spanish translator preserves the reference to the American actor.
Generalisation-Substitution

<table>
<thead>
<tr>
<th>English</th>
<th>Dutch: Generalisation</th>
<th>Spanish: Substitution</th>
</tr>
</thead>
<tbody>
<tr>
<td>(73) Little League World Series</td>
<td>De jeugdkampioenschappen</td>
<td>La liga infantile de baseball</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[the children’s baseball league]</td>
</tr>
<tr>
<td>(74) Cobra Kai</td>
<td>Mijn karatevriendjes</td>
<td>Cobra Tai</td>
</tr>
</tbody>
</table>

Table 14 Overview of the Generalisation-Substitution pairs in the corpus

In (73) the *Little League World Series*, an annual baseball tournament for children, is translated into Dutch as ‘de jeugdkampioenschappen’ and into Spanish as ‘la liga infantil de baseball’ [the children’s baseball league]. While the Dutch translator ignores the reference to baseball and generalises to ‘youth championships’, the Spanish translator preserves the baseball reference, but also paraphrases to make it more accessible to his TA.

*Cobra Kai* in (74) is a reference to the film *Karate Kid* and is the name of a karate training school. In Dutch this ECR is replaced by ‘mijn karatevriendjes’, and by ‘Cobra Tai’ in Spanish. It is unclear why *Kai* becomes ‘Tai’ in Spanish. On the basis of the error in (51), we assume that this is another mistake made by the Spanish translator.

Substitution-Preservation

Three cases of this pair were found:

<table>
<thead>
<tr>
<th>English + Spanish: Preservation</th>
<th>Dutch: Substitution</th>
</tr>
</thead>
<tbody>
<tr>
<td>(75) Dateline</td>
<td>Spoorloos</td>
</tr>
<tr>
<td>(76) The same colour</td>
<td>Net zo geel</td>
</tr>
<tr>
<td>(77) Cosmo Kramer</td>
<td>De grootste mond</td>
</tr>
</tbody>
</table>

Table 15 Overview of the Substitution-Preservation pairs in the corpus

In (75) the American television newsmagazine *Dateline* is substituted by ‘Spoorloos’, the Dutch TV show that revolves around finding lost family members. The Dutch translator judged the context appropriate to insert the name of the TV show that is undoubtedly more familiar to the TA. However, the substitution does not correspond with the preservation of Stone Phillips, co-anchor of *Dateline*. In other words, the Dutch subtitler was not consistent; he either should have preserved both ECRs, or substituted them with a more familiar ECR.
In example (76) the Dutch translator changes “the same colour” to ‘net zo geel’, thus identifying what the colour of the school bus is. The Spanish translator assumed that his audience is familiar with the colour of American school buses and does not clarify this.

The case in (77) includes a reference to a fictional character from the popular American sitcom *Seinfeld*. *Cosmo Kramer* is known for many things, including sudden outbursts of noise, which Peter refers to in this scene. Judging that *Kramer* would be unknown to Dutch viewers and that, consequently, the link with the screaming woman would be lost, he used the Substitution strategy and paraphrased the ECR retaining the sense or connotation present in this particular use of *Kramer*, i.e. the noise outbursts.

**Substitution-Generalisation**

In the scene from example (78) Stewie refers to Peter going through a “Daisy Dukes phase”. The scene is followed by a cutaway that shows Peter wearing short, tight denim shorts, like *Daisy Duke* from the TV series *The Dukes of Hazzard*. Neither of the translators preserved the reference to the fictional character. The Dutch translator paraphrased it as ‘hotpantsfase’, clarifying that it involves short pants. The Spanish translator does not keep the clothing reference, ‘fase minimalista’ means ‘minimalistic phase’, and relies on the image in the subsequent scene to complete the humorous scene.

**Substitution-Addition**

The additional sentence of the announcer in (79) is translated into Dutch as the familiar adjective ‘Zondagsbest’. The Spanish translator on the other hand changes this sentence to ‘aguante’ [resilience], which refers to the boxing match she just won, and adds ‘la Hello Dolly’, the musical in which she starred and which she is most famous for. The Spanish translator added this reference presumably because he thought that his TA needed the information and would recognise it.

**Creation**

The only case of Creation was found in Dutch. In the scene Joe bursts into a rage, pulls out his gun, fires multiple shots at his steak and points it at his friends. Cleveland then calmly says: “Easy, sailor. Easy”. This is translated as “Rustig aan, Popeye.” in Dutch, changing the neutral ‘sailor’ of the original into the more specific reference ‘Popeye’, the famous ‘sailor man’.
A possible cause for the low frequency of the Creation strategy, both in Dutch and Spanish, is the nature of the medium. The technical constraints of AVT, particularly the presence of the image, does not allow for much creative freedom in the translator’s job. He cannot create a TC-specific reference if the image does not refer to one, or the dialogue does not allow for the creation of one.

In conclusion, on the basis of the different translation strategy pairs discussed above it can be concluded that the Dutch and Spanish translators differ considerably in their approach of the translation of ECRs. Apart from the Preservation-Official Equivalent and Preservation-Substitution pairs, no clear tendency or trend is apparent in the different translation strategies.

2.6 LIMITATIONS OF THE STUDY AND SUGGESTIONS FOR FURTHER RESEARCH

This study compared two languages as well as two AVT modes. Therefore, it is difficult to analyse the cause of the differences we found. Consequently, we recommend further research into the difference between subtitling and dubbing, by conducting comparative analysis between for example Dutch dubbing and Dutch subtitling. We also suggest more detailed research of interlingual differences by comparing for example Spanish subtitling and Dutch subtitling.

Furthermore, although this study rendered interesting results, the frequencies of some of the translation strategies, e.g. Addition, Creation, Direct Translation, were too low to be statistically relevant. Therefore, there is a need for an analysis of a larger corpus than the one used in this paper. We also suggest Family Guy as a very suitable case study to conduct research into the translation of cultural references.

Finally, this study consists of the collection and interpretation of data. Exactly why the translators made the choices that we identified in the study cannot be known. To acquire that knowledge would involve interviewing the translator or the translator team of Family Guy, which is not the purpose, nor within the scope, of this thesis.
3 CONCLUSION

The study in this paper collected and analysed the Dutch and Spanish translations of American English ECRs in *Family Guy*. A total of 270 ECRs was found in fourteen episodes. On a global level, we found that Dutch and Spanish differed considerably in the translation strategies used. The results also corroborated our three hypotheses.

First, more domesticating strategies, in particular Substitution, were identified in Spanish dubbing. The chi-square test revealed a statistically significant difference in the use of Substitution. This means that the Spanish dubbing of FG is more domesticating than the Dutch subtitling. The presence of the original dialogue in subtitling and the absence of it in dubbing, allows for a freer or more domesticating translation in dubbing. In addition, the literature referred to in part one showed that Flemish and Dutch translators tend to opt more for preserving cultural references than Spanish translators.

Second, due to cultural norms the Spanish translation included many more cases of the Official Equivalent strategy, which verified the second hypothesis. Although this observation does not indicate the domesticating or foreignising tendency in this case study, it does provide evidence of the existing domesticating translation norms of films and series in the Spanish-speaking community.

Third, the predominant translation strategy in both languages appeared to be Preservation, which shows that both versions were translated in a foreignising way. This can be explained by the fact that image and text are inseparable in AVT, which causes the translator to be limited in his choices.

Furthermore, from the analysis of the different translation strategy pairs in part 2.5, more conclusions can be drawn. The Preservation-Official Equivalent pair, showed that the Dutch translator not only followed the cultural tradition of preserving titles of films and series, but also displayed a tendency towards preservation even when an official equivalent existed. Indeed, we found instances where a more familiar equivalent existed, but the Dutch translator chose to preserve the original ECR.

Moreover, no cases were found in which both translators used the Addition strategy. In other words, there were no ECRs for which both the Dutch and Spanish translator considered to add information to ‘explain’ it to his audience. This indicates that they had different views on what their TA knows. There was, however, a very low frequency of Addition in Dutch, which
can be explained by the technical constraints inherent to subtitling, particularly time and space limits. There is a maximum of characters that can be displayed, which restricts the subtitler in the information he can add. The dubber is freer to add more information, which explains the slightly higher number of Additions in Spanish.

Finally, this paper provided a valuable insight into the differences between Dutch subtitling and Spanish dubbing in the translation of culture-specific references in AVT. This paper demonstrated the relevance and importance of research in the field of AVT, interlingual and – cultural differences and culture-specific references.
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APPENDICES

Appendix I: Corpus: transcription of the original ECRs, the corresponding translations in Dutch and Spanish and the used translation strategies

<table>
<thead>
<tr>
<th>Original (American English)</th>
<th>Dutch (subtitled)</th>
<th>Translation strategy (Dutch)</th>
<th>Spanish (dubbed)</th>
<th>Translation strategy (Spanish)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Episode 1: PTV</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter: I'm laying down the red carpet. The Emmy's are on tonight.</td>
<td>De rode loper uitrollen voor de Emmy's.</td>
<td>pres Poniendo la alfombra roja. Esta noche son los Emmy.</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Peter: Thanks for coming to my birthday party, Jake Ryan.</td>
<td>Fijn dat je op m'n verjaardag bent, Jake Ryan.</td>
<td>pres Gracias por venir a mi fiesta de cumpleaños, Jake Ryan.</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Tom Tucker [news anchor]: Our top story: beloved entertainer, Bob Hope, briefly came back to life today only to die in a tragic motorcycle accident.</td>
<td>Het nieuws: de geliefde entertainer, Bob Hope… kwam even tot leven, en stierf daarna in een motorongeluk.</td>
<td>pres Nuestra primera noticia: el querido actor Bob Hope ha resucitado hoy brevemente para volver a morir en un trágico accidente de moto.</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Diane Simmos [news anchor]: Actor David Hyde Pierce created a major controversy at the Emmy's last night.</td>
<td>Acteur David Hyde Pierce zorgde voor opschudding bij de Emmy's…</td>
<td>pres El actor David Hyde Pierce provocó una gran polémica anoche en los Emmy.</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Stewie: Now you know how George W. Bush felt when he showed up in Vietnam.</td>
<td>Nu weet je hoe George W. Bush zich voelde toen hij in Vietnam kwam.</td>
<td>pres Ya sabes como se sintió George W. Bush cuando se</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>TV announcer: And now, stay tuned for <em>Three's Company.</em></td>
<td>Blijf kijken naar <em>Three's Company.</em></td>
<td>pres</td>
<td>Y a continuación: Apartamento para tres.</td>
<td>OE</td>
</tr>
<tr>
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</tr>
<tr>
<td>Brian: Come to think of it, there was something very different about that <em>Honeymooners</em> episode I watched today.</td>
<td>Die aflevering van <em>Honeymooners</em> was heel anders.</td>
<td>pres</td>
<td>Ahora que lo pienso. El episodio que he visto hoy de los <em>Honeymooners</em> estaba algo distinto.</td>
<td>pres</td>
</tr>
<tr>
<td>Brian: This must be the FCC overreacting to the David Hyde Pierce incident.</td>
<td>De FCC overdrijft na het <em>David Hyde Pierce</em>-incident.</td>
<td>pres</td>
<td>Debe ser la reacción de la FCC al incidente de David Hyde Pierce.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: What the hell?! They let <em>Sarah Jessica Parker</em>’s face on TV and she looks like a foot.</td>
<td>Sarah Jessica Parkers gezicht is te zien en die ziet er erg uit.</td>
<td>pres</td>
<td>Han dejado salir a Sara Jessica Parker que tiene cara de zapato.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: <strong>Apache Chief</strong>, put the satellite on the roof.</td>
<td>Apache Chief, zet de satelliet op het dak.</td>
<td>pres</td>
<td>Jefe Apache, pon la parabólica en el tejado.</td>
<td>OE</td>
</tr>
<tr>
<td>Peter: Like the episode of <em>All in the Family</em>, where Archie got the Jeffersons to move.</td>
<td>In <em>All in the Family</em> verhuizen de Jeffersons dankzij Archie.</td>
<td>pres</td>
<td>Como el episodio de Todo en familia cuando Archie consigue que los Jeffersons se muden.</td>
<td>OE</td>
</tr>
<tr>
<td>Peter: And who could forget that classic episode of <em>The Waltons</em>?</td>
<td>En wie is die klassieker van <em>The Waltons</em> vergeten?</td>
<td>pres</td>
<td>Y quién no recuerda aquel famoso episodio de los Walton.</td>
<td>OE</td>
</tr>
<tr>
<td>Lois: Remember what happened when Chris saw Jackie Mason?</td>
<td>Weet je nog dat Chris Jackie Mason zag?</td>
<td>pres</td>
<td>Recuerda lo que pasó cuando Chris vio a Jackie Mason.</td>
<td>pres</td>
</tr>
<tr>
<td>Quagmire: And we also have a girl from Omaha who's hiding a banana.</td>
<td>en een meisje uit Omaha verbergt een banaan.</td>
<td>pres</td>
<td>Y también tenemos a una joven de Omaha que esconde a un plátano.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: Here's the Drano in case there's a clog.</td>
<td>daarom zet ik de Drano klaar voor als het mis gaat.</td>
<td>pres</td>
<td>Te dejo el desatascador por si se atasca la bañera.</td>
<td>gen</td>
</tr>
<tr>
<td>Peter: We're out here on the I95 overpass, doing our first segment: 'I dare you to crap off of that'.</td>
<td>Ik daag je uit daar vanaf te kakken' komt vanaf het I95-viaduct.</td>
<td>pres</td>
<td>Not dubbed</td>
<td></td>
</tr>
<tr>
<td>FCC member: Like <strong>Ozzy Osbourne</strong> when he stopped biting the heads of bats.</td>
<td>Net als Ozzy Osbourne met z’n onthoofde vleermuizen.</td>
<td>pres</td>
<td>Como hizo Ozzy Osbourne cuando dejó de comer murciélagos.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: Lois, these eggs are scrambled. I thought for sure you’d be making eggs <em>Benedict Arnold</em>. [laughs]</td>
<td>Dit zijn roereieren. Ik dacht dat je eggs <em>Benedict Arnold</em> zou maken.</td>
<td>pres</td>
<td>Esto es un huevo revuelto, estaba seguro de que harías huevos a la puñalada trapera.</td>
<td>sub</td>
</tr>
<tr>
<td>FCC member: Everyone is now required to wear this device that converts all fart sounds into <strong>Steven Wright</strong> jokes.</td>
<td>Dit apparaat zet scheetgeluiden om in grappen van Steven Wright.</td>
<td>pres</td>
<td>Todo el mundo tiene que llevar esto que convierte todos los ruidos de pedos en chistes</td>
<td>pres</td>
</tr>
<tr>
<td>Brian: East of Eden? So you do pretty much everything Oprah tells you to, huh?</td>
<td>East of Eden? Je doet bijna alles wat Oprah zegt.</td>
<td>pres</td>
<td>Al este del Edén? Yo veo que lees mas o menos lo que te dice Oprah, no?</td>
<td>OE</td>
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</tr>
<tr>
<td>Peter: And the Pentagon? Well, you look me in the eye and tell me it doesn’t look like a big anus.</td>
<td>En het Pentagon? Kijk me aan en zeg dat het niet op een grote anus lijkt.</td>
<td>OE</td>
<td>Y el Pentágono. Mírenme a los ojos y díganme que no parece un culo descomunal.</td>
<td>OE</td>
</tr>
<tr>
<td>Congressman: Come to think of it. Have you ever looked closely at the Lincoln Memorial.</td>
<td>Heb je het Lincoln Memorial al eens goed bekeken?</td>
<td>pres</td>
<td>Pensándolo bien, se han fijado en el Lincoln Memorial?</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: Lois, let's watch The Brady Bunch.</td>
<td>Kijk naar The Brady Bunch.</td>
<td>pres</td>
<td>Vamos a ver a los Brady.</td>
<td>OE</td>
</tr>
</tbody>
</table>

**Episode 2: Brian goes back to college**

<table>
<thead>
<tr>
<th>English</th>
<th>Dutch</th>
<th>Spanish</th>
<th>French</th>
<th>Portuguese</th>
<th>German</th>
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</thead>
<tbody>
<tr>
<td>Host: Alan Thicke will be up in a minute to answer your hate mail.</td>
<td>Alan Thicke komt zo om jullie haatmail te beantwoorden.</td>
<td>Después Alan Thicke responderá sus cartas insultantes.</td>
<td>pres</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Wellesley Shepherdson: This is Wellesley Shepherdson. I'm calling from The New Yorker.</td>
<td>Met Wellesley Shepherdson van <em>The New Yorker</em>.</td>
<td>Le habla Wellesley Shepherdson del New Yorker.</td>
<td>pres</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Chris: I saw an <em>Afterschool Special</em> about that. It didn’t work out too well for Kristy McNichol, but then again, nothing did.</td>
<td>Ik heb daar een <em>Afterschool Special</em> over gezien. Het pakte slecht uit voor Kristy McNichol, maar dat gold voor alles.</td>
<td>Vi un documental sobre ese tema en el insti. A Kristy McNichol tampoco le fue bien la uni aunque no le fue bien nada.</td>
<td>pres</td>
<td>pres</td>
<td>gen</td>
</tr>
<tr>
<td>Stewie: Gary Coleman owed me a favour.</td>
<td>Ik had nog iets tegoed van Gary Coleman.</td>
<td>Gary Coleman debía un favor.</td>
<td>pres</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Stephen Hawking: Now, now, it looks like we have a comedian.[…]Louie Anderson, our first test is Friday […]</td>
<td>Ik geloof dat we een comedian in ons midden hebben. […]Louie Anderson, de eerste test is op vrijdag […]</td>
<td>Vaya, parece que tenemos un gracioso. […]Bien, Louie Anderson, el primer examen…</td>
<td>pres</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Announcer: Once again, Ashlee Simpson.</td>
<td>Nogmaals, Ashlee Simpson.</td>
<td>pres</td>
<td>Una vez más, Ashlee Simpson.</td>
<td>pres</td>
<td></td>
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</tr>
<tr>
<td>TV announcer: And now back to <em>The Facts of Life</em>.</td>
<td>Nu terug naar <em>The Facts of Life</em>.</td>
<td>pres</td>
<td>Y ahora continuamos con la Vida Real.</td>
<td>OE</td>
<td></td>
</tr>
<tr>
<td>Brian [after parodying the Rocky scene]: Drago!</td>
<td>Drago.</td>
<td>pres</td>
<td>¡Drago!</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Peter: But it turns out I’m as useless as that nude Playboy spread of Debbie Gibson. It’s like yeah, she’s naked but who gives a shit.</td>
<td>Maar ik ben even nutteloos als de naakte Playboy-foto’s van Debbie Gibson. ‘Ze is naakt, maar wie interesseert het?’</td>
<td>pres</td>
<td>Resulta que soy más inútil que el póster de Playboy de Debbie Gibson. Sí, esta desnuda, pero a quién le importa un [censored].</td>
<td>pres</td>
<td></td>
</tr>
</tbody>
</table>

**Episode 3: The Courtship of Stewie's Father**

<table>
<thead>
<tr>
<th>Stewie: With Lois out of the way, I could finally focus on my life’s ambition of taking pictures of Madison County.</th>
<th>Als Lois weg is… kan ik eindelijk foto's gaan maken van Madison County.</th>
<th>pres</th>
<th>Podré concentrarme en la ambición de mi vida hacer fotos del Condado de Madison.</th>
<th>DT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter: This is the worst job I had since I was the conductor for the Sand people choir.</td>
<td>Dit is de lulligste baan sinds het Zandvolk-koor.</td>
<td>OE</td>
<td>Este es mi peor trabajo desde que dirigí el coro de los moradores de las arenas.</td>
<td>OE</td>
</tr>
<tr>
<td>Cleveland: That’s how I won friends when I worked for E!.</td>
<td>Zo maakte ik vrienden toen ik voor E! werkte.</td>
<td>pres</td>
<td>Así hice yo amigos cuando trabajé en la tele.</td>
<td>gen</td>
</tr>
<tr>
<td>Penélope Cruz: I'm not Seabiscuit. I'm Penélope Cruz.</td>
<td>Ik ben Penélope Cruz.</td>
<td>pres</td>
<td>No soy Seabiscuit, soy Penélope Cruz.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter's boss: I'm giving it to Soundwave.</td>
<td>Soundwave krijgt de titel.</td>
<td>pres</td>
<td>Esta vez se lo doy a Soundwave.</td>
<td>pres</td>
</tr>
<tr>
<td>Tom Tucker: Coming up: an exclusive interview with Andrew Shue.</td>
<td>Straks, een interview met Andrew Shue.</td>
<td>pres</td>
<td>A continuación una entrevista exclusiva con Andrew Shue.</td>
<td>pres</td>
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<tr>
<td>Stewie: We just sat on a plane for three hours, to come to Florida. God's waiting room [...]</td>
<td>We zaten drie uur in een vliegtuig naar Florida… de wachtkamer van God… [...]</td>
<td>pres</td>
<td>Acabamos de pasar tres horas en un avión para venir a Florida, la sala de espera de Dios, [...]</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: Hey, it's the crows from Dumbo.</td>
<td>Hé, de kraaien uit <em>Dumbo</em>.</td>
<td>OE</td>
<td>Son los cuervos de <em>Dumbo</em>.</td>
<td>OE</td>
</tr>
<tr>
<td>Little boy: You must sing. If you don’t, they make you do a Christmas movie with Tim Allen.</td>
<td>Zing, anders moet je een kerstfilm maken met Tim Allen.</td>
<td>pres</td>
<td>Tienes que cantar, si no, te harán a hacer una película navideña con Tim Allen.</td>
<td>pres</td>
</tr>
<tr>
<td>Lois: Old people have a lot to offer society. Just look at Kim Cattrall.</td>
<td>Bejaarden zijn nuttig. Kijk maar naar Kim Cattrall.</td>
<td>pres</td>
<td>Los ancianos tienen mucho que ofrecer a la sociedad. Fíjate en Kim Cattrall.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: Why are you dressed like Rerun?</td>
<td>Waarom ben je gekleed als Rerun?</td>
<td>pres</td>
<td>¿Qué haces vestido de Pitufo?</td>
<td>sub</td>
</tr>
<tr>
<td>Peter: Michael Eisner?</td>
<td>Michael Eisner.</td>
<td>pres</td>
<td>Michael Eisner.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter [about Michael Eisner]: Nah nah, he'll be back on his feet in no time. Probably follow in Jonathan Dolgen’s footsteps, wind up with a pod deal over at Touchstone.</td>
<td>Hij zal Jonathan Dolgen opvolgen en een deal sluiten bij Touchstone.</td>
<td>pres pres</td>
<td>Quizá haga como Jonathan Dolgen que montó un estudio para subcontractar con Touchstone.</td>
<td>pres pres</td>
</tr>
<tr>
<td>Announcer: And now back to ESPN's exclusive coverage of the Little League World Series.</td>
<td>Terug naar het exclusieve verslag van de jeugdkampioenschappen.</td>
<td>om gen</td>
<td>Y ahora continuamos con los partidos de la liga infantil de baseball.</td>
<td>om sub</td>
</tr>
</tbody>
</table>
### Episode 4: Fat Guy Strangler

<table>
<thead>
<tr>
<th>Cleveland [to Joe, after Joe fired his gun at the steak and points the gun at the guys]: Easy, sailor. Easy.</th>
<th>Rustig aan Popeye.</th>
<th>cr</th>
<th>Tranqui, marinero, tranqui.</th>
<th>/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctor [pulls out a newspaper from behind Peter]: Oh, Hägar the Horrible, if you keep up that lifestyle of pillaging and giant turkey legs, you'll be dead within a month.</td>
<td>Hägar de Verschrikkelijke, als je zo doorgaat met volstouwen en die kalkoenbouten ben je over een maand dood.</td>
<td>OE</td>
<td>Hagar el Terrible, si sigues con esa vida de saqueos y patos de pavos gigantes, en un mes estará muerto. Ahora usted.</td>
<td>OE</td>
</tr>
<tr>
<td>Doctor: I'm afraid you are going to die… [Lois and Peter gasp simultaneously] … when you watch these Dean Martin celebrity roasts! Lois [angrily]: Will you just tell us how Peter's health is?</td>
<td>Doctor: Helaas sterft u bij het bekijken van Dean Martins bekendhedenparodie. Lois: Vertel gewoon hoe het met z'n gezondheid is.</td>
<td>pres</td>
<td>Doctor: Ahora debo advertirle que se va a morir… de risa cuando vea estos programas de Dean Martin. Lois: Quieres decirnos de una vez cómo está Peter.</td>
<td>pres</td>
</tr>
</tbody>
</table>

*Note: Some names have been transliterated for clarity.*
<table>
<thead>
<tr>
<th>[Lois, Brian and Stewie are breaking into Lois's parents's house.]</th>
<th>Inbreken bij oma en opa. Dit is nog leuker dan Bobby McFerrin die van de trap viel.</th>
<th>pres</th>
<th>Colarnos en casa de los abuelos. Esto es más emocionante que cuando vi a Bobby McFerrin caerse por las escaleras.</th>
<th>pres</th>
</tr>
</thead>
<tbody>
<tr>
<td>[On their way to see Lois's long lost brother] Lois: Oh, can you believe I'm about to meet my long lost brother. Maybe Dateline'll do a story on us, huh? I'd get to meet that pompous ass Stone Phillips. He's the kinda guy you hate, 'til he's inside ya.</td>
<td>Ongelooflijk dat ik m'n broer ga zien. Misschien is het iets voor <em>Spoorloos</em>. Dan ontmoet ik die hufter Stone Philips [sic]. Zo'n type dat je haat, totdat hij je aandacht grijpt.</td>
<td>sub</td>
<td>¿No es genial que está a punto de conocer a mi hermano perdido? A lo mejor nos dedica en un programa de <em>Dateline</em>. Así podría conocer a ese pedante Stone Phillips. Es de los que detestas hasta que los tienes dentro.</td>
<td>pres</td>
</tr>
</tbody>
</table>
| Peter: [After saying he is going to establish the NAAFP] This is the best idea I've had since I slayed that dragon.  
*Cutaway:* [Peter, dressed in armor, knocks on a door. A blond woman opens.]  
Peter: **Cybill Shepherd?**  
CS: Yes?  
| Peter: M'n beste idee sinds ik die draak heb verslaan.  
*Cutaway:*  
Peter: Cybil Sheperd? [sic]  
Cybill Shepherd: Ja. | pres | Peter: Es la mejor idea que he tenido desde que maté a aquel dragón.  
*Cutaway:*  
Peter: Cybill Shepherd?  
Cybill Shepherd: Sí? | pres |
| [Peter upsets Patrick who runs away screaming]  
Peter: Wow, that set him off like a **Paul Shaffer** fire alarm. | Hij ging tekee als de sirene van Paul Shaffer. | pres | Se activa como si fuera una alarma de incendios de Nelson Muntz. | sub |
| Brian: This'll be a bigger disaster than when Peter did **Tara Reid**'s boob job. | Het is nog erger dan toen Peter Tara Reids borstvergroting deed. | pres | Será peor que cuando Peter le puso tetas de silicona a Tara Reid. | pres |
| Lois and Brian need to find Peter | Lois: How are we gonna find them?  
Brian: Don't worry, Lois. I'm good at finding people. I was the one who found Bush after hurricane Katrina. Cutaway: [scene cuts to a tree house, indicating Crawford, Texas. Brian arrives.]  
Brian: Uh, Mr President, are you up there?  
George W. Bush: [in a tree house, shy and frightened like a child, showing only half of his face] Go away.  
| Lois: Hoe kunnen we hem vinden?  
Brian: Daar ben ik goed in. Ik heb Bush na Katrina gevonden. Cutaway: Brian: Meneer de president, bent u daar?  
| Lois: ¿Cómo vamos a encontrarlos?  
Brian: Tiene que bajar y ocuparse de esto. Bush: No me haga hacer nada.  |

Episode 5: The Father, the Son and the Holy Fonz.
<table>
<thead>
<tr>
<th>English</th>
<th>Dutch</th>
<th>French</th>
<th>Spanish</th>
<th>Portuguese</th>
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<tbody>
<tr>
<td><strong>TV announcer:</strong> We now return to the adventures of Aquaman. Scene: [...] Aquaman: [to a talking fish] Actually, get me, like, a Dewar's and soda.</td>
<td><strong>TV:</strong> Terug naar de avonturen van Aquaman. Scene: [...] Aquaman: Doe trouwens maar een whisky met spuitwater.</td>
<td><strong>pres gen</strong></td>
<td><strong>Y ahora continuamos con las aventuras de Aquaman. Scene:</strong> Aquaman: Pero ya que lo dices, tráeme un whisky con soda.</td>
<td><strong>pres gen</strong></td>
</tr>
<tr>
<td>Peter: I knew you were gonna react like this. That's why I brought Bill Lumbergh to explain it to ya.</td>
<td>Ik wist wel dat je zo zou reageren. Bill Lumbergh zal het wel uitleggen.</td>
<td><strong>pres</strong></td>
<td>Sabía que te pondrías así y por eso he traído a Bill Lumbergh para que te explique.</td>
<td><strong>pres</strong></td>
</tr>
<tr>
<td>Peter: Dad, tell us about WWI and how America defeated Kaiser Permanente.</td>
<td>Pa, vertel nog eens over WOI en hoe Amerika Keizer Henry versloeg.</td>
<td><strong>sub</strong></td>
<td>Háblanos de la primera guerra mundial y como Estados Unidos derrotó a Kaiser sin alcol.</td>
<td><strong>sub</strong></td>
</tr>
<tr>
<td>Chris: I love you, grandpa. Your toe nails are the same colour as my school bus.</td>
<td>Ik hou van je, opa. Je teennagels zijn net zo geel als m'n schoolbus.</td>
<td><strong>sub</strong></td>
<td>Y yo te quiero, abuelo. Tienes las uñas de los pies del mismo color de mi autobús del insti.</td>
<td><strong>pres</strong></td>
</tr>
<tr>
<td><strong>Announcer:</strong> Jaws 5: Fire Island</td>
<td><strong>Announcer:</strong> Tiburón 5: Fire Island</td>
<td><strong>pres</strong></td>
<td><strong>OE</strong></td>
<td><strong>pres</strong></td>
</tr>
<tr>
<td>Peter: Alright, I'll talk to him [his father], Lois. But, you know, when my father wants something, then it's like sex with Kobe Bryant. You can kick and scream all you want, but it's... it's gonna happen.</td>
<td>Ik zal wel met hem praten… maar als hij iets wilt is hij net als Kobe Bryant met seks: je kunt schreeuwen wat je wilt, maar het zal gebeuren.</td>
<td><strong>pres</strong></td>
<td>Vale, hablaré con él, pero ya sabes que cuando mi padre quiere algo es como acostarse con Kobe Bryant. Puedes gritar y patear todo lo que quieras, pero no te escapas.</td>
<td><strong>pres</strong></td>
</tr>
</tbody>
</table>
| Stewie: Old people are gross. No matter how cute they try to make them look on *Desperate Housewives*.  
Go ahead, switch over to **ABC** for five seconds. | Oude mensen zijn smerig, hoe schattig ze in *Desperate Housewives* ook lijken.  
Kijk maar vijf seconden op ABC. | Los viejos son asquerosos por muy monos que los quieran sacar en Mujeres Desesperadas.  
Adelante, cambie en cinco segundos a esa cadena. | OE gen |
|---|---|---|---|
| Francis Griffin: Stewie Griffin, I baptise you in the name of the Father, the Son and the Holy Ghost.  
Peter: and Space Ghost. | Francis Griffin: Stewie Griffin, ik doop je… in de naam van de Vader, de Zoon, en de Heilige Geest.  
Peter: En Space Ghost. | Francis Griffin: Stewie Griffin, yo te bautizo en el nombre del Padre, del Hijo, y del Espíritu Santo.  
Peter: Y la paloma blanca. | sub |
| Stewie: [just baptised] Oh my God, this is almost as bad as my bath with Kathy Bates. | Dit is bijna net zo erg als toen ik met Kathy Bates in bad zat. | Esto es casi tan horrible como el baño con Kathy Bates. | pres |
| Doctor: He [Stewie] is highly vulnerable to infection and must be quarantined in a germ-free plastic environment.  
Lois: My God, you mean like John Travolta in that movie?Peter: Oh no, you're gonna take his face off, like in 'Face/Off'?Lois: Peter, he meant 'The boy in the plastic bubble' | Dokter: Hij is wel vatbaar voor infecties. Hij moet in een steriele omgeving.  
| Peter: Lois, I took your advice and picked a new religion. I'm gonna be a Mormon.  
Lois: Mormón, ¿estás seguro? | OE |
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<thead>
<tr>
<th>Peter: [referring to one of his 'wives' who tends to scream frequently] Isn't she funny? She's definitely the Kramer of my Mormon wives.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter: Grappig, hè? Van al m'n vrouwen heeft zij de grootste mond.</td>
</tr>
<tr>
<td>Ah, que es graciosa, sin duda es la Kramer de mis esposas mormonas.</td>
</tr>
<tr>
<td>pres</td>
</tr>
</tbody>
</table>
**Cutaway:** [Peter is watching TV. We hear the TV announcers.]

Announcer: Tonight on an all new *Mama's Family,* [...] [voice becomes heavier and ominous] Then a deadly fire could spell death for a honeymoon couple on an all-new *Hotel.* [Peter changes the channel]

Announcer: Tonight on *Newhart,* the stockings are stuffed with comedy when Bob has to play Santa Claus. [voice becomes heavier and ominous] Then, a sniper's bullet threatens a partnership, on an all-new *Cagney & Lacey.* [Peter changes the channel]

Announcer: Tonight on a laugh-out-loud *Night Court,* love is in the air when judge Harry's old high school fling comes to town. [voice becomes heavier and ominous] Then, a child's death could mean the case of Arnie Becker's life on an all-new *L.A. Law.* [happy voice] That's *Night Court* at eight! [heavy voice] *L.A. Law* at nine!

---

<table>
<thead>
<tr>
<th>Stewie: It smells like <em>Brian Dennehy</em> in here.</th>
<th>TV: Vanavond bij <em>Mama's family</em> [...] <em>Hotel</em> [...] <em>Newhart</em> [...] <em>Cagney &amp; Lacey</em> [...] <em>Night Court</em> [...] <em>L.A. Law</em></th>
<th>La Familia de Mamá [...] <em>Hotel</em> [...] <em>Newhart</em> [...] <em>Cagney &amp; Lacey</em> [...] <em>Juzgado de guardia</em> [...] <em>La ley de Los Ángeles</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Het stinkt hier naar <em>Brian Dennehy.</em></td>
<td>pres</td>
<td>pres</td>
</tr>
<tr>
<td>Aquí huele a <em>Brian Dennehy.</em></td>
<td>pres</td>
<td>pre</td>
</tr>
<tr>
<td>Character</td>
<td>Dialogue</td>
<td>Language</td>
</tr>
<tr>
<td>-----------</td>
<td>---------------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Brian</td>
<td>Hey Stewie, three o'clock. Time for <em>The View</em>.</td>
<td>pres</td>
</tr>
<tr>
<td>Stewie</td>
<td>Stewie, het is drie uur. <em>The View</em> begint.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Son las tres, van a empezar los cotilleos.</td>
<td>sub</td>
</tr>
<tr>
<td>TV announcer</td>
<td>And now back to <em>Happy Days</em>. Peter: Ah that Fonzie is magic.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>TV: Terug naar <em>Happy Days</em>. Peter: Die Fonz is te gek.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Tele: Y continuamos con Días Felices. Peter: Ese Fonzie es un genio.</td>
<td>OE</td>
</tr>
<tr>
<td>Random man</td>
<td>Euh, honey, now I want you to visualise Lindsay Lohan, only naked and doing a backwards crab walk.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Man: Schat, nu Lindsay Lohan, …</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Ahora quiero que visualices a Lindsay Lohan […]</td>
<td>pres</td>
</tr>
<tr>
<td>Peter</td>
<td>You know this place only cost me a hundred bucks. That's a better deal than that Aaron Neville megaphone I bought.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Peter: Die schuur kostte maar 100 dollar. Een betere koop dan die Aaron Neville luidspreker.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Es una más ganga que el megáfono de Aaron Neville que compré.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter [during his sermon]</td>
<td>A reading from the letter of Potsie to the Tuscaders.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Peter: Brieven van Potsie aan de familie Tusca dero.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>La lectura de la carta de Potsie a los Tuscaderos.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter</td>
<td>Let us pause on the sacred mystery of Richie's elder brother Chuck.</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Een moment bezinning over het mysterie van Richie's oudere broer Chuck…</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Que tengámonos a reflexionar sobre el sagrado misterio del hermano mayor de Richie, Chuck.</td>
<td>pres</td>
</tr>
<tr>
<td>Sherman Hemsley</td>
<td>Hi, I'm Sherman Hemsley and I've just established the church of George Jefferson. Who wants to move on up?</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>SH: Hallo, ik ben Sherman Hemsley. Ik heb de Kerk van George Jefferson gevestigd. Wie wil het hogerop zoeken?</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Hola, soy Sherman Hemsley y acabo de fundar la iglesia de George Jefferson. ¿Quién quiere venir conmigo?</td>
<td>pres</td>
</tr>
<tr>
<td>Gavin MacLeod</td>
<td>Hi, I'm Gavin MacLeod and I've just established the church of Captain Stubing. Who wants to come on board?</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Gavin MacLeod: Ik ben Gavin MacLeod en ik heb de Kerk van Kapitein Stubing gevestigd. Wie springt er aan boord?</td>
<td>pres</td>
</tr>
<tr>
<td></td>
<td>Hola soy Gavin MacLeod y acabo de fundar la iglesia de Capitán Stubing. ¿Quién quiere subir a bordo?</td>
<td>pres</td>
</tr>
</tbody>
</table>
Kirk Cameron: Hi, I'm Kirk Cameron.
Peter: Oh great, you here to convert people to the church of Mike Seaver?
KC: No, I'm here to convert people to Christianity. [a number of people leave and follow Kirk Cameron]
One anonymous voice: Well, he was on Growing Pains.

Peter: Could there be anyone stupider than me? Brian: Madonna? [...] Peter: Yeah, and 'La Isla Bonita'? Not a real place. I looked it up. Couldn't find it. [...] Peter: Canseco? Eww. Brian: Dennis Rodman [...] Brian: You sure you're not thinking of MC Hammer? [...] Peter: I think it was in, like, Stuff. No no no, you know what it was? It was on Real Sports with Bryant Gumbel.


Stewie: And then me and my friends from Cobra Kai gonna take you down man.


Y mis amigos de Cobra Tai y yo te vamos a dar una paliza.
<table>
<thead>
<tr>
<th>Character</th>
<th>Dialogue</th>
<th>Language</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brian</td>
<td>[reading the newspaper] Thanks to effective treatments, Magic Johnson down to one AID.</td>
<td>pres</td>
<td>Gracias a los efectivos tratamientos actuales, Magic Johnson tiene casi NODA.</td>
</tr>
<tr>
<td>Stewie</td>
<td>If he dies I'm gonna have to start hanging out with The Rock again.</td>
<td>pres</td>
<td>Si muere tendré a aguantar otra vez a ese The Rock.</td>
</tr>
<tr>
<td>Announcer</td>
<td>[contemplating out loud whether The Rock is black, Hispanic, Filipino, ...] What the hell is Jessica Alba for that matter.</td>
<td>pres</td>
<td>Hablando de eso, que será Jessica Alba?</td>
</tr>
<tr>
<td>Teacher</td>
<td>I'm going to show you this fascinating episode of Nova.</td>
<td>pres</td>
<td>Os pondré un fascinante episodio de Nova que grabé yo mismo en casa.</td>
</tr>
<tr>
<td>Brian</td>
<td>You gotta live life while you can and live it hard.</td>
<td>pres</td>
<td>Hay que vivir la vida mientras puedas.</td>
</tr>
<tr>
<td>Stewie</td>
<td>Chris Farley method, that's good.</td>
<td>sub</td>
<td>El método Chris Farley? Genial.</td>
</tr>
<tr>
<td>Stewie</td>
<td>Maybe I'll play 52 Pickup.</td>
<td>sub</td>
<td>Oh, una partida de Coge la carta.</td>
</tr>
<tr>
<td>Edison</td>
<td>You guys seen 'The Office'?</td>
<td>pres</td>
<td>Viste la partida ayer?</td>
</tr>
<tr>
<td>Lois</td>
<td>You know, some people would be very happy with this food. Like John Goodman's family.</td>
<td>pres</td>
<td>Mucha gente estaría encantada de tener esta comida. Como la familia de John Goodman.</td>
</tr>
<tr>
<td>Stewie</td>
<td>Don't worry I don't need to go to the hospital. I'll just use this Mr Potato Head piece.</td>
<td>gen</td>
<td>No tengo que ir al hospital, ni nada. Me pondré esta pieza de Mister Potato.</td>
</tr>
</tbody>
</table>
Peter: I haven't been this scared since I was mugged by Gene Shalit.
Cutaway:
Gene Shalit [mugging Peter]: Don't Panic Room. I'm not going to William Hurt you. I only want your Tango & Cash. So just Pay it Forward and we'll all be Happy Gilmore.


Stewie: [looking at a jacket] All those buttons, I'd look like Steve Harvey.

Stewie: Met die knopen ben ik net Steve Harvey.

Frank Sinatra Junior: How I love a glass of Jack.
Stewie: Or anything with Robert Stack.

Frank Sinatra Junior: en whiskey maakt me gek
Stewie: en alle films met Robert Stack

Brian: I love the work of Allen Funt.

Brian: ik hou van het werk van Allen Funt

Mia Farrow: Frank, there you are.
Brian: Mia Farrow?

Mia Farrow: Frank, daar ben je.
Brian: Mia Farrow?

Mia Farrow: Frank, ¡estás aquí!
Brian: Mia Farrow.

Episode 7: Patriot Games

Stewie: Oh, Rupert, bad idea trusting the Celtics.

Rupert, de Boston Celtics zijn niet te vertrouwen.

Rupert, mal por confiar en los Celtics.
<table>
<thead>
<tr>
<th>Backstage: Tomorrow night on FOX's Celebrity Boxing, I've got Carol Channing beating Mike Tyson in three rounds.</th>
<th>Morgenavond op Fox bij Celebrity Boxing… verslaat Carol Channing Mike Tyson.</th>
<th>He apostado que Carol Channing se carga a Mike Tyson en tres asaltos, mañana en los famosos boxean en la Fox</th>
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<tbody>
<tr>
<td><strong>Announcer:</strong> Carol 'Put on your Sunday clothes' Channing</td>
<td>Carol 'Zondagsbest' Channing</td>
<td>Carol 'Aguante' Channing, la Hello Dolly.</td>
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<tr>
<td><strong>Peter [excited]: You're Tom Brady from the New England Patriots.</strong></td>
<td><strong>Tom Brady van de New England Patriots.</strong></td>
<td>Eres Tom Brady de los New England Patriots.</td>
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<tr>
<td><strong>Lois:</strong> Do you know he spent 30,000 dollars on a wax sculpture of Harriet Tubman doing Gwyneth Paltrow?</td>
<td>30.000 dollar voor het wassen beeld Harriet Tubman pakt Gwyneth Paltrow.</td>
<td>Sabes que se gastó treinta mil dólares en una escultura de cera de Harriet Tubman tirándose a Gwyneth Paltrow?</td>
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<tr>
<td><strong>Lois [in London]: There is no water in it [the toilet], because everybody here uses Elizabeth Hurley.</strong></td>
<td>Verder zit er geen water in, omdat iedereen Elizabeth Hurley gebruikt.</td>
<td>No hay agua por que aquí todo el mundo usa a Elizabeth Hurley.</td>
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<td><strong>Peter:</strong> You know what Lois, when you were talking about that sale at T.J. Maxx just now I came up with an idea.</td>
<td>Weet je Lois, wat je net zei over de uitverkoop bij TJ Maxx… heeft me een idee gegeven.</td>
<td>Mientras me hablabas de las rebajas en aquella tienda se me ha ocurrido una idea.</td>
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<tr>
<td><strong>Peter [Over the phone]: Hey Brady, you're dead.</strong>  <strong>Brady:</strong> Listen Leno, you keep calling here and threatening me I'm gonna notify the police.</td>
<td>Luister Leno, nog één keer en ik bel de politie.</td>
<td>Oye, Leno, si sigues llamándome con amenazas tendré que avisar a la policía.</td>
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<tr>
<td><strong>Episode 8: I take thee Quagmire</strong></td>
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<tr>
<td>Brian: I suppose it's not the strangest thing I've seen on a game show. Like when Adam West was on Jeopardy.</td>
<td>Zoals Adam West bij <em>Jeopardy!</em></td>
<td>pres</td>
<td>Como cuando Adam West fue a <em>Jeopardy</em>.</td>
<td>pres</td>
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<tr>
<td>TV announcer: We now return to <em>Malcolm in the Middle</em>.</td>
<td>En nu verder met <em>Malcolm in the Middle</em></td>
<td>pres</td>
<td>Continuamos con la serie <em>Malcolm</em>.</td>
<td>add</td>
<td></td>
</tr>
<tr>
<td>Lois: Now I know how <a href="http://example.com">Alec Baldwin feels when he feeds his brothers.</a></td>
<td>Lois: Nu weet ik hoe Alec Baldwin zich voelt met z’n broers.</td>
<td>pres</td>
<td>Lois: Ahora entiendo como se siente Alec Baldwin con sus hermanos.</td>
<td>pres</td>
<td></td>
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<tr>
<td><em>Cutaway:</em> Alec Baldwin ['breastfeeding’ his brothers]: There you go, there you go. Eat up <a href="http://example.com">Stephen, you're the weakest.</a></td>
<td>Alec Baldwin: Goed zo, dooreten, Stephen, jij bent de zwakste.</td>
<td>pres</td>
<td>Alec Baldwin: Come más Stephen, eres el más débil.</td>
<td>gen</td>
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<tr>
<td>Stewie: That's more disgusting than when Peter went through that <a href="http://example.com">Daisy Dukes</a> phase.</td>
<td>Dit is nog walgelijker dan Peter in z’n hotpantsfase.</td>
<td>sub</td>
<td>Es más asqueroso que cuando Peter pasó por su fase minimalista.</td>
<td>gen</td>
<td></td>
</tr>
<tr>
<td>Lois: I know it's different than you're used to, but you'll see it's just as good. Stewie: Yes, that's what we were promised about <a href="http://example.com">Jim Belushi</a>, some 25 laugh-free years ago.</td>
<td>Lois: Ik weet dat het anders is, maar het is net zo lekker. Stewie: Ja, dat zeiden ze ook over Jim Belushi… 25 jaar zonder lachen geleden.</td>
<td>pres</td>
<td>Lois: Sé que no estás acostumbrado, pero ya verás. Es igual de bueno. Stewie: Sí, eso nos prometieron de Jim Belushi hace unos 25 años de chistes sin rizas.</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Peter: You know, like that prank I pulled on <strong>Ashton Kutcher</strong>.</td>
<td>Peter: Zoals toen ik Ashton Kutcher voor gek hield.</td>
<td>Peter: Como aquella que le hice a Ethan Hawke.</td>
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<td><strong>Cutaway:</strong> Peter: Ashton, come here. [Peter throws a tomahawk at Ashton Kutcher hitting him in the head and leaving him unconscious on the ground] [laughs] You've just been Tomahawked. That's my show: Tomahawked.</td>
<td><strong>Cutaway:</strong> Peter: Ashton, kom eens. Je bent gestrijdbijld. Dat is m'n programma: <strong>Gestrijdbijld</strong>.</td>
<td><strong>Cutaway:</strong> Peter: Ethan, ven aquí. Te he tirado un Tomahawk. Es mi programa: <strong>Toma , Hawk</strong>.</td>
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<tr>
<td>Stewie: Giving up breast milk is the hardest thing I've ever had to do. I bet the Founding Fathers had it easier writing the Bill of Rights.</td>
<td>Met moedermelk stoppen is echt heel zwaar. De grondwet schrijven was vast een stuk makkelijker.</td>
<td>Dejar la leche materna es lo más difícil que he hecho en mi vida. Seguro que a los Padres Fundadores no les costó tanto la declaración de los derechos.</td>
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</tbody>
</table>
| Quagmire: So Joan and I just love **Without a Trace**, don't we honey? [...]
Peter: What are you talking about? You hate **CBS**. | Quagmire: Joan en ik zijn dol op **Without a Trace**, of niet, lieverd? [...]
Peter: Wat heb je het over? Je haat **CBS**. | Quagmire: A Joan y mí nos encanta Sin rastro, verdad, cariño? [...]
Peter: ¿Qué dices? Tú odias la **CBS**. |
| Peter: Hey Quagmire, check out this month's **Hustler**, huh? | Hé, Quagmire. Moet je de **Hustler** van deze maand zien. | Quagmire, mira el Hustler de este mes. |
| Peter: I can't believe it. Quagmire's gone all sissy-man Alan Alda on us. | Ongelofelijk. Quagmire is een mietje geworden. | Quagmire se ha feminado como Alan Alda de repente. |
| Stewie: I just had to find a way to make breasts seem repulsive.  
Brian: How'd you do that?  
Stewie: I watched *In the Cut*, Meg Ryan topless, no thanks. | Stewie: Ik moest gewoon een afkeer tegen borsten krijgen.  
[…]
Stewie: Ik heb *In the Cut* gekeken.  
Meg Ryan topless. Nee, dank je. | Stewie: Sólo me quedaba hacer que el pecho me de asco.  
[…]
Stewie: Viendo *En carne viva*.  
Meg Ryan en topless. No gracias. No gracias. | OE |
<table>
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<tbody>
<tr>
<td>Death: Sorry I'm late, I had a meeting over at NBC about Joey.</td>
<td>Sorry dat ik te laat ben. Ik moest naar NBC vanwege Joey.</td>
<td>Siento llegar tarde. Tenía una reunión en la NBC sobre Joey.</td>
<td>pres</td>
</tr>
<tr>
<td>Death: I got tickets to Céline Dion. I'm not gonna kill her. I'm just gonna watch her die on her own.</td>
<td>Ik moet weg. Ik heb kaartjes voor Céline Dion. Ik ga haar niet vermoorden. Ik wil haar zien doodgaan.</td>
<td>Tengo que irme. Tengo entradas para Céline Dion. No voy a matarla, sólo a ver como va muriendo sola.</td>
<td>pres</td>
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</tbody>
</table>

### Episode 9: Sibling Rivalry

<p>| Stewie: Lois pregnant? I didn't think the fat man still had that kind of marksmanship. But that's what they said about Lee Harvey Oswald. | Lois zwanger? Ik wist niet dat die vetklep nog in de roos kon schieten. Maar goed, dat zeiden ze ook over Lee Harvey Oswald. | Lois embarazada? Hmm, no creía que el gordo seguía teniendo tanta puntería. Pero eso es lo que dijeron de Lee Harvey Oswald. | pres |</p>
<table>
<thead>
<tr>
<th>Peter: We can't afford another kid. We already got Chris, Stewie, Richie, Joanie, Greg, Marcia, Bobby, Jan, Mike Seaver, Carol Seaver, Boner, Urkel, Mr. Furley. Brian: Peter, those aren't your kids, that's the Nick@Nite line-up. Peter: Blanka, Zangief, Chun-Li, Guile, E Honda. Brian: That's Street Fighter.</th>
<th>Peter: We hebben Chris, Stewie, Richie, Joanie, Greg, Marcia, Bobby en Jan al… en Mike Seaver, Carol Seaver, Boner, Urkel, Mr. Furley. Brian: Dat zijn tv-series van Nick@Nite. Peter: Blanka, Zangief, Chun-Li, Guile, E Honda. Brian: Dat is van Street Fighter.</th>
<th>Peter: No podemos mantener a otro hijo. Ya tenemos a Chris, Stewie, Richie, Joanie, Greg, Marcia, Bobby, Jan, Mike Seaver, Carol Seaver, Boner, Urkel, el señor Furley. Brian: Esos no son tus hijos. Son de la tele rancia. Peter: Blanka, Zangief, Chun-Li, Guile, E Honda. Brian: De Street Fighter.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter: A no rules, funny car race from here to Boston. Last one to Fenway gets snipped.</td>
<td>Een rally van hier tot Boston zonder regels en met deze auto's. Wie het laatst in Fenway is, is de lul.</td>
<td>Not dubbed</td>
</tr>
<tr>
<td>Stewie: If I can get some guys, you wanna play Red Rover?</td>
<td>Lijntikkertje met meer kinderen?</td>
<td>¿Y si consigo a más gente para jugar a churro?</td>
</tr>
<tr>
<td>Stewie [to a boy with ginger hair]: Hey, where did you get the Pete Rose haircut?</td>
<td>Hoe kom je aan dat Pete Rose kapsel?</td>
<td>¿Quién te ha cortado el pelo como una niña?</td>
</tr>
<tr>
<td>Stewie [to the crying boy he just kicked]: Yes, that's right, cry. Cry like Sauron when he lost his contact lens.</td>
<td>Ja, huil maar. Net als Sauron die z'n lenzen kwijt is.</td>
<td>Eso, venga, llora. Llora como cuando Sauron perdió la lentilla.</td>
</tr>
<tr>
<td>Lesbian woman: My partner and I wanna have a baby. We'd like a vial of sperm and an applicator that looks like Jodie Foster's knuckles.</td>
<td>M'n partner en ik willen een baby. Een buisje sperma graag en een inbrenger die lijkt op de hand van Jodie Foster.</td>
<td>Hola, mi compañera y yo queremos tener un hijo. Quisiéramos un vial de esperma y un aplicador que se parezca a los nudillos de Jodie Foster.</td>
</tr>
</tbody>
</table>
Tv announcer: We now return to **Tony Danza** and Sylvester Stallone in *What*?

Terug naar Tony Danza en Sylvester Stallone in *What*?

pres  Y ahora continuamos con Tony Danza y Sylvester Stallone en ¿Qué?

<table>
<thead>
<tr>
<th>Dialogue</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Stewie</strong>: Good God, running an empire is harder than finding diversity in the Abercrombie &amp; Fitch catalogue.</td>
<td>Een rijk besturen is lastiger… dan afwisseling vinden in de catalogus van Abercrombie &amp; Fitch.</td>
</tr>
</tbody>
</table>

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<tr>
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</thead>
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<tr>
<td><strong>Stewie</strong> [accepting the declaration of war from his half-brother]: So be it. I'll do to you what <strong>B.C.</strong> does to comedy on a daily basis.</td>
<td>Doe maar. Ik zal je vermorzelen zoals <strong>B.C.</strong> humor vermorzelt.</td>
</tr>
</tbody>
</table>

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<tbody>
<tr>
<td><strong>Peter</strong>: It's a slippery slope Lois. You start with five pounds and then one day, boom! You wake up and you're on <em>The Practice</em> with sixteen rings in your ear.</td>
<td>Het begin van het einde. Eerst twee kilo, en plots… zit je met 16 oorbellen in <em>The Practice</em>.</td>
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<thead>
<tr>
<th>Dialogue</th>
<th>Translation</th>
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<tbody>
<tr>
<td><strong>Stewie</strong> [playing 20 questions]: Is it <strong>Richard Mulligan</strong>?</td>
<td>Richard Mulligan?</td>
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</table>

<table>
<thead>
<tr>
<th>Dialogue</th>
<th>Translation</th>
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</thead>
<tbody>
<tr>
<td>TV Announcer: This Friday on TNT, the world premiere of Morgan Freeman in <em>The Narrator</em>.</td>
<td>Vrijdag op TNT de première van Morgan Freeman in <em>The Narrator</em>.</td>
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<thead>
<tr>
<th>Dialogue</th>
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<tbody>
<tr>
<td><strong>Lois</strong>: I know, it was amazing. Much better than that night when you pretended your penis was <strong>Danny Aiello</strong>. <strong>Cutaway</strong>: Peter [talking to his penis]: That is so interesting <strong>Danny Aiello</strong>. You've got the best <strong>Spike Lee</strong> stories.</td>
<td>Beter dan toen je deed of je penis Danny Aiello was. <strong>Cutaway</strong>: Peter: Heel interressant, Danny Aiello. Je hebt hele goede verhalen over Spike Lee.</td>
</tr>
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<tr>
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<td><strong>Lois</strong>: Much better than that night when you pretended your penis was <strong>Danny Aiello</strong>. <strong>Cutaway</strong>: Peter [talking to his penis]: That is so interesting <strong>Danny Aiello</strong>. You've got the best <strong>Spike Lee</strong> stories.</td>
<td>Beter dan toen je deed of je penis Danny Aiello was. <strong>Cutaway</strong>: Peter: Heel interressant, Danny Aiello. Je hebt hele goede verhalen over Spike Lee.</td>
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<tr>
<td>Character</td>
<td>Dialogue</td>
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<tr>
<td>-----------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Stewie</td>
<td>Stewie: Thanks for helping me dig this hole, Mr. Moltisanti.</td>
</tr>
<tr>
<td></td>
<td>Stewie [annoyed]: You know what else is fun? Watching Mr. Belvedere</td>
</tr>
<tr>
<td></td>
<td>without people talking so loud.</td>
</tr>
<tr>
<td>Adam West</td>
<td>Adam West: I'm going to lunch now and I'm having pizza. So if you see</td>
</tr>
<tr>
<td></td>
<td>the Noid running around, tell him that if he ruins my pizza's</td>
</tr>
<tr>
<td></td>
<td>freshness, I'll snap his neck.</td>
</tr>
<tr>
<td></td>
<td>Brain: I spent all morning watching a VH1 special on Gwen Stefani. I</td>
</tr>
<tr>
<td></td>
<td>don't know what a Hollaback Girl is… All I know is I what her dead.</td>
</tr>
<tr>
<td></td>
<td>Peter: I love being around the stage. Except for that time we went to</td>
</tr>
<tr>
<td></td>
<td>see the Phantom of the Opera.</td>
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<tr>
<td></td>
<td>Brian: I'm not your chauffeur. Peter: Not for long, with that attitude,</td>
</tr>
<tr>
<td></td>
<td>Bitterman.</td>
</tr>
<tr>
<td></td>
<td>Peter [to Brian who is driving]: Around the park one more time,</td>
</tr>
<tr>
<td></td>
<td>Bitterman.</td>
</tr>
<tr>
<td></td>
<td>Peter: Not for long, with that attitude, Bitterman.</td>
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<tr>
<td></td>
<td>Adam West: I'm going to lunch now and I'm having pizza. So if you see</td>
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<td></td>
<td>the Noid running around, tell him that if he ruins my pizza's</td>
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**Episode 10: Deep Throats**
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</table>
| Stewie [after throwing up]: O, God. I feel more delirious than my cousin, Stewie Cruise.  
*Cutaway*:  
'Stevie' Cruise: I'm in love with Katie Holmes.  
Stewie: O, god. Ik ijl nog erger dan m'n neef Stewie Cruise.  
*Cutaway*:  
'Stevie' Cruise: Ik ben verliefd op Katie Holmes.  
Stewie: Estoy halucinando más que mi primo Stewie Cruise.  
*Cutaway*:  
'Stevie' Cruise: Mi amor es Katie Holmes.  
**tuerzo el pescuezo**  |
| **pres**  |  | **pres**  | **pres**  |
| Adam West [laughing]: Jem, you are truly outrageous.  
Jem, je bent echt ongelofelijk.  
Jem, eres algo difícil de superar.  
**pres**  |  |  |  |
| Brian: I'm going to the press with this, and when it hits, it'll be bigger than Uncle Sam's nipples.  
Ik stap hiermee naar de pers…en als het uitkomt, is het indrukwekkender dan Uncle Sam's [sic] tepels.  
Voy a llevar esta noticia a la prensa y cuando salga impresionará más que los pezones del Tío Sam.  
**pres**  |  |  |  |
| Seamus [doing a comedy act on a talent show]: What else be funny tonight. Star Jones got married, that was in the news.  
Wat is er nog meer grappig? Star Jones is getrouwd, zag ik op het nieuws.  
Qué más hay de gracioso? Star Jones se ha casado. Salió en la tele.  
**pres**  |  |  |  |
| Episode 11: Peterotica  |
| Quagmire [in a pornographic store]: No it's pretty clean. Carol Burnett works part time as a janitor.  
Het is best schoon. Carol Burnett maakt hier parttime schoon.  
Está muy limpio. Carol Burnett trabaja aquí de limpiadora.  
**pres**  |  |  |  |
<table>
<thead>
<tr>
<th>Peter [looking into an old-time penny show that shows a woman voting]: Yeah, you break all the rules. Yeah that's right, vote for Taft, you dirty girl.</th>
<th>Jij gaat wel heel ver. Toe maar, stem op Taft. geil wijf.</th>
<th>pres</th>
<th>Eso, sáltate todas las reglas. Dale así, vota a Taft, casquivanilla.</th>
<th>pres</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter [reading an erotic story he wrote]: It was past midnight when the blond, smoking hot lab assistant, who looked a little like Heather Locklear, only with bigger juggs, was grabbed and thrown onto the lab table.</td>
<td>Het was na middernacht… toen de blonde, bloedgeile labassistente… die er uitzag als Heather Locklear met grotere tieten… op de laboratoriumtafel werd gegooid.</td>
<td>pres</td>
<td>Era más de medianoche cuando cogió a la ardiente rubia ayudante, con pinta de Heather Locklear sólo que con más tetas.</td>
<td>pres</td>
</tr>
<tr>
<td>Carter Pewterschmidt: She ran off with Ted Turner.</td>
<td>Ja, met Ted Turner.</td>
<td>pres</td>
<td>Sí, se ha largado con Ted Turner.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: I promise you'll love it here. Even more than Julia Roberts loves herself.</td>
<td>Leuker dan hoe leuk Julia Roberts zichzelf vindt.</td>
<td>pres</td>
<td>Le prometo que le va a encantar más que Julia Roberts se encanta a sí misma.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter: I've steered our family through bigger problems. Like when we were cartoon sketches on the Tracy Ullman Show.</td>
<td>Ik heb wel grotere problemen opgelost. Toen we bijvoorbeeld in The Tracy Ulmann [sic] show zaten.</td>
<td>pres</td>
<td>He sacado a la familia de peores problemas. Como cuando nos remedaron en el show de Tracy Ullman.</td>
<td>pres</td>
</tr>
<tr>
<td>English</td>
<td>Dutch</td>
<td>Spanish</td>
<td>French</td>
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<td>Peter: This is called waiting in line at the movies. It's what we regular people do. Trust me, it makes it that much more special when we finally get inside and see Renée Zellweger doing her whole scrunch face routine.</td>
<td>Dit is 'wachten voor een filmkaartje'. Dat doen gewone mensen. Dat maakt het extra bijzonder… als Renée Zellweger zich straks volpropt.</td>
<td>[...] y ves a Renée Zellweger [...]</td>
<td>pres</td>
<td></td>
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<tr>
<td>Peter [upon seeing a poster]: O, wow. When did Mamma Mia come to the Oakdale?</td>
<td>Sinds wanneer is Mamma Mia in de Oakdale?</td>
<td>¡Anda! ¿Cuando han estrenado Mamma Mia en el Oakdale?</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Babs: Honey, we're rich again. I divorced Ted Turner and took half his money. We own half of CNN. And TNT.</td>
<td>We zijn weer rijk. Ik ben gescheiden en heb de helft van Ted Turners geld. De helft van CNN. En van TNT.</td>
<td>Volvemos a ser ricos. Me he divorciado de Ted Turner y ahora la mitad de la CNN es nuestra. Y la TNT.</td>
<td>pres</td>
<td></td>
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<tr>
<td>Episode 12: You may now kiss the…uh…guy who receives</td>
<td></td>
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<tr>
<td>Peter: It's great to have visitors. Except for that time Moby Dick stayed with us.</td>
<td>Visite is leuk. Behalve dan toen Moby Dick er was.</td>
<td>Nos encanta tener visita. Menos la vez que vino Moby Dick.</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Cutaway: Moby Dick: Do you have any Raisin Bran? [...] Peter: We've got Total and we've got raisins.</td>
<td>Moby Dick: Heb je cornflakes met krenten? [...] Peter: We hebben wel Total en ook krenten.</td>
<td>Moby Dick: Tienes cereales con pasas? [...] Peter: Tenemos cereales y tenemos pasas también.</td>
<td>sub</td>
<td></td>
</tr>
<tr>
<td>Pilot on the radio [to Stewie]: Matthew McConaughey's private jet.</td>
<td>Het privé-vliegtuig van Matthew McConaughey...</td>
<td>Avión privado de Matthew McConaughey.</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Stewie: Look at it this way: I just got you on next year's Oscar telecast. You'll be right after Ron Howard.</td>
<td>Aan de andere kant word je nu bij de volgende Oscars genoemd. Na Ron Howard.</td>
<td>pres</td>
<td>Bueno, consuélate. Acabo de recibir un teletipo de los Oscar del año que viene. Estarás detrás Ron Howard.</td>
<td>pres</td>
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<tr>
<td>Stewie: This idiot will fit in with our family as badly as Peter fit in with The Proclaimers.</td>
<td>Die sukkkel past er even goed tussen als Peter bij de Proclaimers.</td>
<td>pres</td>
<td>Este idiota encajará peor con la familia que Peter con los Proclaimers.</td>
<td>pres</td>
</tr>
<tr>
<td>Adam West: Today we commemorate those brave Quahog soldiers who perished in the recent Gulf conflict. I can think of no greater tribute to their memories than this solid gold statue… of Dig 'Em, the Sugar Smacks frog.</td>
<td>Vandaag herdenken wij de moedige soldaten… die in de laatste Golfoorlog zijn omgekomen. Ik kan geen mooier eerbetoon bedenken dan dit gouden beeld… van Dig 'Em van Sugar Smacks.</td>
<td>pres</td>
<td>Hoy recordamos a los valientes soldados de Quahog que han entregado su vida en el reciente conflicto del golfo. No se me ocurre mejor tributo a su memoria que esta estatua de oro masivo de la rana de los Smacks de Kellogg's.</td>
<td>sub + add</td>
</tr>
<tr>
<td>Jasper: Lois, darling, those earrings are delicious. Total kitsch. Like an Andy Warhol wet dream.</td>
<td>Lois, die oorbellen zijn verrukkelijk. Zo kitsch als Andy Warhol's natte droom.</td>
<td>pres</td>
<td>Lois, cielo, esos pendientes son un primor. Kitsch como un sueño erótico de Andy Warhol.</td>
<td>pres</td>
</tr>
<tr>
<td>Lois: You're more clueless than Popeye.</td>
<td>Je bazelt nog meer dan Popeye.</td>
<td>pres</td>
<td>Estás más en la higuera que Popeye.</td>
<td>pres</td>
</tr>
<tr>
<td>Alyssa: I have a Young Republicans meeting after school.</td>
<td>Na school is er een bijeenkomst van de Jonge Republikeinen.</td>
<td>DT</td>
<td>Tenemos una reunión de jóvenes republicanos.</td>
<td>DT</td>
</tr>
<tr>
<td>TV announcer: And now back to The Sound of Music.</td>
<td>Terug naar <em>The Sound of Music</em>.</td>
<td>pres</td>
<td>Y ahora Sonrisas y Lágrimas.</td>
<td>OE</td>
</tr>
<tr>
<td>Jasper: Ricardo and I were playing Clue and he got me in the bedroom with the lead pipe.</td>
<td>We deden Clue en in de slaapkamer pakte Ricardo me met een loden pijp.</td>
<td>pres</td>
<td>Ricardo y yo estábamos jugando al Cluedo y me llevó a la cama con una tubería de</td>
<td>OE</td>
</tr>
<tr>
<td>Lois: I've got nothing against homosexuals. I mean, I'll watch anything with David Schwimmer.</td>
<td>Ik heb niks tegen homo's. Ik kijk altijd naar David Schwimmer.</td>
<td>No tengo nada contra los homosexuales. En fin, he visto las películas de David Schwimmer.</td>
<td>pres</td>
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<td>Tom Tucker [demonstrating the toy]: In the thirties they called this an Uncle Spinny Dervish.</td>
<td>In de jaren '30 noemden ze dit een Uncle Spinny Dervish.</td>
<td>Llamado Tío Dervish Girador en los años treinta.</td>
<td>sub</td>
<td></td>
</tr>
<tr>
<td>Brian [to Chris]: Don't give me that Young Republican crap.</td>
<td>Hou op met die republikeinse onzin.</td>
<td>No me vengas con chorradas republicanas.</td>
<td>sub</td>
<td></td>
</tr>
<tr>
<td>Man [in an instruction video on homosexuality]: So what's your favourite Madonna album?</td>
<td>Wat is je favoriete cd van Madonna?</td>
<td>¿Cuál es tu disco favorito de Madonna?</td>
<td>pres</td>
<td></td>
</tr>
<tr>
<td>Reverend: I also have My Giant with Billy Crystal.</td>
<td>Ik heb ook My Giant met Billy Crystal.</td>
<td>También tengo aquí Mi Gigante con Billy Crystal.</td>
<td>OE</td>
<td></td>
</tr>
<tr>
<td>Brian: When did the Challenger blow up?</td>
<td>Wanneer is de Challenger ontploft?</td>
<td>Cuándo explotó el Challenger?</td>
<td>pres</td>
<td></td>
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</table>
Stewie [analysing the contents of a candy jar]: O, Freedent. Oh that's good. I got a sweet tooth. I think I'll have some Freedent. Oh, what's this? A cough drop. A Luden's cough drop. Is that candy?

Lois: I've been brainwashed like Elizabeth Smart.

Peter: I'm good with tight situations. Like when I saved Luke Skywalker's life.

Lois: I've been brainwashed like Elizabeth Smart.

Peter: I'm good with tight situations. Like when I saved Luke Skywalker's life.

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**Episode 13: Petergeist**

TV announcer: We now return to JAG.

Peter: Boy that was a great episode of Lost.

Peter [holding an indian skull and moving it as if it were talking]: Hey look it's Robin Williams, bla bla bla, black preacher voice, bla bla bla, gay Elmer Fudd.

Peter [feeding the Indian skull]: Want some more peas, chief Diamond Phillips?

Tom Tucker: This concludes our broadcast day. The only time of the day I get to try out my Fred Schneider, B-52's voice. [Speaks in a particular voice]
| Stewie [talking to the TV which is emitting paranormal activity]: Oh you didn't see it? Ross and Rachel got back together it wasn't that great. | Heb je die niet gezien? Ross en Rachel zijn weer samen. Niets aan. | pres | No la viste? Ross y Rachel acaban juntos. Nada especial. | pres |
| Stewie [still talking to the TV]: What? No, they did a spinoff. He's still playing Joey, but uh, it's not doing so well. | Wat? Nee, hij kreeg een eigen serie. Hij speelt Joey, maar het is geen succes. | pres | ¿Qué? No, tiene otra serie, sigue siendo a Joey, pero, … no le va muy bien. | pres |
| Brian: Hugh. I haven't seen this much denial since John Travolta married Kelly Preston. | Je houdt jezelf nog erger voor de gek dan John Travolta en Kelly Preston. | pres | No he visto una mirada así desde que John Travolta se casó con Kelly Preston. | pres |
| Stewie [scared of the storm]: Ok, try to think of a happy place to be. Happy place. Ok ok, I'm on MTV's Jackass. | Oké, denk aan een fijne plek. Ik zit in MTV's Jackass. | pres | Piensa en un lugar feliz. Un lugar feliz. Estoy en Jackass en la MTV. | pres |
| Stewie [being sucked into a kind of portal]: I haven't seen anything suck so much since I Heart Huckabees. | Dit zuigt nog harder dan I Heart Huckabees. | pres | No he visto nada tan horrible desde Extrañas Coincidencias. | OE |

Peter: God, this is even weirder than when Bob Costas insisted on getting into the tub with me every time I took a bath. *Cutaway:* [Bob Costas joins Peter in the tub] Ah, a miniature boat. And if I'm not mistaken, it's a replica of the Gretel II, which lost the America's Cup to Intrepid in 1973.

Peter: Dit is nog vreemder dan toen Bob Costas steeds met me in bad wilde. *Cutaway:* Bob Costas: Een miniboat. Volgens mij is het een replica van de Gretel II… die in 1973 de America's Cup verloor van Intrepid.

Not dubbed
<table>
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<tr>
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<th>Translation</th>
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<tr>
<td>Peter [who sticks his head through the portal to come out Meg's behind]: Gee, must've taken a wrong turn at Albuquerque. [laughs]</td>
<td>Jeetje, Ik heb vast een verkeerde afslag genomen bij Albuquerque.</td>
<td>Creo que me he equivocado de cruce en Alburquerque [sic].</td>
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<tr>
<td>Stewie [covered in slime]: This must be how Tom Arnold felt on his wedding night.</td>
<td>Zo moet Tom Arnold zich op z'n huwelijksnacht gevoeld hebben.</td>
<td>Así se debía sentir Tom Arnold en su noche de bodas.</td>
</tr>
<tr>
<td>Chris [about Carrot Top]: He's funny. Except for that one show he did in Ohio after the airline lost his luggage.</td>
<td>Hij is grappig. Behalve die ene keer in Ohio toen z'n bagage kwijt was.</td>
<td>Es gracioso. Menos su actuación en Ohio cuando la compañía aérea perdió el</td>
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OE

Man at the dump: But I should warn you folks. We're pretty cleaned out right now, 'cause Carrot Top comes by every morning to rummage for new props. Peter: Well then we'll just have to pay this Carrot Top a visit. Man at the dump: Maar we hebben niet veel meer… want Carrot Top komt iedere ochtend nieuwe rekwisieten halen. Peter: Dan zullen we bij Carrot Top op bezoek moeten. Man at the dump: Pero les advierto que ahora apenas nos queda nada porque Carrot Top viene todas las mañanas a buscar accesorios. Peter: Entonces tendremos que hacer una visita a Carrot Top. Man at the dump: Y ahora la película de Disney: Demasiados avestruces con Don Knotts. Y ahora la película de Disney: Demasiados avestruces con Don Knotts.
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<th>Character/Reference</th>
<th>Translation 1</th>
<th>Translation 2</th>
<th>Language</th>
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<tbody>
<tr>
<td>Carrot Top: Put it with David Duchovny and it's agent Skully.</td>
<td>Naast David Duchovny is het agent 'Skully'.</td>
<td>Si me la pongo a un lado es un siamés muerto.</td>
<td>sub</td>
</tr>
<tr>
<td>Peter: Well, I got the idea to build a panic room after I saw that movie, The Butterfly Effect.</td>
<td>Ik heb een schuilkamer gebouwd… toen ik die film had gezien, The Butterfly Effect.</td>
<td>Se me ocurrió construir un cuarto secreto cuando vi la peli El efecto mariposa.</td>
<td>OE</td>
</tr>
<tr>
<td>Peter [telling the evolution theory]: Of course I'm obligated by the state of Kansas to present the church's alternative to the theory of evolution.</td>
<td>Ik moet van de staat Kansas natuurlijk… ook het alternatief van de kerk noemen.</td>
<td>Pero el estado de Kansas me obliga a presentar la alternativa de la iglesia a la teoría de la evolución.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter [actually his ancestor Nate Griffin]: I'm going off to find a log to build a drum so I can play the opening part from Hot for Teacher.</td>
<td>Ik ga een trommel maken… omdat ik de intro van 'Hot for Teacher' wil spelen.</td>
<td>Me voy a buscar un leño para hacerme un bongo y tocar la entrada de Hot for Teacher.</td>
<td>pres</td>
</tr>
<tr>
<td>Peter [narrating]: It was way down there [i.e. in the south]. You know, where you stop seeing Howard Johnson's and you start seeing Stuckey's.</td>
<td>In het zuiden… waar je geen Howard Johnsons meer hebt, maar Stuckey's.</td>
<td>Ahí donde dejas de ver los moteles Howard Johnson y empiezas a ver restaurantes Stuckey's.</td>
<td>add</td>
</tr>
<tr>
<td>Peter [narrating]: Luckily, they were helped by Nate's good friend, Al Cowlings.</td>
<td>Gelukkig kregen ze hulp van Nate's vriend, Al Cowlings…</td>
<td>Por suerte contaron con la ayuda de un buen amigo de Nate, Al Cowlings.</td>
<td>pres</td>
</tr>
<tr>
<td>English</td>
<td>Dutch</td>
<td>Spanish</td>
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<td>------------------------------------------------------------------------</td>
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<tr>
<td>Peter [narrating]: After that, Nate devoted his life to getting back at the white man for the injustice of slavery, by inventing the <strong>Department of Motor Vehicles</strong>.</td>
<td>Toen wijdde Nate zich… aan de blanke man terugpakken voor de slavernij… door het Centraal Bureau Rijvaardigheid op te richten.</td>
<td>Desde entonces Nate dedicó su vida a vengarse del hombre blanco por las injusticias de la esclavitud inventando el Departamento de Tráfico.</td>
<td></td>
</tr>
<tr>
<td>Peter [coughing]: That wasn't oxygen. That was a tank of <strong>Tony Danza</strong>'s breath.</td>
<td>Dat was geen zuurstof. Het was een fles met Tony Danza's adem.</td>
<td>Eso no era oxígeno. Era una botella de aliento de Tony Danza.</td>
<td></td>
</tr>
<tr>
<td>Peter: I love <strong>The Money Pit</strong>.</td>
<td>Ik vind <strong>The Money Pit</strong> goed.</td>
<td>Me gusta Esta casa es una ruina.</td>
<td></td>
</tr>
</tbody>
</table>

**OE** = Original English
**sub** = Subtitled
**pres** = Presented
Appendix II: Different translation strategy pairs from the corpus (Dutch-Spanish)

Preservation-Official Equivalent

(1) TV announcer: And now, stay tuned for Three's Company.
   Tv: Blijf kijken naar *Three's Company*.
   Tele: Y a continuación: Apartamento para tres.

(2) Peter: Apache Chief, put the satellite on the roof.
   Peter: Apache Chief, zet de satelliet op het dak.
   Peter: Jefe Apache, pon la parabólica en el tejado.

(3) Peter: Like the episode of All in the Family, where Archie got the Jeffersons to move.
   Peter: In *All in the Family* verhuizen de Jeffersons dankzij Archie.
   Peter: Como el episodio de Todo en familia cuando Archie consigue que los Jeffersons se muden.

(4) Peter: And who could forget that classic episode of The Waltons?
   Peter: En wie is die klassieker van *The Waltons* vergeten?
   Peter: Y quién no recuerda aquel famoso episodio de los Walton.

(5) Brian: East of Eden? So you do pretty much everything Oprah tells you to, huh?
   Brian: East of Eden? Je doet bijna alles wat Oprah zegt.
   Brian: Al este del Edén? Yo veo que lees mas o menos lo que te dice Oprah, no?

(6) Peter: Lois, let's watch The Brady Bunch.
   Peter: Kijk naar *The Brady Bunch*.
   Peter: Vamos a ver a los Brady.

(7) Peter [to Brian]: You look just like ALF.
   Brian: Peter, I'm not ALF. Actually, I'm Douglas Brackman from *L.A. Law*.
   Brian: Ik ben niet ALF. Ik ben Douglas Brackman uit *L.A. Law*.
   Brian: No voy de Alf. Voy de Brackman de la ley de Los Angeles.
(8) TV announcer: And now back to The Facts of Life./
    Tv: Nu terug naar *The Facts of Life.*
    Tele: Y ahora continuamos con la Vida Real.

(9) TV Announcer: Jaws 5: Fire Island/
    Tv: Jaws 5: Fire Island/
    Tele: Tiburón 5: Fire Island

(10) Stewie: Old people are gross. No matter how cute they try to make them look
    on *Desperate Housewives.* Go ahead, switch over to ABC for five seconds./
    Stewie: Oude mensen zijn smerig, hoe schattig ze in *Desperate Housewives* ook
    lijken. Kijk maar vijf seconden op ABC./
    Stewie: Los viejos son asquerosos por muy monos que los quieran sacar en *Mujeres Desesperadas.* Adelante, cambie en cinco segundos a esa cadena.

(11) Doctor: He [Stewie] is highly vulnerable to infection and must be quarantined in a
germ-free plastic environment.
    Lois: My God, you mean like John Travolta in that movie?
    Peter: Oh no, you're gonna take his face off, like in 'Face/Off'?
    Lois: Peter, he meant *The boy in the plastic bubble*./
    Dokter: Hij is wel vatbaar voor infecties. Hij moet in een steriele omgeving.
    Lois: Net als John Travolta in die film?
    Peter: Verwijdert u z'n gezicht net als in *Face/Off*?
    Lois: Hij bedoelt *The boy in the plastic bubble*./
    [...] 
    Lois: Algo como John Travolta en aquella película.
    Peter: No, ¿le va a quitar la cara como en Cara a Cara?
    Lois: Me refería a El Niño de la burbuja de plástico.

(12) Cutaway: [Peter is watching TV.] 
    TV Announcer: Tonight on an all new *Mama’s Family* [...]
    [voice becomes heavier and ominous] Then a deadly fire could spell death for a
    honeymoon couple on an all-new *Hotel.*
    [Peter changes the channel]
    Announcer: Tonight on *Newhart,* the stockings are stuffed with comedy when Bob has
to play Santa Claus.
[voice becomes heavier and ominous] Then, a sniper's bullet threatens a partnership, on an all-new Cagney & Lacey.

[Peter changes the channel]

Announcer: Tonight on a laugh-out-loud Night Court, love is in the air when judge Harry's old high school fling comes to town.

[voice becomes heavier and ominous] Then, a child's death could mean the case of Arnie Becker's life on an all-new L.A. Law.

[heavy voice] That's Night Court at eight!

Tv: Vanavond bij Mama's family…

[…] Hotel
[…] Newhart
[…] Cagney & Lacey
[…] Night Court
[… L.A. Law/

Tele: La Familia de Mamá
[… Hotel
[… Newhart
[… Cagney & Lacey
[… Juzgado de guardia
[… La ley de Los Ángeles

(13) TV announcer: And now back to Happy Days.

Peter: Ah that Fonzie is magic./

Tv: Terug naar Happy Days.

Peter: Die Fonz is te gek./

Tele: Y continuamos con Días Felices.

Peter: Ese Fonzie es un genio.

(14) Quagmire: So Joan and I just love Without a Trace, don't we honey?/

Quagmire: Joan en ik zijn dol op Without a Trace, of niet, lieverd?/

Quagmire: A Joan y mí nos encanta Sin rastro, verdad, cariño?

(15) Stewie: I just had to find a way to make breasts seem repulsive.

Brian: How'd you do that?
Stewie: I watched *In the Cut*. Meg Ryan topless, no thanks./
Stewie: Ik moest gewoon een afkeer tegen borsten krijgen.

[...]
Stewie: Ik heb *In the Cut* gekeken. Meg Ryan topless. Nee, dank je./
Stewie: Sólo me quedaba hacer que el pecho me de asco.

[...]

(16) Peter: It's a slippery slope Lois. You start with five pounds and then one day, boom!
You wake up and you're on *The Practice* with sixteen rings in your ear./
Peter: Het begin van het einde. Eerst twee kilo, en plots… zit je met 16 oorbellen in *The Practice*./
Peter: Todo es cuestión de empezar. Empiezas con tres kilos y de repente, boom. Estás en la serie El Abogado con 16 anillos en la oreja.

(17) TV announcer: Tuesday on *Scarecrow and Mrs. King*./
Tv: Dinsdag in *Scarecrow and Mrs King*./
Tele: El martes en El espantapájaros y la señora King.

(18) Peter: I love being around the stage. Except for that time we went to see the *Phantom of the Opera*./
Peter: Behalve die keer bij *Phantom of the Opera*./
Peter: Me encanta estar cerca de un escenario. Menos cuando vimos el Fantasma de la Ópera.

(19) Stewie [annoyed]: You know what else is fun? Watching *Mr. Belvedere* without people talking so loud./
Stewie: Weet je wat dat ook is? *Mr Belvedere* kijken zonder dat er doorheen gepraat wordt./
Stewie: Y sabes que encantaría a mí? Ver Mister Belvedere sin tanto griterío.

(20) Brian: I'm going to the press with this, and when it hits, it'll be bigger than Uncle Sam's nipples./
Brian: Ik stap hiermee naar de pers…en als het uitkomt, is het indrukwekkender dan Uncle Sam's [sic] tepels./
Brian: Voy a llevar esta noticia a la prensa y cuando salga impresionará más que los pezones del Tío Sam.
(21) TV announcer: And now back to The Sound of Music./
Tv: Terug naar The Sound of Music./
Tele: Y ahora Sonrisas y Lágrimas.

(22) Jasper: Ricardo and I were playing Clue and he got me in the bedroom with the lead pipe./
Jasper: We deden Clue en in de slaapkamer pakte Ricardo me met een lode pijp./
Jasper: Ricardo y yo estábamos jugando al Cluedo y me llevó a la cama con una tubería de plomo.

(23) Reverend: I also have My Giant with Billy Crystal./
Priester: Ik heb ook My Giant met Billy Crystal./
Cura: También tengo aquí Mi Gigante con Billy Crystal.

(24) Adam West: I swallowed this People magazine in 1989. Alright Paul Hogan, tell me about the real Crocodile Dundee./
Adam West: Deze People heb ik in 1989 ingeslikt. Oké, Paul Hogan, en nou iets over de echte Crocodile Dundee./

(25) Peter: Boy, that was a great episode of Lost./
Peter: Dat was een mooie aflevering van Lost, hè?/
Peter: Un episodio fantástico de Perdidos.

(26) Peter [holding an Indian skull and moving it as if it were talking]: Hey look it's Robin Williams. Bla bla bla, black preacher voice, bla bla bla, gay Elmer Fudd./
Peter: Kijk het is Robin Williams. Bla bla. Zwarte predikant. Bla bla. Homoseksuele Elmer Fudd./

(27) Stewie [being sucked into a kind of portal]: I haven't seen anything suck so much since I Heart Huckabees./
Stewie: Dit zuigt nog harder dan I Heart Huckabees./
Stewie: No he visto nada tan horrible desde Extrañas Coincidencias.

(28) Tom Tucker: A bit of breaking news: a local family is forced out of their home by ghosts. Who are they gonna call?
Co-host Diane Simmons [sighs]: Ghostbusters, Tom?
Tom Tucker: Nieuwsflits. Een familie is door spoken uit hun huis gejaagd. Wie gaan ze nu bellen?
Diane Simmons: De Ghostbusters, Tom?
Tom Tucker: Los fantasmas han obligado a una familia de Quahog abandonar su casa. A quién vas a llamar?
Diane Simmons: A los cazafantasmas?

(29) Peter: Well, I got the idea to build a panic room after I saw that movie, The Butterfly Effect.
Peter: Ik heb een schuilkamer gebouwd… toen ik die film had gezien, The Butterfly Effect.
Peter: Se me ocurrió construir un cuarto secreto cuando vi la peli El efecto mariposa.

(30) Peter: I did not care for The Godfather.
Peter: Ik vind The Godfather niet zo goed.
Peter: No me gustó nada El Padrino.

(31) Peter: I love The Money Pit.
Peter: Ik vind The Money Pit goed.
Peter: Me gusta Esta casa es una ruina.

Preservation-Substitution

(32) Peter: Lois, these eggs are scrambled. I thought for sure you’d be making eggs Benedict Arnold. [laughs]
Peter: Dit zijn roereieren. Ik dacht dat je eggs Benedict Arnold zou maken.
Peter: Esto es un huevo revuelto, estaba seguro de que harías huevos a la puñalada trapera.

(33) Peter: Why are you dressed like Rerun?
Peter: Waarom ben je gekleed als Rerun?
Peter: ¿Qué haces vestido de Pitufo?

(34) Peter: Wow, that set him off like a Paul Shaffer fire alarm.
Peter: Hij ging tekeer als de sirene van Paul Shaffer.
Peter: Se activa como si fuera una alarma de incendios de Nelson Muntz.
Lois [distressed]: How are we gonna find them?

Brian: Don't worry, Lois. I'm good at finding people. I was the one who found Bush after hurricane Katrina.

Cutaway: [scene cuts to a tree house, indicating Crawford, Texas. Brian arrives.]

Brian: Uh, Mr President, are you up there?

George W. Bush: [in a tree house, shy and frightened like a child, showing only half of his face] Go away.

Brian: Sir, there's a disaster in New Orleans.

Bush: I'm reading Superfudge.

Brian: You gotta come down and deal with this.

Bush: [frightened] Don't make me do stuff./

Lois: Hoe kunnen we hem vinden?

Brian: Daar ben ik goed in. Ik heb Bush na Katrina gevonden.

Cutaway:

Brian: Meneer de president, bent u daar?

Bush: Ga weg.

Brian: Er was een ramp.

Bush: Ik ben Superfudge aan het lezen.

Brian: U moet iets doen.

Bush: Ik wil niks doen./

Lois: ¿Cómo vamos a encontrarlos?

Brian: Tranquila. Se me da bien encontrar a la gente. Yo fui quien encontró a Bush después del Katrina

Cutaway:

Brian: Sr. Presidente, está ahí arriba?

Bush: Lárguese.

Brian: Señor, ha habido una catástrofe en New Orleans.

Bush: Estoy leyendo a X-Men.

Brian: Tiene que bajar y ocuparse de esto.

Bush: No me haga hacer nada./

Francis Griffin: Stewie Griffin, I baptise you in the name of the Father, the Son and the Holy Ghost.
Peter: and Space Ghost./
Francis Griffin: Stewie Griffin, ik doop je… in de naam van de Vader, de Zoon, en de Heilige Geest.
Peter: En Space Ghost./
Francis Griffin: Stewie Griffin, yo te bautizo en el nombre del Padre, del Hijo, y del Espíritu Santo.
Peter: Y la paloma blanca.

(37) Brian: Hey Stewie, three o'clock. Time for The View./
Brian: Stewie, het is drie uur. The View begint./
Brian: Son las tres, van a empezar los cotilleos.

(38) Edison: You guys seen 'The Office'/?
Edison: Heb je The Office gezien?/
Edison: Viste la partida ayer?

(39) Peter: I haven't been this scared since I was mugged by Gene Shalit.
Cutaway:
Gene Shalit [mugging Peter]: Don't Panic Room. I'm not going to William Hurt you. I only want your Tango & Cash. So just Pay it Forward and we'll all be Happy Gilmore./
Peter: Alleen die beroving door Gene Shalit was enger.
Cutaway:
Dus Pay It Forward en dan zijn we Happy Gilmore./
Peter: No he tenido tanto miedo desde que me robó Gene Shalit.
Cutaway:
Gene Shalit: No tenga 'Cabo del miedo'. Si no se hace el 'Cerdito valiente', no sufrirá ningún 'Daño colateral'. Dígame, 'Toma el dinero y corre' y todos están 'Felicity Huffman'.

(40) Stewie: Tomorrow night on FOX's Celebrity Boxing. I've got Carol Channing beating Mike Tyson in three rounds./
Stewie: Morgenavond op Fox bij Celebrity Boxing… verslaat Carol Channing Mike Tyson./
Stewie: He apostado que Carol Channing se carga a Mike Tyson en tres asaltos, mañana en los famosos boxean en la Fox.

(41) Peter: You know, like that prank I pulled on Ashton Kutcher.

Cutaway:
Peter: Ashton, come here. [Peter throws a tomahawk at Ashton Kutcher hitting him in the head and leaving him unconscious on the ground]
[laughs] You've just been Tomahawked. That's my show: Tomahawked./
Peter: Zoals toen ik Ashton Kutcher voor gek hield.

Cutaway:
Peter: Ashton, kom eens.
Je bent gestrijdbijld. Dat is m'n programma: Gestrijdbijld./
Peter: Como aquella que le hice a Ethan Hawke.

Cutaway:
Peter: Ethan, ven aquí. Te he tirado un Tomahawk. Es mi programa: Toma, Hawk.

(42) Stewie [to a boy with ginger hair]: Hey, where did you get the Pete Rose haircut?/
Stewie: Hoe kom je aan dat Pete Rose kapsel?/
Stewie: ¿Quién te ha cortado el pelo como una niña?

(43) Brian: I spent all morning watching a VH1 special on Gwen Stefani. I don't know what a Hollaback Girl is… All I know is I what her dead./
Brian: Ik heb de hele ochtend een special over Gwen Stefani gekeken. Geen idee wat een Hollaback Girl is. Maar ik weet dat ze dood moet./
Brian: He pasado toda la mañana viendo un especial de Gwen Stefani. No sé qué es una chica hollaback. Sólo sé que la quiero muerta.

(44) Adam West: I'm going to lunch now and I'm having pizza. So if you see the Noid running around, tell him that if he ruins my pizza's freshness, I'll snap his neck./
Adam West: Ik ga lunchen. Ik ga pizza eten. Als je de Noid ziet, moet je zeggen dat ik z'n nek omdraai als hij m'n pizza verpest./
Adam West: Me voy a comer, quiero una pizza. Así que si ves al duende de las pizzas por ahí, dile que como me estropee la pizza le tuerzo el pescuezo.

(45) Adam West: Today we commemorate those brave Quahog soldiers who perished in the recent Gulf conflict. I can think of no greater tribute to their memories than this solid gold statue… of Dig 'Em, the Sugar Smacks frog./
Adam West: Vandaag herdenken wij de moedige soldaten… die in de laatste Golfoorlog zijn omgekomen. Ik kan geen mooier eerbetoon bedenken dan dit gouden beeld… van Dig 'Em van Sugar Smacks. 

Adam West: Hoy recordamos a los valientes soldados de Quahog que han entregado su vida en el reciente conflicto del golfo. No se me ocurre mejor tributo a su memoria que esta estatua de oro masivo de la rana de los Smacks de Kellogg's.

(46) Tom Tucker [demonstrating the toy]: In the thirties they called this an Uncle Spiny Dervish./

Tom Tucker: In de jaren '30 noemden ze dit een Uncle Spinny Dervish./
Tom Tucker: Llamado Tío Dervish Girador en los años treinta.

(47) Carrot Top: Put it [the skull] with David Duchovny and it's agent Scully./

Carrot Top: Naast David Duchovny is het agent 'Skully'./
Carrot Top: Si me la pongo a un lado es un siamés muerto.

Preservation-Addition

(48) Peter: I think it was in, like, Stuff. No no no, you know what it was? It was on Real Sports with Bryant Gumbel./

Peter: Volgens mij in Stuff of zo. Nee, het was bij Real Sports met Bryant Gumbel./
Peter: Creo que fue en la revista Stuff. No, no, ¿sabéis donde que lo oí? En Real Sports, el programa deportivo.

(49) TV announcer: We now return to Malcolm in the Middle./

Tv: En nu verder met Malcolm in the Middle./
Tele: Continuamos con la serie Malcolm.

(50) Adam West: Today we commemorate those brave Quahog soldiers who perished in the recent Gulf conflict. I can think of no greater tribute to their memories than this solid gold statue… of Dig 'Em, the Sugar Smacks frog./

Adam West: Vandaag herdenken wij de moedige soldaten… die in de laatste Golfoorlog zijn omgekomen. Ik kan geen mooier eerbetoon bedenken dan dit gouden beeld… van Dig 'Em van Sugar Smacks. 

Adam West: Hoy recordamos a los valientes soldados de Quahog que han entregado
su vida en el reciente conflicto del golfo. No se me ocurre mejor tributo a su memoria que esta estatua de oro masivo de la rana de los Smacks de Kellogg's.

(51) Peter [narrating]: It was way down there [i.e. in the south]. You know, where you stop seeing Howard Johnson's and you start seeing Stuckey's./
Peter: In het zuiden… waar je geen Howard Johnsons meer hebt, maar Stuckey's./
Peter: Ahí donde dejas de ver los moteles Howard Johnson y empiezas a ver restaurantes Stuckey's.

Preservation-Generalisation

(52) Peter: Here's the Drano in case there's a clog./
Peter: daarom zet ik de Drano klaar voor als het mis gaat./
Peter: Te dejo el desatascador por si se atasca la bañera.

(53) Chris: I saw an Afterschool Special about that. It didn’t work out too well for Kristy McNichol, but then again, nothing did./
Chris: Ik heb daar een Afterschool Special over gezien. Het pakte slecht uit voor Kristy McNichol, maar dat gold voor alles./
Chris: Vi un documental sobre ese tema en el insti. A Kristy McNichol tampoco le fue bien la uni aunque no le fue bien nada.

(54) Cleveland: That’s how I won friends when I worked for E!./
Cleveland: Zo maakte ik vrienden toen ik voor E! werkte./
Cleveland: Así hice yo amigos cuando trabajé en la tele.

(55) Stewie: Old people are gross. No matter how cute they try to make them look on Desperate Housewives. Go ahead, switch over to ABC for five seconds./
Stewie: Oude mensen zijn smerig, hoe schattig ze in Desperate Housewives ook lijken. Kijk maar vijf seconden op ABC./
Stewie: Los viejos son asquerosos por muy monos que los quieran sacar en Mujeres Desesperadas. Adelante, cambie en cinco segundos a esa cadena.

(56) Peter: You know what Lois, when you were talking about that sale at T.J. Maxx just now I came up with an idea./
Peter: Weet je Lois, wat je net zei over de uitverkoop bij T.J. Maxx… heeft me een idee gegeven./
Peter: Mientras me hablabas de las rebajas en aquella tienda se me ha ocurrido una idea.

(57) Cutaway:
Moby Dick: Do you have any Raisin Bran?
[...]
Peter: We've got Total and we've got raisins./
Moby Dick: Heb je cornflakes met krenten?
[...]
Peter: We hebben wel Total en ook krenten./
Moby Dick: Tienes cereales con pasas?
[...]
Peter: Tenemos cereales y tenemos pasas también./

(58) Adam West: I swallowed this People magazine in 1989. Alright Paul Hogan, tell me about the real Crocodile Dundee./
Adam West: Deze People heb ik in 1989 ingeslikt. Oké, Paul Hogan, en nou iets over de echte Crocodile Dundee. /

Preservation-Omission

(59) Kirk Cameron: Hi, I'm Kirk Cameron.
Peter: Oh great, you here to convert people to the church of Mike Seaver?
KC: No, I'm here to convert people to Christianity. [a number of people leave and follow Kirk Cameron]
One anonymous voice: Well, he was on Growing Pains./
Kirk Cameron: Hallo, ik ben Kirk Cameron.
Peter: Wil je mensen bekeren tot de Kerk van Mike Seaver?
[...]
Anonieme man: Hij zat wel bij Growing Pains./
Kirk Cameron: Hola, soy Kirk Cameron.
[...] Peter: ¿Has venido a convertirlos a la iglesia de Mike Seaver?
KC: No, he venido a convertirlos al cristianismo.

(60) […] Peter: I think it was in, like, Stuff. No no no, you know what it was? It was on Real Sports with Bryant Gumbel./
[...] Peter: Volgens mij in Stuff of zo. Nee, het was bij Real Sports met Bryant Gumbel./
[...] Peter: Creo que fue en la revista Stuff. No, no, ¿sabéis donde que lo oí? En Real Sports, el programa deportivo.

Preservation-Direct Translation

(61) Brian: Brown liquor before Labor Day. What, do you work for Esquire?/
Brian: Bruine drank voor Labor Day? Werk je voor Esquire of zo?/
Brian: ¿Licor marón antes del día del Trabajo? ¿Qué pasa, trabajas para el Esquire?

(62) Stewie: With Lois out of the way, I could finally focus on my life’s ambition of taking pictures of Madison County./
Stewie: Als Lois weg is… kan ik eindelijk foto's gaan maken van Madison County./
Stewie: Podré concentrarme en la ambición de mi vida hacer fotos del Condado de Madison.

Addition-Preservation

(63) Stewie: Oh, Rupert, bad idea trusting the Celtics./
Stewie: Rupert, de Boston Celtics zijn niet te vertrouwen./
Stewie: Rupert, mal por confiar en los Celtics.

Addition-Substitution

(64) Peter: We can't afford another kid. We already got Chris, Stewie, Richie, Joanie, Greg, Marcia, Bobby, Jan, Mike Seaver, Carol Seaver, Boner, Urkel, Mr. Furley.
Brian: Peter, those aren't your kids, that's the Nick@Nite line-up./
Peter: We hebben Chris, Stewie, Richie, Joanie, Greg, Marcia, Bobby en Jan al… en Mike Seaver, Carol Seaver, Boner, Urkel, Mr. Furley.
Brian: Dat zijn tv-series van Nick@Nite./
Peter: No podemos mantener a otro hijo. Ya tenemos a Chris, Stewie, Richie, Joanie, Greg, Marcia, Bobby, Jan, Mike Seaver, Carol Seaver, Boner, Urkel, el señor Furley.
Brian: Esos no son tus hijos. Son de la tele rancia.

**Omission-Preservation**

(65) Lois [distressed]: How are we gonna find them?
Brian: Don't worry, Lois. I'm good at finding people. I was the one who found Bush after hurricane Katrina.
Cutaway: [scene cuts to a tree house, indicating Crawford, Texas. Brian arrives.]
Brian: Uh, Mr President, are you up there?
George W. Bush: [in a tree house, shy and frightened like a child, showing only half of his face] Go away.
Brian: Sir, there's a disaster in New Orleans.
Lois: Hoe kunnen we hem vinden?
Brian: Daar ben ik goed in. Ik heb Bush na Katrina gevonden.
Cutaway:
Brian: Meneer de president, bent u daar?
Bush: Ga weg.
Brian: Er was een ramp.
Lois: ¿Cómo vamos a encontrarlos?
Brian: Tranquila. Se me da bien encontrar a la gente. Yo fui quien encontró a Bush después del Katrina
Cutaway:
Brian: Sr. Presidente, está ahí arriba?
Bush: Lárguese.
Brian: Señor, ha habido una catástrofe en New Orleans.
[...]
(66) Stewie [analysing the contents of a candy jar]: O, Freedent. Oh that's good. I got a sweet tooth. I think I'll have some Freedent.
Oh, what's this? A cough drop. A Luden's cough drop. Is that candy?/
Stewie: En dat, dat is Freedent. Jippie. Als ik iets lekkers wil, neem ik echt een
Freedent. En dit? Een hoestbonbon. Is dat snoep?/
Stewie: Y esto es, anda, Freedent. Está bien, sí. [...] Y esto, pastilla para la toz, una
pastilla Luden's.
(67) Peter [feeding the Indian skull]: Want some more peas, chief Diamond Phillips?/
Peter: Wil je nog wat erwten, opperhoofd?/
Peter: Quieres más guisantes, jefe Diamond Phillips?

Omission-Generalisation

(68) Adam West: I swallowed this People magazine in 1989. Alright Paul Hogan, tell me
about the real Crocodile Dundee.|
Adam West: Deze People heb ik in 1989 ingeslikt. Oké, Paul Hogan, en nou iets over
de echte Crocodile Dundee. /
Adam West: Me tragué esta revista en 1989. Bueno Paul Hogan, cuéntame algo del
verdadero Cocodrilo Dundee.

Omission-Official Equivalent

(69) Stewie: Giving up breast milk is the hardest thing I've ever had to do. I bet the
Founding Fathers had it easier writing the Bill of Rights.|
Stewie: Met moedermelk stoppen is echt heel zwaar. De grondwet schrijven was vast
een stuk makkelijker. /
Stewie: Dejar la leche materna es lo más difícil que he hecho en mi vida. Seguro que a
los Padres Fundadores no les costó tanto la declaración de los derechos.

Generalisation-Preservation

(70) Stewie: Don't worry I don't need to go to the hospital. I'll just use this Mr Potato
Head piece. /
Stewie: Nee hoor, ik heb geen dokter nodig. Ik pak dit plastic oortje wel. /
Stewie: No tengo que ir al hospital, ni nada. Me pondré esta pieza de Mister Potato.
(71) Frank Sinatra Junior [singing]: How I love a glass of Jack.
    Stewie: Or anything with Robert Stack./
    Frank Sinatra Junior: en whiskey maakt me gek
    Stewie: en alle films met Robert Stack/
    Spanish: Original music and voices

(72) Peter: I can't believe it. Quagmire's gone all sissy-man Alan Alda on us./
    Peter: Ongelofelijk. Quagmire is een mietje geworden./
    Peter: Quagmire se ha feminado como Alan Alda de repente.

Generalisation-Substitution

(73) TV Announcer: And now back to ESPN’s exclusive coverage of the Little League
    World Series./
    Tv: Terug naar het exclusieve verslag van de jeugdkampioenschappen./
    Tele: Y ahora continuamos con los partidos de la liga infantil de baseball.

(74) Stewie: And then me and my friends from Cobra Kai gonna take you down man./
    Stewie: … en dan neem ik je met m'n karatevriendjes te grazen./
    Stewie: Y mis amigos de Cobra Tai y yo te vamos a dar una paliza.

Substitution-Preservation

(75) Lois: Oh, can you believe I'm about to meet my long lost brother. Maybe Dateline'll
do a story on us, huh? I'd get to meet that pompous ass Stone Phillips. He's the kinda
guy you hate, 'til he's inside ya./
    Lois: Ongelooflijk dat ik m'n broer ga zien. Misschien is het iets voor Spoorloos. Dan
    ontkom ik die hufter Stone Philips [sic]. Zo'n type dat je haat, totdat hij je aandacht
grijpt./
    Lois: ¿No es genial que está a punto de conocer a mi hermano perdido? A lo mejor nos
dedica en un programa de Dateline. Así podría conocer a ese pedante Stone Phillips.
    Es de los que detestas hasta que los tienes dentro.

(76) Chris: I love you, grandpa. Your toe nails are the same colour as my school bus./
    Chris: Ik hou van je, opa. Je teennagels zijn net zo geel als m'n schoolbus./
Chris: Y yo te quiero, abuelo. Tienes las uñas de los pies del mismo color de mi autobús del insti.

(77) Peter: [referring to one of his 'wives' who tends to scream frequently] Isn't she funny? She's definitely the Kramer of my Mormon wives./ Peter: Grappig, hè? Van al m'n vrouwen heeft zij de grootste mond./ Peter: Ah, que es graciosa, sin duda es la Kramer de mis esposas mormonas.

Substitution-Generalisation

(78) Stewie: That's more disgusting than when Peter went through that Daisy Dukes phase./ Stewie: Dit is nog walgelijker dan Peter in z'n hotpantsfase./ Stewie: Es más asqueroso que cuando Peter pasó por su fase minimalista.

Substitution-Addition

(79) Announcer: Carol 'Put on your Sunday clothes' Channing/ Presentator: Carol 'Zondagsbest' Channing/ Presentador: Carol 'Aguante' Channing, la Hello Dolly

Creation

(80) Cleveland [to Joe, after Joe fired his gun at the steak and points the gun at the guys]: Easy, sailor. Easy./ Cleveland: Rustig aan Popeye./ Cleveland: Tranqui, marinero, tranqui.