

SUBTITLES AND THE CULTURAL REFERENT IN FRANCOPHONE CINEMA

By

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ABSTRACT

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This dissertation focuses on the English translation of linguistic and cultural references in Francophone cinema. I have chosen films from France, Quebec, and Senegal. Based on the nine films that incorporated my filmography, I examine how subtitlers choose certain solutions when they encounter various cultural references found in Francophone films that may be misunderstood by the target viewers, as well as, if the different types of cultural references found are successfully translated in the English subtitles. This dissertation analyzes how English subtitlers deal with the difficulties of translating cultural references specific to the French, Quebec, and Senegalese cultures. The films chosen for this dissertation demonstrate how English subtitlers create new language combinations when translating various cultural references found in these Francophone films. English subtitlers are responsible for effectively communicating the cultural differences that exist to their target viewers in order to promote a better understanding and awareness of various Francophone cultures.

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KEY TO ABBREVIATIONS

Source Language	SL
Source Text	ST
Target Language	TL
Target Text	TT

1. INTRODUCTION

This dissertation will consider how subtitles can translate cultural references found in recent Francophone films in today's postcolonial world, more specifically films from France, Quebec, and Senegal. It examines the significance attached to the postcolonial relationships between France and two of its former colonies, Quebec and Senegal. These relationships and the original French language are the focal points of my analysis; however, the issue of translation is not always foregrounded. This study combines the images and French languages of the colonizer and of the colonized with the translation of cultural references.

The colonial relationship between France and Quebec and Senegal is the main focus of this study on the English subtitles of Francophone cultural references into English. *Neuilly Sa Mère; Bienvenue Chez les Ch'tis; Les Visiteurs; Le Bonheur de Pierre; Bon Cop, Bad Cop; La Face Cachée de la Lune; Faat Kiné; TGV; and Camp de Thiaroye* were selected for this study because they highlight the range of political, social, and cultural references that must be subsequently reflected in the subtitles. These films were released between 1987 and 2009. They best represent recent Francophone linguistic and cultural evolutions. The films deal with the complicated coexistence of various cultures or nationalities. The films selected are grouped by country of origin so as to better study how political, social, and cultural changes are reflected in the subtitles.

Numerous colonial and postcolonial studies provide political, social, and cultural background for France, Senegal, and Quebec, forming the basis of the current study.¹ Globalization, multiculturalism, and Eurocentrism are central issues that shape this study on

¹ See Mignolo 32-51, Harrow, *African Cinema: Post-Colonial and Feminist Readings* ix-xxiv and *Faces of Islam* 3-10, Spaas 127-131, Naficy 100-151, Fournier-Lanzoni 349-418, and Shohat and Stam 1-12.

postcolonial cinema and translation. The scholar Hamid Naficy provides an authoritative definition of globalization:

Since the 1960s, we have been living in a rapidly globalizing world and media environment. Indeed, globalization is the norm against which people are now determining their individual and national identities. Access to multiple channels and types of local and transnational media and the displacement of an unprecedented number of people have challenged our received notions of an - national culture and identity, national cinema and genre, authorial vision and style, and film reception and ethnography (Naficy 2001: 8).

Walter D. Mignolo agrees that globalization has expanded since 1945; however, it still “could be linked with Western expansion since 1500 and cast in terms of either Immanuel Wallerstein’s world-system or in Norbert Elias’s ‘civilizing process’ ” (Mignolo 1998: 32). Ella Shohat and Robert Stam extend this discussion by exposing common misconceptions attributed to the concept of Eurocentrism:

Although often derided as being anti-American and anti-Western, what we call ‘polycentric multiculturalism’ is actually an assault not on Europe or Europeans or European-Americans but on Eurocentrism – the view that sees Europe as the world’s center of gravity, as ontological reality to the rest of the world’s shadow, as the originary fountain from which all good things flow (Shohat and Stam 2003: 7).

Globalization, multiculturalism, Eurocentrism, and the major role of film in defining culture represent the key issues on the translation of cultural references and the importance of studying how the English subtitles can affect the meaning of the original.

1.1 BRIEF HISTORICAL BACKGROUND OF FRANCE, QUEBEC, AND SENEGAL

Political and social changes occurring in France, Quebec, and Senegal are highlighted in the recent films by directors from those countries. First of all, France has undergone tremendous political and social changes resulting from the election of Socialist President

François Mitterrand in 1981: “Social tensions in most large suburban areas rapidly caused a redefinition of the political debate around the mid-1980s [and] the 1980s began with an assertive new cultural trend clearly defined as ‘cultural pluralism’ “ (Lanzoni 2002: 301-302).

The French government also developed initiatives related to resisting homogenization and globalization because they

threatens cultural representations, and especially national cinemas, because of Hollywood’s hegemony. [As a result,] French cultural policy aims at protecting ‘cultural pluralism’ against the ‘perverse effects of globalization and cultural homogenization’ (Danan 2000: 359).

Such cultural policy initiatives were aimed at protecting mainstream French culture and French society.

In Quebec, French is still the official language and civil law remains based on the French legal system. Because of the outcome of the Franco-British Wars, France lost ownership of its Canadian territories, including Acadia (Nova Scotia and Newfoundland) in 1713 and the Nouvelle France in 1763. Many Quebecers have not forgotten their mistreatment by the French:

The Grand Dérangement (the forcible expulsion of the Acadians from their fertile farmlands by British troops in 1755) which followed the loss of Acadia has become the emblematic instance of English oppression. Thousands of Acadians who refused to swear allegiance to England were deported to other English regions along the coast. The English conquest left a deep mark on French settlers and subsequent generations. The beginning of the Quebecois’ resentment towards the English later shifted to Anglophone Canadians and Americans and generated a feeling of solidarity with those other victims of colonization, the Amerindians, who sided with the French against the English (Spaas 2000: 64).

The province of Quebec eventually achieved a relative regional autonomy from Canada proper, and the three Quebec films chosen explore the issues related to multilingualism, posing a variety of problems in Quebec today.

Senegal's relationship with its previous colonizer, France, is radically different from that of Quebec. It is complicated by the interactions between Islamic tradition (90% of the Senegalese are now Muslims) and the lingering effects of past French colonial rule. Several scholars including Roy Armes, David Robinson, Rudolph T. Ware III, and Roman Loimeier have studied this link and provide useful background knowledge. This link has been strengthened because

French colonial rule encouraged the spread of Islam. The French depended on Muslims of all kinds to carry out colonial administration. They had more understanding and confidence in Muslims, and indeed they had worked with Senegalese Muslims in particular in their commercial and political activities throughout the nineteenth century. Muslims moved more quickly to take advantage of limited opportunities provided by colonial rule (Robinson 2009: 122).²

Political assimilation (i.e. the granting of full French citizenship, including the right accorded to select groups of the native population to elect deputies to parliament in Paris) was the focal point for French domination of West Africa (Armes 1987: 19). However, after gaining independence in 1960, evidence of French colonial rule persisted:

The story of the state's interaction with the Quran schools is, in part, a continuation of a colonial narrative; it denies the significance of 'flag independence.' Malign neglect would be a useful way to characterize the postcolonial state's policies toward the school in the 1960s. They too were little interested in Quran schools. On the whole, they continued to portray them as obsolete, backwards institutions in much the same language employed by the French (Ware 2009: 33).

Since 2000, after the election of Maître Abdoulaye Wade, Senegal has undergone through various political and economic changes.

Senegal was suffering from the sobering effects of fading hopes and . . . [t]he devaluation of the CFA Franc in 1994 and a serious economic crisis were only recently overcome in a precarious

² As did the Serere Tribe of farmers and herdsmen, who unlike the Wolof military elite were not too proud to seek advancement through the French colonial school system.

recovery, essentially based on remittances of the Senegalese migrant worker diaspora in Europe and the United State (Loimeier 2009: 238).

The present study analyzes whether a particular cultural bias occurs and how it may affect the target viewers' understanding of the cultural references found in foreign language films. It also elucidates how such cultural differences are represented in the subtitles³ where translating cultural references from different Francophone regions requires a cultural sensitivity.

1.2 PURPOSE OF A MULTI-CONTINENTAL STUDY FOCUSING ON THE TRANSLATION OF CULTURAL REFERENCES IN A POSTCOLONIAL WORLD

The main purpose of this study is to highlight the challenges subtitlers face when translating cultural references from different Francophone countries where even native French speakers may have difficulty understanding local speech. France, Quebec, and Senegal were chosen for this study because each represents a different continent (Europe, North America, and Africa) where French is still spoken, thus allowing for a multi-continental focus.

Hamid Naficy proposes that many films produced by African filmmakers belong to their own separate category: "accented films." These films examine various issues, such as multilingualism: "In traditional 'foreign films,' subtitles mediate between a spoken source language and a written target text on the screen. However, there is no single original, or source, language for many accented films, which are made in the interstices, and sit astride several cultures" (Naficy 2001: 122).

³ Subtitles refer to the translations of the spoken words in a different language used by the characters into the viewers' first language, or spoken with a different accent. For the purpose of this study, other texts that appear on the screen, such as background, times, dates, and place names, editorial commentary, and so forth will not be considered.

Even though French is the common language, Francophone cultures differ immensely one from another, causing certain types of loss, especially when translating cultural references.

Amílcar Cabral's definition of culture aids this discussion:

Culture is always in the life of society (open or closed), the more or less conscious result of the economic and political activities of that society, the more or less dynamic expression of the kinds of relationships which prevail in that society, on the one hand between man (considered individually or collectively) and nature, and on the other hand, among individuals, social strata or classes (Cabral 1973: 112).

Any understanding of culture and language must address the interdependent relationship between culture and language. Culture consists of many systems, including those representing language, society, organizations, religion, technology, and law. Each of these systems depends on language for its organization and existence (Vinay and Darbelnet 1995: 278). As Eugene A. Nida explains, language and culture always coexist. This relationship is unique in that "language represents the culture because the words refer to the culture, as the beliefs and practices of a society; [but] representation is never complete or perfect" (2001: 27). This link between language and culture also highlights the cultural loss often seen in the translation of cultural references. The remainder of this chapter addresses how the French language plays an important role in the French, Quebec, and Senegalese films chosen for this study.

Cinema has a special place in France, both as an industry that is popular both at home and as an export. France ranks third after the United States and India in terms of the number of films produced annually (Collard 2000: 48). In addition, Nollywood is quickly becoming the second largest movie industry (Bright, "Meet 'Nollywood': The Second Largest Movie Industry in the

World, <http://fortune.com/2015/06/24/nollywood-movie-industry>, 1).⁴ French films typically rely heavily on language and are culturally and geographically specific (Harris 2000: 218): in the United States, they have often become synonymous with ‘foreign films’ because these films are considered “more daring, more stylish, and more intellectually conceived than mainstream Hollywood products”⁵ (Harris 2000: 209). They have also become increasingly popular worldwide for a variety of viewers (e.g. those who are bilingual, those who have a basic understanding of French, and those who “may have very little or no knowledge of the source country’s language and culture” (Luyken 1991: 154-155).

The French government has continued to develop initiatives towards resisting homogenization and globalization. These initiatives were aimed at protecting mainstream French culture and French society and hoped to show how French culture and society was uniquely different and deserved international prestige in the film industry. French cinema of the new millennium seems rather uncertain and the French government today continues to encourage the production of a post nationalist cinema which resists globalization and homogenization (Danan 2000: 362).

Because potential target viewers have more opportunities to watch foreign films on DVD or through online sites, such as Netflix, this study sheds light on which translation solutions are effective and which are ineffective, particularly regarding cultural references. *Neuilly Sa Mère*, *Bienvenue Chez les Ch’tis*, and *Les Visiteurs* were chosen for this study because they convey

⁴“Last year, data was released showing that Nollywood is \$3 billion industry. It is bigger than Hollywood by volume, right behind India’s Bollywood. By 2009, Nollywood had surpassed Hollywood as the world’s second largest movie industry by volume, right behind India’s Bollywood. And in 2014, the Nigerian government released data for the first time showing Nollywood is a \$3.3 billion sector, with 1844 movies produced in 2013 alone (Jake Bright, “Meet “Nollywood”: The Second Largest Movie Industry in the World, *Fortune*, 1, 20 Aug. 2016, Available: <http://fortune.com/2015/06/24/nollywood-movie-industry>).

⁵ For example, many French films (such as *Diva*) include a cultural interlude showing an audience watching a play or concert for several minutes, either gratuitously, or for much longer than would be needed to simply move the plot – a rare event in American film.

specific cultural, linguistic, and geographic references intrinsically linked to modern-day France and her multinational inhabitants.

The ever-changing political, social, and cultural environments of Quebec and Senegal have affected the cinematic visions of many filmmakers, and the subtitlers must convey such changes effectively. The postcolonial relationship between France and Quebec differs from the one between France and Senegal.⁶

Most Quebecers maintain a love-hate relationship with the country of their ancestors. At best, France is the motherland from which our language and culture flows. At worst, it is a neglectful parent that turned its back on its colony when Louis XV gave up his northern possessions in order to keep the Sugar Islands of Martinique, Guadeloupe, and Saint-Domingue, at the treaty of Paris in 1783. Some still resent the way the French army behaved on the Plains of Abraham [where] the French soldiers were sleeping the night the British invaded Quebec, which allowed General Wolfe's troops to claim an easy victory. Not the whole truth, but the story stuck. And it is remembered" (Ravary 2014: 1).

In Quebec during the 1970s, a spirit of independence and of being a distinct nation anchored itself among politicians and intellectuals who promoted the laws aimed at conserving the French language as the primary language: Quebec wishes to retain its distinction and its French language and appears willing, as in the past, to fight for them (Méda 2003: 157). This fighting spirit may have been influenced by the "ni-ni (neither interference, nor indifference)" doctrine established after De Gaulle's provocative "Vive le Québec libre" statement in 1967 (Ravary 2014: 2). This renewed sense of independence and desire to maintain French as its national language is featured in many Quebec films today.

Brendan Kelly published a feature article in the Montreal Gazette highlighting an increased demand for Franco-Quebec films where every one of them is now released with an

⁶ Compare the relationship between Spain and South America.

English subtitled version because they generate much more substantial profits. Patrick Roy, the senior vice-president of Alliance Atlantis Releasing, one of the province's leading Distributors of Québécois films, believes: "the anglo audience for franco films has increased partly thanks to the boom in Quebec cinema in the past few years" (Kelly 2005: D2). Simon Beaudry, president of the Montreal-based box-office tracking firm Cineac, agrees and explains why there has been a noticeable increase in Anglophone viewers of Quebec and French films. "English subtitled films are working much better than five or 10 years ago. I think there's a real openness from Anglophones partly because there's more media coverage of European and Quebecois film. Also, there's good buzz for Quebec cinema" (Kelly 2005: D2). The reception for such films supports the need to analyze the English subtitles of the cultural references in the three Québécois films chosen for this study. "Quebec cinema operates within a peculiar cultural and political context, with – to an extent – an unresolved national question (the failed sovereignty referenda of 1980 and 1995), and a minority, peripheral status in relation to both Anglophone Canada and the rest of North America and to the language and culture of metropolitan France" (Marshall 2008: 90). These issues as well as the *joual* dialect (found especially in swear words or *les sacres*) represent the various cultural aspects depicted in the three Québécois films chosen.

Cultural memory is also a key motif of Québécois films, and the ones chosen for this study are no exception:

[It] is kindled by two trends: one where memories, dreams, and disillusion often prevail – from the founding of Canada to the dream of an independent Quebec; the other, since 1980 when the referendum shattered the dream of an independent Quebec, where anger erupts and where traditional values are questioned. Previously Quebec cinema defied the dictates of Hollywood and prided itself on producing a more direct cinema, away from the studios and special effects and post-synchronized sound. It has gained an international reputation in the genres it produces besides fictional features – the non-commercial short film, the essay-film,

the documentary, the animation film, the popular genre, and a 'feminine camera' in which a new aesthetic emerges (Spaas 2000: 64).

The ways directors deal with this new aesthetic, as highlighted in the films chosen. For example, IMDB.com classifies *La Face Cachée de la Lune* as a drama and classifies *Bon Cop, Bad Cop* and *Le Bonheur de Pierre* as comedies.

Senegal was known as the first Sub-Saharan country to produce films which have attracted international attention (Spaas 2000: 172), especially during its beginning because film production in Senegal was the most developed cinema in Africa: twenty-six features were released between 1968 and 1983 (Armes 1987: 222). The Senegalese director Ousmane Sembène, known as the father of African cinema, combines "cross-fertilization between European language-writing and African film-making" (Spaas 2000: 172) and

his films deal with [his] concern about Senegalese society, the legacy of colonialism, the role of women, the importance of the group, and the hope for the future. In addition to his development of these social and political problems, Sembène also explores ways of making films that reflect African life in their narrative organization. Rather than emulating Hollywood suspense techniques, he attempts to reproduce the [. . .] structure of the tales of the griot, who maintains the oral tradition by telling stories that focus on time and place and introduce the past through flashbacks (Russell 1998: 132).

Sembène's films presciently expose certain issues of globalization and how it affects Senegal and the Senegalese people. Since Ousmane Sembène is considered the founding father of African cinema, two of his films (*Camp de Thiaroye* and *Faat Kiné*) are included in the filmography. *Camp de Thiaroye* offers "a biting satire on France's assimilation policy, which called on Africans to 'feel French' (Spaas 2000: 180),⁷ where aspects of the French culture still linger in Senegal after World War II. This film was "banned in France [at the time of its release] for

⁷ Assimilation is really not the issue in *Camp de Thiaroye* and *Faat Kiné*.

exposing a particular colonial atrocity” (Hoberman 2007: 2) and was prohibited at the Cannes Film Festival (Armes 1996: 24), highlights the importance of studying how the issue of colonization is conveyed in the subtitles.⁸ It was produced

without any European involvement, being, instead a coproduction between three African national film corporations: Société Nouvelle de Production Cinématographique (SNPC), Société Anonyme Tunisienne de Production et d’Expansion (SATPEC, Tunisia), and Entreprise Nationale de Production Cinématographique (ENAPROC, Algeria) (Armes 1996: 24).

In addition to similar political, economic, and social issues found in the other Francophone films selected, the Senegalese films uncover various issues regarding postcolonial Senegal. The speech of the French soldiers and that of the *tirailleurs* also represents a focal point in this film. For example, the main character, Diatta “speaks perfect French [and] is the spokesperson of the *tirailleurs*, in short, the intermediary between the French officers and commanders, on the one hand, and the native soldiers on the other. Inevitable, such a character was going to disturb the colonial scheme and hierarchy” (Diop 2004 22-23). Therefore, this film was chosen to examine how the subtitles depict such interactions and to see whether they reflect such changes that have occurred since Senegal gained its independence from France in 1960.

In the nine films referenced above, four main translation solutions are found: literal translation, equivalence, keeping the original, and omission--terms discussed in-depth in the review of the literature (Chapter 2). The subsequent paragraphs of this chapter explain the purpose of analyzing the English subtitles containing cultural references in the nine Francophone films selected for this study as well as the research questions (that form the basis of the methodology, i.e. how the data was collected), and the organization of the dissertation. These

⁸ In a mustering-out camp after the Second World War, French Officers were paid, but African men were not – in the resulting protest, many unarmed protesters were slaughtered.

questions are geared toward answering how subtitlers translated certain Francophone cultural references and what translation methods proved ineffective for communicating the essence of the target culture. This cultural loss or impoverishment found, based on the translation chosen, are also analyzed and discussed in greater detail in the analysis and results chapter.

1.3 RESEARCH QUESTIONS

Subtitles warrant investigation because they are often the principal way that target viewers understand a film where cultural nuance is essential.

Spectators of a film cannot judge the quality of subtitles unless they speak the language and if the majority did, there would be no need for them. Their very existence assumes ignorance of non-native languages on the part of the spectator. Ironically, what the subtitles imply in *Babel* is that they are in a sense not to be wholly trusted, not because of any external demonstration of subtitlers' incompetence, impossible with the narrative frame of the film, but because of the internal pressures on the translation process itself (Cronin 2009: 106-107).

This qualitative and quantitative study seeks to analyze how specific types of cultural references are conveyed in a subtitled version of a given film and what effect the translation choices have on the target viewers' understanding. Six research questions were established:

1. How does the previous theoretical framework handle such issues regarding subtitles and cultural references or cultural identities?
2. How are the identities of these Francophone cultures conveyed in the subtitles?
3. Are the linguistic properties of the original languages maintained sufficiently to preserve the essential meaning of the original?
4. If so, which translation solutions are effective to ensure this preservation?
5. If not, what cultural information is missing, lacking, or erroneous in the subtitles?
6. Do the subtitles demonstrate a Eurocentric view?

Once these questions were established, a categorization process was developed. Four solution types and eight types of cultural references were coded in each of the nine films. The next two chapters (Chapter 3, the Rationale for Film Selection and Chapter 4, the Methodology chapter) contains a detailed description of why certain films were chosen as well as this process with specific examples from each of the films.

1.4 ORGANIZATION OF THE DISSERTATION

The Literature Review chapter analyzes the research undergirding French translation studies. These studies include a discussion of advantages and disadvantages of subtitled films; recent foreign film revenues; foreign film ratings and preferences of target viewers; marketing techniques of foreign films; a brief historical overview of translation studies; an overview of translation strategies and procedures, and an overview of the four main translation techniques (e.g. literal translation, equivalence, keeping the original, and omission) for the translation of cultural references.

The reason behind choosing these films is explained in the third chapter of this dissertation (the Rationale for Film Selection chapter). The Methodology chapter discusses how and why the films studied were chosen and how the data were collected. It also includes political, historical, and cultural background information on the three Francophone regions (France, Quebec, and Senegal) and summaries of the nine Francophone films which allows readers to have a general idea of each film's plot. The eight recurring types of cultural references were coded: 1) food references, 2) historical references, 3) political references, 4) educational references 5) pop culture references, 6) vulgar language, 7) sexual references, and 8) linguistic differences that exist between Parisian French, Quebec French, and Senegalese French. Finally, this chapter also provides samples of the data collected to illustrate the solutions subtitlers used

to translate the eight different types of cultural references. The complete corpus of these film examples can be found in the Appendices.

The Analysis and Results chapter includes the quantitative and qualitative analysis of the eight types of cultural references supported with specific examples from the nine Francophone films studied to determine to what extent keeping the original is an effective translation solution. The final chapter includes the general conclusions that were derived from this analysis and that might be applied to other foreign language films and other language conversions.

The study compares and contrasts the use of four main translation solutions: literal translation, equivalence, keeping the original, and omission for the translation of cultural references. “Literal translation, also called word-for-word translation by Cicero (106-46 BC), Horace (65-8 BC) and everyone thereafter, and metaphrase by John Dryden is ideally the segmentation of the SL text into individual words and TL rendering of those word-segments one at a time” (Robinson 1998: 125). Michèle H. Jones agrees with this segmentation of the source text and emphasizes: Literal translation is found “when the sentence or message of the SL can be translated word for word into the TL, without a change in the word order or grammatical structure, while remaining both correct and idiomatic” (Jones 2014: 65). Several examples of literal translation involve translating food references such as *soupe*, *rosbif*, and *salade* rendered as *soup*, *roast beef*, and *salad*.⁹ Equivalence (or equivocation) is actually a “modulation, given the fact that it views a concept from a distinctive angle, often as an image which expresses the particular values of the language, or a reflection of particular trends common to a linguistic group” (Jones 2014: 117). Mona Baker and Gabriela Saldanha summarize different types of

⁹ These examples will be discussed in Chapter 4: Results and Analysis where the issue of semantic field must be considered. *Salade* can also mean *lettuce*; *soupe* can be translated *soupe*, *potage*, or *velouté*. An adjective must be added to each of the last two to capture a distinction that English often doesn't bother with.

equivalence including cultural equivalence, exact equivalence, textual equivalence, dynamic equivalence and lexical equivalence as defined in the literature review. Examples of equivalence highlighted in this study include translating the French pop culture references *Parc Astérix* as *Disneyland*¹⁰ and *Bénabar* as *James Blunt*. Keeping the original or cultural borrowing refers to using “an SL expression verbatim from the ST into the TT; the borrowed term may remain unaltered in form or it may undergo some degree of transliteration” (Hervey and Higgins 2002: 269). Examples include keeping the original of *je me souviens*, *Sarkozy*, and *bac*. Omission implies that the subtitler gives no translation at all and either ignores that anything was missed or simply informs the viewers that the character is “speaking in French.” Translators or subtitlers leave out such elements relating to the content considering them of secondary importance and retain only the essential information (Dimitriu 2004: 167). Omission differs from equivalence because it entails that some part of the original dialogue is missing or deleted and that the subtitlers decided not to translate the specific source cultural reference. Examples include completely omitting lyrics when a song is in the foreground of a film or simply informing viewers when the characters are speaking in French. These four translation methods are discussed in greater detail in the literature review, and form the theoretical framework that guided my own study of the translation of cultural references in a postcolonial world. This terminology also reflects the basis of the methodology used in my analysis.

This study analyzes the decision to keep many references in the original in light of today’s globalization and the accessibility of the internet. The rationale behind this decision is twofold: to foster a more positive attitude towards foreign cultures, and to provide the target viewers with a more accurate representation of the source culture. Heidi Zojer argues that

¹⁰ This translation would be now inaccurate since France has built Eurodisney.

cultural references in subtitles could be regarded as indicators of how much processes like globalization have progressed and of how powerful the internet is in terms of sharing information and connecting people . . . Translational decisions by subtitlers or translational briefs by film companies who increasingly tend to leave cultural references intact should be interpreted as practical consequence, cultural references represent a measuring indicator of the degree of interculturality of the cultures involved (Zojer 2011: 409).

Therefore, the main benefit of keeping the original in the English subtitles is that the essence of the original Francophone cultural meaning is maintained. In contrast, using the technique of omission could demonstrate a cultural bias, as subtitlers might determine that it is not important to translate cultural references because the target viewers would be unfamiliar with the source references and do not miss what was omitted. Consequently, this study aims to examine why keeping the original may be a more effective translation solution than others in the subtitles of recent Francophone films intended at least in part for a non-native speaking audience.

1.5 CONCLUSIONS

This analysis discusses how subtitlers deal with the difficulties of translating cultural references specific to the French, Québécois, and Senegalese cultures. The conclusions established reveal how keeping the original integrated with equivalence is most effective for minimizing cultural loss, and will advance the work of French language translation professionals by illuminating areas in which translators are performing well and areas in which they need improvement. It is my hope that the results of this cross national study may shed light on cinematic representations of other postcolonial relationships, such as those between Spain or Portugal and their former colonies.

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2. LITERATURE REVIEW

2.1 INTRODUCTION

Globalization has spread many of the messages expressed by foreign film directors internationally, and consequently translators must be familiar with such issues in many foreign countries (Leppihalme 1997: 200). The audiences of contemporary films have become more cosmopolitan and “filmgoers who chose to watch subtitled films traditionally do it partly as a way of accessing other cultures on the grounds that ‘subtitles offer a way into worlds outside of ourselves’ ” (O’Sullivan 2010: 90). Cultural items in a given film do not always have a direct equivalent in the viewers’ culture, yet subtitlers and dubbers still have to find ways of communicating their meaning. How translators transmit these “foreign” elements through various strategies, procedures, and techniques that subtitlers will be reviewed in this chapter. These translation solutions serve as the basis for my analysis of cultural references in the nine Francophone films of the corpus (*Les Visiteurs*; *Bienvenue Chez les Ch’tis*; *Neuilly Sa Mère*; *Bon Cop, Bad Cop*; *Le Bonheur de Pierre*; *La Face Cachée de la Lune*; *TGV*; *Faat Kiné*; and *Camp de Thiaroye*).

2.1.1 FOREIGN FILM RATINGS, REVENUES, MARKETING TECHNIQUES, AND PREFERENCES

2.1.1.1 FOREIGN FILM RATINGS

Two major associations rate and classify films released in the United States: the Motion Picture Association of America (MPAA) and the Classification and Rating Administration (CARA) classification systems.

The Classification and Rating Administration (CARA) and the Classification and Rating Appeals Board were established by the Motion Picture Association of America, Inc. (MPAA) and the National Association of Theatre Owners, Inc. as part of a voluntary system to provide information to parents to aid them in

determining the suitability of individual motion pictures for viewing by their children. CARA is operated as an independent division of the MPAA [and] the Rating Board issues ratings for motion pictures exhibited and distributed in the United States” (Classification Ratings and Rules, http://filmratings.com/downloads/rating_rules.pdf, 1).

All films do not have to be rated; however,

All film distributors who want to get their films into American mainstream theaters -- must submit their film to the MPAA for classification. [Even if] you are not a member of the MPAA-if you are an independent distributor or foreign film importer-you still have to submit your film to an organization run by and for the major Hollywood studios. If you do, the classification imposed ostensibly by your competitors-competitors who already have more money than you do-will very much govern the way your film moves through the marketplace. If you don't, your film is technically 'unrated' and you will have no hope of securing screenings worldwide (Lewis 2001: 29).

Therefore, such distributors face a dilemma when deciding whether or not to submit their film to the MPAA. “Most unrated films reach only limited distributions and are for the most part independent productions (independent producers are not required to submit their films for a rating by CARA) and pornographic as well as foreign films” (Hofmann 2013: 32). Despite the lack of MPAA and CARA ratings given to foreign language films, unrated films still generate some revenues owing to Video on Demand.

2.1.1.2 RECENT FOREIGN FILM REVENUES

Subtitlers today feel the pressure to translate foreign films for mass consumption hastily, and they do not always have the time to concentrate on explaining certain cultural references. In his analysis on audience perception, Yves Gambier concludes:

translators can only aim at a potential target audience whose profile they inevitably construct on the basis of their own stereotypes and prejudices; they further have to proceed on the assumption that their individual social and cognitive environment is also that of the average viewer (Gambier 2003: 186). It is

difficult to determine whether the decreasing number of foreign language films released recently in the United States has reduced the overall number of target viewers watching such films. Although the number of foreign films released dropped slightly (23 percent) from 67 films to 62 films, between 2004 and 2013, revenues still increased due to foreign language films released as Video on Demand (Poland 2014: 2).¹¹

2.1.1.3 MARKETING TECHNIQUES OF FOREIGN FILMS

To reach a wider viewership, foreign film distributors use marketing techniques that avoid mentioning the foreign origin of their products, especially in the case of the Spanish film *Pan's Labyrinth* and the French film *Caché*. According to Hugo Grumbar, “ ‘foreign-language films are sold as thrillers, romance, or comedies rather than the latest French, German, or Spanish hit.’ For example, Michael Haneke’s *Caché* changed its name to *Hidden* and had a trailer that hid the fact that it was in French” ([Http://browland.hubpages.com/hub/To-Sub-or-to-Dub-The-Challenge-of-Translating-Films-for-Foreign-Audiences](http://browland.hubpages.com/hub/To-Sub-or-to-Dub-The-Challenge-of-Translating-Films-for-Foreign-Audiences) 2014: 3). To conceal that films are in a foreign language, production companies often make trailers without any dialogue. Sony Classic Pictures created a “no dialogue trailer that hid the fact that [Pedro Almodóvar’s 1988 film, *Women on the Verge of a Breakdown*] was in Spanish” (Rickey 2010: 2). Nevertheless, foreign films have been increasingly popular in recent years.

Secondly, the failure of several Hollywood blockbusters to entertain American audiences in 2001 made foreign language films more popular by default. *Baran* helmer, Majid Majidi adds:

there [were] 51 films being considered for the Oscar foreign language category [in 2001] – a record. Among these films, many

¹¹ “In 2013, 62 foreign language films (significantly subtitled even if there is English spoken) over \$100k grossing, \$114 million total. In 2004, 67 foreign language films (significantly subtitled even if there is English spoken) over \$100k, grossing \$140 million total,” David Poland, “Are Subtitled Films a Problem for Americans? Wrong Question,” *Movie City News*, 2, Internet, 8 May 2014, Available: [Http://moviecitynews.com/2014/05/are-subtitled-films-a-problem-for-americans-wrong-question](http://moviecitynews.com/2014/05/are-subtitled-films-a-problem-for-americans-wrong-question).

have already been purchased, which means the harvest could be even more plentiful next year. I think there is definitely a correlation between the two, because when audiences go to mainstream movies and leave the theater unsatisfied, that is when they seek their satisfaction elsewhere (Koehler 2002: A18).

The Chinese film *Crouching Tiger, Hidden Dragon*, which won an Academy Award in 2000 (Díaz Cintas 2003: 196), and the actress Marion Cotillard, who won Best Performance by an Actress in a Leading Role in 2008 for *La Môme* (*La Môme – Awards*, http://www.imdb.com/title/tt0450188/awards?ref_=tt_awd) may have caused both foreign film distributors and American audiences to give respect for foreign films.¹² As Sony Classics president, Tom Bernard states: “if there are great movies, they will be bought. That’s because there is an audience in the United States. Subtitles really aren’t a factor anymore with them – such as with ‘Crouching Tiger’ ” (McNary 2006: B4). There is a hidden reason why such American filmgoers are attracted to foreign language films: they like to root for the underdog, as explained by Carrie Rickey:

if Americans are so subtitle averse, what explains the success of *Slumdog Millionaire*, the 2008 Oscar winner, which made \$143 million in North America? Or for that matter, *Inglourious Basterds* and *Avatar*, huge passages of which are subtitled? ‘Americans love movies about underdogs’ says [Jehoshua] Eliashberg, professor of marketing at Penn’s Wharton School, who has done extensive research on American movie going tastes. He suggests audiences were willing to suspend their resistance to the subtitle in exchange for an underdog triumph (Rickey 2010: 2).

Another marketing technique includes offering different versions of the same film, with a wide range of subtitling options, as in the case of the Quebecois film, *Bon Cop, Bad Cop*. Two different trailers were produced for the principal audiences (i.e. English speakers and French speakers). The English trailer omitted the original French dialogue and “contained scenes of

¹² The vogue for Japanese anime art and films shaped by it also contributed greatly to the popularity of foreign films in the US.

David speaking French-accented English and only one, clearly facetious, line of subtitled French dialogue. It would be possible, then—and perhaps this was the goal of the trailer editors—for English audiences to assume that the film would be about French Canadians without actually being *in French*” (MacDougall, <http://reconstruction.eserver.org/Issues/111/Macdougall.shtml#top>, 4).

Globalization now gives American audiences easy access to other foreign cultures. Jennifer Stark, the Nortel Networks Palm Springs International Film Festival artistic director, observes:

‘American audiences were actively becoming more exposed to the world and getting more film savvy.’ This growing cosmopolitanism of Americans resembled the nationwide expansion of ethnic restaurants in the past decade; [it] suggests that ‘as people get taste they stretch their palate and want to see more, different kinds of films’ (Koehler 2002: A18).

This “growing cosmopolitanism” may also be the reason why such audiences prefer subtitled films over dubbed foreign language films.

2.1.1.4 PREFERENCES OF THE INTENDED AUDIENCES

Most experienced film goers prefer subtitles to dubbing, despite their cumbersomeness. Some spectators are sufficiently conversant in foreign languages to understand most of the dialogue (especially in Europe, where virtually all educated people speak at least one other language). Moreover, an actor’s tone of voice is often more important than the dialogue per se, and subtitles preserve these vocal nuances (Giannetti 2011: 235). Bingham Ray, co-managing executive of October Films, a New York company that distributes foreign language films, believes that “American audiences became accustomed to reading subtitles while watching films by the great directors of an earlier generation – Truffaut, Goddard, Bergman – and will settle for nothing less than the original language” (Pristin 1996: D4).

As a case in point, articles that appeared in *The New York Times* and *Variety Europe* explain how Miramax once tried their hand at releasing both a subtitled version and dubbed version of *Les Visiteurs* but were unsuccessful. Miramax wanted to make a dubbed version of *Les Visiteurs* for release in the United States. After the failed test screening in Burbank, California, Miramax executives decided to only release the popular French film in a subtitled version (Koehler 1993: 21 and Pristin 1996: D4). Before the final decision was made, Harvey Weinstein, the co-founder of Miramax was hopeful that both a subtitled and dubbed version would be released simultaneously-in the United States, but “the dubbed version tends to get released second and loses all the marketing benefits of the original launch” (Williams 1993: 35).

2.2 ADVANTAGES OF SUBTITLED FILMS

Subtitles have two main advantages of subtitles: they are cost effective and they maintain the original soundtrack. Leonardo Jordão-Coelh adds that when analyzing which method (subtitling or dubbing) is best, the choice has “cultural, ideological, and linguistic implications” (Coelh 2003: 5). Subtitling “is more ‘authentic,’ since it does not hide the original sound” (Coelh 2003: 6). Henrik Gottlieb, one of the major translation researchers today, identifies three societal and linguistic-political factors that may be considered basic advantages of subtitles: they allow the target viewers to improve their reading skills, boost their foreign language skills, and promote cultural awareness (Gottlieb 2004: 87).¹³

¹³ A random Google search of subtitling companies yields a long list of various companies located in New York and Los Angeles. All claim to offer accurate and efficient subtitling for a wide variety of programs, including feature films for production companies and advertising agencies. One company, Speechpad, located in Los Altos, California, advocates the importance of cultural knowledge in both the source and target cultures, “The Difference Between Subtitles and Their Captions and Their Importance,” Speechpad, 1, Internet, 15 Aug. 2016, Available: <http://blog.speechpad.com/the-difference-between-subtitles-and-captions-and-their-importance>.

2.2.1 COST EFFECTIVE

Subtitling is the more cost-effective option because the original soundtrack does not need to be altered: “due to recent advancements in the digitization process, the use of larger letters, outlined words, and broader color ranges makes it easier for the target viewers to read the subtitles” (Betz 2007: 104). Digitizing is considered the best option for imports because it is a “much faster and a more inexpensive process” (Jordão-Coelh 2003: 6) and can be twenty times less expensive than dubbing (Díaz Cintas 2003: 196). It is still the prime choice for audiovisual translation in numerous countries such as the United States, various European countries (including Belgium, Denmark, Finland, Great Britain, the Netherlands, Norway, Sweden, and Greece), and Asia (including China, Japan, Malaysia, Singapore, and Taiwan) (“Subtitling,” [Http://en.wikipedia.org/wiki/Subtitling](http://en.wikipedia.org/wiki/Subtitling), October 3, 2011).

2.2.2 ORIGINAL SOUNDTRACK

Target viewers prefer subtitles because visual cues, body language, and sound effects help the target viewers to understand storyline supported by the subtitles and

give more credibility to subtitling, which from the beginning makes it clear that what the audience is watching is actually foreign. It is also easier for the subtitler to explain the meaning of the sign by inserting a subtitle with a target language equivalent (e.g. in capital letters or italics to differentiate it from the spoken utterances), than it is for the dubber to solve such a problem (Szarkowska 2005: 7).

Despite the assumption that the target viewers do not understand the source dialogue, such viewers may still prefer to hear the original soundtrack of the film. Hearing “the original sound, with all the nuances intended by the director, captured by the actors, and reflected in the rhythm of words, the pauses and the intonation” (Ivarsson and Carroll 1998: 34-35) represents one of the

most obvious advantages of subtitled films. Since they do not interfere with the actors' gestures, body language, and facial expressions, subtitles help the viewers to better understand the film's content (Ivarsson and Carroll 1998: 36). Richard Kilborn agrees:

the original speech and dialogue remain intact has an additional advantage in that it means that viewers can pick up certain tonal inflections and colouring which – even though they are in a foreign tongue - can still often provide insights into personality, mood, or intention (Kilborn 1993: 64).

Whereas the above translation researchers argue that subtitling is the best option when translating foreign films for wide market consumption, there are other viewpoints claiming that the disadvantages ultimately outweigh the advantages of subtitled films.

2.3 DISADVANTAGES OF SUBTITLED FILMS

In short, researchers disagree over which format, i.e. subtitled or dubbed films, viewers prefer when watching a foreign films. The debate over dubbed versus subtitled films brings to light several important points on the disadvantages of subtitled films. Four main disadvantages of subtitled films have been previously discussed by translation scholars: 1) they interfere with the visual cues presented on the screen, 2) target viewers read at different paces; the slow ones are rushed through, 3) lack of a written script causes problems for the translators, and 4) different meanings are conveyed in the original dialogue and corresponding subtitles.¹⁴

Scholars argue that written subtitles interfere with the viewers' registering actors' gestures and body language because the viewers have to refer continuously to the bottom of the screen.

Henrik Gottlieb does not specifically list the disadvantages of subtitled films; however, he believes

¹⁴ See Gottlieb 244-248, Lavaur and Bairstow 455-462, Mailhac "Subtitling and Dubbing, For Better or Worse?" 129-154, Delasbastita 97-109, Way 177-185, Karamitroglou 1-16, Nevalainen 67-88, Cummings 1-2, Nedergaard-Larsen 207-241, Ivarsson and Carroll 32-37 and 63-67, Nornes 17-34, Betz, "Subtitling and Dubbing" 101-104

that subtitling can be described as a “foreignizing, or overt type of translation” (Gottlieb 2004: 90). This statement implies that the target viewers who have a general knowledge of the source language are able to pinpoint the inconsistencies between the source dialogue and the subtitles. Bairstow and Lavour compared the comprehension of fluent and non-fluent viewers in a situation using interlingual subtitles. “These results showed a global facilitation (at both the visual and linguistic levels) among the non-fluent participants as opposed to a global deterioration among the fluent viewers” (Bairstow and Lavour 2011: 457). Since the subtitles cannot include stage directions and/or author’s remarks or footnotes, the audience must rely on the original acoustic and visual clues while trying to grasp the meaning of the subtitles (Gottlieb 2005: 20).

2.3.1 READING PACE

Although American audiences prefer subtitled films over dubbed films, the subtitles must change according to the intended viewership.¹⁵ Subtitles may be fragmentary because they must represent the main lexical and syntactic features of the dialogue only (Mailhac 2000: 135). Basil Hatim and Ian Mason cite problems that create difficulties for translators, including the shift in mode from speech to writing and matching the words to the visual image: other constraints such as the amount of available space for the written text and the pace of the soundtrack cause problems for subtitlers (2000: 430). People’s eye movement patterns may differ from ‘ordinary reading’ patterns when reading subtitles. Subtitles also cause a visual hindrance for viewers who do not need them to understand the film, because they may still find it difficult to avoid reading them

¹⁵ “Viewers need about thirty percent less time to read film subtitles on the big screen than for the same subtitles on a television screen [due to an individual viewer’s] subjective experience, and when subtitles timed for the cinema are used for television they are invariably much too fast” Jan Ivarsson and Mary Carroll, *Subtitling* (Simrishamn, Sweden: TransEdit HB 1998) 65.

(Delasbastita 1990: 98). Subtitlers should consider that “a single translation may be aimed at more than one type of [viewership], in which case we must assume the lowest level of cultural knowledge in order to produce a translation [that] will be valid at all levels” (Way 1997: 181). With up-tempo speech, subtitlers may sacrifice close to fifty percent of the original dialogue in order not to exceed the normal television ‘speed limit’ (i.e. twelve subtitle characters per second or a two-liner that stays on the screen for at least five seconds). This limit is based on the assumption that ninety percent of the viewers should be able to follow the subtitles. Fotios Karamitroglou proposes that each spoken utterance should ideally correspond to a subtitled sentence, especially since target viewers expect a faithful representation of the original text. Viewers expect to see the end of a subtitled sentence soon after they realize that the speaker has finished speaking: “merging or bridging two or more utterances into one subtitled sentence should be avoided as much as possible, unless spatio-temporal constraints strictly dictate it” (Karamitroglou 1998: 11).

2.3.2 LACK OF WRITTEN SCRIPT

Subtitlers may have limited access to the film where no written script is provided.

This is one reason why so many subtitles are preposterously wrong-languages with genders present an obvious difficulty: without seeing the picture, at times one cannot know whether a reference is to a he or an it, or a she or an it (Minchinton 1987: 281).

If the subtitlers misunderstand some of the spoken dialogue, it would be helpful if they had a copy of the written script to follow in case they misunderstand certain parts of the spoken dialogue. Sampo Nevalainen argues that the greatest shortcoming of a subtitled audiovisual text is the absence of the source texts which may result in “an obvious pitfall of misinterpretation or overgeneralization of the findings based solely on comparison of translated and non-translated varieties of a language” (Nevalainen 2004: 83). Having a written script takes the guesswork out

of certain nuances of the spoken dialogue: “Subtitlers spend time agonizing over mumbles and whispers that most hearing viewers will simply ignore. But, it is easier to remember names when you have seen them spelled out, and nuances of dialogue and plot will often become clearer, too” (Cummings 2001: 1).

2.3.3 DIFFERENT MEANINGS CONVEYED

Subtitled films may produce a different effect than does the original dialogue. This causes troubles for several researchers, such as Birgit Nedergaard-Larsen, Hamid Naficy, and Dolan Cummings. Birgit Nedergaard-Larsen reviews the problems that may occur in subtitled films. “A written expression has a stronger effect than a corresponding spoken expression. Subtitling *should* in some cases be abbreviated or toned down in relation to the spoken original, also when factors of time and space do not come into play;” therefore, subtitles should be kept to a minimum (Nedergaard-Larsen 1993: 213).

However, there is no single original, or source, language for many accented films,¹⁶ which are made in the interstices, and astride several cultures. The subtitles either are too long to be read in time or else one set of subtitles partially covers over another set in a different language. And there are the amusing and annoying experiences having to read incorrectly translated and spelled titles. These problems particularly dog the subtitling of many Third World and accented films, heightening their accentedness (Naficy 2001: 122).

¹⁶ “Accented films . . . are created with awareness of the vast histories of the prevailing cinematic modes. They are also created in a new mode that is constituted both by the structures of feeling of the filmmakers themselves as displaced subjects and by the traditions of exilic and diasporic cultural productions that preceded them. From the cinematic traditions they acquire one set of voices, and from the exilic and diasporic traditions, they acquire a second. This double consciousness constitutes the accented style that not only signifies upon exile and other cinemas but also signifies the condition of exile itself” Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton, New Jersey: Princeton University Press 2001) 22.

Dolan Cummings points out how subtitles completely change the meaning of what the original source dialogue conveys to the source viewers.

Take the translation scene in *Life is Beautiful*, where a German guard asks for somebody to translate the concentration camp rules into Italian. Up steps the hero, who doesn't have a word of German, and he proceeds to invent a set of rules for the game he has convinced his son they are taking part in. At least, that's what the subtitles tell us. A man barks in German; another man prattles in Italian; words appear in English at the bottom of the screen. Somebody could be having a laugh here (Cummings 2001: 1).

Based on this example, both the sound of the source audiovisual text and the subtitles must be synchronized, otherwise target viewers will only become confused by the discrepancies between the image on the screen and the text at the bottom. For the target viewers to understand the foreign film's content, the subtitles should express what is heard in the source dialogue (Ivarsson and Carroll 1998: 73).

Other translation scholars, such as Abé Mark Nornes, openly reject many current subtitling methods. He critically analyzes both forms of audiovisual translation, i.e. dubbing and subtitling. For instance, he cites Antje Ascheid, who supports dubbing as a more desirable form of audiovisual translation because

[it] produces a new text free of the constraints on the translator because there is no debt to an original. This allows the translator to bring the reader (read consumer) a readily digestible package that easily supplants any ideological baggage carried by the original film (Nornes 1999: 19).

Based on his examination of both Japanese films that have been translated into English and American films that have been translated into Japanese, Nornes concludes that by rendering foreign messages to viewers who do not understand the source language, subtitlers would ideally promote global awareness and allow people from other cultures and countries to interact with each other. In fact, subtitlers often “conspire to hide their repeated acts of violence through

codified rules and a tradition of suppression” (Nornes 1999: 18). Nornes is very critical of the translation methods used by many subtitlers today; however, he offers no alternative solutions for avoiding the mistranslation or misinterpretation of foreign films. To further substantiate his beliefs, he has included citations from other translators who are highly respected in the field of translation studies. Ascheid claims that although subtitles are described as purist and elitist, the dubbed soundtrack is liberating because the target audience will be less apprehensive about watching foreign films (Nornes 1999: 19).

Research suggests that the disadvantages of subtitled film outweigh the advantages, and as a result, some viewers believe a dubbed film is the better option. Eugene A. Nida, often considered the father of translation studies, believes that the “aural form of language has priority over the written form,” (Nida 1964: 14) and he may believe that aural forms of language take precedence over written forms because they have a greater possibility of being reached by a greater number of the population. Dubbed films may be easier to follow and understand because the audience would not have to read the screen and follow the images on the screen simultaneously. If the target audience members have no prior knowledge of the source language, will they still be able to understand the film because they are able to rely on other visual cues? In this debate, subtitlers are either criticized for using too many subtitles or not enough. Despite these disadvantages, subtitlers still have the ultimate task of making sure that the original dialogue is adequately expressed in the target language.

2.4 BRIEF HISTORICAL OVERVIEW OF TRANSLATION STUDIES

The theory of translation emerged from Germany, elaborated by several theorists including Hans Hönl, Paul Kussmaul, Reiss, Hans J. Katharina Vermeer, Justa Holz-Mänttari, and Mary Snell-Hornby. Snell-Hornby provides a four-tier analysis that explains how translation

studies have evolved over the years. Translators use a cultural transfer rather than a linguistic one; they view translation as an act of communication; they consider the function of the target text; and they view the text as an integral part of both the target and source culture rather than “as an isolated specimen of language” (Snell-Hornby 1990: 82). Consequently, these translation researchers radically changed the focal point of translation studies and redeveloped and expanded existing theories in translation studies. Hans J. Vermeer is a major contributing theorist in translation studies, known for *Skopostheorie*. This concept sees translation as primarily a cross-cultural transfer. Hönl and Kussmaul’s theoretical starting point is the conception of the text as what they call ‘the verbalized’ part of a socio-culture’ (Snell-Hornby 1990: 83). The text is embedded in a given situation, itself conditioned by its socio-cultural background. The translation then depends on its function as a text ‘implanted’ in the target culture. The basic criterion for assessing the quality of a translation is called “the ‘necessary grade of differentiation,’ which represents ‘the point of intersection between target text function and socio-cultural determinants’” (Snell-Hornby 1990: 83). Cultural aspects that require a translation in the target text include those “related to ‘physical or material culture’ that is, the different facets of domestic and public life, including entertainment, means of transport, communication, media, and also public institutions like administration, politics, or education (López 2009: 72). The next section examines the various types of translation strategies, procedures, and techniques used in translation studies.

2.4.1 BRIEF OVERVIEW OF TRANSLATION STRATEGIES, PROCEDURES, AND TECHNIQUES USED IN BOTH WRITTEN AND AUDIOVISUAL TRANSLATION

During the 1980s and 1990s, many new strategies, procedures, and techniques emerged. Even before translators decide which solution to use when translating a particular cultural

reference, they should examine the film as a whole rather than the individual nuances of the source dialogue. The seven translation scholars, Dirk Delasbastita, Peter Newmark, Katja Pelsmaekers, Fred Van Besien, Jean-Pierre Mailhac, Henrik Gottlieb, and Birgit Nederguard-Larsen have provided a list of strategies to help translators. They borrow from one another and elaborate or develop individual classification systems.

Dirk Delasbastita (1990), a researcher in mass communication and translation, believes that translators should pay more attention to how they render certain cultural and linguistic elements that occur in the film's dialogue, including particular language varieties, (i.e. local, social, or personal), literary allusions and various cultural data, wordplay and other forms of humorous language, taboo elements and prosodic features. Delabastita (1990) describes the importance of translating all types of verbal and non-verbal language, including: character speech versus narrator speech, flashbacks, letters being read or written, musical texts, background conversation, and written cues such as signs and titles. Translators must pay attention to several external factors such as attitudes towards loan words and foreign idioms and the presence of linguistic interference, including stereotyped elements that match the target film to the target audience's expectations (Delabastita 1990:103).

Because many of these strategies do not apply to audiovisual translation, subtitlers must be creative. The analysis of the strategies and procedures leads to one conclusion: it is frustrating and daunting to choose only one when translating foreign language films that are inundated with such references specifically linked to the source culture. The next section covers certain problems that arise when translating cultural references unfamiliar to the target audience.

Amilcar Cabral, the cultural theorist, says:

culture is always in the life of society (open or closed), the more or less conscious result of the economic and political activities of that society, the more or less dynamic expression of the kinds of relationships which prevail in that society, on the one hand between man (considered individually or collectively) and nature, and on the other hand, among individuals, social strata or classes (Cabral 1973: 112).

This discussion on culture cannot ignore the issue of globalization. In his book, *Non-Places: An Introduction to Supermodernity*, Marc Augé states that “a world without frontiers is an ideal that has always appeared to the more sincerely humanist individual as a world from which all forms of exclusion have been abolished” (Augé 1995: ix). He also points out that globalization still has not achieved this ideal world: “[t]he notion of ‘frontiers’ remains rich and complex. It does not necessarily signify compartmentalization and separation. The ideal, egalitarian world may not come through the abolition of frontiers, but through their recognition” (Augé 1995: ix).

Translation further enables the recognition of cultural and geographical borders, yet both of these definitions overlook the importance of the language one uses to transmit ideas from one culture into another. Wolfram Wilss explains the link between language and culture, especially in translation:

Language is to a large extent embedded in culture and vice versa. Language is as much a cultural product as culture is a linguistic product. The last two decades have witnessed the burgeoning of cultural research in Translation studies. Translation studies scholars have come to realize that they have much in common with experts in cultural anthropology and they have felt the need to look beyond the confines of linguistically oriented Translation Studies and research for cross-cultural approaches (Wilss 1996: 85).

Jacques Derrida, Eugene A. Nida, and Mark Betz draw upon one another's theory on the importance of using language to represent certain cultural concepts. Derrida explains that languages

[substitute] a presentation for another [and that] under the diversity of words from diverse languages, under the diversity of the uses of the same word, under the diversity of contexts, or of syntactic systems, the same sense or the same referent, the same representative content would keep its inviolable identity (Derrida 1982: 303).

This citation further shows how translators must understand both the source language and culture of a text in order to effectively or adequately represent them in the target language and culture.

Eugene A. Nida, known as the father of translation studies, draws on Derrida's theory and explains the interconnected relationship between language and culture: "Rarely does one particular feature or culture occur alone. For languages, there are almost always a bundle of features that combine to communicate a message" (Nida 2001: 19). Mark Betz incorporates the difficulty of translating cultural references in the target language, especially in film: "Language is a site of struggle, and a site of struggle in film: imagine a cinema that would show what was at stake in its language and make heard what was invisible in its images" (Betz 2001: 35).

To create a link between the source and target cultures, researchers often provide guidelines for translators, especially when dealing with cultural references. Kate James analyzes the French book *Les Loukoums chez l'Arabe*, explaining her own translation process whereby the subtitler must decide whether or not to include the different elements related to the cultural implications in the translation. Cultural categories, such as material culture, gestures and habits, cultural references, and lexical features must be clearly defined during the translation process. The target audience (readers or viewers) will be unlikely to have a full understanding of the historical, political and other such cultural references illustrated in the original source text. This

deficiency causes problems for the target audience and in the case of cultural references, it is up to the translator to explain such references; significant gaps in information should be taken into account (James 2002: 3-8). Once the translator identifies the putative average target text reader, the translator must decide how much of the original text should be translated in order for “the reader to simply infer” (James 2002: 3).

Because language and culture are intertwined, problems will arise when one attempts to translate one culture into another. When dealing with a wide variety of texts that include social, political, and economical aspects of a particular culture, translators must be well-versed in the source language and culture in order to create an appropriate, understandable translation for the target audience (Schäffner 1996: 155) where they can relate such source references to similar customs in their own target culture. Kate James explains:

Preferences and prejudices may be instinctively transposed by the TT reader who may liken them to his own experience (in Britain, for example, comparing Algerian and Moroccan immigrants to Indian or Pakistani communities), it must be remembered that these do not match the social situation experience of the ST reader. Therefore, the core social and cultural aspects remain problematic when considering the cultural implications for translation (James 2002: 4).

Nida points to another problem that occurs when translators associate language and culture with references such as dictionaries, textbooks, and encyclopedias. To understand and communicate in a different language, foreign language learners must study a particular culture and realize that “the real location of language and culture is in the heads of its participants” (Nida 2001: 22).

Culture is varied and dynamic, and this complexity may create problems when translating source cultural references into another language and culture.

2.5.1 THE PROBLEMS ASSOCIATED WITH THE TRANSLATION OF CULTURAL REFERENCES (WHEN USING CERTAIN STRATEGIES)

Based on my analysis of translation strategies, procedures, and techniques, this section addresses the issue of cultural untranslatability, including the main problems that subtitlers encounter when choosing a particular strategy or procedure. It might perhaps seem that more readily available solutions would result in fewer translation problems; however, several translation theorists note that the opposite is true.

Jean-Pierre Mailhac offers several questions for translators, based on his analysis of the French translation of the English novel *The Secret Diary of Adrian Mole, Aged 13 ¾*: “How effective are they [the translators] when it comes to assessing the way in which cultural references are rendered in the target text, will they help to identify mistranslations? Can they fulfil a heuristic function and facilitate the discovery of solutions or assist the translator in other ways” (Mailhac 1996: 173)? Peter Newmark still argues that most translators are aware of problems of cultural transposition and linguistic accuracy, but does not provide a detailed list of procedures that can be used by translators. He gives basic advice to translators on how to translate the names of local diseases, local ecological terms, and token-words.¹⁷ He discusses how translators should deal with these foreign words. “The words mentioned are not peculiar to the foreign culture but denote a concept that is missing in the ‘home’ language. They are often imported for snobbish or vogue reasons¹⁸ [where] a translator can treat cultural terms more freely than institutional terms” (Newmark 1981: 82-83). Birgit Nederguard-Larsen (1993) divides

¹⁷ They “add local colour to any description of their countries of origin, and may have to be explained, depending on the readership and the type of text” (Newmark 1981: 82).

¹⁸ This may be misleading because there are about three thousand Latin words used in ordinary English, and many loan-words from French, where a particular semantic field is deficient (e.g. colors – mauve, puce, c erise, taupe, chartreuse, etc.)

culture-bound problems into various types including geography, history, society, and culture (211).

To illustrate the idea of borrowing foreign words, Wolfram Wilss uses the example of the English word *weekend* being integrated into the French language. “The French, despite all linguistic purification efforts cannot say *fin de semaine* because *fin de semaine* is simply the end of the week, whereas *weekend* is a highly emotionally (connotation-ally) charged part of our way of life” (Wilss 1996: 88). When translating from German to English or vice versa, there is no relative problem because the German word *Wochenende* and the English word *weekend* are interchangeable (Wilss 1996: 88).

A newly coined word is at best semi-transparent: more transparent, to be sure, than the borrowed foreign word, but less easily and fully understood (as long as it has not become established in the language) than a word that has sprung up naturally in response to the communicative needs of the linguistic community of members of the native culture (Ivir 1987: 43).

Many such borrowed foreign words have been successfully incorporated into the English language. For example, “expressions such as *joie de vivre*, *savoir-faire*, *sauerkraut*, *totem*, or *taboo* can be treated as standard conventional equivalents of their corresponding foreign expressions” (Ivir 1987: 35-36).

The ethnic context of a particular foreign film is rarely mentioned. Do the filmgoers lose touch with this cultural foundation in the translation? In her article, “Foreigners in the Margins: English Subtitles in *Inch’Allah Dimanche*,” Sheila Turek examines how issues of preserving the film’s ethnicity may affect the various dialogue in the source audiovisual text as well as the subtitles. After closely analyzing the French and Algerian film *Inch’Allah Dimanche*, Turek concludes that because this film was filmed in both French and Arabic, sometimes the source viewers are just as confused as the target viewers since parts of the Arabic dialogue are not

translated. When the main character, Zouina is boarding the boat to leave for France with her husband, she looks behind at her mother and birth family, the Arabic song “Ageggig” plays in the background. There is no French translation for the source viewers, but the subtitlers do provide a translation of the song’s lyrics in English (Turek 2010: 567). Turek cites Angelica Fenner who explains the importance of this song:

This melody has become invested with profound patriotic and political sentiment among Algerians and diasporic North Africans, as its lyrics allude to the Algerian riots of 1988 prompted by failed land and reforms, massive unemployment, and corruption within the Front de Libération national régime (Fenner 108; cited in Turek 2010: 567).

In this instance, the English subtitles of song lyrics would provide more cultural clues and allow the target language viewers to learn more about the film’s narrative than the source viewers (Turek 2010: 567-570).

2.5.1.1 FLUENCY VERSUS FOREIGNISATION/FAITHFULNESS

Translators strive while remaining faithful to the original text (or dialogue). Fluency erases any signs the target text is a translation. Douglas Robinson provides his own definition of fluency. Fluency means that “the translation is so accessible and readable for the target language reader as to seem like an original in the target language. It never makes the reader stop and reflect that this is in fact a translation” (Robinson 2003: 10). Francesca Bartrina adds why it is important for translators to achieve coherence: “A translator must maintain coherence between the original dialogue on the screen and the subtitles of this discourse presented simultaneously, so that the target viewers understand the scene” (Bartrina 2004: 161). Conversely, other translation scholars argue against fluency in favor of foreignisation. Lawrence Venuti, Marge Landsberg, Francesca Bartrina, Marta Dahlgren, and Derrin Pinto all believe that faithfulness or

foreignisation should trump fluency in certain cases. Venuti presents a view of what fluency is in the translated text as opposed to foreignisation:

fluency is the opposite of resistancy: a fluent translation (sanctioned by the current orthodoxy in Anglo-American translation) domesticates the source text. Two main ways to achieve foreignisation: either by translating what is perceived as a canonical work in the target culture with a marginal discourse, or by choosing a foreign text that is perceived as marginal in the target culture and translating it with a canonical discourse (Venuti, *The Translator's Invisibility: A History of Translation* 1995: 310).

According to Margret Landsberg, achieving faithfulness may be even more difficult than fluency because it “must occur [simultaneously] at various levels including the morphological, phonological, syntactic, lexical, semantic, and stylistic levels” (Landsberg 1976: 235). Using Gideon Toury’s idea of accuracy, faithfulness should also respect the norms of the source culture (Dahlgren 2009: 59). Finally, Derrin Pinto introduces the importance of faithfulness in film and argues that translators should achieve both faithfulness and fluency at the same time: “the subtitles should still reflect a reasonable degree of accuracy, [particularly regarding] the intentions expressed by characters in the source dialogues in order to avoid undermining the original artistic creation” (Pinto 2010: 258).

How can a translator achieve such fluency and faithfulness? The subsequent sections suggest that among all the strategies and techniques available, subtitlers use four main techniques when translating cultural references: 1) literal translation, 2) equivalence, 3) keeping the original of a cultural reference, and 4) omitting the cultural reference altogether. These four translation solutions serve as the basis for the analysis of cultural references in the nine Francophone films of the corpus (*Les Visiteurs*; *Bienvenue Chez les Ch’tis*; *Neuilly Sa Mère*; *Bon Cop, Bad Cop*; *Le Bonheur de Pierre*; *La Face Cachée de la Lune*; *TGV*; *Faat Kiné*; and *Camp de Thiaroye*). The following sections focus on each of these solution types individually.

2.6 LITERAL TRANSLATION

Critics often divide written texts into literary and non-literary works of art. Eugene A. Nida concludes that literary theory is reflected in all cultures in a wide variety of written forms, such as “narratives, conversation, proverbs, puns, epic accounts, animal tales, and poetry, [but] some cultures have a number of specific literary forms, for example, history, short-stories, scientific essays, business letters, apocalyptic (prophecy about an increasingly bad future until everything is altered by a messiah), and sonnets” (Nida 2001: 75). In a literary work of art, the source text has a different status than in an advertisement or a legal contract: the factors of situation and function are more complex than in pragmatic texts and the factor of style is very important, whereas style has hardly been considered in non-literary translation theory (Snell-Hornby 1990: 84). Robert Scholes defines literal translation as the action of taking “[e]very literary unit from the individual sentence to the whole order of words” (Bassnett 2002: 80). Each of these units can be seen in relation to the concept of a system. From this, one can look at “individual works, literary genres, and the whole of literature as a system within the larger system of human culture” (Bassnett 2002: 80).

Literal translation is one of the oldest methods of translation and is frequently used to translate literary texts, biblical texts, and classical texts (Bassnett 2002: 80). Although it seems difficult to provide an exact definition of this type of translation, various translation researchers try to explain literal translation. Literal translation can be defined as “the word for word rendering of complete source language sentences into the target language” (Ajunwa 1991: 31).¹⁹

¹⁹ Word for word translation is mistranslation because it overlooks syntax, and therefore, confuses different parts of speech. An obvious example is the separable prefixes of verbs in German. Another is conventions of word order: “je vous l’avais donné (I you it had given.”

Irena Kovačič cites Lambert who concludes that “translated texts are never based only on the original text, but also on the competitive influences of the original and target language systems; and secondly, that preference for written over spoken language may reflect a hierarchical priority of values from the past over values of the present” (Kovačič 1996: 106). Literal translation has limited practical application and sometimes results in complete loss of understanding on the part of the target readers (Ajunwa 1991: 31). Michèle H. Jones explains that certain conditions must exist for literal translation to be effective:

[It] is possible when there are no structural grammatical and syntactic obstacles and no metalinguistic (cultural obstacles). Such ideal conditions mainly exist between languages of the same linguistic family which share a similar syntax and grammar but this can hardly be the norm between languages belonging to different backgrounds, as in the case of English and French. However, a long history of mutual borrowing both in word formation and thought patterns, has brought them close enough to allow for literal translation in very simple sentences (Jones 2014: 65).

She gives examples where certain French identical verbal expressions (*avoir un mot au bout de la langue*: to have a word on the tip of one’s tongue), identical phrases (*avec l’huile de coude*: with elbow grease), identical proverbs (*il faut battre le fer pendant qu’il est chaud*: you must strike the iron while it is hot), and nominal expressions (*le tiers monde*: the third world) can be translated literally into English (Jones 2014: 65-67).²⁰ Douglas Robinson expands on this idea of separating the source text or sentences into individual units and explains that literal translation may cause problems because such translations compromise the original text: it “is ideally the segmentation of the SL text into individual words and [the] TL rendering of those word-segments one at a time” (Robinson 1998: 125) and “most so-called literal translations are in fact

²⁰ Very often, an identical word in spelling is a false cognate. German *gift*: *rock*, French *parking* [lot]: *building*. The varying ranges of semantic fields of semantic fields are a common problem.

comprises with the ideal: looser renditions that replace individual SL words with individual TL words wherever possible and cling as closely as possible to the SL word order in TL” (Robinson 1998: 162).

Literal translation is often used along with other translation methods today. In fact, literal translation together with borrowing “is the commonest method of cultural transference and spread of influence from one culture to another. According to Vladimir Ivir, this explains how literal translation can fill both cultural and lexical gaps that highlight both “a faithfulness to the source-language expression and [a] transparency in the target language” (Ivir 1987: 39).

Subtitlers still feel that literal translation is an appropriate solution for certain cultural references; and there are various types, including loan translation (or calques) discussed in more depth next.

2.6.1 LOAN TRANSLATION (CALQUES)

Translation theorists divide literal translation into separate categories, including calques. Calques are expressions in the target language and relatively well understood, yet they become unidiomatic in the process of translation because they are modeled on the grammatical structure of the source language expression (Hervey and Higgins 2002: 35). Despite potential dangers, they have several advantages: Calques enable compactness as well as transparency, especially if the source language expressions are culture specific (Armstrong 2005: 146). Enock Ajunwa provides this succinct definition: a calque is “a translation technique involving the formation of compound words or phrases directly translating from one language into another (Ajunwa 1991: 30).²¹ Hervey and Higgins provide three examples where subtitlers use calques to illustrate how translating idiomatic expressions literally from one language to the other is not ideal because such translations may mislead target viewers. Here are several of their examples:

²¹ CP: German *zusammengehörigkeitgefutle*, best translated as *team spirit* (not as *togetherbelongnessfeeling*).

Source language: *Il n'est pire eau que l'eau qui dort.*
Target language: *There is no water worse than the water that sleeps.*²²

Source language: *Vous sentez-vous une âme de sculpteur?*
Target language: *Do you feel the spirit of sculptor?*²³

Source language: *Elle s'est vu remettre le bijou par le voleur lui-même.*
Target language: *She has seen herself to hand back the jewel by the thief himself.*²⁴
(Harvey and Higgins 2002: 35).

Although the three examples above clearly show that using calques is not an ideal form of translation for certain expressions, Ajunwa gives his own examples where loan translation is not appropriate:

Source language: *Homme de lettres*
Target language: *Man of letters*

Source language: *Document contre règlement*
Target language: *Document against payment*
(Ajunwa 1991: 30).

As these examples suggest, the literal translation of French metaphors and idioms into English create confusion and does not work for all types of cultural references. Such loan translations are not the only types of literal translations that cause problems for meaning.

2.6.2 PROBLEMS WITH LITERAL TRANSLATION

Translators should avoid translating certain references word for word because “literal translation may render the target text archaic and exotic, especially in the case of translating oral texts when the target viewers misinterpret the source author’s intentions” (Tymoczko 1990: 53).

²² Should be: still waters run deep.

²³ Should be: Do you have the soul of a sculptor?

²⁴ Should be: As it happened, the thief himself gave her back the jewel.

Zuzana Jettmarova, Maria Piotrowska, and Ieva Zauberga point out several problems that occur in translation of cultural references found in advertisements. They cite Dirk Delabastita, who sensibly observes that translators do not simply translate semantic and syntactic structures, but actually translate texts into other texts. This process leads to “manifold operations [similar to those] that occur in film translation and which defy any static definition: reductions, additions, stylistic, or ideological shifts, adaptations of cultural data, changes in the visual presentation of the text” (Jettmarova, Piotrowska, and Zauberga 1995: 189). When translating cultural references, translators should use literal translation in combination with other methods, such as additions to the source text (House 2006: 349). Juliane House discusses the differences between covert versus overt translations. Overt translations may disregard cultural references in a particular source text, leading to a rather generic or bland translation. On the other hand, with covert translations, “translators have to consider in greater depth and detail the new context into which they have to ‘insert’ their translation, in other words, they have to apply a cultural filter” (House 2006: 349).²⁵ Michèle H. Jones presents five grammatical problems that occur with literal translation, specifically for French to English translation: differences in word order, ellipses, Gallicisms and Anglicisms, differences in verb tenses, and problems with French pronominal verbs (Jones 2014: 61-76). All translators must consider such language differences; however, my study focuses on the translation of cultural references. The following section clarifies the problems associated with the literal translation of certain cultural references, including food references, political references, historical references, educational references, vulgar language, and sexual references.

²⁵ A covert translation is a translation which enjoys the status of an original source text in the target culture. The translation is covert because it is not marked pragmatically as a translation of a source text, but may, conceivably, have been created in its own right” (House 2006: 347).

2.6.2.1 PROBLEMS WITH LITERAL TRANSLATION OF FOOD REFERENCES

In his analysis of the Cameroonian author Ferdinand Oyono's *Une Vie de Boy*, translated into English as *Houseboy* by John Reed, Enock Ajunwa illustrates how a literal translation of food references causes problems for target readers. Ajunwa argues that Reed inadequately translates many of the food references found in this novel. The original sentence, *c'était l'heure du repas habituel de batons de manioc²⁶ au poisson* is translated as *it was time for the customary meal of fish and cassava sticks.*²⁷ From this example, Reed does not fully understand the cultural meaning of the original reference in French: Oyono would not serve his guests a *meal of fish and cassava sticks* given that the latter are hard, making them inedible. From the English translation of this food reference, many readers may understand why the translator must have a knowledge of both the source culture and the target culture when translation cultural references. Ajunwa suggests that translators consult with cultural informants who may clarify the cultural context of a particular reference. If the translator had studied the Cameroonian culture, he would have substituted *bobolo* or *miondo*, commonly eaten in Cameroon, for *cassava sticks* (Ajunwa 1991: 72).²⁸ In any event, most American readers would probably have to look up the meaning of *cassava sticks*, *bobolo*, and *miondo* because they are not well-known dishes in the U.S.

²⁶ They are "the pounded flesh of the yucca root, wrapped in banana leaves and steamed for several hours. These dense yuca sticks are great cut up and eaten with stew. They take on the flavor of the banana leaves (which taste like steamed artichoke)," "Yucca/Cassava Sticks/Bâton de Manioc," *Global Table Adventure*, 1, Internet, 5 Aug. 2016, Available: <http://globaltableadventure.com/recipe/recipe-baton-de-manioc-yucacassava-sticks>.

²⁷ Reed's probably thinking of *fish* and *chips*.

²⁸ I would deal with this by saying *cooked cassava* or better, if I knew by specifying the manner of cooking, such as *boiled* or *fried*.

2.6.2.2 PROBLEMS WITH LITERAL TRANSLATION OF POLITICAL, HISTORICAL, AND EDUCATIONAL REFERENCES

Literal translation can be successful when translating a political or historical reference if the source language and target language terms are similar to one another, when there are corresponding governmental positions and organizations. Although Western European cultures share similar political environments, a literal translation does not always adequately illustrate the source political reference. Peter Newmark highlights:

some transparent institutional terms are translated literally in at least Western European languages even though the TL cultural equivalents have widely different functions: thus ‘President,’ ‘Senate,’ ‘Prefect,’ ‘Chancellor,’ ‘Mayor.’ Note also that concept-words such as ‘radicalism’ or ‘realism’ are translated literally and often misleadingly as their ‘local’ connotations are often different. Any ‘core’ denotative meaning is swamped by the connotative pragmatic meaning. The terms are normally so important in their relation to the TL culture that a literal translation rather than transference is indicated – a translated word more than a transferred one is incorporated at once into the target language (Newmark 1988: 74-75).

In *About Translation* (1991), Newmark explains that problems arise mainly because political terms are comprised of abstract terms, apparent in the translation of five main words: *political*, *democracy*, *imperialism*, *literalism*, *apartheid*, *security* (Newmark 1991: 146-156). He favors literal translation of apartheid:

Apartheid (literal translation: apartness) should simply be transferred and therefore become a so-called ‘loan word,’ therefore a component of most European languages’ vocabulary, although the word’s meaning is opaque. As I see it, a minimal translation of the term is: ‘racial segregation and absolute white domination’; the first noun-group should be omitted in later references. It is still described as ‘separate racial development’ (Newmark 1991: 151).²⁹

²⁹ The problem is that many political concepts are euphemisms that conceal the crimes committed in their name.

Vladimir Ivir uses examples of translating the names of Serbo-Croatian political parties into British English. Translators oftentimes do not translate the references literally, but rather use an equivalent in British English. He explains the translation of the political term *radno intenziyna proizvodnja* in Serbo-Croatian as *labour-intensive production* in English illustrates a correct translation and is easily understood by source readers. Ivir's examination of translation of Serbo-Croatian political references into English shows how the target expression also matches the content and form of the source expression.

Production of the labour-intensive kind certainly existed in the Yugoslav economy long before the expression drawing attention to the concept was introduced into Serbo-Croatian in translations from English, so that it is possible to claim that lack of a "native" expression to denote it should be counted as accidental (Ivir 1987: 39).

However, literal translation of such political references fails to bridge the cultural gaps between English and Serbo-Croatian. The literal translation of *osnovna organizacija udruzenog rada* as *basic organization of associated labour* is an approximate though adequate translation that English-speaking audiences will understand. However, this translation obscures the precise meaning of the message because it detours from the original intended meaning of a "business organization or its part having a well-defined process of production, independent accounting, and self-management of workers" and that target readers do not understand the translation any more than they would if the Serbo-Croatian term had been left untranslated (Ivir 1987: 40). He provides specific criteria for when translators should not use literal translation, especially for political references.

First of all, translators should not use literal translation when it clashes with existing target language expressions that create a different meaning inferred by the source language. The Serbo-Croatian term *drustveni radnik* translates roughly as *public figure, civic leader, or political*

activist, but equates more to a *social worker* (or *community organizer*) when translated literally in English. Other misunderstandings arise due to the translation of *narodnosti*. *Narodnosti* translates to “ethnic groups living in Yugoslavia, but not belonging to one of the Yugoslav nations and having their national states outside the country, ‘national minorities’ literally translated as *nationalities*” (Ivir 1987: 41). Based on his analysis of the translation of the names of Yugoslav ethnic groups in English, Ivir concludes that literal translation is acceptable only in certain cases, as illustrated by the previous example where clear constitutional distinctions are drawn between *narodnosti* and *national minority*. When *narodnosti* implies cultural background information, a literal translation may hinder rather than facilitate understanding (Ivir 1987: 41).

Nigel Armstrong adds that using calques (see above) as a form of translation allows conformity to the syntax of the borrowing language and may be successfully used for certain French governmental terms such as “*Conseil d’Etat*, *Conseil constitutionnel*, *Palais Bourbon* by giving the renderings *Council of State*, *Constitutional Counsel*, and *Bourbon Palace*” (Armstrong 2005: 146).³⁰ This current study seeks to find how subtitlers today translate such Francophone political references and to see whether previously established translations are still effective.

2.6.2.3 PROBLEMS ASSOCIATED WITH THE LITERAL TRANSLATION OF VULGAR LANGUAGE

Before examining the problems associated with the literal translation of vulgar language, it is necessary to understand why this solution type is rarely used:

When we use words like *shit* and phrases like *go to hell* as swear-words, the literal meaning is very distant. We may call this relationship between the literal meaning and derived meaning a type of metaphor, mainly because there is no better term

³⁰ French differs from English more often by designating an activity by the place where it occurs. *Le Palais Bourbon* is best translated as *the House of Representatives*.

available,³¹ but we feel uneasy about using this term. We must remember that there really are cases of ‘long-distance’ metaphors. It is obvious that the use and meaning of these phrases have been extended and that the literal meaning has been effaced or been completely lost. The simple fact that the following three expressions, whose literal meaning are quite different, may have the same function in an appropriate situation (to get someone to leave) proves this point: *Go to hell*, *Fuck off*, [and] *Get your ass out of here* (Andersson and Trudgill 1990: 59).

Ana María Fernández Dobao conducted studies on the translation of vulgar language into Spanish and Hausa, respectively. They provide specific examples that will elucidate the vulgar language found in the corpus of the current study. They arrived at similar conclusions as to why vulgar language causes problems for translators. Fernández Dobao agrees with Andersson and Trudgill and according to her,

swear words, are by definition, very emotionally charged expressions whose literal meaning has faded away or been completely lost. In the translation of swearing the literal and referential meaning of the original lexical item is therefore of little relevance. It is the emotional charge of the swear word that needs to be taken into account in order to express in the target language and thus produce in the receptor of the translation the same impact the original swear word produces in the receptor of the source text (Fernández Dobao 2006: 239).

“Slang terms are often strongly linked to a specific period, social group or fashion, and this of course, affects their frequency of use and usability as translation equivalents” (Mailhac 2000: 138). New slang expressions or local jokes should be explained in the script [and that] no matter what style of subtitling is used, for film or television, glossaries in dialogue lists and scripts will ensure faster work, more accurate translation, and greater audience appreciation” (Minchinton 1987: 281). Translators may carelessly translate food references, historical and political

³¹ Catachresis – when a figurative explanation (metaphor or metonymy) becomes as prevalent that the figure is lost and becomes literal (eg. the arm of a chair).

references, and vulgar expressions word for word even though this causes problems in understanding.

2.7 EQUIVALENCE

Research explains how equivalence is used when translating various types of cultural references, including culinary, political, historical references, vulgar language and sexual references. In general, equivalence results from the relationship between signs, what they stand for, and those who uses them (Bassnett 2002: 34). Researchers such as Vilen Naumovich Komissarov, Frederic Chaume, Sándor Hervey, Ian Higgins, and Vladimir Ivir offer several definitions of equivalence. Equivalence is one of the most widely used translation solutions and

an important part of the general theory of translation is the theory of equivalence aimed at studying semantic relationships between the source and the target texts. There is a presumption of semantic identity between the translation and the source text. At the same time, it is easily demonstrable that there is, in fact, no such identity, for even a cursory examination of any translation reveals inevitable losses, increments, or changes of the information transmitted (Komissarov 1991: 38).

Frederic Chaume elaborates that before beginning the process of subtitling, translators or more specifically, subtitlers must have an in-depth knowledge of signifying codes:

A film is composed of a series of codified signs, articulated in accordance with syntactic rules. Its typology, the way it is organized and the meaning of all its elements results in a semantic structure that the spectator deconstructs in order to understand the meaning of the text. What interests the translator is knowing the functioning of each of these codes, and the possible incidence of all signs, linguistic and non-linguistic, within a translation (Chaume 2004: 17).

In an earlier edition of their book on French to English translation, Hervey and Higgins (1992) conclude that “even the smallest cultural distance between the ST audience and the TT audience will produce a fundamental dissimilarity between the effects of the ST and those of the

TT -- such effects can at best be similar in a global and limited sense; they can never be ‘the same’” (Hervey and Higgins 1992: 23). Vladimir Ivir agrees with Hervey and Higgins and adds that equivalence may be the best solution for a given cultural reference. However, sometimes there still remains something “that is like it- -though not quite like it- -in the target culture” (Ivir 1987: 41) and this discrepancy leads to various problems, discussed in a subsequent section.

The term equivalence is oftentimes synonymous with substitution. Vladimir Ivir defines substitution as a translation solution that is used when cultures overlap and some similarity exists between the source culture and the target culture. Translators feel “tempted to exploit that similarity and use the corresponding target-language expression as a full equivalent-the ease with which he makes the decision depending on the cultural closeness of the two elements” (Ivir 1987: 41-42). Substitution enables transparency because the target viewer is provided with a target culture equivalent, but it still has some problems: The main drawback of the procedure is that it identifies concepts that are not identical [thus] eliminating the ‘strangeness’ of the foreign culture and treating foreign-culture concepts as its own” (Ivir 1987: 41-42). An equivalent may remove the cultural element of foreign text. The translator simply produces a target text that reflects the target culture in one way or another. Our discussion now turns to the problems of faithfulness and coherence and what happens when translators recreate texts that erase the nuances of the source culture.

Addressing the problems of equivalence, Sándor Hervey and Ian Higgins have developed the principle of “equivalent effect.” They argue that the “TT should produce ‘the same’ effects on its audience as those produced by the ST on its original readers” (Hervey and Higgins 1992: 22). However, when equivalence produces the same meaning, it may be unhelpful and misleading (Hervey and Higgins 1992: 22). The idea that the target text should affect its readers

in the same way as the source text raises several issues, including the assumption that the translators know exactly how a particular reader will respond or react to a target text (as well as how the source audience reacts to the original text). But obviously they cannot know in advance a reader's exact reaction to their translation of a source text. Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot exist in translations (Bassnett 2002: 36).

2.7.1 TYPES OF EQUIVALENCE

Equivalence is the preferable solution to avoid confusion (i.e. if the target viewers do not understand the source cultural reference). Because they have their own individual view of equivalence, translation theorists, such as María Sánchez-Ortiz, argue that it is difficult to develop a concrete definition of equivalence (2000: 93).

Good subtitlers love the challenge of shaping language to oblige the constraints of a film environment, but some high caliber, experienced translators feel fenced in by subtitle straitjackets. They are used to being able to select the very best equivalent in the target language and are appalled when the very best, and often second best equivalent will not fit into the line length or time allotted" (Wildblood 2002: 42).

Several translation theorists have identified other forms of equivalence that take into account the need to preserve the original reference. Equivalence has been subdivided into several types including dynamic equivalence, exact equivalence, cultural equivalence, and lexical equivalence- to name a few.

2.7.1.1 DYNAMIC EQUIVALENCE, EXACT EQUIVALENCE, CULTURAL EQUIVALENCE, LEXICAL EQUIVALENCE

Replacement is the procedure advocate, for instance, by Nida for Bible translation. According to his principle of dynamic equivalence as opposed to formal equivalence the translation of the Bible should read perfectly as if it was an original text. Culture-

specific concepts of the source text will have to be substituted by target-culture concepts (Kussmaul 1995:67).

Nida's example of dynamic equivalence is the translation of the phrase Lamb of God where the Lamb symbolizes innocence in the context of sacrifice. Since the Lamb is unknown to the Eskimos, Nida illustrates how the Lamb of God becomes the Seal of God in the Eskimo Bible because the seal is the animal in Eskimo culture associated with innocence (Nida 1964: 166-167). One potential issue here is whether a translator knows that a certain type of cultural reference is easily replaced with a target equivalent. Josélia Neves explains that the subtitler must articulate both communicative effectiveness and exact equivalence.³² The translator determines whether the purpose of the source text can be maintained or whether they must be modified or changed in the target text (Neves 2004: 135).

Juliane House identifies several factors that impel translators to use cultural equivalence. It is determined by socio-historical factors as well as several linguistic and contextual factors including

source and target languages with their specific structural constraints; the extra-linguistic world and the way this world is perceived by the two language communities; the linguistic conventions of the translator and of the target language and culture; structural, connotative, and aesthetic features of the original; the translator's comprehension and interpretation of the original and her creativity, the translator's explicit and/or implicit theory of translation, translation traditions in the target culture; interpretation of the original by its author; audience design as well as generic norms, and possibly many more (House 2006: 344).

³² Josélia Neves cites Kussmaul who believes that the "function of a translation is dependent on the knowledge, expectations, values and norms of the target readers, who are again influenced by the situation they are in and by their culture" (Neves 2004: 135).

This analysis on cultural equivalence demonstrates that other external factors, such as the translator's own knowledge of various types of translation methods as well as her own creative imagination effects the final outcome of the translated text.

Finally, lexical equivalence is the fourth type of equivalence, best rendered in the form of wordplay. It especially works between English and French because these two languages have many similarities in terms of references and cultural factors (Vanderschelden 2002: 117). The 1996 French film, *Ridicule*, illustrates how subtitlers apply the concept of lexical equivalence. The film begins with Milletail's revenge on Mer de Blayac, the man who forced him into exile by nicknaming him 'Marquis de Patatras' after a fall on the dance floor. It is translated as 'Marquis of Clatterbang,' maintaining a lexical play on words. Similarly, when trying to illustrate English humor in a dinner party, the Baron de Malevale is the victim of a quip by Ponceludon to the *Court's delight*. In the following example, Isabelle Vanderschelden illustrates how the English translation of this scene in different versions (a film version and a television version) still allows the humoristic dialogue to come across in both English translations:

Maleval:	C'est le seule exemple qui <i>me vient à l'esprit</i>
Maleval:	That the only example that <i>comes to mind</i> (Video Version Subtitles)
Ponceludon: Ponceludon	Vous voulez dire <i>À la bouche</i> . <i>comes to mouth</i> (Video Version Subtitles)
Ponceludon:	Soyez sans crainte, <i>votre secret ne sera pas éventé</i> .
Ponceludon:	I will not <i>fan the winds of gossip</i> . ³³ (Video Version Subtitles)
Ponceludon:	I will not <i>fan the gossip's flame</i> . ³⁴ (Channel 4 Subtitles)

³³ Should be: I will not stir up the winds of gossip.

³⁴ Should be: I will not divulge it.

(Vanderschelden 2002: 117)

In the Video Version subtitles, the translators use a word for word translation (i.e. *l'esprit* is translated as *mind*). Most of the time, the video version subtitles do not cause many problems for the target viewers. In the last line of dialogue, the Channel 4 subtitles where *votre secret ne sera pas éventé* is translated as *I will not fan the gossip's flame* offers a better visual image than does *I will not fan the winds of gossip*. This example illustrates how wordplay is used effectively when translating cultural references between two cognate languages. In Vanderschelden's (2002) analysis of the French film, *Ridicule*, wordplay serves as a form of lexical equivalence that subtitlers use in several different ways. "In the fan example, the translators have found two different idiomatic expressions which retain the polysemy on 'fan' achieving a similar effect with the same lexical element" (Vanderschelden 2002: 118). In another example from this film where Ponceludon realizes that the Abbé and Madame de Blayac are cheating by using her fan and she is reassured:

Bellegarde:	Ah mon chapeau! Il est perdu.
Bellegarde:	My hat! I've lost my hat.
English gentleman:	<i>Cela vaut mieux que la tête, n'est ce pas?</i>
English gentleman:	<i>You've kept your head?</i> (Video Version Subtitles)
English gentleman:	<i>It's better than keeping your head.</i> ³⁵ (Channel 4 Subtitles).
English gentleman:	<i>Humour c'est merveilleux.</i>
English gentleman:	<i>Humor? It's wonderful!</i> (Video Version Subtitles)

(Vanderschelden 2002: 117).

From this example, Vanderschelden explains how the line *Cela vaut mieux que la tête, n'est-ce pas?* has several different meanings in French.

³⁵ Should be: It's better than losing your head.

In the head example, the subtitle uses the same lexical phrase, but creates a slightly different meaning with a direct reference to the Revolution (*perdre la tête* also refers to madness). These examples highlight the element of choice and decision which can account for plural creative renderings in the subtitling process whilst revealing the absence of one-to-one equivalence between languages (Vanderschelden 2002: 117-118)

Although lexical equivalence works in these examples provided by Delabastita (1990), in my analysis of various Francophone films (see Chapter 4: Analysis and Results), lexical equivalence may still create problems for the target viewers, especially where the cultural differences between the United States and other Francophone countries may be greater. These various definitions of equivalence may not be thorough or inclusive enough and may confuse subtitlers even more. This illustrates the difficulty that subtitlers encounter when seeking an equally appropriate target equivalent.

2.7.1.2 LOSS AND COMPENSATION

As previously mentioned, theorists have defined several types of equivalence in addition to the ones previously named (i.e. dynamic equivalence, exact equivalence, and cultural equivalence). These can be supplemented by other forms of equivalence such as substitution, compensation, and adaptation. Loss and compensation represent a form of equivalence frequently used by translators in film translation. This type of equivalence represents “a technique for making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or the target text” (Harvey 1995: 66). As result of using compensation, a certain amount of translation loss occurs. Nigel Armstrong defines loss and compensation as a technique that “accepts the loss of one element in the TT, and compensates by adding an element elsewhere” (Armstrong 2005:46). The translator is the one who will carry the burden of responsibility especially if the readers (or the viewers)

who are unfamiliar with the source language do not realize they are reading a translation (Armstrong 2005: 46).

Armstrong examines whether or not loss and compensation³⁶ provided an appropriate translation for the target viewers using examples from several French films including *Poulet au Vinaigre* (1985) and *Le Dîner de Cons* (1998). In the example taken from *Poulet au Vinaigre*, Armstrong explains the translator's decision to change the French title to *Cop au Vin* in the English translation. This compensation illustrates the replacement of complex wordplay used in the source text. Adding *au vinaigre* to the colloquial *poulet* refers to a bad tempered policeman and as a result, this play on words is similar to a recipe. The translators also try to copy this play on words, even though there is a certain amount of loss of the reference of the French title to the film's plot (Armstrong 2005: 47). According to IMDB.com (or Internet Movie Database, a virtual database that provides release dates, plot summaries, lists of actors, and lists of international awards for every film produced worldwide), the English translation of this film is *Chicken With Vinegar* which is a literal translation. This literal translation may cause problems for the target viewers, because they might not understand that the French word *poulet* can have the English meaning *policeman*. In the second film, *Dîner de Cons*, translators had the difficulty of translating the phrase, *Le gros Lafitte qui tache* which refers to a 1973 French wine, Château Lafitte, that has been tainted with vinegar. The translator uses *There. Wino's delight!* as the equivalent English translation for the corresponding French reference. The original French phrase *Le gros Lafitte qui tache* refers to another common French expression *Le gros rouge qui tache*, which more or less equates to 'rough red wine' in English. Armstrong explains that there is no simple way of conveying this French play on words within the limited space available. The

³⁶ Loss and compensation "accepts the loss of one element in the TT and compensates by adding an element elsewhere" (Armstrong 2005: 46).

use of *Wino's delight* illustrates the fact that US English bias occurs regularly in the subtitling of foreign films and as a result, the English “translation Chateau bottled plonk’ would probably not cross the Atlantic successfully” (Armstrong 2005: 46-47). These examples represent how loss and compensation can be effective. The translators keep the target audience in mind and alter their translations accordingly (i.e. translating for a British audience versus an American audience).

2.7.2 PROBLEMS WITH EQUIVALENCE

“Equivalence is not always a perfect solution. Texts are untranslatable because equivalence is impossible, yet oftentimes translators say that equivalence is the aim of translation” (Chesterman 1996: 65) and translators must decide whether to translate certain utterances literally or freely. Other problems occur with equivalents that deal with translating source cultural concepts into the target culture in which different meanings are produced (see Arthur Schopenhauer) and relates to similar problems occur during the process of learning new languages. They occur especially when language learners

first translate each word into [their] mother tongue and associate it with its conceptual affinity in that language which does not always correspond to the concepts of the source language and the same holds true for entire sentences” (Schopenhauer 1992: 32).

Schopenhauer examines the problem of finding an equivalent in the target language when one does not exist. Not all concepts expressed through the words of one language are exactly the same as those that are expressed through the words of another. He provides the example of the absence in French of a one word equivalent to the English verb “to stand.” When a word or phrase cannot be expressed the same way in another language, target readers should consult a dictionary to find a synonym that may communicate a similar meaning, albeit in a non-

concentric manner. This process creates numerous shortcomings and misunderstandings in the target text (Schopenhauer 1992: 32).

Using a French-to-English dictionary may cause another set of problems for the translators, mostly because the English language has a larger lexicon than the French language.

The English vocabulary is almost triple that of French – 600,000 words in English versus 200,000 in French, although depending on the researchers, their approaches, and their conclusions, these are extremely rough estimates, and continually under debate. There are two problems here: too often the choice of English synonyms for a French or Dutch word is enormous and the effort lies in finding the closest one, and inevitably it is never exactly what the original means . . . Certain words cannot ever be translated, even when the source vocabulary is far smaller than the English. There is an exact word for everything, but not always for the same thing in every language (de Jager 2009: 88-89).

In Nigel Armstrong's opinion, "adaptation is the most free, least literal type of translation" (Armstrong 2005: 155-156). Equivalence and adaptation should not be treated as separate solution types, but "should be placed on a continuum [because] they share the property of exploiting non-literal translation and focus on socio-cultural phenomenon rather than linguistic transformations like noun > verb" (Armstrong 2005: 155-156). Armstrong illustrates that adaptation is commonly used when certain phenomena or practices are absent in the target culture. The translators of the British novel *The Growing Pains of Adrian Mole* apply adaptation in the French translation. The following examples illustrate how adaptation is used in the translation of various cultural references. They translate *Chinese take-away* as *petit resto chinois* and *he greeted his father* becomes *il embrassa son père* becomes (literally *he kissed his father*). The translation of the French *banlieue* as *inner city* or *housing estates* (or *projects*) creates another debate, rightly so, because the primary meaning is "suburbs." In France, poor working-class people tend to live in outlying parts of a city (and so they have a longer commute: the

wealthy live conveniently in the center. Until recently, in US cities, the poor lived near the center, the rich commuted from the suburbs. During the last twenty years, that has been changing.

Subtitlers must consider the target viewers' previous knowledge of the source cultural concepts, which is not always easy. When considering the target viewers' knowledge, Birgit Nedergaard-Larsen

each element will have to be considered by the target language-audience of if there is a need to explicitify. This cannot be decided once and for all according to an estimate of the distance between the two languages and cultures. Certain culture-bound elements will be generally known abroad (for instance *Sorbonne*) and can be transferred directly. Others will presumably unknown (such as *HEC*) and should be made explicit or paraphrased, as they may otherwise confuse the audience (Nedergaard-Larsen 1993: 223).

These examples of the different forms of equivalence prove that a literal translation can create misunderstanding for the target viewers. Adapting the cultural reference in the target language allows viewers to better identify with the source references even though it transforms the original reference.

2.7.2.1 PROBLEMS WITH EQUIVALENCE OF FOOD REFERENCES

Food particular to a specific region or country seems to pose problems for translators and subtitlers. Although translation theorists analyze written texts, their evaluation of equivalence still applies to audiovisual texts. In her analysis of *Les Loukoums chez l'Arabe*, Kate James (2005) pleads against generalizing *pâtisseries tunisiennes* as *cakes* or *pastries* because “in the context of Tunisian culture, this hardly seems appropriate bearing in mind the difference in form of the TL reference” (James, “Cultural Implications of Translation” <http://www3.uji.es/~aferna/H44/Cultural-implications.htm>). In his article, “On Linguistic Aspects of Translation,” Roman Jakobson explains that when translating food references, translators must create an equivalent because leaving the reference in the target language would only cause confusion for the readers,

or in this case, viewers. To illustrate this idea, he gives the example of the Russian food *syr*, (a food made of fermented pressed curds) which translates roughly as *cottage cheese*. He suggests that if the translator does not translate the foreign food reference *syr*, the readers or viewers who had no knowledge of the Russian language or culture would have difficulty developing an adequate equivalent in their own culture. Bassnett cites Jaksobson who claims that equivalence is not a perfect solution because this type of translation “is only an adequate interpretation of an alien code unit and equivalence is impossible” (quoted in Bassnett 2002: 23). Jakobson seems to suggest that equivalence is required even though it does not generate the exact idea as the source food reference. Susan Bassett continues this discussion with her example of the translation of the English word “butter” in Italian: the translation for *butter* as *burro* in Italian is simply a word-for-word substitution. There still exists a distinction between the objects signified by *butter* and *burro* and between the function and value of those objects in their cultural context:

Following Saussure, the structural relationship between the signified (*signifié*) or concept of butter and the signifier (*signifiant*) or the sound image made by the word butter constitutes the linguistic sign *butter*. Within the secondary modeling system, there is another type of associative relationship and the translator must consider both the primary and secondary associative lines. For butter, in British English carries with it a set of associations of wholesomeness, purity and high status (Bassnett 2002: 26).

Therefore, *bread and butter* is the accepted usage even when margarine is used. There is a distinction between the objects signified by *butter* and *burro* and between the function and value of those objects in their representative cultural contexts. Therefore, the *butter-burro* translation still validates the statement “that each language represents a separate reality” (Bassnett 2002: 26-27). Although Bassnett concludes that bread and butter is an adequate translation, she adds that there may be another unintended meaning because of the use of this idiomatic expression “signifies basic essentials, means of livelihood, e.g. *to earn one’s bread and butter*” (Bassnett

2002: 138). The *syr* and *bread and butter* references only represent a few examples of such problems associated with equivalence.

2.7.2.2 PROBLEMS WITH EQUIVALENCE OF HISTORICAL, POLITICAL, AND EDUCATIONAL REFERENCES

Previous research on the translation of historical items, political terms, and educational systems provides subtitlers with a variety of target culture equivalents. Having such a wide range of choices can be both a benefit and a hindrance.

Online translator discussion groups are an excellent source of help, but [in the translation of] French administrative units, the sort of help they can mostly provide is a range of answers, the sorts of rules other professional translators have either set up for themselves or been taught or told in the past, with lots of room for disagreement (Robinson and Kenny 2012: 209).

2.7.2.2.1 PROBLEMS WITH EQUIVALENCE OF HISTORICAL REFERENCES

Proper names as well as ethnic group names are two such reference types in this category that cause various problems for translators. Peter Newmark (1981) joins this discussion on how translators may be confused when translating historical figures from French to English. He does provide several guidelines:

Where sovereigns had translatable Christian names and they were well known, their names, together with titles (e.g. Richard Cœur de Lion) were and are still usually mutually translated in the main European countries. However, in English, Lewis has reverted to Louis and Francis to François, and in French *George* is now preferred to Georges (Newmark 1981: 70).

These guidelines may have helped the subtitlers of *Les Visiteurs* and *Camp de Thiaroye* because both films center on actual historical events.³⁷ In addition, Kate James (2002) examines the

³⁷ The translation of royal titles (i.e. *roi*, *duc*, and *messire*) in *Les Visiteurs* and military titles (i.e. *capitaine*, *commandant*, and *sergeant*) in *Camp de Thiaroye* will not be examined in my own analysis of historical and political references because scholars have previously discussed such references (see Chapter 4: Methodology).

problems that occur when translating ethnic group names with an equivalent, as in the case of the terms *kabyle* and *boétien* (*rustic*).

A literal translation of the text would be ‘where even the red piles of coca-cola cans have taken on a small, Kabyle look.’ An educated French reader would have enough knowledge of Algerian problems to instantly associate Kabylia with a fiercely independent community which has always refused to be influenced culturally, linguistically and politically by the surrounding countries despite great pressure. A communicative approach implies an explanation of this cultural reference and may be obtained by the addition of explanatory adjectives in the TT, thus translating as ‘even the red piles of coca-cola cans have taken on that fiercely independent Kabyle look’. . . Boeotians in Antique periods were considered to be a nation of rough peasants lacking in culture. In French the term *béotien* maintains this concept and although the adjective could be translated formally as “Boeotian,” the true sense would be lacking in the TT (James 2002: 5).

These two examples highlight the problems that arise when target viewers are not necessarily familiar with cultural groups in the source language and/or culture. They also show that keeping the original of such references may be much more beneficial in today’s globalized society and is examined in the current study.

2.7.2.2.2 PROBLEMS WITH EQUIVALENCE OF POLITICAL AND ADMINISTRATIVE REFERENCES

Secondly, translation scholars have already conducted studies on the translation of certain source governmental and administrative units. Susan Bassnett, Nigel Armstrong, and Peter Newmark support the use of target equivalents. Susan Bassnett advocates the use of American equivalents because “by providing an American equivalent, the viewer “will have a concept of the term based on his or her own cultural context” (Bassnett 2002: 39) instead of the original culturally specific political context demonstrated in the source culture. Susan Bassnett examines the translation of the word *democracy* in several different languages. She cites John Cunnison Catford to support her thesis that the word *democracy* causes numerous problems for translators

mostly because it occurs in many languages and because the word *democracy* has different meanings according to a particular political situation. The particular context illustrated may help the reader to select the appropriate meaning. Bassnett explains Catford's view and concludes that target readers who base the target meaning on their own cultural contexts cause other problems because the source concept and target equivalent may not illustrate the same concept or same meaning depicted in both contexts (Bassnett 2002: 39). She explains the adjective *democratic* in relation to its use in three different cultures: the American Democratic Party, the German Democratic Republic, and the democratic wing of the British conservative Party. This example illustrates that although this term is internationally understood, "its usage in different contexts shows that there is no longer any common ground from which to select relevant situational features. If culture is perceived as dynamic, then the terminology of social structuring must be dynamic also" (Bassnett 2002: 39-40).

Nigel Armstrong conducted his own extensive research on the translation on Francophone cultural references into British English, including political and governmental references. When translating such Francophone political terms, he suggests that "a 'general' or 'less precise' translation of the adjective [*cantonal* or *township*] may be quite suitable, depending always, once again on what level of culture-specific knowledge the reader is assumed to possess and require" (Armstrong 2005: 70). He also argues that the English translations of *banlieue* actually represent examples of adaptation since they represent an equivalent in socio-cultural terms and when translating other political or geographical terms similar strategies must be applied. Translating *ETA* as *IRA* or *Corse* as *Northern Ireland* may illustrate the right idea to target viewers even though the translation is inadequate. By creating an adaptation of Corsica as

France's Northern Ireland provides a connection so that to target viewers fully understand the political link that exists between France and Corsica (Armstrong 2005: 155-156).

Peter Newmark provides a whole chapter on the translation of national institutional terms with specific examples, especially in the translation of German national terms in English, and the importance of fully understanding both the source language and culture:

If pragmatic meaning is taken to refer primarily to the SL community's attitudes and ideology, words like *parteilich* and *forschriftlich* and statements like '*Was des Vokes Hände schaffen ist des Volkes eigen*' (in particular, the word *Volk*) cannot be interpreted through the linguistic or situational context, but only through an understanding of the GDR's prevailing political philosophy (Newmark 1981: 25).

He then concludes that non-institutional cultural terms present fewer problems and the considerations are minimal when creating an appropriate translation (Newmark 1981: 81).

2.7.2.2.3 PROBLEMS WITH EQUIVALENCE OF EDUCATIONAL REFERENCES

Three scholars, Catherine Way (1997), Ana María Rojo López (2009), and Teresa Tomasziewicz (2010) have conducted separate studies on the translation of educational references. Catherine Way and Ana María Rojo López both examined the differences between British and Spanish educational systems. Teresa Tomasziewicz studied the French translation of the American film, *Peggy Sue Got Married*. Catherine Way's research may be almost twenty years old; however, because educational references traditionally remain constant, it is still applicable in this study. The studies of Ana María Rojo López (2009) and Teresa Tomasziewicz (2010) are more recent and further highlight how equivalence is still used for educational references.

In her article on translating Spanish academic transcripts into English, Catherine Way provides three types of equivalents that translators may consider when translating educational

references: “1) formal literal equivalents (no lexical borrowing), 2) dynamic equivalents (no lexical borrowing) [and] 3) a compromise choosing the best alternative in each unit” which can be complicated as a result of legal ramifications as well as the intellectual readership (Way 1997: 181-182). Ana María Rojo López examines the Spanish translation of educational references in the British novel, *Small World*. For example, the translation of *redbrick professor* as *un profesor de universidad moderna* fails to adequately “explain the lower status of the original professor by implying the distinction between the old and new universities, but reduces the humorous effect, since it does not evoke the snobbery” (Rojo López 2009: 73-74). Using the American film, *Peggy Sue Got Married*, Teresa Tomasziewicz analyzed how the subtitlers sought contextual equivalence for the French translation of various educational references. “The term *graduation* was depending on the context, translated by three equivalents: 1) they married after *graduation* (ils sont mariés après l’examen); 2) after *graduation* (on finit les études secondaires); and 3) past *graduation* (après les oraux)” (Tomasziewicz 2010: 99). Michele A. Jones may agree with Teresa Tomasziewicz in suggesting that adaptation is most successful in the case of the translation of the French educational system into English. However,

the French educational system with its rigid system of diplomas and different grading system could prove baffling to English speakers. The *baccalauréat* which sanctions the end of secondary education, is not quite the equivalent of a high school diploma in the United States since it also grants admission to college and has in fact been given as the academic equivalent of two years of a U.S. college education” (Jones 2014: 139).

Although these translation scholars support the use of equivalence or adaptation, translators still encounter several obstacles, especially when rendering such references into an appropriate expression in the target language and/or culture. Similar political, governmental, and educational terms may exist in both the source and target languages and helps the target viewers to

understand the original source reference. However, the target expression differs slightly; causing the target reader or viewer to experience an alternative reaction. This research further demonstrates that there is not a clear consensus among translation scholars, making it all the more difficult for translators to choose one target equivalent over another.

2.7.2.3 PROBLEMS WITH EQUIVALENCE OF VULGAR LANGUAGE

Vulgar language plays an important role in the translation of cultural references because they represent a key feature of a particular culture, which causes several problems when attempting to create a target equivalent.

The problem of language level becomes even more acute when the phraseology is marked as vulgar or obscene because in something as public as film translation the translator no longer has a duty of simple fidelity to the original but also must take into account the instructions of the translation commissioner and the age and sensitivities of the possible audiences (Fawcett 2003: 158).

With vulgar language, the subtitlers have to be careful when developing English equivalents, as in the case of *dégueulasse*. “*Dégueulasse*, is a very common word, but is described by the Collins-Robert Dictionary as the kind of word ‘which should be handled with extreme care by the non-native speaker unless he is very fluent in the language and is very sure of his company’ ” (Fawcett 2003: 157).

Ella Shochat and Robert Stam analyzed the English subtitles of the 1960 French film, *À Bout de Souffle*, where the translation of vulgar language, such as *con*, did not always convey the original meaning and toned down the meaning in the subtitles: “ ‘*Je suis con*’ becomes an inoffensive ‘*I’m stupid*’ and his ‘*Va te faire foutre!*’ addressed directly to the camera/audience is rendered by a desexualized ‘*Go hang yourself*’ ” (Shochat and Stam 1985: 47). Similarly, Peter Fawcett found that the subtitlers of Jacques Fansten’s *La Fracture du Myocarde* (1990) toned down many of the original vulgar language, especially with *foutre*, *dégueulasse*, and *chier* (2003:

159). The use of French slang (whether argot, tchatche, or verlan) is, of course, controversial in a language culture that is strongly normative. Purists consider it linguistic garbage, while linguistics and artists see it as a great source of creativity” (Nadeau and Barlow 2006: 376).

In her study of the Spanish translation of the American film, *Pulp Fiction*, Ana María Fernández Dobao points out that no exact equivalence exists especially for the translation of vulgar language.

On account of this lack of exact equivalence and the impossibility of a literal translation of most swear words, some authors affirm that swearing is untranslatable. Although it is obviously true that none [sic] swear word is completely equivalent to a swear word in another language, this does not necessarily mean swearing is untranslatable . . . It is the task of the translator to look for the highest possible degree of equivalence between the source and the target language swearing forms (Fernández Dobao 2006: 224).

It is difficult to define vulgar language since various cultures have different ideas of what ideas or concepts are considered vulgar.

Sampo Nevalainen stresses that the translator must make personal decisions to achieve accuracy and cites Heino who believes that “some publishers of the older generation still shun ‘bad’ words, no matter how the translator tries to prove that they also exist in the original text” (Nevalainen 2004: 71). In relation to the vulgar language found in modern films, Geoffrey Hughes explains:

notable examples in the films of the past decade are *The Commitments* (1991), *Trainspotting* (1996), *Kids* (1997), and most of the films of Spike Lee, notably *Do the Right Thing* (1989). The hugely successful *Four Weddings and a Funeral* threw down a linguistic challenge in its opening sequence, in which the ‘dialogue’ consisted of the word fuck being reiterated four times. The updating of evidence of global similarities and differences between speech communities reveals one major trend, and that is the continued ‘liberation of foul language’ in America after decades of repression. Many American films now show scant regard for the traditional taboos (Hughes 1998: 278).

To illustrate further this difficulty of translating vulgar language, Jean-Pierre Mailhac uses the example of the French cult classic, *Gazon Maudit* (*French Twist*) His analysis illustrates the differences between the grammar of authentic informal speech and that of non-informal grammar, using the example of the French language: Literal transcriptions are difficult to render due to numerous

mistakes, broken constructions, the absence of meaningful intonation, idiomatic fillers, etc. Certain taboo words are also characterised by an unusual degree of grammatical and pragmatic flexibility – one only has to think of the possible constructions and pragmatic uses associated with a word like *fuck* in English (Mailhac 2000: 137 – 138).

In the subtitled and dubbed versions of *Gazon Maudit*, he found three differences between the original dialogue and the translated dialogue. The translated dialogue could be: (a) equivalent to the French source, (b) weaker, or (c) stronger” (138). From the English translation of the film’s title, *French Twist* (explained in the next section), target viewers may not realize that the English version minimizes and softens the vulgarity found in the original film. The difference between the original French dialogue and the subtitled English dialogue of the vulgar language found in the French film, *Gazon Maudit*, illustrates the fact that subtitlers treat such references differently and their English equivalents differ greatly. Silvia Bruti and Elisa Perego studied the translations various English language popular films and televisions series that have been translated into Italian including: four British and American films (*Sliding Doors*, *The Talented Mr. Ripley*, *Shallow Hal*, and *East is East*), two American television series (*Sex and the City* and *The Simpsons*), an animated feature from Walt Disney Pictures (*Bambi*), an action film (*Lethal Weapon 4*) and a film adaptation of a literary work (*Sense and Sensibility*). Bruti and Perego found that the amount and type of vulgar language varied depending on the both the intended audience and genre (Bruti and Perego 2009: 71), especially where “the language in *the Simpsons*

targeted at a teenage and adult audience is more complex” (Bruti and Perego 2009: 71). Similar examples are representative of the original vulgar language found in several films analyzed in the current study (*Neuilly Sa Mère; Bienvenue Chez les Ch’tis; Les Visiteurs; Le Bonheur de Pierre; Bon Cop, Bad Cop*).

2.7.2.4 PROBLEMS WITH EQUIVALENCE OF SEXUAL REFERENCES

Sexual references are difficult to translate: in most cultures, sexual references and sexual innuendos can still shock filmgoers. The shock value of Italian and Spanish blasphemous expressions can only be rendered pragmatically in English by substituting expressions with sexual overtones to produce a comparable shock effect, an example would include translating the Italian expression *porca Madonna* as *fucking hell* in English (Bassnett 2002: 34). The literal translation would be calling the *Madonna (the Virgin Mary)* a *slut*. The literal translation is actually considerably much tamer than the equivalent expression (Iole Tarenta Whiteford – Facebook, October 14, 2012). In Santaemilia’s analysis of the Spanish (Catalan) translation of *Bridget Jones’ Diary*, “[c]ollons, [or] testicles, however, is projected metonymically into a series of expressions emphasizing the strength and bravery which are traditionally associated with masculinity” (Santaemilia 2008b: 237), and applies to *couilles* in this study.

These examples show that, with equivalence, the effect of “sameness” is not always achieved. Although the English translation preserves the religious overtone of the original Italian phrase, it still fails to maintain the sexual element that is depicted in the source expression as depicted with the use of the word *Madonna* (CP: The Portuguese slang expression “as lost as a nun at her wedding”). To understand better how to translate certain sexual references with an equivalent, Nossack uses the example of Shakespeare’s *Hamlet* translated into German. He focuses on the English word “nunnery” and concludes that “the word ‘nunnery’ in the English

text was no longer used in its original sense even in Shakespeare's time and that the famous line *Ophelia get thee to a nunnery* correctly translated into German would have to read *Ophelia, geh in ein Bordell* [*Ophelia, get thee to a bordello*] (Nossack 1992: 231).

In addition, Rachel Lung conducted a study on the Chinese translation of an interview about infidelity that appeared in American journal, *Psychology Today* (Lung 1999: 259) where Chinese translators use literal translation and rigid equivalence (under the use of idioms) to translate sexually sensitive items (Lung 2003: 257-263). She cites the Brazilian scholar, John Schmitz who believes that "translators should be faithful to the vulgarity and crudity of the original text" (Lung 2003: 255). Lung contradicts Schmitz and offers her own advice for translators.

Concepts of love, emotion, fear, sex, and intimacy are more readily and overtly expressed—both linguistically and as well as para-linguistically—in western societies. In general, Westerners are less inhibited in expressing such sensitive and taboo ideas. Translating these sensitive concepts from an open to a conservative society, requires a tacit understanding and tactful use of languages (Lung 2003: 257).

Another example can be taken from *Les Visiteurs*, in the case of the name of the squire, Jacquouille Fripouille, in which his name is translated as Jacquasse. In one scene, Béatrice "tactfully addresses Jacquouille as Monsieur Ouille, to avoid the ill-sounding 'couille' (balls) of his original name – to the spectators' amusement" (Danan 1999: 98).³⁸

Jean-Pierre Mailhac discusses the loss of sexual overtones, found in the English translation of the French film *Gazon Maudit*, especially in the title itself, *French Twist*.

Gazon is like grass, it can also mean pubic hair. 'Maudit' means forbidden, suggesting that since this grass was touched by women and not men, it was evil. One of Baudelaire's poems uses it; it's

³⁸ The translation of *Jacquouille* will not be examined in my own analysis of this sexual reference because other scholars have previously discussed such references. Examples include, *je suis Jacquouille la Fripouille, son habile écuyer* translated as *I'm Jacquasse the Crass, his vassal*.

called ‘The Damned Woman’ and it speaks about lesbians as condemned (Mailhac 2000: 132).

In another similar example, Katja Pelsmaekers and Fred Van Besien study the Dutch translation of sexual references in the British English comedy *Blackadder*. They are more concerned with the fact that in both the source dialogue and the target dialogue ironic markers were conserved. Their examples illustrate how the subtitlers use equivalence when translating sexual references. In the Amy and Amiability episode of *Blackadder*, Scene 1, the authors analyze the English translation *prostitute* as *hoer*. They conclude that *hoer* is grammatically similar to the English word *whore*, except that the Dutch translation “is even more negative than *prostitute* and therefore, more marked” (Pelsmaekers and Van Besien 2002: 261). The source English dialogue and the Dutch translation of this scene taken from the Amy & Amiability episode, scene 1 is as follows:

BLACKADDER: Baldrick, I could become a prostitute and pay my bills and everyone would want to sleep with me.
BLACKADDER: Dan zou ik ook hoer kunnen worden.
Then I could become a whore.
English literal translation (Pelsmaekers and Van Besien 2002: 261).

Sheilia Turek analyzed the sexual references found in *Ma Vie en Rose* and *Le Placard*, two French films that are quite different from each other: *Ma Vie en Rose* is a drama and *Le Placard* is a comedy. Turek determined that sexual references used as insults were translated differently, which sometimes resulted in disparities between the original French dialogue and the English subtitles (Turek 2012: 1021), as is further supported by Fawcett’s analysis of the changing meanings of the French *pédé*.

Pédé is usually translated as ‘queer’ even though that translation now misses the mark since gays have reclaimed and re-positivised the word ‘queer’ while the French *pédé*, derived as it is from the misconception that homosexual men are pedophiles, remains negatively connoted (Fawcett 2003: 159).

José Santaemilia examines the sexual language in the Spanish translation of *Bridget Jones' Diary* and *Bridget Jones: The Edge of Reason* and finds that “in spite of the fact that [these two novels] revolve incessantly around love, new sexual relations, and a new role for women, there are very few examples where actual sexual relations are explicitly mentioned. All is indirection, figurative meanings [and] idiomatic expressions” (Santaemilia 2008a: 171). Translators must adapt sexual language from English to Spanish and Catalan and take great care when developing equivalent terms of such references because “excessive repetition and a mechanical rendering of equivalents may help de-semanticize and de-sensitize the use of sex-language in literature” (Santaemilia 2008: 245).³⁹ The English *fuck* poses several problems because this word is rarely used in the literal or sexual sense.

Fielding does not use sex (in this case, the word *fuck*) in its literal sense – there is no single reference to fuck meaning to ‘copulate’ – but rather as a semantic field from which the author derives important narrative and emotional advantages: we are left with a fresh and informal story, far removed from a tedious prudish tale, where a woman is in command of the marginalized languages which had hitherto been a preserve of male characters (Santaemilia 2008: 244-245).

Therefore, translators should vary their translations because when they use the same equivalents over and over again, the source emotion is not always adequately conveyed. When subtitlers use equivalence to translate sexual references, discrepancies between the source language and target language may occur (Santaemilia 2008). These examples show that subtitlers often use some form of an equivalent when translating sexual and vulgar language.

³⁹ Silvia Bruti and Elisa Perego made similar conclusions in that sexual language “is typically used tongue-in-cheek and drawn on to assert and reinforce professional and sexual status of characters; [and] insults have a well-established addressee, i.e. the enemy” (2009: 72).

2.7.2.5 PROBLEMS WITH EQUIVALENCE OF LINGUISTIC DIFFERENCES

Regarding the equivalence of linguistic differences, translators and for our purposes, subtitlers frequently meet challenges given that that every language continually changes and evolves over time. Today's translators must

[p]reserve and fit into a different linguistic and social context a gamut of shades of meaning and stylistic nuances expressed in the source text by a great variety of language devices: neutral and emotional words, archaic words and new coinages, metaphors and similes, foreign borrowings, dialectal, jargon, and slang expressions, stilted phrases and obscenities, proverbs and quotations, illiterate or inaccurate speech, and so on and so forth (Komissarov 1991: 40).

Nigel Armstrong notes that creating such exoticism or humor might be violated when trying to find a matching equivalent on the part of the translator especially in the case of linguistic differences where one French word can have different meanings in English and it is up to the translator to choose the correct meaning. He cites the researcher Kate Breeching who provides nine functions of the French word *enfin* depending on its situational use, all which have a different meaning in English: 1) finally, 2) at last, 3) in short (or in a word), 4) after all, 5) but I mean, 6) for God's sake, 7) well, 8) after all, and 9) I mean (Breeching 1999: 104) Due to these variations, he believes that such "stretches of languages used pragmatically can resist ready translation" (Armstrong 2005: 153-154). Another widely used example of translating linguistic differences is the word *snow*. In some languages, because the word snow does not exist, there is no translation for the common expression "white as snow." There may be a widely used equivalent to the phrase which expresses a similar idea, such as the expression "white as milk" (Nair 1996: 93). Another problem arises when the source language expression and the target language expression convey different meanings or functions. The Greek word for *heart* means *abdomen* in Conob, and *liver* in the Kabba (the Lakka language of French-equatorial Africa).

When a term in the source language does not have a corresponding equivalent in the target language, the translator should either borrow foreign words or use descriptive phrases. “When speaking about *amethyst* in a language which does not have a name for it, the translator can say *valuable stone called amethyst*’ (Nair 1996: 93). Hans Erich Nossack elaborates: “To find an equivalent in one’s own language for a foreign metaphor or to communicate a foreign linguistic gesture with a corresponding expression, translators oftentimes have no choice but to use words that are not representative of their everyday vocabulary” (Nossack 1992: 232). However, this sort of lexical gloss is not always ideal. Vladimir Ivir is not completely in agreement in Nossack’s theory and believes that “lexical creation is less frequently used [because] it greatly taxes the translator’s ingenuity on the one hand and the receiver’s powers of comprehension on the other” (Ivir 1987: 43). He argues that equivalence can be successful as in the case of the German expression, *guten Appetit*. A translator could translate it into “English” by using the French equivalent *bon appétit* (in the absence of an appropriate English cultural correspondent) or translate it using a paraphrase such as *have an enjoyable meal* or *enjoy your meal* or *I hope you like it* (according to the situation).

Translators encounter several problems when translating linguistic differences that occur in French from different regions and different Francophone countries, as in the case of translating several Québécois French plays into English. These problems resonate with the linguistic differences found in the Québécois films of this study

In Quebec theatre, there is an omnipresent, invisible character and that is the Québécois language. The presence of that spoken language, whatever the level, the playwright has chosen, is a statement in itself, a statement of cultural survival, aspiration and communion . . . The underlying difficulty I find in translating Quebec theatre is dealing with this preoccupation with language, the constant awareness of importance of speaking French (Gaboriau 1995: 87; cited in Ladouceur 2000: 215).

Although Louise Ladouceur does not specifically mention the problems that arise with translating Quebec French linguistic differences using equivalence, she does explain how translators must adapt their translation for the intended target audience (Ladouceur 2000).

As a result of globalization, the study of translation has evolved in recent years and now more solutions are available to translators and subtitlers. Josélia Neves suggests that good subtitlers use other solutions, such as addition and omission, in order to deal with the translation problems aforementioned.

The written text (i.e. subtitles) is a condensation of multiple interpretation efforts. It will always be a summary, a commentary of its own kind, and yet, should add no more than is required for the understanding of a scene. How much can be said, added or omitted can only be known when the full understanding of the source text, all codes included, is achieved, and when complete mastery of the target language, in its written form, is guaranteed – perhaps the subtitler’s dystopia (Neves 2004: 136).

This means that there are two remaining types of solutions at a translator’s disposal: keeping the reference in the source language or omitting it all together.

2.8 KEEPING THE ORIGINAL OF CULTURAL REFERENCES

Keeping the original or cultural borrowing is defined as “taking over an SL expression verbatim from the ST into the TT; the borrowed term may remain unaltered or it may undergo some degree of transliteration (Hervey and Higgins 2002: 269) and occurs when the translator directly imports a SL word directly into the TT (Armstrong 2005: 143). It is important to maintain the original cultural reference because it provides the target viewers with a better understanding of the source culture.

Cultural borrowing is different from exoticism and calque, because it does not involve adaptation of the SL expression into TL. Regarding the process of borrowing from a French-English translation perspective, the translator may be confronted with an English word that has

recently been borrowed into French. French examples borrowed into English are Saussure's terms *langue* and *parole*. English words used in French texts have exotic value simply by reason of being English, when transferred into a translated English text, their exoticism in the original must be indicated by other means. Bilinguals may import a foreign word into their mother tongue because they feel a semantic gap is filled. The word will be culture-specific and the advantage of direct borrowing is compactness (Ivir 1987: 35-36).

In written texts, keeping the original is acceptable because translators are able to provide their readers with an explanation of the reference instead of providing a cultural equivalent (Venuti 1998: 67). Translators have the opportunity to expand on the meaning and are able to provide footnotes or glossaries for the readers. Subtitlers do not have this option due to time and space constraints.

Translators often borrow from the source language to communicate a more precise translation of the cultural information and such borrowing is most successful when "the knowledge of extra-linguistic reality in question has been assured in some other way (by definition, visual representation, direct experience, etc)" (Ivir 1987: 37-38). Paul Kussmaul adds: it is best to leave such cultural references in the source language because translating them with an equivalent confuses readers and conceals the source author's intent (Kussmaul 1995: 65).

Subtitlers cannot always provide a complete definition of borrowed terms and direct experience is not always an option because most target viewers rely on visual representation to understand the borrowed translation. Using the example of the English word *pub*, he concludes that "speakers of a language that has borrowed the word *pub* (with some appropriate explanation) will know as much about this part of the British culture as native English speakers in, say the Southern United States" (Ivir 1987: 38). Peter Newmark elaborates that translators are able to

keep certain cultural items known as typical phenomena in the original because target readers have become familiar with them, as with the *pub* example. “A *pub* is as typically English as a *Gaststätte* in German and *bistro* in French [and] as world communication increases, fewer attempts may be made to translate them” (Newmark 1981: 155).

For the target viewers or readers to understand fully the borrowed expression, they must have numerous opportunities to grasp both the form and cultural content of the expression. Given these opportunities, cultural borrowing still has several drawbacks. Translators pay attention to the source language expressions and make sure that they can be “easily integrated into the target language, phonologically and morphologically: strange-sounding or looking words, or those that are not easily manipulated in different cases, genders, numbers, or part-of-speech derivations, stand less chance of ready acceptance” (Ivir 1987: 38). Finally, cultural borrowing should only be used occasionally so as to not hinder understanding for the target viewers (Ivir 1987: 38) with too many unknown source cultural concepts.

Often when translators use the target equivalent to provide an equivalent of a cultural reference in the original, they may transform the meaning of the source text. When reading about other cultures, readers may be able to better understand how and why a particular term or expression is used in the source culture if the translator leaves it in the source language. Translating cultural references into the target language will only create confusion among the target readers. To avoid such problems, the only remaining solution is to leave the cultural reference in the source language. Cultural borrowing should be used only as a last resort, when it

[is] impossible to find a suitable target language expression of indigenous origins for translating the source text expression [and this situation] presents translators with an open and free choice in cases where previous translation practice has not set up a precedent for the verbatim borrowing of the ST expression (Ivir 1987: 35).

A few examples will illustrate this situation: French terms such as *taille* or *département* should be left in the target language, followed by a definition of these terms and then using the source language terms subsequently in the target text (Ivir 1987: 35). Take Saussure's example of linguistic theory where the terms *langue* and *parole* in French exist in English translated as *language* and *speech*; nonetheless, English texts frequently resort to the borrowed French terms *langue* and *parole*, indicating that cultural borrowing is still a favored solution in this type of translation. Many terms that originated from the source language have been fully integrated into the target language without much change in meaning and where no translation is necessary because such terms are already understood by the target viewers.

Nigel Armstrong recommends that a glossary or footnote be included at the first instance of the cultural borrowing, but recognizes that problems may ensue when the source word has been imported into the target language but carries a different meaning. "Borrowing of this type is worth considering where The ST word has already been imported into the TL with a different sense, as in the case of the English *commune*, or where the ST word resembles an existing TL word, as with *parlement*" (Armstrong 2005: 146).

Keeping the original has not been researched as much as equivalence, which indicates the need to investigate how and why subtitlers retain certain cultural references in the original, further discussed in a subsequent chapter of this study on Francophone film.

2.9 OMISSION OF CULTURAL REFERENCES

Omission has always been a frequently used translation solution, as evidenced by Pierre-François Caillé's research from 1960. His view is that subtitling is tantamount to condensation and is necessary because it is impossible to read the source text as fast as one hears it (1960: 108). To this he adds, a word of caution:

Une des difficultés de ce métier réside dans le fait que si l'on doit condenser, on n'a guère le droit de transporter parce qu'il faut rester aussi près que possible de l'original. Le contrôle de la traduction s'opère automatiquement dans les salles où les spectateurs-auditeurs tout en écoutant l'original lisent le sous-titre et s'aperçoivent très vite des erreurs (Caillé 1960: 108).

Cay Dollerup, Rodica Dimitriu, and Agnieszka Szarkowska offer similar definitions of omission which essentially explain its purpose. Cay Dollerup says that with omission, translators summarize the source text and are able only to convey the most important information (i.e. the gist" or "main points") in the translated text (Dollerup 1999: 6). Dimitriu further adds that they leave out elements of secondary importance, and retain only the essential information (Dimitriu 2004: 167). Finally, Szarkowska concludes that it is ultimately up to the translator to decide "which fragments to omit, which of them are irrelevant, and which are vital to the target audience" (Szarkowska 2005: 7).

Henrik Gottlieb, Ella Shochat, Robert Stam, and Rodica Dimitriu elaborate on the outcome of these decisions. Henrik Gottlieb is positive in a translator's decision to use omission. He believes that is necessary:

the need for conciseness is motivated by two factors: a) intersemiotic redundancy, which enables the viewer to supplement the semiotic content of the subtitles with information from other audiovisual channels, notably the image and prosodic features in the dialogue and b) intrasemiotic redundancy – especially with spontaneous speech, not only the informative content but also the verbal style of the speaker are better served with some reduction in the subtitles. Even deliberate speech, including script-based narration, may contain so much redundancy that a slight condensation will enhance rather than impair the effectiveness of the message (Gottlieb 1998: 247).

Ella Shochat, Robert Stam, and Rodica Dimitriu are much more negative on the translator's decisions to use omission. Ella Shochat and Robert Stam observe:

some films are striking in their omission of subtitles. Film translators tend to be vococentric, concentrating on spoken dialogue while ignoring other linguistic messages such as background conversation, radio announcements and television commercials, not to mention written materials such as posters, marquees, billboards, and newspapers. Thus, the spectator unfamiliar with the source language misses certain ironies and nuances” (Shochat and Stam 1985: 47).

Dimitriu agrees with Shochat and Stam and believes that omission should not be used frequently because “translators manipulate readers by telling them only half truths. Their purposes are mixed and their intentions not always innocent [and they] . . . may hide certain cultural references from their audience. They are required to meet their readers’ needs and offer only what the readers are likely to consume; to do so, the subtitlers only translate certain parts of the original text” (Dimitriu 2004: 174).

Omission may be inevitable and Jan Ivarsson provides various suggestions for the subtitler and claims that the subtitler must personally decide what to omit in the target audiovisual text (1992: 85). “Exclamations of various kinds, simple forms of address or greeting, or names that are called out are often omitted because it is believed that viewers understand what is being said” (Ivir 1992: 93). Sándor Hervey and Ian Higgins support the notion of omitting certain linguistic differences since “with luck dropping ST dialectal features will not incur really damaging translation loss” (Hervey and Higgins 2002: 166). Reading Pidgin English as opposed to reading Standard English may cause other problems for the target viewers especially since subtitles flash rapidly across the screen. “Reading comfort also means that viewers must know when a subtitle appears that they can count on finishing it if they continue to read at the pace that has been set early in the film” (Wildblood 2002: 41).

Fotios Karamitroglou explains how translators decide which parts of a source text to omit, and that the translator must think of the target film as a complete entity, and consider what needs to be translated in order for the target viewers to appreciate and understand the film.

The subtitler should not attempt to transfer everything, even when this is spatio-temporally feasible. The subtitler should attempt to keep a fine balance between retaining a maximum of the original text (essential for the comprehension of the linguistic part of the target film), and allowing ample time for the eye to process the rest of the non-linguistic aural and visual elements (essential for the appreciation of the aesthetic [dimension of the target film] (Karamitroglou 1998: 11).

When part of the source dialogue has been omitted, viewers must rely on the subtitles from previous scenes as well as their own general world knowledge. Translators follow the rule that it is acceptable to leave out as much as half of the original dialogue, especially the dialogue that is least relevant in the understanding the film (De Linde and Kay 1999: 4-5). For example, in their study on the Dutch translation of *Blackadder*, Pelsmaekers and Van Besien conclude that subtitles often omit eight language devices:

1) current expressions, 2) interjections and formulae of greeting, politeness, affirmation, negation, amazement, exclamation; question tags, 3) forms of address with a proper noun, 4) forms of address with a common noun with a familiar sound, 5) incomplete sentences, 6) explanations already known by the viewer or explanations that are clear from the image, 7) phatic dialogue, and 8) repetitions that are clear from the context (Pelsmaekers and Van Besien 2002: 252).

The subtitler may omit other background dialogue relevant to storyline because it is difficult to include in the subtitles. For example, in an examination of the subtitles of Eugene O'Neill's drama *Long Day's Journey into Night*, Irena Kovačič concludes that rapid, overlapping speech gives the impression of several simultaneous stories and leads to a difficult task for the subtitlers. The characters often talk about two unrelated things at the same time, resulting in much of the

original dialogue being lost or omitted in the subtitles due to time and space constraints.

Subtitlers have to make special effort to be consistent in the deletions throughout the text. So some information is omitted because it relates to something previously omitted (Kovačič 1996: 301-302).

2.9.1 PROBLEMS WITH OMISSION OF CULTURAL REFERENCES

Rodica Dimitriu, Gabriela Scandura, and Heulwen James outline the general problems that occur with omission of cultural references. First of all, there is not one simple type of omission. In fact, “there is a wide range of censoring activities, from deleting a scene, to changing the language to a non-vulgar one, to omitting references, or changing the whole plot” (Scandura 2004: 125). With omission, translators strive for linguistic, textual, pragmatic, and cultural acceptability, submissively avoiding anything that might shock the target audience or run against its shared beliefs (Dimitriu 1998: 174). He also stresses the outcome that subtitlers are hoping to attain when omitting certain items and concepts in their final translations and illustrates the problems that occur when translators regularly use omission in their translations.

Jettmarova, Piotrowska, and Zauberga find one major problem that occurs in the translation of advertisements: “Non-translation creates another problem because it represents “linguistic imperialism and foreign cultural dominance” (Jettmarova, Piotrowska, and Zauberga 1995: 188-189). This is definitely a major problem that also applies to film translation, but subtitlers have the added problem of dealing with spoken language. Obviously, since spoken language is “more ambiguous, repetitive, and incoherent,” the translators cannot possibly translate “every illocutionary particle, utterance, or repetition made by the actors” (James 2001: 159), target viewers without any knowledge of the source languages will not know whether the written subtitle truly corresponds to the spoken dialogue. Translators constantly ask themselves

“to what extent should [they] edit spoken words for the sake [of the target viewers]” (James 2001: 159). This topic is discussed next in more detail with specific examples.

2.9.1.1 PROBLEMS WITH OMISSION OF HISTORICAL, POLITICAL, AND EDUCATIONAL REFERENCES

The above analysis of historical and political references indicates that most subtitlers can use either a literal translation or equivalence for such references. Some subtitlers omit the specific historical reference and substitute it with a more generic translation. Taking the analysis of the Dutch translation of the British comedy *Blackadder*, Katja Pelsmaekers and Fred Van Besien conclude that the omission of the historical reference “the days of Alfred the Great” affects the meaning of Blackadder’s original expression and as a result, confuses the target viewers. The dialogue and the Dutch translation taken from the Ink and Incapability episode, scene 11 are presented below:

BLACKADDER: My lord, these are not the days of *Alfred the Great*. You can’t just lop someone’s head off and blame it on the Vikings.
Je kunt *niet meer* iemand doden en de Vikingen de schuld geven.
You can *no longer* kill someone and blame it on the Vikings.
(*Ink & Incapability*, scene 11) (Pelsmaekers and Van Besien 2002: 259).

In this example, the translators omit *in the days of Alfred the Great* and use *no longer* instead, not an acceptable translation according to Pelsmaekers and Van Besien. From this example, the authors explain that during the days of Alfred, foul play was frequently blamed on the Vikings who ravaged England at this time. The omission of *Alfred* indicates that the Vikings are lost in time, even if the subtitlers add *niet meer* (*no longer*) to represent the past:

[n]ot only has a critical appraisal of Alfred the Great vanished, the nature of ironic interaction with George has changed too. The excess of information in *these are not the days of Alfred the Great* which cues ironic intention, is dramatically reduced to *no longer*. In the Dutch version, the reference to the Vikings is now the

element that alerts the reader to the speaker's lack of seriousness (Pelsmaekers and Besien 2002: 259).

Vladimir Ivir explains similar problems when translators omit certain political references in his analysis of translating Serbo-Croatian into English. When combining two unrelated terms, omission is usually the best option for translators. For example,

educators refer to the academic and personality development sides of the educational process and use, almost in the same breath, the conjoined term *odgoj i obrazovanje* 'personality development and academic education' both when the aspects of education are distinguished and when no such distinction is drawn. In the latter case, omission may be the translator's best strategy: For instance, in a discussion of public service finances, the item *izdaci za odgoj i obrazovanje* translated literally as 'expenditure for personality development and education, is adequately translated as *educational expenditure* (Ivir 1987: 44).

Both examples illustrate that although the translators maintain the general meaning of the original text; the omission of the specific historical and political references loses some of the specific meaning represented in the source text.

2.9.1.2 PROBLEMS WITH OMISSION OF POP CULTURE REFERENCES

Pop culture references might be the most difficult to translate because they change frequently and represent the nuances of a particular culture. Source texts centered on a specific target culture background involve the task of adapting or 'acculturizing' foreign culture words, as in the case of the translation of specific past time activities found in the original text of a Latvian brochure: "Garlaicibai nebus vietas, jo notiks saulosanas un peldesanas, izbraucieni ar laivu, velosipediem, zirgu izjades, personas pirtina, makskeresgana, ogosana un senosana, sporta speles, dejas" (Jettmarova, Piotrowska, and Zauberga [Country Holidays in Latvia] 1995: 189).

The literal translation of this travel brochure would be as follows:

The travel agency offers the favorite past times of Latvians:
sunbathing, bathing, boating, cycling, horse-riding, steam bath,

angling, mushrooming, berry picking in the woods, sports games, and dancing. They also offer nourishing country food (Jettmarova, Piotrowska, and Zauberga 1995: 189).

The authors of this article demonstrate that the final English version omits several of the activities that appear to be unattractive to the target culture.

The [English] translation omits sunbathing, which for a foreigner is hardly a plausible attraction in the given climate, sports games, cycling, and steam bath for which the facilities are hardly developed, mushroom and berry picking which are typically Latvian past times [and] offers bird watching and making new friends. The sentence about the nourishing food has been left out all together: Enjoy yourself boating, swimming, fishing, watching birds and animals, riding, dancing, making new friends (Jettmarova, Piotrowska, and Zauberga 1995: 189).

This example conveys that the translators omit some of the original text and may help translators understand how to accommodate the cultural differences between the Latvian and English cultures, or any culture for that matter.

2.9.1.3 PROBLEMS WITH OMISSION OF VULGAR AND SEXUAL REFERENCES

Vulgar and sexual references are directly linked to cultural taboos and need careful consideration when translating them into another language and culture because they “have been internalized and become a part of people’s beliefs and attitudes” (Dimitriu 1998: 170) meaning that translators omit such taboo behaviors, based on the norms of the target culture. They ultimately decide whether or not to “to take the risk of broaching taboo subjects in the source culture—or muster up their courage and translate them for the target one” (Dimitriu 2004: 170).

To decide what cultural taboos to omit, translators must have a full grasp of both the source and target cultures. According to Rachel Lung, “in the conservative Chinese culture, sex is a taboo and crude topic which is not expected to crop up in [m]any circumstances” (Lung 1999: 259). She cites Ke Ping who conducted several studies on the translation of several novels

where sex appears in the source text into Chinese. Ke elaborates that their “puritanical attitude toward sex is still apparent in some translations published in China” (Ke 1999: 139). In an essay from a well-known bilingual text for English-learners, the original title was “Hollywood’s great sex object of the 1980s” which became “Hollywood’s great comedian of the 1980s” when published in China (Ke 1999: 139); completely erasing any sexual connotation.

In her study of the Spanish translation of various American television programs, Gabriela Scandura concludes that subtitlers may omit vulgar and sexual references due to: 1) politics, 2) political correctness, 3) religion and 4) self-censorship. She conducted a survey inside a multiplex in Buenos Aires, Argentina in August 2002 to find out the perceptions of filmgoers as to why the original vulgar language differed from the translated dialogue. The respondents gave four other reasons:

- 26% said they thought it was due to the fact that children could watch the programs, while another 25% said it was out of respect for the audience;
- 10% thought the legislation did not allow translators to use foul language (only one person actually used the word ‘censorship’);
- 10% believed Latin Americans were too “puritanical”;
- The rest concluded they did not know why, but mentioned it was ‘unnecessary’ and ‘changed the essence of the program’ (Scandura 2004: 132).

Peter Fawcett and Sheila Turek analyzed two popular French films and gave their own conclusions about the English translations of the sexual references found. In the French film *Milou en Mai*, released in 1989 by Louis Malle, Peter Fawcett found that “not giving any translations at all for *il est injuste, le monde, il est brutal, il est dégueulasse* (the world is unfair, it’s brutal, it’s filthy) may have been motivated by technical reasons rather than ignorance” (Fawcett 2003: 157). Sheila Turek analyzed the English translation of *pédé* in *Le Placard*:

During an emergency office meeting to discuss the ‘problem’ of François newly discovered gay status, Félix’s [the rugby coach]

comments instantly compromise the professional mood: *Les pédés, il vaut mieux les avoir sur le dos que dans le . . .* [becomes] *better to have them on your back than up your . . .* The pejorative use of *pédé* injected by Félix omitted in the TL version and subtitled simply as ‘them’ leaves only the context to imply the derogatory connotation. With this rendering, however, Félix’ method of distancing himself in the SL is retained quite differently in the subtitles, though omitting ‘faggots’ tends to make his character less offensive to the target viewers, mitigating the dramatic impact of his growing sympathy for François as the film progresses (Turek 2012: 1025).

These two examples further highlight how subtitles can greatly change the source dialogue as well as a certain character’s true personality when such sexual references are omitted and will be valuable to the conclusions drawn in the current study.

2.9.1.4 PROBLEMS WITH THE OMISSION OF LINGUISTIC DIFFERENCES

Agnieszka Szarkowska discusses how omission takes away from the target viewers’ understanding of a film’s plot, especially in the case of linguistic differences which often represent an important aspect of a film. “Other factors such as various dialects, idiolects, register or expressions of politeness which frequently undergo reduction, can be equally important in the full comprehension of a particular work” (Szarkowska 2005: 7). As the case of the previous example *guten Appetit*, the translators could omit the expression completely to reinforce the idea that “in Anglo-Saxon cultures, saying nothing gives more emphasis than does a translation of the original expression” (Ivir 1987: 35). This example of the translation of *guten Appetit*, illustrates how the translators have several options at their disposal for one source idiomatic expression alone.

In addition to the above mentioned types of linguistic differences, puns, rhymes, metaphors, and other sayings may be considered linguistic differences because these

grammatical features represent a particular language. In his own research on omission of such grammatical expressions, Peter Fawcett explains:

[o]ne might think that puns, rhymes, metaphors, etc. would, via simple omission, be a particular victim to the ideology which dictates the presence of nothing complicated in subtitling translation, but on the whole they tend to be no more problematic than in written translation and there are films where the subtitler seems to have approached the task with relish (Fawcett 2003: 152).

Fawcett suggests that translators often omit certain grammatical features simply for lack of another solution. In doing so, this only creates more misunderstandings on the part of the target readers or viewers. Fotios Karamitroglou once again takes into account the translation of dialect:

if a dialect of the source language (regional or social) is chosen to be used on the subtitled text, it should not be rendered as a phonetic or syntactic transcription of the spoken form. Only dialects that have already appeared in a written form in printed materials are allowed to be used in subtitles as well. For example, archaic or biblical forms like ‘thee’ for ‘you’ are allowed, but sociolect forms like ‘whaddy doin?’ are not allowed because they are not immediately recognizable and comprehensible by the viewers (Karamitroglou 1998: 14).

If the translator omits the unique regional or social dialect of the source text than one can argue that the target viewers may completely fail to notice the unique cultural features represented in the source film.

2.10 CONCLUSIONS

In this chapter, I have presented an overview of the research on four translation strategies (literal translation, equivalence, keeping the original cultural reference and omitting the original cultural reference) as well as the link between translation and culture. Although extensive research on translation studies exists, some gaps still remain in this field of study, especially regarding keeping the original of cultural references. Translation theorists have dealt with existing strategies, techniques, and methods for translating food references, political references,

and historical references, yet translating pop culture references and vulgar language has still not been completely analyzed.

Keeping the original reference and omission are translation solutions that translators and subtitlers use only when using a literal translation or finding an equivalent does not provide an adequate translation for the source reference. This study analyzes how the cultural references in the selected films are conveyed and investigates the effect they have on potential viewers and the cinema industry overall. It studies three different Francophone regions: France, Quebec, and Senegal, enriching the corpus of work on translation studies. The conclusions established may enhance the target viewers' cultural, political, and social awareness of foreign cultures and languages, which is increasingly important in an age of globalization.

In the Rationale for Film Selection (chapter 3), I provide a brief historical background for the three Francophone countries and outline my film corpus. In the Methodology Chapter (chapter 4), I describe the methodology used to collect data. Using specific examples from the films analyzed, I illustrate how subtitlers use these methods when translating the different types of cultural references found in the Francophone films under study; and in Chapter 5, I provide a quantitative and qualitative analysis to further explain the chosen translation solution causes problems; thus, hindering the target viewers from understanding the original source dialogue.

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3. RATIONALE FOR FILM SELECTION

3.1 INTRODUCTION

Cultural identity is reflected in the cultural references found in each of the Francophone films studied. The previous chapter examined various translation solutions that can illuminate the translation of cultural references in various types of texts to answer the first research question: How does the theoretical framework handle subtitles and cultural references or cultural identities? In the literature chapter, based on the discussion of translating cultural references from the target language into the source language, four main solution types were defined: 1) literal translation, 2) equivalence, 3) omission, and 4) keeping the original, all of which were developed based on pre-existing translation methods and strategies. This chapter explains how data was collected to analyze and answer the five remaining research questions:

1. How are the cultural references of these Francophone films conveyed in the subtitles?
2. Are the cultural references and linguistic/language differences maintained?
3. If so, how and which solution types are effective?
4. If not, what cultural information is missing, lacking, or erroneous in the subtitles?
5. Do the subtitles demonstrate a Eurocentric view

To answer these remaining questions, a corpus of films needed to be established.

To be of real use for research into translated film adaptations, a corpus should incorporate films aimed at different audiences, all the screenplays involved in their elaboration, their literary sources and film sources, their respective translations, the history of their productions, and the history of their reception by the public (Bartrina 2004: 160).

Nine films were used in this analysis of subtitled films, including three French, three Quebecois, and three Senegalese films, released from 1987 to 2009. They illustrate major linguistic and cultural variations from this time period. These films are: *Les Visiteurs*; *Bienvenue*

Chez les Ch'tis; and *Neuilly Sa Mère* from France; *Bon Cop, Bad Cop*; *Le Bonheur de Pierre*; and *La Face Cachée de la Lune* from Quebec; and *TGV*; *Faat Kiné*; and *Camp de Thiaroye* from Senegal. These films have been chosen from various time periods and cinematic genres to analyze how the French, Quebecois, and Senegalese identities emerge in various ways that further affect the English subtitles of these films.

3.2 FILMOGRAPHY

France, Quebec, and Senegal are the three Francophone areas chosen because they represent three different regions of the world where French is considered the official language, on three different continents (Europe, North America and Africa). This study seeks to explore the current relationship between France and its former colonies (Quebec and Senegal) as seen in the films chosen.

French cinema of the 1980s was “characterized by the shift from eclectic independent films to more profitable commercial films” (Lanzoni 2002: 298). During this decade, French filmmakers saw production costs rise and the priorities of the entertainment industry shift from cinematographic production to television production (Lanzoni 2002: 298).⁴⁰ France’s desire to show its attitudes towards achieving a cultural elitist identity and hopes to benefit from global capitalist expansion:

The knowledge about the French – their habits, lifestyles, key preoccupations, and concerns – has been mediated through French films. The mediation has taken particular shape on foreign markets, where French cinema is commonly perceived in terms of a number of consistent traits: at the top of the list is that it is a cerebral and self – consciously artistic form of expression (Harris 2000: 209).

⁴⁰ Ian Haydn Smith reported that in 2010 French films had most viewers in Germany, followed by the United States, Canada, Russia, Belgium, the United Kingdom, Ireland, and Italy respectively (Smith 2011: 130).

Three Quebecois films are included to determine how this culture and struggle for a national language and identity is reflected in the English subtitles:

The term 'Québécois' emerged during the Quiet Revolution to describe a cultural, political, and territorial specificity freed from reference to two colonizing 'others': France and Canada . . . In the ongoing struggle to establish and protect a national language as central to their national identity, French Canadians have had to fight against both assimilating forces of a dominant foreign language and culture and the cultural inferiority complex common to settler colonies (Randall 2003: 77-78).

Senegal is chosen because French colonization dates there from the seventeenth century and tried to assimilate the Senegalese more than in any other sub-Saharan African country: "It was in Senegal that the policy of 'assimilation' was put into practice more thoroughly than elsewhere in Africa, allowing selected black Africans the full rights⁴¹ of French citizenship on condition that they underwent a totally French educational training" (Armes 1987: 281). Laurence Porter reinforces this idea:

In West Africa, for example, ethnicity trumps class-consciousness, and traditional African religion and magic permeate statecraft (cp. the Regans' astrologer), as well as finding expression in films. As a matter of national prestige, the French invest in their former colonies far more than do the English; to win French subsidies, the scripts, and dialogues of proposed films must be in French (although actors can use other languages during filming) (Porter 2007: 150).

Two of the films chosen were directed by Ousmane Sembène who made films "as one way to resist the cultural assimilation France so strongly promoted and which many Africans have so readily accepted" (Spaas 2000: 180). Sembène's views on assimilation shaped the decision to include Senegal as one of the Francophone countries in this study. Additionally, Senegal is

⁴¹ Laurence Porter adds that this was not exactly true: For example, under French colonization, Senegalese were eventually allowed to be trained as veterinarians, but not doctors; as masons, but not architects.

known as the first Sub-Saharan African country to produce films which have that attracted international attention (Spaas 200: 172). Once these three Francophone countries were established for the corpus, the individual films were mined for data.

Initially, a proposed list of films included: *Bon Cop, Bad Cop*; *Baise-Moi*; *La Haine*; *L'Auberge Espagnole*; *La Face Cachée de la Lune*; *Le Père Noël est une Ordure*; *Les Visiteurs*; *Camp de Thiaroye*; *Faat Kiné*; *Moolaadé*; *TGV*; *Le Dîner des Cons*; *Les Ripoux* (a classic example of verlan: the title means “les pourris,” and refers to corrupt government employees); and *La Vie Rêvée des Anges*. Of these 14 films, 7 were kept for data collection: one French film (*Les Visiteurs*), two Quebecois films (*Bon Cop, Bad Cop* and *La Face Cachée de la Lune*), and three Senegalese films (*Faat Kiné*, *Camp de Thiaroye*, and *TGV*). Since some of the films from the original list did not relate to the subtitling issues discussed in the previous chapter, they were eliminated.⁴²

Among the French films chosen for the corpus, *Les Visiteurs* was added to the final list. Released in 1993, it was included because this film includes numerous historical and pop references that reflect the French culture of the 1990s and provided additional cultural data for my analysis of English subtitles not previously discussed. The French comedy genre rivaled Hollywood blockbusters with the appearance of *Les Visiteurs*, considered the second largest

⁴² *Baise-Moi* focuses on the sexual prowess of women. The subtitles of *La Haine* have been discussed by other scholars, including Anne Jäckel. *L'Auberge Espagnole* takes place in Spain and the characters speak in a wide variety of languages, leaving little dialogue in French. *Moolaadé* was filmed mostly in Hausa, not French. Two other films, *Le Père Noël est une Ordure*, released in 1982 and *Les Ripoux*, released in 1984, were made before the time period considered.

grossing film in French history (Lanzoni 2002: 298)⁴³ where the language used plays an integral role.

The 1980s and 1990s have been for France, a period when deviations from the norm (verlan, Americanisms, the use of slang words and local colloquialisms) have proliferated. Some of the language spoken in the film may be coarse and several of the jokes are crude, but they belong to a medieval tradition of *Fabliaux* short stories claimed to have been written to entertain the common people (Jäckel 2001: 46).

Based on Jäckel's summary of the French language used in *Les Visiteurs*, this film was included in the final filmography because how the vulgar and sexual language needed is translated in the subtitles needed further investigation. In addition to *Les Visiteurs*, two more French films that reflect the nuances of the French culture, and may present challenges for the English subtitlers, were selected for the final filmography. *La Haine* was eliminated and replaced with *Neuilly Sa Mère*, which was more recently released in 2009. *Neuilly Sa Mère* uncovers similar intercultural, racial, and linguistic issues; and has revealing examples of differences between the original French dialogue and English subtitles. Unlike *La Haine*, *Neuilly Sa Mère* takes a comic look at the difficulties of the Beur population living in the Parisian *banlieues* and fits better with the genre of the other two movies, both comedies. Temple and Witt explain that the derivative of the word Beur is a verlan term that derives from reversing the syllables of the French word "arabe." Beur cinema has grown in reaction to the recent popularity of the racist political party, Le Front National (Temple and Witt 2004: 189). *Bienvenue Chez les Ch'tis* was the third French film chosen, because it illustrates how Northerners and Southerners in France are treated as different cultural groups. This film "attracted more than twenty million cinemagoers, the second-biggest

⁴³ "With a serious lack of original and innovative scripts, combined with a prevailing and almost stylish morose tone, much of French cinema of the early 1990s presented a new form of hyperrealism, a new trend for psychological realism as well as the romantic tale" (Lanzoni 2002: 351 – 352).

box office success of all time after *Titanic*” (Ciment 2009: 164). Although these two groups are French, they encounter similar difficulties in understanding one another as would people from different countries.

Three films were selected to represent Quebec. *La Face Cachée de la Lune* was chosen because it deals with the effects of globalization, and illustrates how certain cultural references reflecting Quebec’s history are illustrated in the English subtitles. *Bon Cop, Bad Cop*, a popular Quebecois film, was included because it examines the border issue (i.e. how many French-speaking and English-speaking Canadians do not always get along even though they share a geographical border). The colloquial expressions, snide comments, and crude jokes specifically related to the Quebecois cultural identity are in French. Many target viewers may miss the director’s intention to illustrate these certain stereotypes in a humorous manner:

Proving that the ‘solitudes’ (Canada’s two dominant linguistic communities, French and English) do still exist, over 80% of the box office revenues were earned in Quebec alone. The Canadian film industry’s search for commercial success and critical respectability appeared to have been achieved with Canuel’s film, but sadly, almost exclusively in Canada’s French-speaking province (McSorley 2008: 125).

Le Bonheur de Pierre was included in the corpus because it deals with numerous cultural and linguistic differences between France and Quebec and fits well with the study on the translation of Francophone cultural references. A father and daughter travel from France to French-speaking Quebec, where they encounter numerous differences between these two cultures that may have been difficult to illustrate in the English subtitles.

The point is not to talk about Quebec French as a particular dialect, but to realize that ‘minor’ and ‘major’ attitudes can be adopted towards this language and culture. One is either to fall back on to a new territorialization: the Canadian singer can also bring about the most revolutionary, the most Oedipal of reterritorialization, oh mama, oh my native, my cabin, olé, olé. Or the other is to follow

the logic of the minor status, its capacity for proliferation and innovation (becoming), its antithesis therefore to the rank of master, and its undermining of the 'major' culture's pretensions to the natural, normal and universal: 'It is a question not of reterritorializing oneself on a dialect or patois but of deterritorializing the major language (Marshall 2008: 91).

My analysis seeks to discover whether this Quebec French dialect, or joulal, is reflected in the English subtitles.

The three Senegalese films, *Camp de Thiaroye*, *TGV*, and *Faat Kiné* from the initial list were chosen for this study for various reasons. *Camp de Thiaroye* and *TGV* illustrate how the French language and culture still represent an integral part of Senegal's political history despite almost sixty years of independence, and how the French colonization of Senegal affected the Senegalese people and radically changed their everyday lives. Jean Servais Bakyono states that Touré's film *TGV* "is a chaotic journey [that] reflects the image of today's Africa, as it is bled by its tribal wars, rural exodus, and the weight of its religious beliefs" ("The Trials and Trepidations of a Continent," <http://www.africultures.com/php/index.php?nav=article&no=5381>, accessed February 1, 2013). This film presents several disturbing issues that post-colonial Africa still faces today. The 1999 London Film Festival Program labeled this film a road movie

where the journey is undertaken by a heterogeneous group of people with a specific destination. The modern means of transport brings together an arbitrary group of people. It is a new society having to overcome great difficulties to reach its destination. The viewer observes the dynamics of this newly constituted society, but also follows, from the travellers' points of view, the Africa the TGV travels through (Spaas 2000: 189).

Today, the TGV (Train de Grande Vitesse) has become an icon synonymous with Western societies' (or the European) image of French culture and society and symbolizes France's technological revolution (Reynolds 2000: 31). "The very success of the TGV, which has put a number of major towns and cities within two hours of Paris and will shortly link Paris-Lyon and

Turin, has shrunk the ‘Hexagon,’ profoundly transforming the ‘individual’s relationship to, and perception of, space’ “ (Forbes and Hewlett 1994: 375; Cited in: Kidd 2000: 162). This film was included as a stark contrast to *Camp de Thiaroye* because it highlights the current postcolonial relationship and allows the Senegalese to openly voice their disdain for the French, albeit in a light-hearted and comedic tone. *Camp de Thiaroye* was released in 1987, making it the earliest of the films included in this filmography; it treats the French massacre of many African soldiers who were being mustered out after WWII by French authorities:

C’est une figure ambiguë que celle du tirailleur sénégalais, car elle dit à la fois l’attachement des Africains pour la France, et ce jusqu’au sacrifice du soi, mais aussi l’ingratitude de cette dernière et sa fâcheuse tendance à pratiquer aussi bien l’exploitation que l’oubli. En tout cas cette figure du tirailleur fait partie depuis des décennies d’une iconographie ambiante, et, d’une certaine manière, elle fait le lien entre le cinéma colonial et le cinéma des Africains. Sa dernière mise en scène se trouve dans le film de Sembène Ousmane et de Thierno Sow intitulé *Camp de Thiaroye* (1988). Il y est question d’un épisode historique authentique qui fait immédiatement suite à la Seconde Guerre Mondiale: le massacre par l’armée française d’un bataillon de tirailleurs sénégalais exaspérés de réclamer en vain leur solde (Brahimi 1997: 24).⁴⁴

The Africans also had expected independence from colonial rule as a reward for risking and giving their lives to save France from the Nazis.⁴⁵ This film represents a particular analysis on language and subtitling practices:

the use of broken French by the soldiers provides a comic flavor to the film [and] makes the spectators laugh with a sense of recognition every time the speakers inflect the Parisian syntax in order to express an African idea (Diawara 1992: 157).

This study will further illuminate how the “use of broken French” is translated in the English subtitles.

⁴⁴ “Tirailleur sénégalais was a generic term designating any recruit from Francophone Africa to the French military.

⁴⁵ Brutal massacres in Algeria, shortly after the war, also reflected this situation.

Nine films were used for analysis: 6 films were released from 2003-2009; *TGV* was released in 1998; *Les Visiteurs* was released in 1993; and *Camp de Thiaroye* was released in 1987. Based on IMDB.com, six films are categorized as comedies: *Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, *Le Bonheur de Pierre*, *Bon Cop*, *Bad Cop* and *TGV*. Two films are categorized as dramas: *La Face Cachée de la Lune* and *Camp de Thiaroye*. One film is categorized as both a comedy and a drama: *Faat Kiné*. Before explaining the data collection methods used, the following section of this chapter includes a synopsis of each film to provide readers with the background context for this study on the translation of cultural references in Francophone films.⁴⁶

3.2.1 *NEUILLY, SA MÈRE* (2009). Director: Gabriel Laferrière

This film may be considered the French version of the American hit television show from the 1990s, the *Fresh Prince of Bel-Air*. Sami, a fourteen-year-old boy, is completely content living in his hometown of Chalon-sur-Saône, but his mother turns his world around when she decides to send him to live with his aunt in Neuilly-sur-Seine, an affluent neighborhood of Paris. Sami believes he has nothing in common with his upper class relatives and dreams about his life back in Chalon-sur-Saône where he shared social and cultural backgrounds with the people around him. Eventually Sami and his new family begin to learn from each other and realize that they are not so different from each other.

3.2.2 *BIENVENUE CHEZ LES CH'TIS* (2008). Director: Danny Boon

Philippe Abrams, a post office manager, tries to procure a job transfer to the Côte d'Azur by pretending to be handicapped. This plan backfires and as a result, he is forced to move to Bergues, France's northernmost city. Philippe has many prejudices against this region and is reluctant to

⁴⁶ A list of the actors in each film is provided in Appendix A.

relocate. He has nothing in common with the people of Bergues and has tremendous difficulty adapting to this city's unusual language and culture. By the end of the film, Philippe gains understanding and compassion for this region and realizes that the people of Bergues are not so different from him after all.

3.2.3 *LES VISITEURS* (1993). Director: Jean-Marie Poiré

Godefroy de Montmirail, a medieval nobleman, is about to marry Frénégonde de Pouille, when he accidentally kills his fiancée's father. Along with his squire sidekick, Jacquouille la Fripouille, Godefroy tries to go back in time to prevent this from happening. They are transported instead to modern day France, where Godefroy meets his great-great-great-great-great-great grand daughter, who bears a striking resemblance to his fiancée. Godefroy and Jacquouille continually attempt to find their way back home and experience a number of comic situations that present them with many linguistic and social challenges.

3.2.4 *LE BONHEUR DE PIERRE* (2009). Director: Robert Ménard

Pierre travels to Quebec with his daughter, Catherine, in order to take control of his sister's property after her death. The mayor of the town of Sainte-Simone-du-Nord believes that Pierre and Catherine do not belong and uses numerous ways, oftentimes malicious, to force the two of them to return to France. Other townspeople feel compelled to follow Michel's plan although they do not agree with his tactics. Despite the mayor's efforts, Pierre refuses to move back. Catherine herself encourages her father to move back with her, to no avail. In the end, the town realizes that Pierre and Catherine are not the evil foreigners Michel makes them out to be and the townspeople begin to accept them warmly.

3.2.5 *BON COP, BAD COP* (2006). Director: Erik Canuel

Two detectives, Martin Ward, from Toronto, Ontario and David Bouchard, from Montreal, Quebec, must work together to investigate the murders of several executives responsible for selling and trading several famous hockey players. Martin and David use different police methods which illustrate the linguistic and cultural differences that cause many misunderstandings between them. The two cops finally realize that in order to solve the case, they must put aside their differences and learn to get along. In the end, they both learn that English-speaking Canadians and French-speaking Canadians can learn to live together if they are able to accept their differences.

3.2.6 *LA FACE CACHÉE DE LA LUNE* (2003). Director: Robert Lepage

This film recounts the life of a middle-aged Quebecois man, Philippe, and his daily struggles, including the recent death of his mother, his dead-end job selling newspapers, and his third attempt to defend his thesis to his doctoral committee on the link between Russian space exploration and narcissism. Cultural identity takes form in Philippe's attempted defense of his thesis on space exploration and the space wars between Russia and the United States during the 1960s. To understand his place in the world, he takes a look at his own childhood as well as how Quebec gained its independence from British and French control.

3.2.7 *FAAT KINÉ* (2004). Director: Ousmane Sembène

This film recounts the story of a single mother of two, Kiné, who owns a Total gas station in Dakar. Both of her children have just successfully passed their baccalaureate exam and Kiné looks to their futures, all the while remembering her own past and the mistakes she made, hence underlining the difference between generations. Kiné still struggles to overcome many obstacles that she continues to face in her society, but has learned to be happy with her life and the choices

she made. She believes that she does not need a man to survive; all the while, Kiné's son and daughter try to set her up with their "Uncle" Jean.

3.2.8 *TGV* (1998). Director: Moussa Touré

Various passengers, including the ex-financial minister, travel from Dakar to Conakry, during the journey, they learn about one another, meet other foreigners, and encounter dangerous weather conditions in a leaky bus that breaks down frequently. Some passengers are reluctant to allow a French couple to board the bus, permitting them to board only after the other passengers take a vote. At the end of the film, to allow the bus, ironically named TGV (Train de Grande Vitesse) to continue its route, the French passengers are taken hostage by the Bijagos, who have gained control of the area. When the TGV arrives in Conakry, the citizens chant the arrival of the ex-financial minister who has been named the new Prime Minister, while the fate of the French passengers remains in the hands of the Bijagos.

3.2.9 *CAMP DE THIAROYE* (1987). Director: Ousmane Sembène

This film takes place in 1944, at the end of World War II when the French enlisted Senegalese soldiers in their fight against the Nazis. The Senegalese soldiers have just returned to their homeland, but soon learn that they have to stay in a transit camp. Problems ensue when the soldiers experience the residual psychological effects of combat and realize they are being mistreated by the French officers. The French officers merely pretend to be fighting to have Senegalese soldiers receive their war payments from the French government. The soldiers believe that they are finally returning to their homes; however, during the night, the camp is attacked and bombed by the French and the remaining soldiers bury the dead.

The summaries of these nine Francophone films provide readers with a general idea of the film's content and supplement the discussion of the English subtitles. In the next section of

this chapter, the data collection methods are further explained and establish the link between these films and the translation strategies or solutions that subtitlers often apply when translating various cultural references found in these Francophone films.

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4. METHODOLOGY

4.1 DATA COLLECTION METHODS: CATEGORIZATION OF TRANSLATION SOLUTIONS AND TYPES OF REFERENCES

Sampo Nevalainen explains that during the subtitling process, subtitlers must first note all problems of vocabulary, forms of address, family relations, titles, various details, and visual cues that contain necessary and useful information for the translator, and to do so, they must attentively watch the program and not simply listen to the spoken dialogue (Nevalainen 2004: 81). Nevalainen's recommendations served as the basis for my own data collection. Each film was personally viewed several times. During the initial viewing, preliminary summary notes were taken in order to determine which scenes to revisit. During the second viewing of each film, specific scenes were recorded, including minutes and seconds (to make it easier to revisit the scene) where a discrepancy appeared between the French dialogue and the corresponding English subtitle that may have created misunderstandings for the target viewers. During the third viewing of each film, each chosen scene from the nine films was transcribed word for word. To transcribe the original French dialogue from a specific scene, various methods were used to make sure that that the dialogue was accurately transcribed.

Once the original French dialogue and the English subtitles were transcribed from all nine of the films, each individual scene was coded according to one of four translation solutions: 1) literal translation, 2) equivalence, 3) omission, and 4) keeping the original. After identifying the translation solution, the type of cultural reference was also determined. Cultural identity is represented by the eight types of cultural references that were identified: 1) food references, 2) historical references, 3) political references, 4) educational references, 5) pop culture references, 6) vulgar language, 7) sexual references, and 8) linguistic differences. The complete breakdown

of the examples taken for data collection is found in nine appendices (at the end of Chapter 4: Analysis and Results): Appendix A includes the list of actors in each film; Appendix B includes the translation of food references; Appendix C includes the translation of historical references; Appendix D includes the translation of political and governmental references; Appendix E includes the translation of educational references; Appendix F includes the translation of pop culture references; Appendix G includes the translation of vulgar language; Appendix H includes the translation of sexual references; and Appendix I includes the translation of linguistic differences and cultural constructs.

4.2 IDENTIFYING CULTURAL REFERENCES

The eight types of cultural references listed above coincide with those in other studies conducted on the translation of foreign language films. In her study on the translation of American films into Italian, Elena Trincanato addresses the multiplicity of the types of linguistic challenges that fall under the rubric of Culture:

Among the most common problems in the field of subtitling but also dubbing are the translation of the language related to slang expressions, swearing, language for specific purposes (for example legal language, jargon, botanic plant language), puns, idioms, quotations from the Holy Bible (Bible, hymns, prayers), rhythm of the dialogue (fast, slow), paralinguistic elements, references to other films, punctuation (dashes, dots, abbreviations), songs, poems, institutions, proper nouns, courtesy forms, currency (Trincanato 2009: 348-349).

Several criteria were established to encode such types of references.

Food references included general foods non-specific to a certain region, as well as, delicacies or specialties eaten in a particular Francophone area. An example includes the translation of *maroilles*, a strong smelling cheese typical of Lille, which appears in *Bienvenue*

Chez les Ch'tis. Food references that mentioned a category of restaurant, such as *baraque à frites*, found in *Bienvenue Chez les Ch'tis* were not counted.

Historical, political, and educational references refer to past events, to the current political climate of France, Quebec, and Senegal, or to the educational systems of these three Francophone countries. They further represent the importance of politics in today's global climate and illustrate the beliefs of a particular culture. General historical references referring to royal titles, such as *roi*, *duc*, and *messire* found in *Les Visiteurs* were not counted because previous scholars discussed in the literature review have already examined how to translate such titles. Political references include those that relate to the translation of Francophone governmental titles, political figures and political parties. Similarly, general political references such as the translation of military titles -- *capitaine*, *commandant*, and *sergent* -- were not included in this analysis. Political references were subdivided into two categories: 1) the translation of political and governmental titles and 2) the translation of governmental organizations and agencies. Since this study focuses on Francophone cultural references, non-Francophone historical references and political references were not coded, such as the Russian historical and political references found in *La Face Cachée de la Lune*, American historical and political references found in *Le Bonheur de Pierre*, and German historical and political references found in *Camp de Thiaroye*.⁴⁷ Examples of Francophone political references that were coded included the French government titles, *maire*, *député*, *ministre* found in *Neuilly Sa Mère*. Next, the translations of educational references were coded and analyzed in their own section

⁴⁷ The reference to *Davy Crockett* found in *Le Bonheur de Pierre* and the reference to the Russian scientist, *Konstantin Tsiolkovsky* found in *La Face Cachée de la Lune* were not coded.

because they yielded more concrete results when examined separately. Examples of educational references included *bac* and *bachelière* found in the Senegalese film *Faat Kiné*.

The organization of pop culture references required a more elaborate analysis. Before explaining the coding of pop culture references in this study, concrete definitions needed to be established. It is limited to entertainment – it is non-productive – and to fads, such as wearing clothing and body adornment (tattoos, nose rings, etc.) that serve members of a self-identified group to distinguish themselves from other groups. Advertising per se is not necessarily pop culture, but can filter into pop culture when its non-commercial popularity is consecrated by artists – as with Andy Warhol’s Campbell’s Soup Cans or multiple images of celebrities:

Pop artists sought to depict everyday life, using brand-name commercial products, fast-food items, comic-strip frames, celebrities, and the like as their materials and their subjects. They put on happenings, improvised spectacles or performances for anyone, not just art gallery patrons. Perhaps the best known exponent of pop art was the American artist Andy Warhol (1928-1987), whose paintings and silk-screen prints emblemize the whole pop art movement, as did his famous (some would say infamous) portrait of a Campbell’s soup can, painted in 1964 (Danesi 2008: 4-5).

Iconic echo effects, such as miniature images of the Eiffel Tower – not only as statuettes, but also as small imitations in Las Vegas, e.g. – can also become part of pop culture as part of the non-functional “sociolect” – common knowledge, but a knowledge that does not enable one to cope. “Pop culture is simply culture which is widely favoured or well liked by many people” (Storey 2006: 4) and includes “a number of different cultural texts and practices: for example, television, music video, advertising, film, pop music, [and] fashion” (Storey 2006: 141). Storey also examines Roland Barthes’ principle on popular culture which interrogates the ‘falsely obvious’ to make explicit what often remains implicit in the texts and practices of popular culture” (Storey 2006: 92). Roland Barthes discusses wrestling, soap powders and detergents,

toys, steak and chips, tourism, and popular attitudes toward science. Marcel Danesi's explanation of pop culture can serve as an extension of Storey's definition:

The term surfaced in the United States in the 1950s when this noncategorical culture had become a widespread social reality. Pop culture's rise in that era was due, in large part, to post-war affluence and a subsequent baby boom, which gave people, regardless of class or educational background, considerable buying power, thus propelling them into the unprecedented position of shaping trends in fashion, music, and lifestyle through such power. By the end of the decade a full-blown pop culture, promoted by an increasingly affluent population had materialized (Danesi 2008: 2).

Both Storey and Danesi emphasize that various forms of media, film, television, and music in particular, are included under the generic term "pop culture." However, these scholars do not take into consideration the problem of translating such references from a source language into a target language. In her article, "Translation as Cross-Cultural Communication," Christina Schäffner provides her own view of pop culture for her study on the translation of various cross-cultural items. According to Schäffner, pop culture includes realia that "refer to a wide range of social, political, and economical aspects of a particular culture and such references require a word or phrase which calls for the activation of cultural-specific background knowledge needed for a coherent text interpretation" (Schäffner 1996: 155). References that pertained to well-known celebrities (including actors and musicians), popular movies, television shows, music, and places were grouped into this category. Such references included proper names, brand names and references unique to the specific source culture. Like the coding of political and historical references, non-Francophone pop culture references were not included in this study, such as the reference to *Angelina Jolie* found in *Bon Cop, Bad Cop*. Made-up pop culture references, such as those that pertained to the fake hockey team names found in *Bon Cop, Bad Cop* were not counted. Fake hockey names were used since "the filmmakers couldn't obviously get the rights

to the names of real National Hockey League teams” (*Bon Cop, Bad Cop: Television Tropes & Idioms*, <http://tvtropes.org/pmwiki.php/Main/BonCopBadCop>, 2). Pop culture references that were coded include the mention made to *le parc Astérix*, a popular amusement park in France found in *Neuilly Sa Mère*.

Vulgar language include swear words, expletives, crude language, and insults: “Swear words are strong words, emotional-loaded language which has the power to express anger, annoyance, contempt, and a great range of strong emotions and attitudes. They have a function, they are necessary and, although in some situations they are unacceptable, in others they may be the appropriate thing to say” (Fernández Dobao 2006: 222). A similar study of vulgar language by Silvia Bruti and Elisa Perego (2009) who studied the Italian dubbed version of the American cartoon, *The Simpsons* and found how insults are typically “strong and nasty and epitomize the language of conflict” (Bruti and Perego 2009: 72). Their results highlight similar problems that occur in the translation of vulgar references analyzed in this study. Swearing in general has four uses as discussed by Lars-Gunnar Andersson and Peter Trudgill.

Expletive [is] used to express emotions [and] is not directed towards others. Abusive [is] directed towards others, derogatory and includes name-calling and different types of cursing. Humorous [is] directed towards others but not derogatory. [It] often takes the form of abusive swearing but has the opposite function; it is playful rather than offensive. Auxiliary [is] not directed toward a person or situation; swearing, as a way of speaking (‘lazy swearing’); often or always non-emphatic (1990: 61).

An example of the translation of a vulgar reference includes the appearance of *les bounouls* in the Senegalese film, *Camp de Thiaroye*. Sexual references were coded as references that involve sexual performance, sexual innuendos, sex acts, and sexual orientation. Furthermore, *foutre*, *putain*, *pouf*, and *pouffiasse* can be sexually related terms when used

literally, but were coded as vulgar language. An example includes the translation of *couilles* found in *Le Bonheur de Pierre*. The translation of Jacquouille (the valet in *Les Visiteurs*) has been omitted from this study because in her own analysis of this film, Anne Jäckel notes that his “vulgar sounding name containing the French word for *balls* has been fittingly translated into Jacquass-e”(Jäckel 2001: 45).⁴⁸

The final category includes linguistic differences and cultural constructs. There represented references that illustrated regional variations found in the French language. Regional food words were excluded from this category because they were previously coded with food references. Regional vulgar and sexual expressions were also excluded from this category because they were included with vulgar language and sexual references accordingly. Linguistic differences included: the translation of Medieval French found in *Les Visiteurs*, those found between Quebecois French in *Le Bonheur de Pierre* and *Bon Cop, Bad Cop*, and those found between Senegalese French in *Camp de Thiaroye* (e.g. the translation or non-translation of pidgin French found in *Camp de Thiaroye*. Examples included the translation of *empestes* and *on est correct*. Other linguistic variations included lexical differences such as the translation of *chiens* to illustrate the *ch'timi* language found in *Bienvenue Chez les Ch'tis*. Other linguistic variations include phonetic differences in which a French sound is replaced with an equivalent sound in English, such as the translation of *ch'timi* dialect used in the north of France. In *Bienvenue Chez les Ch'tis*, Julie's great-uncle explains the *ch'timi* language, characterized by the addition of *CH* to various words. Examples include the pronunciation of *c'est*, *ça*, and *sud* as *ch'est*, *cha*, and *chud* respectively. Cultural constructs such as everyday customs, rituals, and

⁴⁸ Because this sexual reference has been previously discussed by other scholars, there is no further need to discuss it.

holidays specific to Francophone cultures were coded and discussed in this section, such as the translation of *faire la bise* and *tontine*.

Cultural references that are French and English cognates such as *pizza*, *police*, and *education*, or found in English such with *condoms* were not coded since they would not cause difficulties for the subtitlers. Although the false cognate *pérservatif* (condom) would cause difficulties for those who do not know that the French equivalent of *preservative* is *agent conservateur*. After identifying these five types of cultural references for this study, the categorization of translation solutions was addressed. This categorization of translation solutions with concrete examples is found in the following sections.

4.3 CATEGORIZING TRANSLATION SOLUTIONS

The following sections of this chapter include descriptions of specific criteria used for coding of specific examples of the original dialogue and the English subtitles. These sections are first organized by translation solution type (i.e. literal translation, equivalence, omission, and keeping the original). Within each solution translation type, the examples are provided for the corresponding cultural reference. Precise examples from each of these films below represent samples of the data collection. They show how the different types of cultural references were grouped accordingly by translation solution and type of cultural reference. The following sections list only the examples, to be discussed in-depth in the next chapter (Chapter 5: Analysis and Results).

4.3.1 LITERAL TRANSLATION OF CULTURAL REFERENCES

To identify examples of literal translation in the corpus, Ajunwa's definition of literal translation was taken into account: "the word for word rendering of complete source language sentences into the target language" (Ajunwa 1991: 31).

4.3.1.1 EXAMPLE 1: LITERAL TRANSLATION OF FOOD REFERENCES

French Dialogue:

Woman: Et croyez-moi, ça sent déjà le **saumon** dans le studio!

English Subtitles:

Woman: We can already smell the **salmon**!
(Lepage, *La Face Cachée de La Lune*; Chapter 4: 20 minutes, 34 seconds)

4.3.1.2 EXAMPLE 2: LITERAL TRANSLATION OF HISTORICAL REFERENCES

French Dialogue:

David: Bien là, il faut pas capoter, il avait un dossier plus long que ton bras. C'était pas le **frère André**.

English Subtitles:

David: Don't go crazy. He had a record as long as your arm, he's not exactly **Brother André**.
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 37 seconds)

4.3.1.3 EXAMPLE 3: LITERAL TRANSLATION OF POLITICAL REFERENCES

French Dialogue:

Pierre: Sans quoi, la totalité de ses biens sera remise à la **municipalité** de Sainte-Simone-du-Nord.

English Subtitles:

Pierre: Or all her property will go to the **municipality** of St. Simone du Nord.
(Ménard, *Le Bonheur de Pierre*; Chapter 2: 10 minutes, 49 seconds – 10 minutes, 51 seconds)

4.3.1.4 EXAMPLE 4: LITERAL TRANSLATION OF EDUCATIONAL REFERENCES

French Dialogue:

Philippe: Vous avez photocopié ma **thèse**?
Man: Ça va être tout pour aujourd'hui.
Philippe: Il a photocopié ma **thèse**, ce bozo-là!

English Subtitles:

Philippe: You photocopied my **thesis**?
Man: You can go.
Philippe: That bozo Xeroxed my **thesis**.
(Lepage, *La Face Cachée de la Lune*; Chapter 5: 30 minutes, 38 seconds – 30 minutes, 42 seconds)

4.3.1.5 EXAMPLE 5: LITERAL TRANSLATION OF VULGAR LANGUAGE

French Dialogue:

Minister's Wife: **Merde!** Ça marche toujours pas! Madame la Ministre, essayez vous mettre en hauteur.

English Subtitles:

Minister's Wife: **Shit!** It still doesn't work! Madam Minister, try to get higher.
(Touré, *TGV*; Chapter: 1 hour, 16 minutes, 57 seconds – 1 hour, 17 minutes, 04 seconds)

4.3.1.6 EXAMPLE 6: LITERAL TRANSLATION OF SEXUAL REFERENCES

French Dialogue:

Rambo: Je trouve que tu as de très jolis **seins**.

English Subtitles:

Rambo: You have lovely **breasts**.
(Touré, *TGV*; Chapter 10: 34 minutes, 24 seconds – 34 minutes, 25 seconds)

4.3.1.7 EXAMPLE 7: LITERAL TRANSLATION OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

French Dialogue:

Mada: Quel Mademba? Ton premier mari que tu avais largué y a quinze ans pour **polygamie**?

English Subtitles:

Mada: Which Mademba? Your first husband whom you abandoned 15 years ago because you accused him of **polygamy**?⁴⁹
(Sembène, *Faat Kiné*; Chapter 7: 1 hour, 06 minutes, 15 seconds)

4.3.2 EQUIVALENCE OF CULTURAL REFERENCES

An English equivalent may be used when subtitlers feel that a word for word translation or literal translation would create confusion for their target viewers. Since American audiences may not understand references specific to the French, Quebecois, or Senegalese cultures, the translators oftentimes use English equivalents to avoid misunderstanding. Equivalence is further coded as substitution which is “possible when the cultural element in question is background information and not the focus of the message” (Ivir 1987: 41). Equivalence also known as loss

⁴⁹ Should be: because of his polygamy.

and compensation because some part of the dialogue is lost, but not necessarily missing, such as where a specific cultural element has been replaced with a generic equivalent in the target culture (Armstrong 2005: 46).

4.3.2.1 EXAMPLE 1: EQUIVALENCE OF FOOD REFERENCES

French Dialogue:

Philippe: Le **chichon au gratin**?
Fabrice: Le chicon. Des **grosses endives avec de la béchamel pi du gratin.**

English Subtitles:

Philippe: The **shish-kabob**?⁵⁰
Fabrice: No, the chicon au gratin. **Endives in white sauce and cheese.**
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes 23 seconds)

4.3.2.2 EXAMPLE 2: EQUIVALENCE OF HISTORICAL REFERENCES

French Dialogue:

Michel: J'en reviens pas. On change d'année puis les Français sont encore là. C'est là qu'on regrette **les Anglais.**

English Subtitles:

Michel: I can't get over it. Past New Year's and the Frenchies are still here. Looks like the **Hundred Year's War.**
(Ménard, *Le Bonheur de Pierre*, Chapter 8: 49 minutes, 45 seconds – 50 minutes, 38 seconds)

4.3.2.3 EXAMPLE 3: EQUIVALENCE OF POLITICAL REFERENCES

French Dialogue:

Charles: Je peux pas même gagner une **election délégué.** Je suis un loser. Je suis un **Balladur.**

English Subtitles:

Charles: I can't even win a **school election.** I'm a loser. I'm a **McCain.**
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 16 minutes, 30 seconds – 01 hour, 16 minutes, 32 seconds)

4.3.2.4 EXAMPLE 4: EQUIVALENCE OF EDUCATIONAL REFERENCES

French Dialogue:

Sami: C'est Habib: **bac plus 4 mathématiques.** Et lui, ça c'est Mouss:

⁵⁰ Should be: endives in Belgium, or romaine lettuce in France.

bac plus 5 informatique. Et ça C'est Nordine: **bac moins 6**.

English Subtitles:

Sami: Take him for example: Habib, **4 years of college math!** That's Mouss. **5 years of computer science.** As for Nordine: total **dropout.**

(Laferrière, *Neuilly Sa Mère*; Chapter 1: 2 minutes, 26 seconds)

4.3.2.5 EXAMPLE 5: EQUIVALENCE OF POP CULTURE REFERENCES
(PROPER NAMES)

French Dialogue:

Ginette: Mais en fait, j'ai une formation de chanteuse. Si vous puissiez m'avoir une petite audition? Eh, mais ça me changerait la vie! Bah quoi, je chante, moi! Je chante pas plus mal que **Steph de Monac.**

English Subtitles:

Ginette: It just so happens I studied song and dance. If you could get me an audition, it'd change my life. What's wrong? I'm no worse than **Madonna!**

(Poiré, *Les Visiteurs*; Chapter 5: 23 minutes, 11 seconds)

4.3.2.6 EXAMPLE 6: EQUIVALENCE OF VULGAR LANGUAGE

French Dialogue:

Jacquot: Il peut dormir où il veut, je m'en **branle!**

English Subtitles:

Jacquot: He can sleep where the **hell** he wants.

(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 11 minutes, 15 seconds – 01 hour, 11 minutes, 18 seconds)

4.3.2.7 EXAMPLE 7: EQUIVALENCE OF SEXUAL REFERENCES

French Dialogue:

Louise: On est tellement content de vous voir. On se fait la **baise?**

Catherine: On pourrait commencer par s'embrasser, non?

English Subtitles:

Louise: We're so happy to meet you! Shall **we French-kiss?** ⁵¹

Catherine: We should start with a hug, don't you think?

(Ménard, *Le Bonheur de Pierre*; Chapter 3: 17 minutes, 08 seconds – 17 minutes, 15 seconds)

⁵¹ Should be: Let's have sex.

4.3.2.8 EXAMPLE 8: EQUIVALENCE OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

French Dialogue:

Julie's Great-Uncle: Ah oui. En 1934, ma mère a couché avec un **ch'timi**.
Philippe: Qu'est ce que vous dites?
Julie's Great-Uncle: Je dis qu'en 1934, ma mère a couché avec un **ch'timi**.
Philippe: Un châtiment?
Julie's Great-Uncle: Non, pas un châtiment. Un **ch'timi**. Un **ch'timi**, ils s'appellent comme ça là-haut. Les femmes, les enfants, les hommes, c'est des **ch'timis**.
Philippe: Des **ch'timi**?
Julie's Great-Uncle: Même les animaux, c'est des **ch'timi**. Les chiens, les chats, les vaches, les poulets, les veaux, c'est des **ch'timi**. Et la langue aussi, c'est du **ch'timi**. Ils font des O, à la place des A, des **QUE** à la place des **CHEU** et les **CHEU**, ils les font, ils les font, mais à la place des **CE**. C'est des fadas, c'est des fadas. Et quand que tu crois tout comprendre, tu apprends que serpillière, ça se dit wassingue!

English Dialogue:

Julie's Great Uncle: In 1934, my mother slept with a **Sheutemi**.
Philippe: What?
Julie's Great Uncle: I said, in 1934, my mother slept with a **Sheutemi**.
Philippe: A shut-in?
Julie's Great Uncle: Not a shut-in! A **Sheutemi**. That's what they call people up there. Men, women, children. **Sheutemi**! Even animals are **Sheutemi**! Dogs, cats are **Sheutemi**. Cows, chickens, calves, are all **Sheutemies**.
Philippe: **Sheutemies**?
Julie's Great Uncle: And the language is **Sheutemi**, too. They say O instead of A. **SHKA** instead of **SH** and they say **SH**, but instead of **S**. They're crackpots! Just when you think you got it, they tell you a mop is a wassingue!

(Boon, *Bienvenue Chez Les Ch'tis*; Chapter 3: 14 minutes, 02 seconds – 15 minutes, 17 seconds)

4.3.3 KEEPING THE ORIGINAL OF CULTURAL REFERENCES

Keeping the original refers to the translation strategy of preserving in the subtitles a particular cultural reference, expression, or idiom as it appears in the original French dialogue.

Subtitlers keep the original French dialogue when no equivalent exists or a literal translation

would confuse the target viewers. The following three examples represent the various ways in which the original French dialogue is kept in the English subtitles.

4.3.3.1 EXAMPLE 1: KEEPING THE ORIGINAL OF FOOD REFERENCES

French Dialogue:

Raymond's Wife: Alors, dans les **poutines** on a l'italienne, on a la western, qu'on appelle aussi la country, on a aussi la galvaude au poulet et la teriyaki.

English Subtitles:

Raymond's Wife: We have several **poutines**: the Italian, the Western, also called the Country, the chicken Galvaude, and the Teriyaki.

(Ménard, *Le Bonheur de Pierre*, Chapter 7: 43 minutes, 12 seconds)

4.3.3.2 EXAMPLE 2: KEEPING THE ORIGINAL OF HISTORICAL REFERENCES

French Dialogue:

Martin: **Je me souviens.**

English Subtitles:

Martin: **Je me souviens.**⁵²

(Canuel, *Bon Cop, Bad Cop*; Chapter 8: 57 minutes, 45 seconds)

4.3.3.3 EXAMPLE 3: KEEPING THE ORIGINAL OF POLITICAL REFERENCES

French Dialogue:

Sami: Bah, Neuilly, chez **Sarkozy**.

Nadia: Ouais, mais, aussi c'est chez Djamila.

English Subtitles:

Sami: It's **Sarkozy's** city!

Nadia: Yes, and it's also's Djamila's city.

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 8 minutes, 13 seconds – 8 minutes, 16 seconds)

4.3.3.4 EXAMPLE 4: KEEPING THE ORIGINAL OF EDUCATIONAL REFERENCES

French Dialogue:

Aby: J'ai mon **Bac** et ne veux pas devenir gérante d'essencerie.

⁵² This motto is common on Quebec license plates.

English Subtitles:

Aby: I have my **Bac** and don't want to become a gas station attendant.⁵³
(Sembène, *Faat Kiné*; Chapter 3: 27 minutes, 57 seconds – 27 minutes, 59 seconds)

4.3.3.5 EXAMPLE 5: KEEPING THE ORIGINAL OF POP CULTURE
REFERENCES (PROPER NAMES)

French Dialogue:

Philippe: J'appelle de la part du journal **Le Soleil**. Nous sommes
présentement en campagne d'abonnement et on offre à la
population la chance de recevoir le journal **Le Soleil**. Et si après
cette période d'essai, vous êtes intéressée de continuer avec nous,
vous aurez droit à une réduction de 15% sur le prix total de
l'abonnement annuel. Est-ce que c'est une chose qui pourrait vous
intéresser, ça, madame? Pardon, non ça c'est le **journal de
Québec** qui fait cette offre-là. Nous, c'est le **journal Le Soleil**.
Non, non, non, non, non, eux c'est un tabloïd. Et nous, c'est un
vrai journal.

English Subtitles:

Philippe: **Le Soleil** is currently soliciting subscriptions. We're
offering a free 2-week trial period which after which if you're still
interested you'll get 15% off the normal price. No, that's the
Journal de Québec. This is **Le Soleil**. No, they're a tabloid. We're
a real newspaper.

(Lepage, *La Face Cachée de la Lune*; Chapter 1: 6 minutes, 20 seconds)

4.3.3.6 KEEPING THE ORIGINAL OF VULGAR LANGUAGE

French Dialogue:

Antoine: Vous l'connaissez l'aut **boubourse** eude motard qu'a déposé
Annabelle?

English Subtitles:

Antoine: Know the other biker **boubourse** who dropped Annabelle off?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 39 seconds – 32 minutes, 40 seconds)

4.3.3.7 KEEPING THE ORIGINAL OF SEXUAL REFERENCES

1

French Dialogue:

Sergeant Diatta: Bordel. Bordel. Dis-donc.
French Soldier 1: Qu'est-ce qu'il veut celui, là?
French Soldier 2: C'est un soldat américain, il veut savoir où est le bordel.
French Soldier 1: Ah oui, le **Coq Hardi**. Le Coq Hardi.

⁵³ Should be: gas station manager

Sergeant Diatta: Coq Hardi.

English Subtitles:

Sergeant Diatta: [No subtitle].

French Soldier 1: What does he want?

French Soldier 2: A U.S. soldier looking for the brothel.

French Soldier 1: Oh yes, the “**Coq Hardi**.” [No subtitle].

Sergeant Diatta: [No subtitle].

(Sembène, *Camp de Thiaroye*; Chapter 6: 31 minutes, 56 seconds – 32 minutes, 11 seconds)

4.3.3.8 KEEPING THE ORIGINAL OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

French Dialogue:

Senegalese Soldier: Non, moi Musulman. Pas tuer mouton. **Marabout**, lui manger. **Marabout**, toi là-bas, tuer mouton pour nous?

English Subtitles:

Senegalese Soldier: No, I’m a Muslim. You can’t slaughter it. **Marabout** will do it. That way everyone will eat. **Marabout**, can you kill the sheep?

(Sembène, *Camp de Thiaroye*, Chapter 5: 29 minutes, 11 seconds – 29 minutes, 40 seconds)

4.3.4 OMISSION OF CULTURAL REFERENCES

Omission can be used in two different ways. The term “omission” means that the subtitler gives no translation at all, either ignoring that anything was said or simply informing the viewers that the character is “speaking in French.” Because translators summarize the source text in order to illustrate “the most important information, the target text includes only the ‘gist’ or ‘main’ points” (Dollerup 1999: 6) and accounts for a certain amount of omission in the subtitles.

Translators may leave out elements relating to the content that they consider to be of secondary importance and retain only the essential information (Dimitriu 2004: 167).

The translation choice strategy of omission over equivalence may be based on a premise regarding the probable extent of comprehension across languages and cultures: “Since we can assume that the majority of the movie viewers who rely on subtitles do not possess native-like proficiency in the film’s source language, it is doubtful that they are able to fill in the gaps by

recuperating the deleted elements from the audio-dialogue” (Pinto 2010: 271). For these viewers, when subtitlers do not translate a specific cultural reference without a similar cultural replacement or equivalent, the original meaning is no longer conveyed. One goal of this study is to analyze how omission changes the target viewers’ understanding of the source dialogue in any given foreign film.

4.3.4.1 EXAMPLE 1: OMISSION OF FOOD REFERENCES

French Dialogue:

Kiné: Un bon plat de **cé beu jën (Tché bou dhien)** de riz rouge avec une **belle tranche de mérrou.**

English Subtitles:

Kiné: A good plate of red rice.
(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 16 minutes, 25 seconds – 01 hour, 17 minutes, 27 seconds)

4.3.4.2 EXAMPLE 2: OMISSION OF HISTORICAL REFERENCES

French Dialogue:

Woman 1: **Vive la France! Vive De Gaulle! Vive la France! Vive la Victoire!**
Woman 2: **Vive la France!**
Woman 1: **Vive la Victoire!**
Woman 2: **Vive la France!**
Woman 1: **Vive DeGaulle!**
Woman 2: **Vive la Victoire! Vive la France!**

English Subtitles:

Woman 1: **[No subtitle. No subtitle. No subtitle].** Long live victory!
Woman 2: Long live France!
Woman 1: **[No subtitle].**
Woman 2: **[No subtitle].**
Woman 1: Long live De Gaulle!
Woman 2: **[No subtitle. No subtitle].**
(Sembène, *Camp de Thiaroye*; Chapter 1: 00 minutes, 55 seconds – 01 minutes, 10 seconds)

4.3.4.3 EXAMPLE 3: OMISSION OF POLITICAL REFERENCES

French Dialogue:

Man: Les Bijagos se sont revoltés monsieur le ministre. Les paysans quittent leurs villages. Les militaires installent un camp à Dakar

pour les réfugiés, monsieur le **ministre**, c'est tout.

English Subtitles:

Man: The Bijagos have rebelled. The farmers are fleeing. The military have set up a camp in Dakar for the refugees.
(Touré, *TGV*; Chapter 5: 13 minutes, 11 seconds – 13 minutes, 27 seconds)

4.3.4.4 EXAMPLE 4: OMISSION OF EDUCATIONAL REFERENCES

French Dialogue:

Guillain: Écoute-moi bien, Ben-Monop, tu vas arrêter de chauffer tous les meufs [verlan] de **collège**.

English Subtitles:

Guillain: Listen Ben-Monop, stop hitting on every girl.
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 36 minutes, 04 seconds – 36 minutes, 08 seconds)

4.3.4.5 EXAMPLE 5: OMISSION OF POP CULTURE REFERENCES
(SONG LYRICS)

French Dialogue:

Ces beaux jours
Une photo, vieille photo
De ma jeunesse
Que reste-t-il des billets doux
Des mois d'avril, des rendez-vous
Un souvenir qui me poursuit
Sans cesse

Bonheur fané, cheveux au vent
Baisers volés, rêves mouvants
Que reste-t-il de tout cela
Dites-le-moi

English Subtitles:

Voiceover: [No subtitles]
(Sembène, *Camp de Thiaroye*; Chapter 6: 32 minutes, 22 seconds and Chapter 17: 1 hour, 46 minutes, 50 seconds)

4.3.4.6 EXAMPLE 6: OMISSION OF VULGAR LANGUAGE

French Dialogue:

Lebœuf: **Câlice d'hostie de sacrement de ciboire de crisse d'hostie viarge de tabarnak!**

English Subtitles:

Lebœuf: **Swearing in French.**⁵⁴
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 37 seconds)

4.3.4.7 EXAMPLE 7: OMISSION OF SEXUAL REFERENCES

French Dialogue:

Jeff: C'est, attends un peu, là. C'est, Rita, Beaumont. Rita Beaumont.
C'est ordinaire comme nom, hein?
David: Rita, Rita la barmaid? Merci, Jeff.
Jeff: Hé, je te dis ça de même, là. Tu sais que Rita à l'envers, euh, ça fait **elle tire!**

English Subtitles:

Jeff: Hold on a sec. Her name is Rita Beaumont. Rita Beaumont. Not really an interesting name, is it?
David: Rita, the barmaid? Thanks Jeff.
Jeff: Hey, by the way, you know that Rita spelled backwards . . .
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 22 minutes, 35 seconds – 01 hour, 22 minutes, 38 seconds)

4.3.4.8 EXAMPLE 8: OMISSION OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

French Dialogue:

Senegalese Soldier 1: Pourquoi nous **accepter** 1,000 francs **francis** pour 250 francs **Afrique?**
Senegalese Soldier 2: Corporel, nous tous **afriqis**. Nous **comprends** bien blancs. Il a commandé par toute Afrique. Nous n'a qu'accepter 250 francs **afrique** pour 1000 francs **francis**. Moi, j'ai pas de mon tous parole.
Senegalese Solider 3: Si nous tous **former** comme un, toubabous **payer**. Lui **accepter** payer. **Lui** paye. L'officier **parler** toute de suite, **lui** pas **parler** pims. **Lui** pas **parler** indemnités, **lui** pas **parler** démobiliser. Tous ailleurs **voler** nous. Pas **voler** combattants. C'est fasciste. Nous pas **accepter**.
Niger: Nous nommer Sergent chef délégué par le **seneral**. **Seneral** pas connaît quoi c'est passé ici.
Grouget: Nous pas nommer sergent Chef délégué. C'est les toubabous qui **nommer** lui chef. Nous africains. Chaque chambre **nommer** délégué.

⁵⁴ What is omitted is just not profanity, but the characteristically Québécois form of profanity, in which sacred objects and the like are enumerated out of context, but often without any indecorous language per se – the Québécois flavor is lost – a serious impoverishment.

Niger: Sergent-chef pas n'importe qui. **Lui connaisse bon français** comme les blancs. Est-ce que vous **connaisse français** pour délégué **parler** les blancs.

Grouget: Tu es con. Oui, tu es con quelquefois. **Français**, c'est quoi? C'est une langue. Tu **parler** bon **français**, tu **parler** mauvais **français** ça que tu **parler** dedans, ça qu'il est bon. **Français** c'est comme femme. Tu prends femme, tu fais, tu fais, tu fais, c'est pour faire petits enfants seulement. Et puis, c'est tout. Nous pas nommer sergent-chef comme délégué.

English Subtitles:

Senegalese Soldier 1: Corporal, we are all Africans. We know that everywhere, it's the whites who govern. We should accept 250 CFA for 1,000 French francs.

Senegalese Soldier 2: That's what I think.

Niger: The whites are united like the fingers of the hand. If we form a group, the whites will have to pay us. The officer who spoke said nothing about gratuities, earnings, and allowances. They want to rob us of all that. That's fascist.

Senegalese Soldier: We say no!

Niger: We designate Sarge to speak to the general. In the name of Allah, the general doesn't know what's going on here.

Senegalese Soldier: No!

Grouget: We are not going to designate Sarge as our delegate. The whites promoted him. We are Africans. Each barrack room must designate their delegate. Sarge is educated. He speaks French like the whites. A delegate must talk like them. Can any of us make himself understood by the whites?

Congo: You're stupid.

Grouget: You sure are stupid. What is French? It's a language. Whether you speak it well or not, it's what you say that counts. French is like a woman. You take her the way you want, you take her, take her, provided you say what you want to say. Let's not delegate Sarge as our delegate.

(Sembène, *Camp de Thiaroye*; Chapter 17: 1 hour, 39 minutes, 11 seconds – 1 hour, 41 minutes, 19 seconds)

4.4 CONCLUSIONS

Nine films from France, Quebec, and Senegal from 1987-2009 are analyzed. Four translation solutions, (literal translation, equivalence, omission, and keeping the original) and eight types of cultural references (food references, political references, historical references, educational references, pop culture references, vulgar language, sexual references, and linguistic

differences) were coded. The purpose of this study is to examine how the subtitlers translate such Francophone cultural references into English. The analysis and results chapter of the data found in the next chapter demonstrates which translation solutions are effective as well as the discrepancies that may exist between the original French dialogue and the English subtitles in answering the five remaining research questions.

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5. ANALYSIS AND RESULTS

5.1 INTRODUCTION

Discussions on globalization, multiculturalism, Eurocentrism, and the impact of “Third World”⁵⁵ cinema shed light on the results of this study.

Multiculturalism, unfortunately, has not succeeded in defining itself. For the right, multiculturalism is a prolongation of 1960s [revolution] by other means, an assault on standards and [canons] and European and American culture. Multiculturalism for the Right is too radical, a social revolution that empowers Native Americans, African Americans, Latinos, and white radicals and thus balkanizes American society (Shohat and Stam 2003: 6).

If this term is so difficult to define, how can subtitlers translate multi-cultural items into other languages and what happens when target viewers base the source references on their own experience and cultural norms? Such questions represent the purpose of our study. Previous studies are limited insofar as they focus only on only one country, one film, and/or one cultural reference. The advantages of subtitled films combined with Americans’ disregard for dubbed films (Koehler 1993: 21 and Pristin 1996: D4) and preference for subtitled films (Giannetti 1996: 232) underscores the need for subtitlers to focus their attention on the translation of cultural references.

Our multi-continental study focuses on three Francophone countries, nine films (*Les Visiteurs*; *Neuilly Sa Mère*; *Bienvenue Chez les Ch’tis*; *Bon Cop, Bad Cop*; *Le Bonheur de Pierre*; *La Face Cachée de la Lune*; *TGV*; *Faat Kiné*; and *Camp de Thiaroye*), and eight different

⁵⁵ is empowering in that it calls attention to the collectively vast cinematic productions of Asia, Africa, and Latin America of minoritarian cinema in the First World. Just as peoples of color form the global majority, so the cinemas of people of color form the majority cinema, and it is only the notion of Hollywood as the only “real” cinema that obscures this fact (Ella Shohat and Robert Stam, Shohat, Ella, and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (New York: Routledge, 2014) 27.

classes of cultural references. France, Quebec, and Senegal are chosen because each country represents a different continent (e.g. Europe, North America, and Africa) where French is still spoken. The five remaining questions are addressed:

1. How are the identities of these Francophone cultures conveyed in the subtitles?
2. Are the linguistic properties of the original languages maintained sufficiently to preserve the essential meaning of the original?
3. If so, which translation solutions are effective to ensure this preservation?
4. If not, what cultural information is missing, lacking, or erroneous in the subtitles?
5. Do the subtitles demonstrate a Eurocentric view?

This chapter analyzes how certain Francophone cultural references are conveyed to the target viewers, which translation solutions are most effective, and which solutions entail cultural loss. It includes a quantitative and qualitative analysis as well as a contrast and comparison analysis, allowing for a more comprehensive view and interpretation of the subject matter.

TABLE 5.1: BREAKDOWN OF CULTURAL REFERENCES AND TRANSLATION SOLUTIONS

Type of Reference	Literal Translation	Equivalence	Keeping the Original	Omission
Food References	59	34	29	20
Historical References	11	14	16	13
Political References	77	117	4	30
Educational References	33	75	10	4
Pop Culture References	0	17	31	21
Vulgar Language	21	263	9	75
Sexual References	18	75	13	18

TABLE 5.1 (cont'd)

Linguistic Differences	7	743	26	599
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5. 2 TRANSLATION OF FOOD REFERENCES

Food references are found in all nine Francophone films and range from general food dishes to specialties eaten in a particular Francophone region. Literal translation is found most often, followed by equivalence, keeping the original, and omission reflected in the table below. According to Newmark, “food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures” (Newmark 1988: 97). Clifford E Landers agrees and elaborates that translators should: “perform a triage, [meaning they] divide food items into those that must be explained, those that should not be explained, and those that will provide their own explanation through context” (Landers 2001: 79). This triage is visible in our study: literal translation and equivalence reflect food items to be explained; keeping the original reflects food items previously explained with an additional explanation and/or contextual or visual cues; and omission reflects food items that are erased completely.

TABLE 5.2: TRANSLATION OF FOOD REFERENCES

Literal Translation	59 times, 41.6 percent of all instances
Equivalence	34 times, 23.9 percent of all instances
Keeping the Original	29 times, 20.4 percent of all instances
Omission	20 times, 14.1 percent of all instances

5.2.1 LITERAL TRANSLATION OF FOOD REFERENCES

Literal translation is the preferred solution type for food references and occurs 59 times or 41.6% of all instances in eight films: *Neuilly Sa Mère*; *Bienvenue Chez les Ch'tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; *La Face Cachée de la Lune*; *Faat Kiné*; and *Camp de Thiaroye*. Examples include translating *soupe*, *rosbif*, and *salade* literally as *soup*, *roast beef*, and *salad* in *Les Visiteurs* as well as *viande*, *riz*, *patates*, *haricots*, and *légumes* translated as *meat*, *rice*, *potatoes*, *beans*, and *vegetables* respectively in *Camp de Thiaroye*. Because these foods are not necessarily culturally specific (and are common in Francophone and Anglophone cultures), they are translatable word for word.

Literal translation works well for certain religious beliefs, as in *Neuilly Sa Mère*. Links can be made among the typical food dishes of the Muslim religion and those of Christian religions, further emphasizing these religious differences. In *Neuilly Sa Mère*, Sami's aunt does not eat pork, but her husband, Stanislas' is a pork distributor and Sami finds Charles (Stanislas' son from a previous marriage) cutting into a pig's head in the refrigerator. Several scenes center around Sami not being able to eat pork.⁵⁶ Therefore, the appearance of *saucisse*, *saucisson*, *porc*, and *veau* (translated as *sausage*, *salami*, *pork* and *veal*) in this film coincides with Nathan Abrams' analysis of how "pork . . . frequently [represents] this cultural [and religious] clash between Jews, gentiles, [and Muslims]" (Abrams 2004: 91). English-speaking viewers may associate their own cultural and religious experiences with these food references; however, the visual cues also help to understand Sami's religious beliefs (e.g. after eating pork, he makes himself throw up several times and speaks with his dead father -- as a ghost -- about his sin).

⁵⁶ "Guilain [the school bully], who also has his eye on Marie, gets revenge by tricking Sami into eating pork (which Sami cannot eat, as it is *haram*)," "Neuilly Sa Mère," 1, Internet, 21 Aug. 2016, Available: https://en.wikipedia.org/wiki/Neuilly_Yo_Mama!

5.2.2 EQUIVALENCE OF FOOD REFERENCES

Equivalence is specifically used for food differences that are culturally specific, and is found 34 times or in 23.9% of the incidences in seven films: *Neuilly Sa Mère*; *Bienvenue Chez les Ch'tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; *Camp de Thiaroye*; and *TGV*. It is used in three contexts: 1) to develop a logical combination familiar to the target viewers, 2) to clarify culturally specific food references, and 3) to demonstrate linguistic differences. Culturally appropriate equivalents are often necessary in the translation of food references. For example, according to Peter Fawcett (1997), “*tripe and chips* is not a combination found on English menus. Nor is *boiled potato and roast dog* or *broccoli and sautéed maggot*” (7). Take *Neuilly Sa Mère*, where *rôti de dindonneau purée* and *dindonneau* are translated as *roasted turkey with mashed potatoes* and *turkey*. In the first appearance of both *saucisses purées* and *rôti de dindonneau purée*, *purée* refers to either *potatoes* or *mashed potatoes*. These equivalents correlate to the original dishes described above and would be familiar to the target viewers.

Culturally specific food references are clarified or substituted with generalized terms, based on the target viewers’ knowledge. *Tartine* (*TGV*) is substituted with the generic equivalent, *sandwich*⁵⁷ because the target viewers may not know that in many Francophone countries, a slice of bread with butter is commonly eaten during the day as a snack. Kate James (2005) pleads against generalizing *pâtisseries tunisiennes* as *cakes* or *pastries* because “in the context of Tunisian culture, this hardly seems appropriate bearing in mind the difference in form of the TL (target language) reference” (James, “Cultural Implications of Translation,”

⁵⁷ In Francophone cultures, *tartine* refers to a slice of bread with something on it, much like an open-faced sandwich, but it can contain one or two elements on the slice of bread, such as butter and/or jelly.

<http://translationjournal.net/journal/22delight.htm>). Similar cultural loss is also found in *Les Visiteurs*, where Peter Fawcett notes: when translating “it is quite sad for those who know and love it to see the delicious *clafoutis* substituted by *fritters*, especially since for an English audience the most frequent collocation of fritters is with Spam” (Fawcett 2003: 157). (This example is missing from the version studied where it appears that Béatrice says *gratin de courgettes* translated as *leftovers* in the subtitles).⁵⁸ Either translation depicts a certain amount of cultural loss which is acceptable according to Nigel Armstrong, especially for short cultural elements where compensation is not possible (Armstrong 2005: 46), supported by the two examples above.

A modified form of equivalence for the translation of food references creates a type of cultural adaptation (Fawcett 1997: 7). The subtitlers of *Bienvenue Chez les Ch’tis* and *Les Visiteurs* create a type of cultural adaptation for a different reason given by Peter Fawcett: to highlight linguistic and phonetic differences. Consequently, the original cultural meaning of certain references is lost. In *Bienvenue Chez les Ch’tis*, when Philippe dines with his co-workers, he is introduced to *le chicon au gratin*, translated as *shish-kabob*. The translation should actually be endives in Belgium, or romaine lettuce in France, but *shish-kabob* functions to replicate the original regional vocabulary and pronunciation.⁵⁹ The second phonetic difference centers on the ch’timi dialect where the subtitlers equate the *ch* sound by adding *sh* to words. This dialect is emphasized in the translation of *frites* and *patates* as *friesh* and *potatoesh* in the English subtitles. The use of the equivalent *shish-kabob* depicts both the linguistic difference of this dialect as well as the fact that Philippe does not know that *le chichon au gratin* is a regional specialty from the Northern region of France, because *chicon* is a regional word. Developing this type of adaptation

⁵⁸ A gratin is often an elegant accompaniment to a fancy dish – *scrapes*, not *scraps*.

⁵⁹ Shish-kabob is also for people who can afford meat.

entails a certain amount of cultural loss because the target viewers lose the exact meaning of *chichon au gratin*. *Chicon au gratin* is not the same as a *shish-kabob* (a typical Middle Eastern “dish consisting of pieces of seasoned meat and sometimes vegetables roasted on skewers and served with condiments)” (*The American Heritage Dictionary of the English Language* 1992: 1666) and reflects how subtitlers transforms the *sh* sound in the subtitles.

Food references in *Les Visiteurs* relate to the evolution of French food from the Middle Ages to modern day. When Godefroy dines with his great-great-great-great-great-great granddaughter’s family, the food references reveal these differences. *Où sont les veaux rôtis, les saucisses, les fèves, les pâtés de cerf . . . apportez-nous quelques soissons avec de la bonne soivre . . . un porcelet, une sèvre en rôti, quelques cygnes blancs bien poivrés* is translated [in the subtitles] as *bring the roasted lamb, the sausage and the beans, the venison . . . let us feast, forget this injustice . . . bring in kidney beans and kidneys . . . a piglet and a roasted goat . . . well peppered white swans*. *Les pâtés de cerf*⁶⁰ is a traditional French dish adapted for the target viewers, and translated as *venison*. This translation depicts that Godefroy’s language is rather formal and outdated. *Soissons avec de la bonne soivre* is translated as *kidney beans and kidneys*. The target viewers would not typically eat kidney beans and kidneys, but the subtitlers keep a similar rhyme scheme and repetition in that they use words beginning with *k*, much like the original dialogue contained words beginning with *s* (*soissons* and *soivre*). *Soissons* or *haricots de Soissons* are a type of white bean where the subtitlers use the English equivalent, *kidney beans*. *Soivre* is defined as “a hot, peppered sauce” (Hindley 2000: 559). *Soivre* and *poivre* (*pepper*)

⁶⁰ *Pâté de cerf glacé* (Glazed Venison Pâté) is a traditional French recipe for a classic baked pate of venison, pork and chicken livers flavored with lemon, garlic, herbs and red wine that is glazed with a mix of the baking juices, orange juice and gelatin. “*Glazed Venison Pâté (Pâtés de Cerf Glacé) Recipe from France*,” 1, Internet, 12 May 2014, Available: <http://www.celtnet.org.uk/recipes/miscellaneous/fetch-recipe.php?rid=misc-glazed-venison-pate>.

have similar meanings and although *kidneys* and *kidney beans* do not, the subtitlers manage to keep a similar type of repetition. These translations successfully show the differences between food eaten in modern-day and food eaten during the Middle Ages.

5.2.3 KEEPING THE ORIGINAL OF FOOD REFERENCES

Food references are kept the same 29 times or in 20.4% of the instances in three films: *Bienvenue Chez les Ch'tis*, *Le Bonheur de Pierre*, and *Camp de Thiaroye*. They are kept in the original in three contexts: 1) when a definition or explanation is provided in both the original French dialogue and English subtitles, 2) when the target audience is deemed to be familiar with the source food reference, and 3) when the target viewers can rely on visual cues. Examples include: *maroilles*, *carbonade*, *faluche*, *fricadelle*, *poutine*, and *cartofune*.

Keeping the original is effective when both the original dialogue and English subtitles explain the food reference with a definition. In *Bienvenue Chez les Ch'tis*, Philippe is introduced to several specialties of Nord-Pas-de-Calais region where the French dialogue and corresponding subtitles include a definition, allowing the source viewers and target viewers to understand their meaning. For example, *maroilles* is defined as *un fromage qui chent un petit peu fort*, translated as *cheese, a little strong*. Here, the target viewers can use as well as the visual cues revealing Philippe's distaste for this cheese to understand the reference. It is seen again where keeping *carbonade* and *chicon au gratin* include definitions. *Carbonade* is described as *c'est comme eule pot-au-feu mais avec deule bière* and is translated as *it's like a stew, but with beer*. *Chicon au gratin* is also kept in the original and accompanied by the definition *des grosses endives avec de la béchamel pi du gratin*, translated as *endives in white sauce and cheese*. Although béchamel sauce is widely used in French and Italian dishes, it may be too foreign for the target viewers to recognize and this explains why *white sauce and cheese* creates an appropriate equivalent. This

substitution (*cheese* for *pi du gratin*) is effective because *cheese* begins with the *ch* sound repeated throughout the film (to represent the ch'timi dialect).

Keeping the original is also effective where the French dialogue include words familiar to English speakers and provide additional cues. In *Camp de Thiaroye*, keeping the original of *cartofune* works because the target viewers are given a frame of reference when the cook asks the question: *tu connais cartofune, rutabaga* translated as *do you know cartofune, rutabaga?* This juxtaposition suggests that a *cartofune* is similar to a *rutabaga*; and the target viewers may understand the reference without the need for a translation.

In the second situation, the subtitlers keep food references in the original when they are similar to those in English and when the target viewers are familiar with the source culture reference, such as *croissant*. In *Le Bonheur de Pierre*, *croissants* do not require a literal translation or equivalent because foreigners consider them exemplars of French culture, much like the Eiffel Tower. Although *crescent rolls* is more commonly used in English.

Visual cues in conjunction with keeping the original help the target viewers to understand fully the food reference without a translation, such as in *faluche* and *fricadelle* in *Bienvenue Chez les Ch'tis* and *poutine* in *Le Bonheur de Pierre*. In *Bienvenue Chez les Ch'tis*, when Antoine and Philippe leave for work, Antoine's mother gives Philippe a *faluche à la cassonade*, translated as a *brown sugar faluche*. Philippe holds something resembling a piece of bread and the translation infers that this food is some sort of pastry.⁶¹ Later, when Philippe eats lunch with his co-workers,

⁶¹ A *faluche* is known in the Pas de Calais region "as a pale white bread that is eaten at breakfast with butter and jam or with cream cheese and smoked salmon or later as a snack with butter and brown sugar or with brie cheese," "Faluche," 1, Internet, 29 May 2012, Available: [http://en.wikipedia.org/wiki/Faluche_\(bread\)](http://en.wikipedia.org/wiki/Faluche_(bread)).

he is introduced to *fricadelle*.⁶² As the camera zooms in on the *fricadelle*, however, it is difficult to decipher what exactly Philippe is eating and the target viewers may only deduce that it is some sort of fried food, especially since no other explanation is given. When Philippe asks what's in the *fricadelle*, Fabrice simply remarks (in the subtitles): *anyone who is from the North already knows what's in it* and reinforces Philippe's lack of understanding.

In *Bonheur de Pierre*, the French-Canadian specialty, *poutine*, is kept in the original and is most likely understood because the camera zooms in on Raymond's wife adding cheese curds to a plate of French fries. Keeping *poutine* in the original underlines the Quebecois identity of the film as well as the French characters' (Pierre and Catherine) unfamiliarity with *poutine*.⁶³ American restaurants now serve poutine and it "is taking off in burger restaurants across the United States, with local eateries and some smaller chains picking it up as an alternative side dish to fries or onion rings" (Tencer 2012: 1) and supports why keeping *poutine* is effective. In these two instances, the target viewers rely on visual cues, a common feature of comedic films (William Kidd and Sian Reynolds 2000: 218).

5.2.4 OMISSION OF FOOD REFERENCES

Food references are omitted only 20 times or 14.1%: once in *Neuilly Sa Mère*, 9 times in *Bienvenue Chez les Ch'tis*, twice in *Faat Kiné*, and once in *Camp de Thiaroye*. They are omitted for three main reasons: 1) they are repeated as in *Bienvenue Chez les Ch'tis* and *Camp de Thiaroye*; 2) they are not culturally specific and are secondary to a particular scene's action as in *Neuilly Sa Mère*; For example, *pommes de terre* is omitted (when Guillain is in the lunch line)

⁶² *Fricadelle* can be described as a "minced-meat hot dog," "Frikandel," 1, Internet, 29 May 2012, Available: <http://en.wikipedia.org/wiki/Frikandel>.

⁶³ Poutine is "a Quebec (or French-Canadian) staple, a dish of homemade French fries topped with white cheddar cheese curds and beef gravy," "Poutine," 1, Internet, 29 May 2012, Available: <http://www.urbandictionary.com/define.php?term=poutine>.

most likely because the focal point of the scene is the discussion occurring between Sami and Marie] and 3) the target viewers may be unfamiliar with the original reference as in *Faat Kiné*.

In *Neuilly Sa Mère*, The subtitlers of *Faat Kiné* omit a unique Senegalese food specialty where *un bon plat de cé beu jën (Tché bou dhien) de riz rouge avec une belle tranche de mérrou* is simply translated as *a good plate of red rice. Tché Bou dhien* and *une belle tranche de mérrou* are both omitted which does not allow the target viewers to see that this dish is a “plat national sénégalais, composé de riz et de poisson” (Boudraa and Accilien 2013: 187). The target viewers are lead to believe that *Tché Bou dhien* is a simple dish of rice and are unable to appreciate the importance of this specialty of Senegalese cuisine. This simple translation fails to transfer this culturally specific dish to the target viewers and potentially creates a Eurocentric view where such features of the Senegalese culture are removed. This bias suggests that the target viewers may be more familiar with French and Quebec cuisine rather than with Senegalese cuisine, but these important cultural aspects of life in Senegal are ultimately lost on the target viewers.

5.2.5 CONCLUSIONS FOR THE TRANSLATION OF FOOD REFERENCES

The chosen translation solution type is based on: 1) the target viewers’ potential understanding of the particular food reference, 2) the lack of familiarity with the original food reference, and 3) the ability to rely on external visual cues. Here, literal translation is used most often, suggesting that not all food references are culturally specific. Given that generic food references are found in all of the Francophone films except for *TGV*, literal translation is used most often.

Equivalence is a viable option for source culture dishes where clarification is needed, (e.g. *rôti de dindonneau purée* translated as *turkey with mashed potatoes*) and communicates linguistic differences as in the /s/ (e.g. *soissons* and *soivre* translated with the *k* sound in *kidneys*

and *kidney beans* and the *ch* sound in *chicon au gratin* translated as the *sh* sound found in *shish-kabob*). Such equivalence may create a certain amount of cultural loss by leading the target viewers to make a connection in their own culture and language. However, it is necessary when attempting to reach a large number of viewers.

Keeping the original of a food reference is effective when the target viewers are provided with contextual cues, such as an initial explanation and/or definition with an additional visual cue to provide clarification. This allows both the source viewers and the target viewers to understand a particular food reference (e.g. *carbonade*, *falouche*, *fricadelle*, and *poutine*). Translators previously used general translations for culturally specific foods in the target language and culture. For example, take ricotta for example: “William Weaver [avoided] the word ricotta [because] it fit the context of a cheese-coated moon: I used cheese because we used to say the moon is made of green cheese. But also thirty years ago nobody in the U.S. knew what ricotta was” (Venuti 2005: 183). However, Americans’ culinary obsession with posting food pictures via social media (e.g. Facebook, Instagram) allows subtitlers to keep food references in the original.

Target viewers may be unfamiliar with certain dishes well-known in the Senegalese culture, but providing a generic equivalent offer a Eurocentric view where:

backward peoples’ have been replaced by a European/American public who are seriously underinformed about Africa. Members of this public, the majority of whom may, consciously or not, take the cinema as a window to reality, risk generalizing from the one or two African films from which they are exposed to Africa writ large (Mermin 1999: 202).

Here, the subtitlers had an opportunity to provide the target viewers with a clearer picture of Senegalese cuisine, yet they chose not to.

5.3 TRANSLATION OF HISTORICAL REFERENCES

Historical references appear in seven films: *Bienvenue Chez les Ch'tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; *La Face Cachée de la Lune*; *Camp de Thiaroye*; and *TGV. Neuilly Sa Mère* and *Bienvenue Chez les Ch'tis* do not include past historical references and focus on France's current political climate. French historical references relate to the French monarchy, the Hundred Years War between England and France [1337-1543], and various historical figures from the French Revolution. Quebec historical references relate to the French-Indian War (the war fought between the French and the British for control of Canada 1754-1763), the Battle of the Plains of Abraham, and the establishment of Quebec's motto "Je me souviens." The Senegalese films deal with the current postcolonial situation and the French presence both before and after independence.

The quantitative results support previous research discussed in the literature review,⁶⁴ emphasizing the lack of consensus concerning the translation of historical references. All four solution types are used relatively equally, as illustrated in the table below.

TABLE 5.3: TRANSLATION OF HISTORICAL REFERENCES

Literal Translation	11 times, 20.4 percent of all instances
Equivalence	14 times, 25.9 percent of all instances

⁶⁴ Peter Newmark prefers varied solution types for the translation of historical names, , *Approaches to Translation* (Oxford, England: Pergamon Press 1981) 82-83; Kate James prefers target culture equivalents, "Cultural Implications of Translation," 3-8, Internet, 26 Feb. 2013, Available: [Http://translationjournal.net/journal22delight.htm](http://translationjournal.net/journal22delight.htm); Christina Schäffner also prefers target culture equivalents, "Translation as Cross-Cultural Communication," *Language, Culture, and Communication in Contemporary Europe*, (Clevedon, England: Multilingual Matters 1996) 152-164; Katja Pelsmaekers and Fred Van Besien argue against omission, "Subtitling Irony: *Blackadder* in Dutch," *The Translator* 8(2), 2002: 241-266.

TABLE 5.3 (cont'd)

Keeping the Original	16 times, 29.6 percent of all instances
Omission	13 times, 24.1 percent of all instances

5.3.1 LITERAL TRANSLATION OF HISTORICAL REFERENCES

Historical references are translated literally or 20.4% of the time in five films: *Les Visiteurs*, *Bon Cop*, *Bad Cop*, *La Face Cachée de la Lune*, *TGV*, and *Camp de Thiaroye* for three types of references: 1) for the translation of generic references, 2) for the translation of the names of historical figures and titles, and 3) for the translation of ethnic groups. Examples include: *Révolution* translated as *Revolution* (*Les Visiteurs*); *bataille⁶⁵ des Plaines d'Abraham* translated as *the battlefield of the Plains of Abraham* (*La Face Cachée de la Lune*); *Frère André* translated as *Brother André* (*Bon Cop*, *Bad Cop*); *Vichyistes* translated as *Vichyists* (*Camp de Thiaroye*); and *empire Mandingue* translated as *Mandingo empire* (*TGV*).

Martine Danan concludes that *Les Visiteurs* emphasizes that “the French Revolution is an integral part of French society, which only an anachronistic character like Godefroy can still blatantly reject” (Danan 1999: 101). Only some of the target viewers may associate the French Revolution with overthrowing the monarchy in pursuit of a new government. To the average target viewer, this serious commentary is not necessary to enjoy the film and the visual images still depict the original comedic situations (e.g. Godefroy’s and Jacquouille’s style of dress and other mannerisms).

In *La Face Cachée de la Lune*, *Plains of Abraham* represents the battle-ground for the decisive battle that took place on September 13, 1759 during the French and Indian War.

⁶⁵ Not: *battle*

Philippe makes a video to send to extra-terrestrials where he explains the meaning of the battleground⁶⁶ and notes how this historical site serves as a touristic site, evident in the brief explanation appearing in both the original dialogue and corresponding subtitles:

French Dialogue:

Philippe:

À défaut de pouvoir vous montrer la campagne environnante, j'ai choisi de vous faire visiter le Parc des **champs de bataille des Plaines d'Abraham**, question de vous donner une petite idée de ce à quoi ressemble la nature. Évidemment, comme son nom l'indique, le Parc des champs de bataille a déjà été un endroit de combats et d'affrontements, mais aujourd'hui, c'est un endroit qui est plutôt paisible. En fait, le genre d'endroit où les gens viennent l'été faire des pique-niques et puis faire voler des cerfs-volants. Mais je, je dois vous avouer que je préfère venir ici l'hiver, parce qu'il y a pas mal moins de monde puis aussi, les Plaines d'Abraham, c'est un endroit privilégié pour observer les étoiles.

English Subtitles:

Philippe:

Rather than see the countryside, we'll visit **the battlefield of the Plains of Abraham** so you know what nature looks like. As its name indicates, Battlefield Park was once a site of conflict and fighting. Now, it's rather peaceful. A place where people come to picnic or fly kites. I must admit that I prefer it in the winter because it's less crowded. It's also a great place for star-gazing.

(Lepage, *La Face Cachée de la Lune*; Chapter 10: 01 hour, 05 minutes, 39 seconds – 01 hour, 06 minutes, 12 seconds)

Both the original dialogue and the subtitles indicate the previous historical significance of this park, which has now become known as a popular place for people to gather.

In *Bon Cop, Bad Cop*, the literal translation of *Frère André* as *Brother André* does not provide additional information to help the target viewers better understand his influence on

⁶⁶ In the *Dictionnaire Québécois d'Aujourd'hui: Langue Française, Histoire, Géographie, Culture Générale, Plains of Abraham* is defined as "un lieu situé sur les hauteurs de Québec haute ville au bord du Saint-Laurent. Les Anglais y battirent les Français en 1759: la victoire de Wolfe sur Montcalm marque la fin de la domination française au Canada. Site touristique" Jean-Claude Boulanger, and Alain Rey, *Dictionnaire Québécois d'Aujourd'hui: Langue Française, Histoire, Géographie, Culture Générale* (Saint-Laurent, Québec, Canada: Dicorobert, 1992) 2.

Canadian history,⁶⁷ but it is unnecessary because target viewers who have any basic knowledge of Catholicism would understand David's snide remark where he equates this historical figure to being a goody-goody.

The literal translation of historical references in *TGV*, relating to the Mandingo empire, may cause some confusion:

French Dialogue:

Roger: Déjà, les Bijagos avaient tenté d'arrêter l'avancée d'Aboubarky II. Les Bijagos, sont originaires probablement des îles de nord refusent toujours, la conversion à Islam. L'**empire Mandingue** s'étendait alors jusqu'à la mer.

English Subtitles:

Roger: The Bjiagos tried to stop Aboubakary II. The Bjiagos refused to convert to Islam. The **Mandingo empire** stretched to the sea.
(Touré, *TGV*; Chapter 15: 01 hour, 00 minutes, 44 seconds – 01 hour, 03 minutes, 04 seconds)

Malinke, Mandingo, and Mandinko refer to the same people. Malinke is a Fulani word meaning 'people of the ancient empire of Mali.' During the fourteenth century, Malinke culture spread across Africa from the edge of the Sahara south to the Atlantic coast and from the upper Senegal River to Hausa country in present-day Nigeria through the powerful Mali Empire (Berg and Lau 2010: 64). Kate James also supports translating ethnic group names such as *kabyle* with a target culture equivalent. "It enables the TT [target text] reader to approach the cultural reference in a more meaningful way, yet again illustrating Nida's concern that a TT should produce the same response as the original" (James 2002: 5). The addition of a descriptive adjective of the

⁶⁷ Brother André known as Quebec's humble healer, who built a monument that still towers over Montreal [became] modern-day Canada's first saint. Pope Benedict has approved sainthood for Montreal's Brother André, the founder of St. Joseph's Oratory who was credited with miracle healings before his death in 1937, "Brother André Becomes Quebec's First Saint," *The Canadian Press*, 1, Internet, 29 May 2012, Available: <http://www.theglobeandmail.com/news/national/brother-andr-becomes-quebecs-first-saint/article1473970>.

Mandingo people as *powerful* or *hard-working*, for example, may provide certain target viewers who do not have any knowledge of Senegalese history with some sort of context.

5.3.2 EQUIVALENCE OF HISTORICAL REFERENCES

Equivalence of historical references is used 14 times, or 25.9% in six films: *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; *La Face Cachée de la Lune*; *TGV*; and *Camp de Thiaroye*. In *Le Bonheur de Pierre*, *c'est là qu'on regrette les Anglais* is translated as *looks like the Hundred Year's War*. This reference relates to the war fought between the French and the English from 1337 to 1453 where the English tried to take control over France. The translation of *c'est là qu'on regrette* as *looks like* represents a form of transposition: “a translation technique which involves a switch in grammatical categories (i.e. nouns, verbs, adjectives, adverbs and prepositions) from the SL to the TL without affecting the meaning of the message” (Jones 2014: 83). The source adverb *là* is transposed into the verb *looks*; and the source verb *regrette* is transposed into the adverb *like*, known as a cross transposition which is “a double transposition with a change in word order [where] the two transposed words in the TL [are] switched around in relation to the order in the SL” (Jones 2014: 87). Furthermore, the subtitle is more explicit and provides clarification as suggested by Nedergaard-Larsen (1993)⁶⁸; it shows solidarity in that both the French and the Québécois maintain their contempt for the British, albeit for different reasons, and is effective in conveying Michel's sarcastic overtone.

⁶⁸ “Subtitlers must decide which concepts are presumably unknown and should be made explicit or paraphrased, as they may otherwise confuse the audience” Birgit Nedergaard-Larsen, “Culture-Bound Problems in Subtitling, *Perspectives: Studies in Translatology* 1,2 (1993): 223.

In *Camp de Thiaroye, les Vichistes*⁶⁹ is translated as the *Vichy period*, creating a linguistic metonymy. The original dialogue reflects the supporters of Vichy, whereas the subtitle reflects a particular time period when Vichy was under the regime of Marshal Philippe Petain. The addition of the word *period* allows the target viewers to better understand the reference to World War II. A brief description of *Les Vichistes* is defined as a period that “mark[ed] the end of an era in West Africa and particularly in Senegal [where] until 1940 there had been little or no opposition to French assimilation” (Crowder 1962: 25). This film is marketable to viewers interested in historical films and appeals to target viewers who already possess some background knowledge in France’s colonial empire.

Equivalence is used in the translation of the following historical phrases or slogans including: *Vive la Révolution (Les Visiteurs)*, *Vive le Québec libre (Bon Cop, Bad Cop)*, *Vive la victoire*, *Vive de Gaulle*, and *Vive la France (Camp de Thiaroye)*, translated as *Long live the Revolution*, *Long live a free Quebec*, *Long live victory*, *Long live de Gaulle*, and *Long live France* respectively. These phrases represent the following historical references: the French Revolution, Quebec’s independence, the victory of WWII, Charles de Gaulle’s role in WWII, and France’s colonial empire. These references are made more specific “by adding more semantic content, such as an adding someone’s occupation or an evaluative adjective (Pedersen 2011: 76). Such previously established phrases did not necessarily require any additional explanations in the subtitles.

⁶⁹ The view on the Marxist Left in France has always been that Vichy was part of a capitalist conspiracy to keep the working class in its place, despite the French Communist Party itself being moderate in its opposition until the invasion of Russia by Germany on 21 June 1941 impelled it into active resistance, and that the régime itself came into being because of a vote by the *deputés* originally elected in 1936 in an upsurge of support for the Popular Front – 569 voted in favor of giving *les pleins pouvoirs* (full powers) to Pétain, and only 80 against, Philip Thody and Howard Evans, *Mistakenable French: Faux Amis and Key Words* (Atlantic Highlands, New Jersey: Hippocrene Books) 84.

5.3.3 KEEPING THE ORIGINAL OF HISTORICAL REFERENCES

Historical figures, historical ethnic groups, and slogans are kept the same 16 times or 29.6% of the instances in four films: *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; and *TGV*. In *Les Visiteurs* and *Le Bonheur de Pierre*, well-known historical names related to the French monarchy and the French Revolution are unaltered -- *Louis XIV*, *Robespierre*, and *Lafayette*.

The historical references from the Senegalese film, *TGV*, may not be as well-known; however references to the *Bijagos* are kept in the original:

Despite centuries of slave trading and colonial oppression, the ethnic Bijagós people have remained fiercely independent and continue to practice their land-based religion, which restricts access and activities within sacred sites . . . The Bijagós are still a traditional people of about 25,000, the majority of which practice their animist faith and speak their ethnic language” (Bijagós Archipelago, <http://www.sacredland.org/bijagos-archipelago>).

In her analysis of the English translation of the French novel, *La Première Gorgée de Bière et autres Plaisirs Minuscules*, Kate James examines the problems caused by with the use of literal translation for ethnic group names. She supports the use of an appropriate cultural equivalent, especially in the translation of *kabyle* and *boétien*⁷⁰ (James 2002: 5); whereas the subtitlers of *TGV* retain the original names of ethnic groups. Based on the translation of Rambo’s sarcastic comment, *avec les Bijagos, on ne sait jamais*, as *you never know with the Bijagos*, the target viewers make the connection that the Bijagos are known for causing trouble which contradicts the description above. Rambo’s comment illustrates his distrust of the Bijagos and adding an adjective as proposed by Kate James (2005: 5) is redundant.

⁷⁰ Conventionally associated with stupidity.

While historical phrases are found in *Les Visiteurs*, *Bon Cop, Bad Cop*, and *Camp de Thiaroye*, only one of them is kept in the original: *je me souviens*, found in *Bon Cop, Bad Cop*. It is meaningless to the target viewers unfamiliar with Quebec history. Martin's sarcastic remark about the loss of French control of Canada underlines that David is *still living in the past*. Keeping this motto in the original actually erases its significance in Quebec's history.⁷¹ Martin's remark in English, *you're living in the past*, emphasizes that many English-speaking Canadians cling to the belief that French-speaking Canadians should forget about what happened. This example supports Paul Kussmaul's view that it is best to leave such cultural references in the source language because an equivalent may cause confusion and the translator risks mistranslating the source author's intentions (Kussmaul 1995: 65). The use of dual languages in this film also enables the target English-speaking viewers to understand parts of the dialogue without the need for subtitles.

5.3.4 OMISSION OF HISTORICAL REFERENCES

Although it is used almost equally (14 times or 24.1%) as keeping the original and equivalence, omission of historical references is found only in two films: *TGV* and *Camp de Thiaroye*. Several French citizens (women) repeat three historical phrases: *Vive de Gaulle*, *Vive la France*, and *Vive la Victoire* at the beginning of the film, as the African soldiers disembark at the port of Dakar. They represent both the colonization of Senegal and the omnipresence of the colonizers' culture and language in Senegalese life, especially during World War II. Translations

⁷¹ *Je me souviens* became the official motto of Quebec in 1978 to represent Quebecers' determination to preserve their cultural heritage despite English domination. It is linked to the Battle of Quebec when the French lost to the English, Gaston Deschênes, "The Motto of Quebec: 'Je Me Souviens'" *Encyclopedia of French Cultural Heritage in North America*, 2, Internet, 15 May 2015, Available: http://www.ameriquefrancaise.org/en/article-579/The_Motto_of_Quebec:_%E2%80%9CJe_me_souviens%E2%80%9D_.html.

are not necessary for repetitions of these phrases because the target viewers are provided with an initial frame of reference (and they are out of earshot).

5.3.5 CONCLUSIONS FOR THE TRANSLATION OF HISTORICAL REFERENCES

All four solution types (literal translation, equivalence, keeping the original, and omission) occur relatively equally often for three main types of historical references: historical names, historical events, and historical phrases. It is the chosen method of translation for the historical references in *Les Visiteurs*; whereas omission is the chosen method in *Camp de Thiaroye*. The translations do not always correlate to the original reference because the subtitles add a word to make it more specific (e.g. *Les Vichistes* is translated as *Vichy period* and *les c'est là qu'on regrette les Anglais* is translated as *looks like the Hundred Year's War*). Although Kate James believes historical references should be replaced with a target culture equivalent or be used with a short and simple explanation in the form of an adjective (2002: 5), is effective when used in conjunction with literal translation, as evidenced by the *Vichy period* and *looks like the Hundred Year's War* examples. Some of the target viewers may miss nuances of the original reference, but adding grammatical features (i.e. adjectives)⁷² clarifies them, allowing the target viewers to equate them with references found in their own culture. Nonetheless, the strategy of keeping proper names and historical phrases in the original language maintains the Francophone cultural identity as well as the humor and sarcasm featured in the original dialogue.

⁷² See Kate James, 3-8

5.4 TRANSLATION OF POLITICAL REFERENCES

Translation scholars⁷³ offer contradictory recommendations for the translation of Francophone political and governmental references. Vladimir Ivir (1987) deems that political terms such as *taille* or *département* should be kept in the original (Ivir 1987: 35); whereas Nigel Armstrong (2005) is a proponent of creating equivalents for political references where taking the target viewers' knowledge of such terms into account is important (2005: 69-70).

Political references reflect various political and governmental changes at the time of each film's release. Subtitling teams must always consider the target viewers' knowledge of the source culture's political climate (Armstrong 2005: 70). *Neuilly Sa Mère* features France's current political environment; *Les Visiteurs* features the political climate from the French Revolution to the current one (at the time of the film's release). Cultural memory and the unresolved national question are depicted in the three Quebecois films. The French officers' radical views about colonization as well as their opinions about Senegal's role in World War II are reflected in *Camp de Thiaroye*. Senegal's political environment after gaining independence from France is depicted in *TGV* and *Faat Kiné*.

Political references include political figures and parties, governmental titles, and governmental organizations or agencies. They refer to specific officials – *Balladur* and generic political offices -- *président*; they include political parties and groups -- *UMP*, *parti révolutionnaire*, and *Club Utopia et Perspectives* -- and political slogans -- *Vive la Révolution*, *Vive le Québec Libre* and *Vive de Gaulle*. Equivalence is favored for the translation of specific political figures and governmental organizations, as the table below indicates.

⁷³ See Vladimir Ivir 35-46, Nigel Armstrong 22-46, and Douglas Robinson and Dorothy Kenny 209-222

TABLE 5.4: TRANSLATION OF POLITICAL REFERENCES

Literal Translation	77 times, 33.5 percent of all instances
Equivalence	117 times, 50.9 percent of all instances
Keeping the Original	3 times, 1.3 percent of all instances
Omission	33 times, 14.3 percent of all instances

5.4.1 LITERAL TRANSLATION OF POLITICAL REFERENCES

Literal translation is used 77 times or in 33.5% of the allusions six films: *Neuilly Sa Mère*, *Le Bonheur de Pierre*, *La Face Cachée de la Lune*, *Faat Kiné*, *TGV*, and *Camp de Thiaroye*. Generic political references are translatable literally because they are not associated with a particular country or region. It is used in the translation of one word, generic political references (e.g. *ambassadeur*, *maire*, *municipalité*, *ministre*, *président*, and *sénateur* are translated as *ambassador*, *mayor*, *municipality*, *minister*, *president* and *senator*). Word for word translations would pose no major problems for the target viewers because such references are similarly found in numerous Francophone and Anglophone cultures.⁷⁴

5.4.2 EQUIVALENCE OF POLITICAL REFERENCES

Nigel Armstrong⁷⁵ and Peter Newmark⁷⁶ discuss how general target culture equivalents are acceptable for political and governmental references. Based on this statistical analysis and

⁷⁴ See Nigel Armstrong 22-46, Douglas Robinson and Dorothy Kenny 209-222, and Peter Newmark 74-75.

⁷⁵ Nigel Armstrong provides examples for the translation of *alternance* (in the political sense), *commune*, and *canton* (in the administrative sense), Nigel Armstrong, *Translation, Linguistics, Culture: A French-English Handbook* (Clevedon, England: Multilingual Matters, 2005) 70.

further supported by previous translation scholars, many target culture equivalents to Francophone political and governmental references have already been established. Equivalence is used 117 times or 50.9% in all nine films for complex political and governmental references including proper names of political figures and organizations, and Francophone political constructs. More specifically, American English equivalents are found, based on the assumption they would be internationally recognized by a wide variety of target viewers. Alan Wildblood suggests that “some Hollywood distributors provide excellent glossaries providing explanations of all the political and current event references. Such explanations are a big help for films of an historical nature and ones covering special technical fields” (Wildblood 2002: 43).

In our study, proper names of political figures and acronyms for governmental organizations are translated with specific target culture references. In the beginning of *Neuilly Sa Mère*, Sami notices the posters of several right-wing political figures in Charles’ room and thus, the target viewers learn that Charles identifies himself as a conservative. Visual images typically cannot be altered in the film (e.g. superimposing a poster of an American politician) and create a certain amount of cultural loss. When he loses the election for class president he compares himself to *Édouard Balladur*, a former right-wing Prime Minister of France (1993 to 1995), in the original dialogue; whereas in the English subtitles, he compares himself to *John McCain*. John McCain is a comparable equivalent because he is the Republican candidate who lost the U.S. presidential election in 2008 to Barack Obama. It is time-sensitive: the release of this film coincided with the outcome of the 2008 presidential election. The original reference is replaced

⁷⁶ When translating political terms, “a translator must be careful about translating the terms directly into the TL, if they already exist but have quite different functions in the TL culture,” *A Textbook of Translation* (New York, New York: Prentice-Hall International, Newmark 1988) 75.

by a more well-known international (American) equivalent since Barack Obama is internationally recognized as the president of the United States.

Generalization is used for the translation of acronyms of governmental agencies. In *Neuilly Sa Mère*, two specific governmental agencies, *DDASS*⁷⁷ and *Assedic*⁷⁸ are replaced with the names of classes of helpers and employees associated with them, *foster family* and *social worker* respectively, following Nigel Armstrong's own research on Francophone political references, such as *cantonal* (2005: 70). Burton Raffel explains a similar problem when translating the American IRS into other cultures: A translator

might understand "The Internal Revenue Service" as referring to some helpful government activity having to do with purely domestic—that is, internal as opposed to external—income. This would be fairly close to, but by no means exactly the right meaning. Americans do not associate the Internal Revenue System with anything "helpful," nor does IRS limit itself to domestic income (Raffel 1994: 4).

When such specific political references create such a large amount of cultural loss, the subtitlers often resort to using generalized terms, as in *social worker* and *foster family*, a strategy which "makes the TT rendering less specific than the ST ECR [or Extralinguistic Culture-bound Reference]" (Pedersen 2011: 76) and is understood by a variety of Anglophone viewers. This film is marketed for younger viewers who may have little or no knowledge of such political entities. Alan Wildblood concludes that "subtitlers usually assume we are writing for average readers [or viewers] and not for intellectuals [where] we think average people can comfortably read a full line [of a subtitle] in five seconds" (Wildblood 2002: 41).

⁷⁷ *DDASS* or *la Direction Départementale des Affaires Sanitaires et Sociales*, is the equivalent of social services in the US system

⁷⁸ *Assedic* or the acronym for *Associations pour l'Emploi dans l'Industrie et le Commerce* is responsible for helping people find work and providing unemployment benefits.

Equivalents in the translation of government titles are found, such as in the translation of *prévôt* in *Les Visiteurs* and *Camp de Thiaroye*. In *Les Visiteurs, les hommes du Prévôt* is translated as *the sheriff*. The large number of *les hommes du Prévôt* entering the scene in their formal uniform, complete with the *kepi*,⁷⁹ also reinforces the gravity of the scene where the generic English word *police officer* is insufficient. A similar example of using an equivalent for *prévôté*⁸⁰ is found in *Camp de Thiaroye* where *au près de la prévôté* is translated as *military police*. The generality of such terms would allow this film to be marketed to several English-speaking viewers. Much as the duties of the *prévôt*⁸¹ differ from those of *la gendarmerie nationale*,⁸² so do the duties of a *sheriff* and a *police officer*.⁸³ The cultural identities of these two films are not necessarily represented in the subtitles, but are illustrated by visual cues in the film i.e. the uniforms of the *hommes du Prévôt*, *prévôté*, and *gendarmerie nationale*.

Les Visiteurs include references relating to the establishment of France's government and are replaced by with specific target-political references. *Il était le député de la Constitution* is

⁷⁹ A "sturdy hat with a flat, raised, circular top and a visor, worn by French military and police," Laura K. Lawless, "Un képi," *Képi – Mot du Jour – Learn a French Word a Day*, 1, Internet, 21 May 2014, Available: [Http://french.about.com/od/vocabulary/g/kepi.htm](http://french.about.com/od/vocabulary/g/kepi.htm).

⁸⁰ "Service de gendarmerie aux armées." Alain Rey, *Le Robert Micro: Dictionnaire d'apprentissage de la Langue Française* (Paris: Dictionnaires Le Robert, 2006) 1054.

⁸¹ "Officier du service de gendarmerie aux armées [ou] second d'un maitre d'armes." Rey 1054.

⁸² "La gendarmerie nationale met en place des détachements prévôtaux pour accompagner, hors du territoire de la République, les forces armées participant à des opérations extérieures. Les militaires de la gendarmerie déployés dans ce cadre sont investis de prérogatives judiciaires sous le contrôle du procureur de la République près le tribunal aux armées de Paris," "Gendarmerie National: Prévôté," 1, Internet, 13 Jun. 2012, Available: <http://www.defense.gouv.fr/gendarmerie/presence-dans-le-monde/prevote/la-prevote>.

⁸³ "A sheriff is generally (but not always) the highest, usually elected, law-enforcement officer of a county. Chiefs of Police usually are municipal employees who owe their allegiance to a city" "FAQ," National Sherriffs' Association, 2-3, Internet, 15 Aug. 2016, Available: <https://www.sheriffs.org/publications-resources/resources/faq>.

translated as *he helped create the Republic*. Here, the subtitlers alter the original reference from *Constitution* to *Republic*, which transposes the grammatical sentence structure by replacing the prepositional phrase *de la* with the verb [to] *create*. Since *député* is a false cognate,⁸⁴ the subtitlers develop a comparable equivalent that enables the viewers to associate the original reference with the outcome of the French Revolution (i.e. the establishment of a new Republic).

The subtitlers alternate between equivalence and literal translation with governmental titles, specifically for the translation of *président* found in *Faat Kiné* and *Neuilly Sa Mère*, where Djib (Kiné's son) and Charles strive to earn such a title. In *Neuilly Sa Mère*, they substitute *Président de la République* with *President of France*; whereas in *Faat Kiné*, they translate the same reference literally as *President of the Republic* because the Republic refers to the Republic of Senegal, not to the Republic of France. The subtitles of *Faat Kiné* are not as specific as the subtitles of *Neuilly Sa Mère: President of the Republic* merely implies the *President of the Republic of Senegal*. Using non-specific international equivalents may efface the cultural identity of a particular film, as in *Neuilly Sa Mère* and *Les Visiteurs*, but they still provide a target frame of reference to help viewers understand the original references.

5.4.3 KEEPING THE ORIGINAL OF POLITICAL REFERENCES

Keeping the original of such references is used only 4 times or in 1.3% of the instances in *Neuilly Sa Mère; Bon Cop, Bad Cop; and Faat Kiné*. Keeping the original of political references is rarely used, perhaps because foreign viewers are unlikely to know historical and cultural facts with the specific situations described (James 2005: 4). Because proper names usually cannot be

⁸⁴ Deputy is “not a deputy but the equivalent of a Member of Parliament or a Congressman. A deputy is *un délégué*; an assistant, *un adjoint*” Philip Thody and Howard Evans, *Mistakenable French: Faux Amis and Key Words* (Atlantic Highlands, New Jersey: Hippocrene Books) 25. *Deputé* is an “elected member of the Assemblée Nationale. Not to be confused with deputy, *délégué*, as in Deputy Manager, Directeur délégué,” Thody and Evans 62.

translated, they may be left in the original. Retaining the original is used for the proper names of political and governmental figures. *Sarkozy*, *Jean Chrétien*, *fleur-de-lis*, and *Cheikh Anta Diop* are kept in the original.

The subtitlers keep *Sarkozy* in the original in the same film because they assume the average target viewer would be more familiar with the president of France than with the losing candidate, *Balladur*, where an equivalent is used. In *Bon Cop, Bad Cop*, the former Quebec Prime Minister, *Jean Chrétien*, is also kept the same even though some English-speaking viewers may not understand fully Chrétien's role in Quebec's history.⁸⁵ Heather MacDougall's analysis of how this film is marketed to potential viewers sheds light on why Québécois historical references are kept in the original: This film is marketed specifically for Canadians, because of the untranslatable "inside jokes" and humoristic nature of the original dialogue (MacDougall, <http://reconstruction.eserver.org/Issues/111/Macdougall.shtml#top>, 2). Although some target viewers may not be familiar with *Cheikh anta Diop*⁸⁶ (in *Faat Kiné*), keeping it in the original makes no sense; instead, providing the original allows target viewers to seek more information.

⁸⁵ Chrétien was the Prime Minister of Canada from 1993-2003 who "opposed the Quebec sovereignty movement and supported official bilingualism and multiculturalism," *Jean Chrétien*, 1, Internet, 13 Mar. 2012, Available: http://en.wikipedia.org/wiki/Jean_Chr%C3%A9tien.

⁸⁶ Diop was an influential Senegalese anthropologist who "condemned the creation of a multiplicity of small impoverished countries and advocated African unity and a pan-African state" Eric S. Ross, *Culture and Customs of Senegal* (Westport, Connecticut: Greenwood Press, 2008) 23. More importantly, he had a decisive influence on disseminating the now widely accepted theory that humans first evolved in Sub-Saharan Africa, making the continent "the cradle of civilization." The major university of Senegal is named after him.

5.4.4 OMISSION OF POLITICAL REFERENCES

Omission of political references is used 33 times or 14.3% of the time and is found in seven films: *Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, *Le Bonheur de Pierre*, *La Face Cachée de la Lune*, *Faat Kiné*, *TGV*, and *Camp de Thiaroye*. It is used where political references are repetitive, such as in *maire* and *ministre* in *Le Bonheur de Pierre* and *TGV*.

TGV features more omissions of political references than the other films. Omitting repetitions of *ministre* in *TGV* also fails to demonstrate respect toward the Minister of Finance who boards the bus early in the film. Such omissions may have either or both of two causes: 1) time and space constraints and 2) to intent to foreshadow the discrediting of the Minister that occurs later in the film. The repeated political chants at the end of *TGV* mirror the historical chants found in *Camp de Thiaroye*, where only one of the chants is translated to give the target viewers a frame of reference. The translations of the other chants are omitted mostly because they are distant and inaudible:

French Dialogue:

Man: Bienvenue mon fabili **Ministre!** Bienvenue Monsieur **Ministre. Ministre** courageux qui a sauvé son peuple! Bienvenue Chef, le **Ministre** le soleil est à la tête aujourd'hui. **Vive mon chef, le ministre!** Bravo, bravo, bravo, chef **le ministre.**

English Subtitles:

Man: [No subtitle. No subtitle. No subtitle].
(Touré, *TGV*; Chapter 16: 01 hour, 17 minutes, 28 seconds – 01 hour, 17 minutes, 47 seconds)

Such omissions affect the historical or social messages depicted in the original dialogue: “Radio allusions to the war in Algeria in Agnès Varda’s *Cleo de 5 à 7* (*Cleo from 5 to 7*, 1962), scandalized the partisans of L’Algérie Française but went untranslated in the English version” (Shochat and Stam 1985: 47). Although thirty-six years separate *Cleo from 5 to 7* and *TGV*, the omission of similar political messages in *TGV* require the target viewers to rely on visual cues,

i.e. the arrival of the *TGV* bus followed by the newly elected Prime Minister into Conakry's city center. These chants depict the constituents' support of the financial minister and show that those who utter them are completely oblivious to his behavior on the bus. These omissions may also reflect a Eurocentric view that political campaigns not modeled on the European (or American) system are not important. These omissions obscure the importance of chants in Senegal's political arena as a voluntary, spontaneous, democratic participation analogous to "call and response" in African-American political and religious life.

5.4.5 CONCLUSIONS FOR THE TRANSLATION OF POLITICAL REFERENCES

Our study shows how three translation solution types (literal translation, equivalence, and keeping the original) are used relatively equally for the translation of political and governmental references.⁸⁷ Francophone and Anglophone cultures have certain similar political and governmental characteristics where a literal translation is sufficient even though the functions of such political offices differ slightly (Newmark 1988: 74). Based on the quantitative results of this study, target culture equivalents are most effective; however, they do not always convey the original cultural identity because of American substitutions and omissions.

5.5 TRANSLATION OF EDUCATIONAL REFERENCES

According to Michèle H. Jones, translators must adapt state and local institutions to make them understood by the target audience (Jones 2014: 139), a thesis supported by the results of this study. Using *baccalauréat* as an example, featured in several of the films studied, she also explains the difficulties the translators encounter when translating this concept into English (Jones 2014: 139).

⁸⁷ See Douglas Robinson and Dorothy Kenny 208-222, Nigel Armstrong 22-46, Susan Bassnett, *Translation Studies* 39-40, and Sándor Hervej and Ian Higgins 31-42.

124 educational references are found in eight films: *Neuilly Sa Mère*; *Bienvenue Chez les Ch'tis*; *Les Visiteurs*; *Bon Cop, Bad Cop*; *La Face Cachée de la Lune*; *TGV*; *Faat Kiné*; and *Camp de Thiaroye*. They represent elementary grade school levels in the French films; whereas in the Quebec and Senegalese films, they center on earning a college degree. More specifically, educational achievement is a central aspect of post-colonial Senegalese society, especially in *Faat Kiné*, where Kiné encourages her son and her daughter to earn a college education

TABLE 5.5: TRANSLATION OF EDUCATIONAL REFERENCES

Literal Translation	33 times, 26.6 percent of all instances
Equivalence	77 times, 62.1 percent of all instances
Keeping the Original	10 times, 8.1 percent of all instances
Omission	4 times, 3.2 percent of all instances

5.5.1 LITERAL TRANSLATION OF EDUCATIONAL REFERENCES

Educational references are translated literally 33 times or 26.6% in seven films: *Neuilly Sa Mère*, *Les Visiteurs*, *Bienvenue Chez les Ch'tis*, *La Face Cachée de la Lune*, *Faat Kiné*, *TGV*, and *Camp de Thiaroye*. Generic educational concepts, such as *école*⁸⁸ (*Neuilly Sa Mère* and *Bienvenue Chez les Ch'tis*), *thèse* (*La Face Cachée* and *TGV*), *professeur* (*Faat Kiné*), and *université* (*Bon Cop, Bad Cop, La Face Cachée de la Lune* and *Faat Kiné*) are similar in both the source culture and the target culture.

In *Neuilly Sa Mère*, the literal translation of *mes 9, 68 de moyenne* as a *grade point average of 9.68* [out of 20] may cause some comprehension problems simply because it does not

⁸⁸ In the U.S., *school* is still variously used for kindergarten to undergrad; in France, *école* refers only to grade school, not to the *lycée* or to the *université*.

exist in the American school system, which is based on a percentage scale or a 4 point scale. The American elementary school system is not based on a 4 point scale; it's based on percentages. So, if the target viewers took this translation literally to mean that Sami earned a 9.68% (out of 100%), they may be confused because “in a digital [French] grading system which goes from 0 to 20 the passing grade or D is therefore, 10” (Jones 2014: 139).⁸⁹ Based on her analysis, the source educational reference (*9, 68 de moyenne*) equates to an F. In the above example, Sami is just barely getting by, but may not be passed on to the next level. Therefore, the linguistic properties are maintained, but in doing so, the numerical grade stands out and causes confusion.

5.5.2 EQUIVALENCE OF EDUCATIONAL REFERENCES

Catherine Way (1997), Philip Thody (1998), Howard Evans (1998), Ana María Rojo López (2009), Teresa Tomasziewicz (2010),⁹⁰ and Michèle H. Jones (2014) agree despite the twelve year difference in their findings. Educational systems remain relatively constant throughout the years and pre-established target language equivalents are most effective. Educational references represent abstract concepts and are not always depicted visually (i.e. a diploma or a report card) as in the translation of food references (e.g. *poutine* and *falauche*) and political references (e.g. *képi*), requiring some kind of translation. Equivalence is used 77 times or 62.1% in five films: *Neuilly Sa Mère*, *La Face Cachée de la Lune*, *Faat Kiné*, *TGV*, and *Camp de Thiaroye*. It is used for the translation of: 1) differences between public and private schools and 2) college degree programs and high school exit exams. In *Neuilly Sa Mère* is the only film that depicts the differences between public schools and private schools in both the original

⁸⁹ The saying goes: 19 est pour le professeur et 20 est pour Dieu. It varies, but in general, 8 or 9 out of 20 would be “passing but unsatisfactory”; 10, 11, and 12 would be C-, C, or C+; 16-18 would be A-, A, A+.

⁹⁰ Her analysis of French translation of the American educational references, including *graduation*, found in *Peggy Sue Got Married*, is closely linked to our study because it represents the same language pairs.

dialogue and the subtitles. *ZUP (zone à urbaniser en priorité)*⁹¹ is translated as *ghetto school*. *Ghetto school* is a vague term⁹² indicative of generalization, understood differently by various intended audiences, especially children or young adults, the intended audience of this film found on Imdb.com: “plot keywords [include]: first kiss, bully, and private school” (“Neuilly Yo Mama,” http://www.imdb.com/title/tt1349856/?ref_=fn_al_tt_1,2). This generalization creates a bias toward inner city schools in the United States. The media has also been under pressure with words that have become synonymous for black, including *ghetto* and *inner city*: “In common media tropes, ‘ghetto’ is associated with black people and their cultural expressions, including braids, gold hoop earrings and rap music. The term has largely become synonymous with being cheap, substandard, undesirable and, yes, black (Clifton 2014: 3).

French educational references are often false cognates in English (Thody and Evans 1998: 116) and the subtitlers of *Faat Kiné* vary their translations accordingly. They translate *bachelier*⁹³ as *graduate*; *collège*⁹⁴ as *school*; *licence*⁹⁵ as *BA* and *degree*, and *bac* as *baccalaureate*, *exams*, and *graduation*. *Bac* and *Baccalaureate* equate to a *high school exit*

⁹¹ *Zone à urbaniser en priorité* is defined as “urban development zone,” *Collins Robert French Dictionary: Le Robert & Collins Dictionnaire Français-Anglais, Anglais-Français* (New York, New York: HarperCollins Publishers 2006) 1061.

⁹² “A section of a city occupied by a minority group who live there . . . because of social, economic, and legal pressure,” *The American Heritage Dictionary of the English Language* (Boston, Massachusetts: Houghton Mifflin 1992) 763.

⁹³ “Not a Bachelor of Arts, of Science, or of Law, but someone who has passed the *baccalauréat*, the examination taken at about the age of eighteen and which is essential if one wishes to *s’inscrire en faculté* or *à l’université*,” Thody and Evans 116.

⁹⁴ “Not a college in the British or US sense of the term. The term college is most widely used nowadays to designate the comprehensive secondary school for all pupils aged 11 to 16, Thody and Evans 117. A very rough equivalent would be middle school or junior high; in France, it’s four years, before the three years of lycée.

⁹⁵ “The first degree in a French university,” Thody and Evans 126.

*exam*⁹⁶ and are rarely part of the American educational system. Furthermore, when the *bac* is successfully passed, the student is guaranteed university entrance; if not, the student can still exercise a respectable trade. The *bac* is hard, but the high school diploma is a low-bar minimum. In *Neuilly Sa Mère*, the subtitlers substitute *bac* with the number of years in college, thus assuming the characters already possess a high school diploma: *bac plus 4 mathématiques* is translated as *4 years of college math* and *bac plus 5 informatique* is translated as *5 years of computer science*; the addition of *years* and *college* clarifies the references, allowing the target viewers to equate them to those found in their own culture.

Equivalents in *La Face Cachée de la Lune* reflect the differences between college and university found in the educational system of Quebec. *Cégep Limoilou*⁹⁷ is translated as *Limoilou College*⁹⁸ which is not necessarily unique to one Anglophone culture in particular, so this translation would be understood by a variety of target viewers. This highlights the differences between the higher educational systems of the source culture and the target culture where the Quebec *cégep* and *université* are similar, but not exactly identical to the American terms, *college* and *university*.

⁹⁶ The *bac* is a nationwide exam that, when successfully passed, is the equivalent of our high-school diploma and all roads and studies lead to the *bac*. Debra Ollivier, *Entre Nous: A Woman's Guide to Finding Her Inner French Girl* (New York: St. Martin's Press, 2003) 174. The closest U.S. equivalent to the *bac* is perhaps statewide "Regents' exams" in key individual subjects; the closest British equivalent could be A-levels.

⁹⁷ *Cégep* is an abbreviation for *Collège d'enseignement général et professionnel* and defined as un "établissement d'enseignement situé entre le secondaire et le supérieur: pas d'équivalent exact; université" Lionel Meney, *Dictionnaire Québécois Français: Mieux Se Comprendre Entre Francophones* (Montréal, Canada: Guérin, 1999) 385. The closest U.S. equivalents to a *cégep* would be community college or vocational school.

⁹⁸ In the Quebec educational system, *cégep* is officially known in English as a "General and Vocational College," "CEGEP," 1, Internet, 13 Mar. 2012, Available: [Http://en.wikipedia.org/wiki/CEGEP](http://en.wikipedia.org/wiki/CEGEP).

5.5.3 KEEPING THE ORIGINAL AND OMISSION OF EDUCATIONAL REFERENCES

Paul Kussmaul believes it is best to leave cultural references the same in translated legal or educational texts (Kussmaul 1995: 65), but keeping the original is used only 10 times or 8.1 percent: found once in *La Face Cachée de la Lune* where *Institut* is kept the same, and 9 times in *Faat Kiné* where *bac* is kept the same. Keeping the original of educational references is most effective and lessens the amount of cultural loss when the viewers are first presented with a target culture frame of reference, evidenced by the initial translation of *bac* as *baccalaureate* and *exams*.

Educational references are omitted only 4 times in 3.2 percent of instances: twice in *Neuilly Sa Mère*, once in *La Face Cachée de la Lune*, and once in *Faat Kiné*. These results could imply that they are easy to translate because stable equivalents have been previously created.

5.5.4 CONCLUSIONS FOR THE TRANSLATION OF EDUCATIONAL REFERENCES

The educational references that appear in these three above mentioned films reveal how thoroughly the educational systems of Quebec and Senegal are still based upon the French model even though those lands gained independence from France in 1763 and 1960 respectively.

Literal translation is effective for generic educational references and accounts for minimal cultural loss represented by the appearance of only one problematic example (i.e. the literal translation for *9, 68 de moyenne* in *Neuilly Sa Mère*). Since Francophone educational systems widely differ from the American educational system (Jones 2014: 139), equivalents are most effective for the translation of educational references. Equivalence avoids some comprehension problems that may occur, such as when French and English educational terms are false cognates, supported by Philip Thody and Howard Evans (1998: 115-133). Keeping the

original is effective when combined with equivalence and further demonstrates the aftereffects of French colonization in Senegal today, represented by its educational system, still modeled on that of France. With the Quebec educational reference, *cégep Limoilou*, the subtitlers opt for an all-encompassing equivalent, *college*.

5.6 TRANSLATION OF POP CULTURE REFERENCES

Pop culture references can be depicted visually and non-visually, which leads to various translation problems. Patrick Zabalbeascoa elaborates that when “visual jokes [or pop culture references] depend on the interplay of verbal and non-verbal elements, the translator’s leeway is restricted to finding some form of compensation in the words chosen, so that they will at least fit in with the corresponding non-verbal sounds and pictures” (Zabalbeascoa 1996: 251-252). Pop culture references include well-known celebrities (including actors and musicians), popular films, television shows, song lyrics, famous authors, and book titles. The three French films include pop culture references that are specific to the culture and are often time-sensitive. The Quebec and Senegalese films feature only a few specific pop culture references because more general and globalized themes are found throughout these films. Pop culture and global references are mutually exclusive because pop culture references are culturally specific “within a particular time period” (Danesi 2008: 2) and constantly change. Global references are not so culturally specific to one culture and are generally understood worldwide in any given time period. *Neuilly Sa Mère*, *Bienvenue Chez les Ch’tis*, and *Les Visiteurs* include contemporary celebrities (at the time of each film’s release).

A total of 69 pop culture references appear in six films: *Neuilly Sa Mère*, *Bienvenue Chez les Ch’tis*, *Les Visiteurs*, *Le Bonheur de Pierre*, *La Face Cachée de la Lune*, and *Camp de Thiaroye*. Literal translation is not used at all because translating proper names, brand names,

and nicknames literally is not feasible: explaining a proper brand name is awkward or requires a detailed explanation.

TABLE 5.6: TRANSLATION OF POP CULTURE REFERENCES

Literal Translation	0 times, 0 percent of all instances
Equivalence	17 times, 24.6 percent of all instances
Keeping the Original	31 times, 44.9 percent of all instances
Omission	21 times, 30.4 percent of all instances

5.6.1 EQUIVALENCE OF POP CULTURE REFERENCES

Equivalence as a strategy for translating pop culture references is found 17 times or in 24.6% of their incidence in six films: *Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, *Le Bonheur de Pierre*, *La Face Cachée de la Lune*, and *Camp de Thiaroye*. Celebrities (including actors and musicians), films, television shows, and song lyrics are all translated with target culture equivalents. Such equivalents include: 1) a proper name in the target culture and 2) appropriate song lyrics in English. The French films contain the most pop culture references; conversely, the Quebec and Senegalese films contain the fewest, mostly because these films center on more general and globalized themes.

“[S]ince popularity is unpredictable and highly ephemeral, pop culture is beset by a constant turnover of artifacts, [both] expressive and material” (Danesi 2008: 4). Consequently, the translations of pop culture references found in *Neuilly Sa Mère* and *Les Visiteurs* stand out because the subtitlers make concessions so as to be understood by a variety of target viewers. In

Neuilly Sa Mère, Parc Astérix is translated as *Disneyland*⁹⁹ and *Bénabar*¹⁰⁰ is translated as *James Blunt*. Whereas only proper names are found in *Neuilly Sa Mère*, a mixture of proper names and generic names is found in *Les Visiteurs* to illustrate the original reference. Celebrities, such as *Eddie Barclay* and *Steph de Monac*, are translated as *big time agents* and *Madonna* respectively perhaps because the original references are so culturally specific that international equivalents are most effective.

According to Peter Fawcett, these pop culture references are typically generalized, as in translating *il ne sait pas qui est Michel Druker* as *he says he never watched TV* (Fawcett 2003: 154-155). The pop culture references found in *Les Visiteurs* also include allusions to national cinema, television, and French culture (Danan 1999: 99), some of which are visual images, rather than spoken French dialogue and are difficult to incorporate in the written subtitles. Danan mentions several of these images, including the Renault 4 yellow postal car (1999: 100) and Godefroy pouring an entire bottle of Chanel no. 5 into the bathtub (1999: 103) which are easily understood without subtitles, as elaborated by Patrick Zabalbeascoa (1996: 251-252). Peter Fawcett previously studied the specific pop culture references found in this film. With regard to adaptation,

an allusion to Eddie Barclay could have been subjected to the technique of adaptation or substitution to become an equivalent person in the target culture but was in fact dealt with by the translation technique of explanation: *a big time agent*, whilst again in the same film a name which sounds like *Estève de Roane* [*Steph de Monac*] is erased and replaced by a full blown colonizing substitute *Madonna* (Fawcett 2003: 154-155).

These source references are so specific to the French culture that a variety of the target viewers would be confused if they were kept in the original, especially when these films are marketed to

⁹⁹ Not: *DisneyWorld*

¹⁰⁰ Not: *Michael Bublé*

average viewers,¹⁰¹ so international equivalents are the most effective. These generic equivalents obviously create a great deal of cultural loss and modify the original reference where the target viewers must rely on the visual images to gain a glimpse or hint of what these original references depict.

Only two songs are translated with equivalent lyrics: *Le Plat Pays* by Jacques Brel in *Bienvenue Chez les Ch'tis* to emphasize Philippe's sadness over moving to the north, and *Sainte Nuit* in *La Face Cachée de la Lune* to illustrate the Christmas season. Henrik Gottlieb emphasizes the importance of music and how it carries specific functions, especially in film.

Verbal music and effects elements may have a semiotic function beyond that of a backdrop to action and dialog. If for example, a fragment of a song heard in the background is relevant to the plot of the film, those lines should be subtitled, provided that there is no dialog in that particular sequence" (Gottlieb 1994: 107).

Because there is no overlapping dialogue when these two songs are playing, there was enough space and time to include the lyrics in the subtitles

5.6.2 KEEPING THE ORIGINAL OF POP CULTURE REFERENCES

Keeping the original is used 31 times or 44.9% in four films: *Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *La Face Cachée de la Lune*, and *Camp de Thiaroye*. It is used for the proper names of French actors, musicians, and sports players (*Carla Bruni*, *Tony Parker*, and *Zidane*), names of newspapers (*Le Soleil* and *Journal de Québec*) and names of authors (*Vercors*) perhaps because "translators often turn to cultural borrowing [i.e. keeping the original] when it is impossible to find a suitable indigenous target language expression" (Hervey and Higgins 2002: 35)¹⁰² whereas the original reinforces the cultural identity of a particular film.

¹⁰¹ See Alan Wildblood 41 and Yves Gambier 186.

¹⁰² Sándor Hervey and Ian Higgins explain that "the question of names in translation is enough to show that there may be ST expressions that, for cultural reasons, must be taken

Tony Parker, Fafla Rage, and Zinedine Zidane are kept the same in *Neuilly Sa Mère*.

This decision may be influenced by Anne Jäckel's (2001) study of the 1995 French film, *La Haine*, where she criticizes how inept equivalents for *Astérix, les Schtroumpfs, Hercule*, and *Darty (Snoopy, Donald Duck, Sylvester and Wal-Mart)* detract from the French cultural identity of the film (Jäckel 2001a: 227), especially because *Astérix* is a burly Celtic Warrior and *Snoopy* is a cute little dog; *Hercule* is a demigod, but *Sylvester* is a little wisecracking black duck.

Alexander and Stayan also evaluate the problems of using American slang in *La Haine*:

Kassovitz's multiple meanings, his nuanced visual and verbal puns, are likely to be lost on a non-French audience. The subtitles, which are a sloppy pastiche of black American slang in which Vinz and Hubert talk as if they were homeboys in the hood, hinder rather than help an understanding of this dimension of the film (Alexander and Stayan 1995: 45-47).

To avoid such problems, *Tony Parker* is kept the same, which communicates the humoristic overtones of the original joke. Because many target viewers would equate *Tony Parker* with the San Antonio Spurs, the joke where Guillain refers to *Tony Parker* as "the best rapper" would create the same desired comedic effect (meaning he is a good basketball player, but an awful rapper). When a variety of target viewers are even remotely familiar with the source pop culture reference, keeping them in the original is effective. The impact of globalization, via the World Wide Web and access to foreign films, exposes potential viewers to a variety of pop culture elements; however, without a target culture frame of reference, keeping the original still creates cultural loss and mystifies some of the target viewers.

over unchanged into the TT or need to be 'naturalized' in some way [and translators have several options available to them] ranging from exoticism to cultural transplantation" Sándor Hervey and Ian Higgins, *Thinking French Translation: A Course in Translation Method: French to English* (London, England: Routledge 2002) 33.

5.6.3 OMISSION OF POP CULTURE REFERENCES

Omission of pop culture references appeared 21 times or 31.4% of the time in *Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *La Face Cachée de la Lune*, and *Camp de Thiaroye*. Omission is used: 1) for repetition, 2) because other contextual cues are provided, 3) when pop culture references are not integral to the storyline or if they interfere with the dialogue.

In *Bienvenue Chez les Ch'tis*, other visual and contextual cues orient the target viewers to pop culture. References relating to French football clubs, such as the chant *Les Corons* and the *Allais Lensois è* shouts are omitted. *Les Corons* is a popular song written by Pierre Bachelet, now used as the supporter's anthem for the Lens football (soccer) club and *Allais Lensois è* refers to the football club itself. These omissions fail to convey the importance of soccer or sports, in general. Visual cues, including the main characters huddled together in the stands, depict the fans' cohesion.

In *La Face Cachée de la Lune*, *non, non, non, à matin, Janette Bertrand*,¹⁰³ *ça va faire, O.K* is translated as *enough with the petty moralizing*. This example removes the film's "accent" and provides an all-encompassing equivalent. This example is similar to the translation of pop culture references in *Les Visiteurs* and suggests that many target viewers lack a general knowledge of Quebec politics.

Song lyrics are omitted in four films: *Neuilly Sa Mère*, *Les Visiteurs*, *La Face Cachée de la Lune* and *Camp de Thiaroye*. Song lyrics are often omitted because of lack of time or

¹⁰³ Janette Bertrand is a famous writer, comedian, and activist, who recently made Canadian headlines as a Parti Québécois supporter and for making "waves in the provincial election campaign on Sunday, using the example of an apartment swimming pool to warn of the dangers of religious accommodation," Benjamijn Shingler, "Key PQ Ally on Secular Charter Makes Waves as Election enters Home Stretch," *The Canadian Press* (March 30, 2014): 1, Internet, 24 Aug. 2014, Available: <http://www.theglobeandmail.com/news/Opolitics/key-pq-ally-on-secular-charter-makes-waves-as-election-enters-home-stretch/article17730331>, 1).

commission, or an agreed policy with the broadcasting companies. In other cases, however, leaving a song untranslated can be a viable, even the preferable option (Franzon 2008: 378). The lyrics for *Casser la Voix* by Patrick Brel in *Les Visiteurs* are omitted, but Ginette's exaggerated voice transfers the idea that she sings off-key without the need to translate the lyrics, per se.¹⁰⁴ The song lyrics for *Quelqu'un m'a dit* in *Neuilly Sa Mère* are omitted and are merely represented in the subtitle by the song title and the artist's name, *Carla Bruni*. Such omissions are most likely because of overlapping dialogue: when dialogue overlaps the music, Henrik Gottlieb recommends omitting song lyrics (1994: 107).

Such omission creates a different level of cultural loss in *À Québec Au Clair De Lune* and *Que Reste-T-Il De Nos Amours*. The popular song from the late 1950s (1959), *À Québec au Clair de Lune*, composed by the Quebec singer Marius Delisle¹⁰⁵, plays in the background and none of the lyrics are translated. This song in particular represents the changing times of the 1960s, known as La Révolution Tranquille (Quebec Info Musique/MariusDelisle, <http://www.qim.com/artistes/biographie.asp?artistid=769>, 1). The lack of subtitles deprives the target viewers of the true meaning of this iconic song. The target viewers can rely on the visual cues where Philippe reminisces and remembers a happier time when his mother was young and happy. Both the target and the source viewers see his mother hosting a dinner party, serving food to her guests, as everyone gathers in the living room and listen to music, including this song.

¹⁰⁴ See Richard Kilborn 641-660; Henrik Gottlieb, "Subtitling: Diagonal Translation" 101-122, Jan Ivarsson and Mary Carroll 120-122, Agnieszka Szarkowska 1-9, and John Franzon 373-400.

¹⁰⁵ Marius Delisle est un exemple de cette mémoire injustement sélective qui accable la culture québécoise: "La preuve en fut fournie lors de l'inauguration du nouveau Capitole, en 1992, quand *À Québec au Clair de Lune* fut la seule des dix finalistes en nomination pour *La Chanson du siècle* pour laquelle on n'a pu voir projetée la photo de son auteur-compositeur," "Quebec Info Musique/MariusDelisle," 1, Internet, 26 Feb. 2014, Available: <http://www.qim.com/artistes/biographie.asp?artistid=769>).

Similarly, the song lyrics of *Que Reste-T-Il De Nos Amours*¹⁰⁶ in *Camp de Thiaroye* are omitted even though it depicts the presence of French culture in Senegal, especially during World War II. This song coincides with Sergeant Diatta walking into the brothel run by a French Madam; this song and the brothel illustrate the presence of the French in Senegal during this historical period and seems to “represent the beginning of the end of the empire”(Parent 2014: 118). The song plays in the background during Seargeant Diatta’s confrontation with the madam where she kicks him out not because of his skin color, but because he is Senegalese, not American: *Ces beaux petits culs là, c’est pour les toubabs, c’est pas pour les bougnouls* (*Those little asses are all for toubabs, not for niggers*). This song plays again after the French soldiers have just finished discussing the demands of the *tirailleurs*: “It most likely represents the end of the (‘love’) relationship between France and its empire” (Parent 2014: 118). It [plays] on the radio in a bar where the French officers usually discuss the *tirailerurs* Captain Raymond is only one who supports their demands (Parent 2014: 118-119). Captain Labrousse and Sergeant Edward walk past Captain Raymond and continue their discussion without him. They even close the white sliding door shutters, so that Raymond cannot hear their conversations:

He is left alone while the other officers settle down outside, discussing the meeting and accusing Raymond of being a communist whose purpose is to destabilize the empire . . . The song is in fact ambiguous: the lyrics deal with the remains of a love affair, whereas the refrain is rather sparkling. The song therefore has an ironic tone, underlined by the light melody (Parent 2014: 119).

¹⁰⁶ “The song talks about what is left of love with a personal and poetic touch and is set in autumn. As it was written during the war, it referred to the ‘beaux jours’ (the good old days) with a nostalgic touch attached to it . . . The song was composed by Léo Chauliac with lyrics by French singer Charles Trenet (1913-2001) [and] was featured for the first time in François Truffaut’s movie *Baisers Volés* (Stolen Kisses) in 1968,” “Que Reste-t-Il de Nos Amours: The Story of the Song,” *French Moments*, 1, Internet, 7 Aug. 2014, Available: [Http://www.frenchmoments.eu/que-reste-t-il-de-nos-amours-the-story-of-the-song](http://www.frenchmoments.eu/que-reste-t-il-de-nos-amours-the-story-of-the-song).

Clearly, the lack of the song lyrics in the subtitles completely erases Sembène's intended sarcastic tone and the target viewers are left to rely on the visual cues (e.g. Captain Labrousse walking right in past Captain Labrousse and closing of the shutters).

The iconic chansons of *Que Reste-T-Il De Nos Amours* and *À Québec au Clair de Lune*, represent several important aspects of the French and Quebec cultures that are absent in the subtitles and this absence misleadingly minimizes the presence of the French culture in Senegal. Shelia Turek also explains how song lyrics are omitted in the English subtitles when target viewers can to rely on external visual cues for their meaning.¹⁰⁷ Song lyrics are omitted across films of all three cultures; however, the Quebec identity, or “accent” is missing from *La Face Cachée de la Lune* because the well-known Christmas song, *Sainte Nuit (Silent Night)* is translated, but *À Québec Au Clair De Lune* is not. Target viewers would most likely be familiar with *Sainte Nuit*, but not translating *À Québec Au Clair De Lune* omits a key aspect of the - Quebec culture and fails to portray “the meaning and feeling of the original” (Franzon 2008: 377).

5.6.4 CONCLUSIONS FOR THE TRANSLATION OF POP CULTURE REFERENCES

Equivalence of pop culture references alters the culturally specific icons; however, it is necessary when considering the target audience and its potential knowledge (or lack thereof) of the source culture. The sixteen year interval between *Les Visiteurs* and *Neuilly Sa Mère* may play a role in the variation of translation solution types found in these two films. Keeping the original

¹⁰⁷ “Non-dialogic text in visual or auditory cues not expressly integrated into the dialogue, such as song lyrics, accents and radio and television programs are rarely subtitled” Sheila Turek, “Foreigners in the Margins: English Subtitles in *Inch’ Allah Dimanche*,” *The French Review*, 83,3 (February 2010): 566.

of pop culture references in *Camp de Thiaroye* further highlights the influence of the French culture in Senegal.

Replacing aspects of the French culture with internationally known equivalents as shown in *Neuilly Sa Mère* and *Les Visiteurs* sacrifices some of the cultural identity of the original film. The translation of the pop culture references found in *Neuilly Sa Mère* and *Les Visiteurs* stand out the most; nevertheless, the target viewers who do not speak French would likely not have noticed such substitutions. Peter Fawcett's (2003) analysis as well as the results of this study emphasize that the subtitlers of *Les Visiteurs* are consistent in adapting equivalents recognizable to a variety of target viewers. The extent to which pop culture references are omitted almost equals the frequency of omission where equivalence and keeping the original are concerned. This may occur especially where songs are concerned, because they are not always integral to the plotline of a particular film. The absence of pop culture references in *Faat Kiné* and *TGV* implicitly emphasizes general and global themes that could be understood by both the source and target viewers.

5.7 TRANSLATION OF VULGAR LANGUAGE

Foreign films released after 1968 are often unrated because “they may not have been submitted to the MPAA (Motion Picture Association of America)” (Brown 1995: 5). Based on the ratings listed on IMDB.com, film ratings are found only for *Les Visiteurs* and *Bon Cop, Bad Cop* where both films are rated R.¹⁰⁸ *Les Visiteurs* is rated “R for language” (*Les Visiteurs* (1993), http://www.imdb.com/title/tt0108500/?ref_=nv_sr_1) and *Bon Cop, Bad Cop* is “rated R for pervasive (bad) language, violence, some sexuality and drug content (*Bon Cop, Bad Cop*

¹⁰⁸ The R rating developed by the MPAA stands for “restricted [and] under 17 requires accompanying parent or adult guardian” Joseph M. Boggs and Dennis W. Petrie, *The Art of Watching Films* (Mountain View, California: Mayfield Publishing Company, 2000) 494.

(2006), http://www.imdb.com/title/tt0479647/?ref_=nv_sr_1).¹⁰⁹ Because most of the films analyzed are not rated, they may be intended for general audiences as well as mature audiences. The lack of film ratings for seven of the nine films may explain why foreign film distributors do not necessarily worry about the translation of vulgar language.¹¹⁰ The Spanish translation of the original English expressions found in *Bridget Jones' Diary* and *Bridget Jones: The Edge of Reason* differs greatly from the original and causes several problems, especially with *fuckwit* and *fuckwittage* (Santaemilia 2008: 244). Santaemilia's conclusions examine the problems with the Spanish and Catalan translations of the vulgar language found in Helen Fielding's novels.

There are a total of 368 vulgar items in the nine films: *Bienvenue Chez les Ch'tis*; *Les Visiteurs*; and *Bon Cop, Bad Cop* contain the most with 64, 73, and 57 items respectively. *Le Bonheur de Pierre* and *Neuilly Sa Mère* contain the second most; and the three Senegalese films, along with *La Face Cachée de la Lune* contain the least, as shown in the table below. This difference in the number of vulgar items may actually be based on a film's storyline, as in *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, and *Bon Cop, Bad Cop* because they contain language lesson scenes. Vulgar language highlights the evolution of the French language¹¹¹ as in *Les Visiteurs* and *Neuilly Sa Mère*, differences from region to region, as in *Bienvenue Chez les Ch'tis*, and differences from country to country, as in *Bon Cop, Bad Cop*, *Le Bonheur de Pierre*, *Faat Kiné*, and *Camp de Thiaroye*.

¹⁰⁹ “[Its rating] exercises a tremendous influence on a film’s potential for commercial success [and] an R rating reduces the potential for commercial success by 20 percent” Boggs and Petrie 495.

¹¹⁰ See José Santaemilia “The Dangers of Self-Censorship” 163-173 and “The Translation of Sex-Related Language” 221-252, Ana María Fernández Dobao 222-242, Silvia Bruti and Elisa Perego 61-75.

¹¹¹ See Jean-Pierre Mailhac “Subtitling and Dubbing, For Better or Worse?” 132-151 and John Minchton 279-282

Equivalence is found in an overwhelming 71.5% of cases, which differs from the translation of food references, historical references, and political references, in which categories a combination of all four solution types is found. Keeping the original is found in *Bienvenue Chez les Ch'tis* and *Bon Cop, Bad Cop* when the target viewers have been previously provided with a target language context. Omission is used the second most often, but still accounts for a relatively low percentage.

TABLE 5.7: TRANSLATION OF VULGAR LANGUAGE

Literal Translation	21 times, 5.7 percent of all instances
Equivalence	263 times, 71.5 percent of all instances
Keeping the Original	9 times, 2.4 percent of all instances
Omission	75 times, 20.4 percent of all instances

5.7.1 LITERAL TRANSLATION OF VULGAR LANGUAGE

Vulgar items are translated literally 21 times or 5.7% of the time in eight films: *Neuilly Sa Mère*; *Bienvenue Chez les Ch'tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; *La Face Cachée de la Lune*; *TGV*; and *Camp de Thiaroye*. *Merde* is translated literally as *shit* in six films (*Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, *La Face Cachée de la Lune*, *TGV*, and *Camp de Thiaroye*), but the word is somewhat less objectionable and more variable in meaning in French. *Maudire* and *maudit* is translated as *damn* and *damned*¹¹² respectively in *Les Visiteurs* and *La Face Cachée de la Lune* and *mon Dieu* is translated as *my God* in *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, and *Le Bonheur de Pierre*. “A long history of mutual borrowing

¹¹² *Accursed* would have been better.

both in word formation and thought patterns, has brought them [French and English] close enough to allow for literal translation in very simple sentences” (Jones 2014: 65) or one word vulgar items as the translation of *idiote*, *imbécile merde*, *maudit*, and *mon Dieu*.

5.7.2 EQUIVALENCE OF VULGAR LANGUAGE

Equivalence as a translation tactic for vulgar language is found 263 times or 71.5% of the time in all nine films. The literature review examines the various problems raised by literal translation and highlights why equivalence is acceptable for the translation of vulgar language. Jean Pierre Mailhac opposes the use of literal translation for vulgar language because of the different connotations and meanings that exist for a given word.¹¹³ According to Magnus Ljung, swearwords can be divided into four categories: “1) expletive interjections, 2) oaths, emphatic denials and curses, 3) ritual insults, name-calling, and unfriendly suggestions, and 4) degree, dislike, emphasis, exasperation, and annoyance” (Ljung 2011: v). These categories resemble the four uses of swearing postulated by Lars-Gunnar Andersson and Peter Trudgill (1990: 61). Likewise, vulgar items in this study are translated with an equivalent: 1) to indicate different meanings or situational contexts for the same words or expressions in French, 2) to compensate or counterbalance out vulgar connotations with non-vulgar connotations, 3) to emphasize linguistic differences by teaching the characters unfamiliar with the nuances of such vulgar items while adding humor to the film (for example, in *Bon Cop, Bad Cop*, where the language lesson coincides with the physical action of the film--when David teaches Martin the meaning of *câllice* and *crisse*, while apprehending the suspect and shoving him in the trunk of his car), and 4) to depict a certain aspect of a character’s personality. This study further shows how such vulgar

¹¹³ See Peter Riethof 170, Jean Pierre Mailhac 129-154, Peter Fawcett 145-163, and Sampo Nevalainen 67-88

language is translated as well as the impact these translations make on overall understanding of a particular film.

Peter Fawcett (2003), Ella Schohat, and Robert Stam (1985) criticize watered down translations for vulgar language in *À Bout de Souffle* and *La Fracture de M.* Yves Gambier studied the translation of vulgar language found in, *Un monde sans pitié* directed by Eric Rochant and released in 1989, where he noted the repetition of five main French words: *putain*, *con*, *cul*, *merde*, and *chier* (Gambier 2002: 215). In both Gambier and our study, *foutre*, *con*, *merde*, and *putain* represent the main sources of vulgar language. The subtitlers of the films in our corpus may attempt such pitfalls: take *fuck*, *motherfucker*, and *nigger*, for example.

5.7.2.1 USE OF *FUCK* IN THE SUBTITLES

Fuck is used 28 times. Contrary to this study, José Santaemilia concludes that the Spanish translation of *Bridget Jones' Diary* only offers “a coherently descriptive rendering, though somewhat feeble, as it avoids altogether a marked term like *fuck*” (Santaemilia 2008a: 241). Linguists conclude that “*fuck*, to take just one obscene word, was by World War II used with much of its modern variety: *dumbfuck*, (I don't give a) *flying fuck*, *motherfucker*, and *motherfucking*” (Mohr 2013: 229). *Fuck* means much more than ‘to have sex.’ It can express pain and pleasure, hate and love, surprise and annoyance, trouble, confusion or difficulty. It can be used as a noun, *fuck* or *fucker*, a verb, *to fuck* as well as *to fuck up*, *to fuck about*, or *to fuck off*, an adjective, *fucking*, *fucked*, or *fucked up*, and as part of a compound, *motherfucker* and *mother fucking* (Fernández Dobao 2006: 225).

Ironically, although the English language has over 400, 000 more words than the French language (de Jager 2009: 88), the French expressions *bordel de mère* (*Les Visiteurs* and *TGV*), *hostie* (*Bon Cop, Bad Cop*), *nique* (*Neuilly Sa Mère*), *merde pauvre chiure*, (*Neuilly Sa Mère*),

putain (*Bienvenue Chez les Ch'tis*), *câlice* (*Bon Cop, Bad Cop*), *ciboire* (*Bon Cop, Bad Cop*), *fuckés* (*Bon Cop, Bad Cop*), and *crisse* (*Bon Cop, Bad Cop*) are all lazily translated as *fuck* in the films discussed here.

5.7.2.2 TRANSLATION OF *FOUTRE*

Much as the English *fuck* is rarely used in the literal or sexual sense--for example in *Bridget Jones' Diary* and *Bridget Jones: Edge of Reason* (Santaemilia 2008b: 244-245), *foutre* is also rarely translated literally in this study. In six films: *Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, *Le Bonheur de Pierre*, *TGV*, and *Camp de Thiaroye*, it is translated with an equivalent 44 times. Expressions involving *foutre* are euphemized only in *Neuilly Sa Mère*, *Les Visiteurs*, and *Bon Cop, Bad Cop*, where they are relatively similar to the translations of vulgar items rendered in *À Bout de Souffle* and *La Fracture du Myocarde* as proposed by Peter Fawcett (2003) and Ella Shochat and Robert Stam (1985). Expressions using *foutre* range from those “used by some but not all educated speakers in a very relaxed situation [to those which are] liable to offend in any situation and are therefore to be avoided by the non-native speaker” (Allain, Larroche, Gough, Le Fur, and Airlie 2006: xxii).

In our study, *foutre* is translated as *hell* (*Les Visiteurs*), *shit* (*Les Visiteurs*), and *busht our ashesh* (*Bienvenue Chez les Ch'tis*). Non-vulgar meanings include *faire*, *mettre*, and *donner*, and can mean “faire l’amour, mettre, jeter violemment, faire travailler, ne faire aucun cas de quelqu’un, de quelque chose, and se moquer de quelqu’un” (Merlet, Garnier, and Vinciguerra 2005: 481). Based on these non-vulgar meanings, *foutu* is also translated as: *ruined* four times (three times in *Les Visiteurs* and once in *Le Bonheur de Pierre*), *done for* (once in *Bienvenue Chez les Ch'tis*), *finished* (once in *Le Bonheur de Pierre*), and *destroyed* (once in *Camp de Thiaroye*). Additional meanings are found in *Neuilly Sa Mère*, *Les Visiteurs*, and *Bon Cop, Bad*

Cop where *tu te fous de moi* (*Neuilly Sa Mère*) is translated as *are you kidding me* and *on s'en fout* (*Neuilly Sa Mère*, *Les Visiteurs*, and *Bon Cop*, *Bad Cop*) is translated as *screw it*, *no one cares*, and *it's a mess* respectively.

5.7.2.3 TRANSLATION OF *FOUS LE CAMP* AND *PUTAIN*

Fous le camp is a popular expression found in three films (two French films and one Senegalese film). It is translated as *get lost* (*Neuilly Sa Mère* and *Camp de Thiaroye*), *get out of here* (*Bienvenue Chez les Ch'tis*), *get out* (*Camp de Thiaroye*), *idiot* (*Camp de Thiaroye*), and *bugger yourself* (*Camp de Thiaroye*). *Get lost* and *get out* are found in the three films, but the subtitlers of *Camp de Thiaroye* offer two different translations not found in the French films (i.e. *idiot* and *bugger yourself*). The translations of *fous le camp* in *Camp de Thiaroye* are used as insults directed at a specific person, rather than a generic insult (i.e. *get lost* and *get out*) as reflected in the French films.

The subtitlers vary their translations for *putain* because of the different connotations and contexts expressed in the original dialogue. *Putain* stems from familiar and vulgar language and carries different connotations including: “femme débauchée, sale, fichu, maudit, juron exprimant le dépit, l'étonnement, l'admiration” (Merlet, Garnier, and Vinciguerra 2005: 880). It is found in only four of the nine films (*Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, and *Le Bonheur de Pierre*). It appears in only one Quebec film and is absent from all the Senegalese films. Hence, based on my limited sample, this expression may be identified as typically used only in France. It is translated as *fuck* (*Neuilly Sa Mère* and *Bienvenue Chez les Ch'tis*), *holy shit* (*Neuilly Sa Mère*), *damn* (*Neuilly Sa Mère*, *Les Visiteurs*, and *Le Bonheur de Pierre*), *holy Moses* (*Les Visiteurs*), *holy smoke* (*Les Visiteurs*), and *bloody* (*Le Bonheur de Pierre*). Just as the

English *do* is described as a *verbum vicarium* (a verb that can stand in for all other verbs), *putain* could be defined as an *expletive vicarium*.

When it comes to *putain*, the subtitlers of *Les Visiteurs* translate it in less vulgar terms (*holy Moses* and *holy smoke*) compared to those found in *Neuilly Sa Mère* (*holy shit* and *damn*) perhaps because of the original speaker. Ginette's original speech in *Les Visiteurs* includes "colourful slang, drawled intonation," (Danan 1999: 99), and "bad grammar, with a coarse Parisian accent, reminiscent of the popular films of the 1930s and 1940s (Jäckel, 2001b: 45) and may explain why the subtitlers translate her use of *putain* with older English expressions, such as *holy Moses* and *holy smoke*. In *Le Bonheur de Pierre*, the French character, Catherine, is the only one who uses *putain* and it is translated as *bloody* and *damn it* where the original dialogue and the subtitles demonstrate Louise's misunderstanding of the word *putain*. The translation of *putain* as *bloody* equates the differences between Parisian French and Québécoise to those between American English and British English.

5.7.2.4 TRANSLATION OF *CON*

Con is found in five of the nine films: *Neuilly Sa Mère*, *Les Visiteurs*, *Bon Cop*, *Bad Cop*, *Faat Kiné*, and *Camp de Thiaroye*, suggesting that it is frequently used by different French speakers. *Con* stems from very familiar language and can be defined as "stupide, inepte, regrettable" (Merlet, Garnier, and Vinciguerra 2005: 275).¹¹⁴ These three definitions are translated in five different ways: *asshole* (*Neuilly Sa Mère*), *ass* (*Les Visiteurs*), *bastard* (*Neuilly Sa Mère*), *jerk* (*Bon Cop*, *Bad Cop*), and *stupid* (*Faat Kiné* and *Camp de Thiaroye*). *Les Visiteurs* and *Camp de Thiaroye* represent the two oldest films for their respective country grouping. "Most [Quebec] French speakers are at best dimly aware that *con* (idiot) originally meant *cunt*"

¹¹⁴ Literally: dumb [as a] cunt.

(Pinker 2007: 330) which is not used at all indicating that the evolution of this word has less vulgar meanings in common, every day speech. Marie Rennard also explains:

any adjective preceding (or following) “*con*” in French will induce a different connotation, opening on a wide range of translations, “*brave con*” being far more indulgent than “*indécrottable con*” or “*vieux con*” or “*sale con*” . . . if the adjective used with the word can strengthen or weaken its meaning, it is important to note that who says it can also modify its strength (Beard, Translating French Swear Words,” <http://www.richardbeard.info/2009/09/translating-french-swear-words>, 1).

Based on these results, *con* is used across all three Francophone cultures, albeit differently. The translations found in the French films are translated as *asshole* and *ass* compared to *jerk* and *stupid* in the Quebec and Senegalese films, mostly because of their different connotations.

5.7.2.5 TRANSLATION OF *NIQUER*, *ENCULÉ*, AND *BOUGNOUL*

The subtitlers keep the same of level of crudeness in the translations of: *niquer* (*Neuilly Sa Mère*), *enculé* (*Neuilly Sa Mère* and *Les Visiteurs*), and *bougnoul* (*Camp de Thiaroye*). *Niquer*¹¹⁵ (found only once in *Neuilly Sa Mère*) is translated with different levels of vulgarity as *fuck you up*, *fucked*, and *trash* (where *on va tout niquer* became *let’s trash this place*), where the last translation is much milder than the other two because the context is different, referring to the abuse of things, not of people. Since it is found in only one French film, one could say that *niquer* may represent a key feature of language spoken by young people. The translation of *niquer* as *fuck* is deemed appropriate since four-letter words are frequently used in popular English language films today (Hughes 1998: 278). *Enculé* is translated as *motherfucker* (*Neuilly Sa Mère*) and *full of shit* (*Les Visiteurs*). It may be translated as “*dickhead*” or “*arse-fucked person*” (Ljung 2011: 157) as well as *asshole*, *bastard*, *shit*, *wanker*, etc. It is found seven times

¹¹⁵ derivative of Arabic David Burke, *Street French Slang Dictionary & Thesaurus* (New York, New York: Wiley 1997) 125.

(six times in *Neuilly Sa Mère* and once in *Les Visiteurs*) and may be more popular in recent French films and among the youth: “*Enculé* is slang for sodomite (in the role of the ‘bottom’) but gets hurled around as a general insult especially by car drivers. The word ‘motherfucker,’ . . . marks the film [*La Fracture du Myocarde*] as translated for Americans” (Fawcett 2003: 160), much like *Neuilly Sa Mère* where *enculé* is translated as *motherfucker*. This word stands alone as the most offensive in American English. It conjures up sexual deviance, sex behavior, ancestry, and taboos” (Jay 1992: 128). Since *Neuilly Sa Mère* illustrates how the main character, Sami, is from the inner city or *banlieue*, it makes sense that he uses *enculé* and that it is translated as *motherfucker* to illustrate this cultural element of this film. On the other hand, it is translated as *full of shit* in *Les Visiteurs*. This milder expression further supports Timothy Jay’s conclusions that public media was more restrictive in the U.S. at the time of this film’s release: “a word like *motherfucker* is rarely heard in public media and is infrequently used in most public spaces [and is] restricted legally in public media” (1992: 13).¹¹⁶ Such public media restrictions may also represent the different translations of *enculé*.

*Bougnouls*¹¹⁷ is translated as *niggers* in *Camp de Thiaroye*, which is one of the most shocking vulgar translations found and may make some of the target viewers ill at ease. Since *Camp de Thiaroye* is marketed as a historical film, the subtitlers may translate *bougnouls* this way: “it is only within the last sixty years or so that it [the *n*-word] has become a word that offends (or is supposed to offend) everyone, not just the people, who are its targets, and that

¹¹⁶ His book, *Cursing in America: A Psycholinguistic Study of Dirty Language in the Courts, in the Movies, in the Schoolyards, and on the Streets* was published in 1992, a mere four years before the 1996 US release of *Les Visiteurs*.

¹¹⁷ *Bougnoul* “is used for any dark-skinned foreigner in France, but is often used as a term of abuse for Arabs” [CP. English “wogs”], Ian Pickup and R. J. Hares, *Streetwise French Dictionary/Thesaurus: The User-Friendly Guide to French Slang and Idioms* (Chicago, Illinois: McGraw-Hill, 2002) 111.

should not be used in polite speech” (Mohr 2013: 231). [*Nigger* is also acceptable in joshing exchanges between African-Americans who are friends]. Timothy Jay adds to the use of this word and explains certain circumstances where it may be acceptable.

The use of racial slurs must also be considered in context. It may be a problem of losing face or honor. If one is called a nigger as opposed to African American, the target is being treated at a lower level than the speaker. The language not only degrades the listener but also depersonalizes him/her as well (Jay 1992: 166).

The use of *bougnouls* as *niggers* illustrates this degradation and this depersonalization by the French soldiers and this translation definitely makes an impact on the target viewers. Since this film is based on historical events after World War II from 1944, it was more acceptable to use *nigger* during this time period and requires the target viewers to understand the placement of this word in a historical context. In an earlier part of this scene, one of the waitresses informs the madam to come to the bar because *il y a un nègre ici* translated as *there's a Negro here*. This scene distinguishes between a character's physical appearance and a racial slur or insult.

The translation of vulgar language through equivalence illustrates the linguistic differences among various dialects of the French language in a humorous way. Such differences are found in *Bienvenue Chez les Ch'tis* and *Bon Cop, Bad Cop* and depict the linguistic properties representative of these two regions, i.e. the Northern French dialect and Quebec French respectively. In *Bienvenue Chez les Ch'tis*, Philippe learns three common popular expressions used in the north: *vingt de diousses*, *du brun*, and *babache*, translated as *vandeus*, *da braun*, and *babash* respectively. These equivalents mean nothing in English, but they are phonetically similar to the original expressions. *Vandeus* and *babash* keep the same phonetic sounds as their French counterparts, *vingt de diousses* and *babache*.

In the initial scene where Philippe learns these regional swear words, Antoine explains that in Nord-Pas-de-Calais, they say *vingt de diousses*¹¹⁸ instead of *putain*. Since *putain* is translated as *fuck* in the same scene, the target viewers deduce that *vingt de diousses* means *fuck*. Subsequent instances *vandeus* and *babash* in the subtitles require the target viewers to remember the English translations, *fuck* and *asshole*, provided in their initial appearance. In *Les Visiteurs*, equivalence is used for words derivative from Old French, such as *pesteuse* and *devergoigneuse*. The equivalent of the old French word *pesteuse* (transformed into *péteuse* in modern day French) is given a corresponding old English word *wench*. Therefore, the translations of *vandeus*, *babash*, and *wench* are humorous because they are either made-up words or no longer used in modern-day English.

In Quebec French, *tabarnak* and *câllice* have religious connotations when translated literally, but are used as curse words (*les sacres*) in Quebec French; they can both mean *putain* (Meney 1999: 1093; 331). *Câllice* is translated as *Christ*; thus, keeping the biblical meaning in both the dialogue and subtitles. *Calice* and *crisse* found in *Bon Cop*, *Bad Cop* and *La Face Cachée de la Lune* are translated as *fuckin'* and *damn it*. This “religious vocabulary used by Francophones in Canada is quite distinctive, using terms that are not found elsewhere: tabernacle, hostie, ciboire, câllice, and so on” (Hewson 2000: 61). *Bon Cop*, *Bad Cop* and *La Face Cachée de la Lune* include expressions not found in the French or Senegalese films and illustrate how this religious vocabulary is used: “calvaire est moins employé que les autres sacres et ne semble pas se diversifier. Christ, c’est certainement le plus employé de tous les sacres mais aussi le moins effectif” (Charest 1980: 40).

¹¹⁸ *Vingt-deux* was also office slang for: *watch out, the boss is coming*.

In *Bon Cop, Bad Cop*, David gives Martin a language lesson in Quebec French slang and teaches him the meaning of *tabarnak*, *hostie*, and *câllice* (*tabernacle*, *host*, and *chalice* literally). Since *crissé* represents a form of Christ and is one of the most used swearwords in Quebec French (Charest 1980: 40), the subtitlers vary their translations accordingly where *crissé* is translated as *Christ's sake*, *dim*, *fuckin'*, *hell of a whack*, and *shit man*. In *La Face Cachée de la Lune*, the subtitlers also keep similar religious contexts. *Calisse* is translated as *damn it* and *hell* and supports the idea that the historical root of swearing in English and other languages is ultimately linked to religion. "We see this in the third commandment, in the popularity of *hell*, *damn*, *God*, and *Jesus Christ*" (Pinker 2007: 339)

Translating *ciboire de tabarnak* as *holy fucking shit*, *calvaire* as *Jesus Christ*, *tabarnak* as *Goddamn it*, and *crisse* as *Christ's sake* maintains the original religious contexts of these Quebec French expressions and makes them adequately understood by the target viewers. Religious roots are not always kept for *comme hostie de pourris*¹¹⁹ and *ça commence à être vraiment pourris*, are translated as *it's like fuckin' pieces of shit* and *is like motherfuckin' pieces of shit* respectively in *Bon Cop, Bad Cop*. Here, David provides Martin with a context without the religious meaning, seen by the addition of *it's like*. Furthermore, the dual languages in this scene also aid in the target viewers' understanding because after David's above remarks, Martin says: [over the top] *pourris*.

Vulgar language allows both the source and target viewers to better understand a particular character's true personality. For example, Jacquart's physical appearance differs from his spoken language. Throughout this film, Jacquart says (*il peut dormir où il veut*) *je m'en branle*, *je m'en fous*, *qu'est-ce qu'il fout*, and *bordel de merde*, translated as *he can sleep where*

¹¹⁹ *Un pourri* can also mean *a corrupt cop*, *a cop on the take*, as evidenced in the verlanized film title, *Les Ripoux*.

the hell he wants, I don't give a damn, what the shit, and fucking respectively. Jacquart owns the Montmirail castle and wears designer brand suits; yet his language contradicts his physical appearance and depicts his true character. His vulgar language is over the top and adds another level of linguistic humor in this film, which is carried over (rather) successfully in the subtitles.

5.7.3 KEEPING THE ORIGINAL OF VULGAR LANGUAGE

Keeping the original of vulgar language is found 9 times or 2.4% of the time in *Bienvenue Chez les Ch'tis* and *Bon Cop, Bad Cop*. The original expressions show how the French language differs depending on the region where it is spoken (i.e. the north vs. the south *Bienvenue Chez les Ch'tis* and France vs. Quebec *Bon Cop, Bad Cop*). Vulgar language is kept in the original once in *Bon Cop, Bad Cop* and eight times in *Bienvenue Chez les Ch'tis*. Once the target viewers have an initial frame of reference via an equivalent or an explanation, the subtitlers keep them in the original.

Both *Bienvenue Chez les Ch'tis* and *Bon Cop, Bad Cop* feature scenes where the foreign characters (Philippe and Martin) learn swear words particular to the Francophone regions featured. These scenes allow the subtitlers to retain the vulgar items because both the characters and the viewers learn these expressions simultaneously. In *Bienvenue Chez les Ch'tis*, when the northerners teach Philippe the meaning of vulgar expressions particularly used in Nord-Pas-de-Calais, *boubourse* is translated as *asshole*; *da braun* is translated as *shit*; and *millard* is translated as *God damn*. In *Bon Cop, Bad Cop*, *Cop*, *tabarnac* is the only vulgar item kept in the original. Additional visual cues and slapstick comedy in this scene help these viewers to better understand its original meaning. Keeping *tabarnac* in the original allows the target viewers to see how Martin learns to swear in Quebec French. Keeping the original of vulgar language is effective when an equivalent has been provided because it allows the target viewers to make the

connection between their own culture and the source culture first and provides them with a glimpse of the source culture in subsequent appearances.

5.7.4 OMISSION OF VULGAR LANGUAGE

Olivier Goris once argued that “the vulgar terms and expressions are eliminated and even the popular elements are corrected” in film subtitles (Goris 1993: 186). His conclusions are no longer valid, as the quantitative results of this study demonstrate. Changes in media censorship and the lessening of taboos, as explained by Melisa Mohr allows for “a more relaxed cultural climate [in terms of] swearing” (Mohr 2013: 250), as our study shows. Because many foreign films are unrated as discussed by Jay Brown (1985: 5) and Jon Lewis (2001: 29), translating vulgar language is possible, as further supported by the quantitative results which shows only 20 percent of them are omitted.

Vulgar items are omitted 75 times or 20.4% in eight films: *Neuilly Sa Mère*; *Bienvenue Chez les Ch’tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; and *La Face Cachée de la Lune*. *Bon Cop, Bad Cop*; *Bienvenue Chez les Ch’tis*; *Les Visiteurs*; and *La Face Cachée de la Lune* contain the most omissions of vulgar items [15, 13, 13, 13 respectively]; *Neuilly Sa Mère*, *Le Bonheur de Pierre*, *Camp de Thiaroye*, and *TGV* contain the fewest [eight, six, six, one respectively]. They are omitted for three main reasons: 1) based on the subtitler’s preference or self-censorship, as suggested by Gabriela L. Scandura (2004: 125), 2) to highlight a character’s misunderstanding, and 3) to alter a particular character’s true personality.

The subtitlers omit vulgar language most often in *Bon Cop, Bad Cop* and *La Face Cachée de la Lune*; and therefore, the target viewers miss some of the sarcastic and humoristic overtones of the original dialogue. Whereas the subtitlers of *Bienvenue Chez les Ch’tis* keep certain references in the original, the subtitlers of *Bon Cop, Bad Cop* omit them when they have

been previously translated. This technique further emphasizes Martin's lack of understanding. For example, when LeBœuf becomes infuriated with David and Martin, he uses various expletives in French, such as *câllice d'hostie de sacrament de ciboire de crisse d'hostie viarge de tabarnak* to illustrate his anger, but they are omitted; the English subtitle simply reads *swearing in French* and the target viewers must rely on the translations provided in the previous scene. The different languages found in the original version of this film also contribute to this issue. The filmmakers [of *Bon Cop, Bad Cop*] wanted to provide everything for everyone, including three different audio versions (all English, all French, and the original bilingual version), and [they offer] a dizzying array of subtitle options" (*Bon Cop, Bad Cop: Typically Canadian?*, <http://pearlystagedoor.livejournal.com/24259.html>, 4). Martin reveals that he is not completely familiar with the source expressions when he uses an awkward mixture of both Quebec French and English expressions (*shit de fuck de shit de merde de shit de câlice de tabarnak*), allowing the target viewers to relate to his lack of understanding.

In *La Face Cachée de la Lune*, the subtitlers omit André's use of *foutre*, *calisse*, *maudit*, and *merde*. These omissions misrepresent his real personality as depicted in the original dialogue. As a television weatherman, he has a public persona that differs from his private persona. However, the subtitles allude his being prim and proper, especially in situations that occur outside of his professional life. André gets frustrated with his boyfriend, Carl, when he asks Carl to call his boss and explain why he is unable to make it to work. He asks Carl to just *invente[r] une histoire de cul* translated as *make something up*; whereas a more accurate rendering would be *just tell them you were hooking up with someone*.¹²⁰ Again, when dealing with his brother's dead goldfish, he tells Carl, *tu me trouves un foutu pet shop qui est ouvert le*

¹²⁰ Literally: *fucking someone*.

dimanche, puis moi, je m'occupe du reste translated as *find a pet shop*, instead of, perhaps *find me a goddamn pet shop*. Whereas the subtitlers translate Jacquart's vulgar language (in *Les Visiteurs*), with various equivalents, they omit André's in *La Face Cachée de la Lune*. These omissions alter André's true character as depicted by Lepage; the target viewers must rely on his facial expressions, showing his true annoyance when things don't always go his way.

In short, vulgar language is seldom omitted in all three Francophone cultures. This attrition of difference is particularly marked in the Quebec films: *Bon Cop, Bad Cop* and *La Face Cachée de la Lune*. If *Bon Cop, Bad Cop* targets Canadian viewers as we have suggested, many of these may have possessed a basic knowledge of well-known vulgar or swear words used frequently in Quebec French, especially those "sacres," such as *câlîce*, *crisse*, and *tabarnak*. The subtitlers omit vulgar language when it is repetitive and/or does not take anything away from a particular film's storyline.

5.7.5 CONCLUSIONS FOR THE TRANSLATION OF VULGAR LANGUAGE

Due to the change in the cultural climate of taboos outlined by Geoffrey Hughes (1998), the translations indicate further that the target cultures have become less culturally conservative. The subtitlers produce vulgar expressions that convey a meaning similar to that of the original dialogue, and are widely understood by the target viewers. Here, French is richer than English in certain areas, such as cooking, fashion, diplomacy, etc., and certainly equals it in swearwords; indeed, the Québécois *sacres* offer a rich trove missing from English, where the equivalent is a mere handful of euphemisms (e.g. *not a blessed thing*).

The quantitative results suggest that keeping the original of vulgar language is not a viable solution. Vulgar language is linked to a particular language and culture, making it difficult

for target viewers to understand them when left in the original.¹²¹ The relatively low percentage of occurrences of this solution type reinforces the idea that vulgar language is almost always translated whenever possible. Moreover, the portrayal of a particular character's true personality can be distorted when the flavor of that person's speech is not accurately reflected in the subtitles.

5.8 TRANSLATION OF SEXUAL REFERENCES

The sexual references found may differ depending on for what type of audience the film is intended. As we see, *Neuilly Sa Mère* is directed toward younger viewers, whereas *Bon Cop*, *Bad Cop*, *Le Bonheur de Pierre*, and *Camp de Thiaroye* are directed toward an adult audience with sexual scenes deemed inappropriate for young children. Much like vulgar language, the sexual references range from hidden and/or subtle to obviously blatant. When translating sexual references,

one has to balance intensity of insult against rage. *Cunt*, *tit*, and *bitch* are feminine-derived [and] more potent than the singular male-derived *prick*, but on the other hand all the indeterminate terms, such as *bastard*, *shit*, and *idiot* which should logically be 'bisexual' in application, are invariably applied only to males" (Hughes 1998: 207-208).

124 sexual references in all are found in our nine films: *Neuilly Sa Mère*; *Bienvenue Chez les Ch'tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop*, *Bad Cop*; *La Face Cachée de la Lune*; *Faat Kiné*; *TGV*; and *Camp de Thiaroye*. The nature of the sexual language found in the nine Francophone films varies widely. The sexual references in *Les Visiteurs*; *Bon Cop*, *Bad Cop*; and *Camp de Thiaroye* are overtly crude and uncouth, whereas the sexual references in *Le Bonheur de Pierre* and *Faat Kiné* portray more subtle and intimate sexual encounters. *Faat Kiné* contains

¹²¹ See Jean-Pierre Mailhac "Subtitling and Dubbing, For Better or Worse?" 129-154, Peter Fawcett "The Manipulation of Language and Culture in Film Translation" 145-163, John Minchton 279-282, and Melissa Mohr 227-252

the most sexual references, many of which may be directed at the intended target audiences: women. José Santaemilia classified *Bridget Jones' Diary* and *Bridget Jones: The Edge of Reason* as *chick lit* (2008b: 229). *Faat Kiné* could likewise be classified as a *chick flick* because it is directed at women and their problems with romantic relationships:

[It] deals with the “liberated woman.” Kiné is the owner of a gas station and is first seen driving her kids to school. They are worried about passing their exams, while she has to deal with her ex-lovers and her friends’ problems, as well as her business. In short, we are in the world of sentiment, of the romance in family drama – far from the rhetoric of national liberation or anti-neocolonialism. Eventually Kiné hooks up with Jean, a new lover, thanks to her kids’ maneuvering, and is seen at the end wriggling her toes in pleasure as the new couple settles in for romance (Harrow 2007: 102).

Literal translation and omission of “bad language” are equally often; equivalence is used most often; and keeping the original is used least often. The relative percentages mirror the translation of vulgar language.

TABLE 5.8: TRANSLATION OF SEXUAL REFERENCES

Literal Translation	18 times, 14.5 percent of all instances
Equivalence	75 times, 60.5 percent of all instances
Keeping the Original	13 times, 10.5 percent of all instances
Omission	20 times, 15.5 percent of all instances

5.8.1 LITERAL TRANSLATION OF SEXUAL REFERENCES

Sexual references are translated literally 18 times or 14.5% in eight films: *Neuilly Sa Mère*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; *La Face Cachée de la Lune*; *Faat Kiné*; *TGV*; and *Camp de Thiaroye*. Literal translation is used for: 1) body parts, 2)

brothels, and 3) a character's sexuality. It is used in the translation for certain body parts of the male and female anatomy, such as in *Les Visiteurs*, *Le Bonheur de Pierre*, *La Face Cachée de la Lune*, *TGV*, and *Camp de Thiaroye*. *Couilles* (*Le Bonheur de Pierre*), *seins* (*TGV*), and *cul* (*Les Visiteurs* and *La Face Cachée de la Lune*) are translated as *balls*, *breasts*, and *ass* respectively. Although the anatomical body part is translated literally, it refers more to an aspect of a character's personality. It can also be a metonymy, the exchange of the part for the whole or vice versa, as in *histoire de cul* meaning an episode of sexual contact or involvement with another person, or as in translating *couilles* as *balls* as in Santaemilia's analysis of the Spanish (Catalan) translation of [c]ollons in *Bridget Jones' Diary*. Sexual language relating to a man's sexual physicality is often linked to a man's power or sexual ability. For example, *couilles* or more specifically, the expression, *il en a des couilles* is used as an insult *Le Bonheur de Pierre* and is translated as both *the man has no balls* and *he has got balls* which works because Catherine's insults are sarcastic. This contradicts the watered down translation of *j'en ai plein les couilles* as *I'm sick of this* found in *Le Jeune Werther*, directed by Jacques Dillon and released in 1993 (Fawcett 2003: 160) and the subtitles clearly maintain the sexual language, thus preventing any type of cultural loss.

Virginité, *vierge*, and *puceau* (*pucelle*) reflect the importance of a woman's virginity as in *Neuilly Sa Mère*, *Les Visiteurs*, *Faat Kiné*, and *TGV*. In the two Senegalese films, *virginité* and *vierge* are each found once, translated literally. These terms further symbolize the importance of remaining a virgin until marriage. In *Faat Kiné*, Aby (Kiné's daughter) blurts out that she is no longer a virgin, in which *vierge* and *enceinte* are translated as *virgin* and *pregnant*. *Puceau* (*pucelle*) is translated literally two times (once in *Les Visiteurs* and once in *Neuilly Sa Mère*) as *virgin*. In *Neuilly Sa Mère*, Charles and Caroline trade insults at the dinner table. Caroline directs

her *puceau* comment at Charles where a literal translation causes a bit of confusion and may be lost on the target viewers because the *virgin* insult is not typically directed at males in English. Male teenagers would say *you've never been laid* instead. Finally, *Bordel* is translated literally as *brothel* in *Camp de Thiaroye* because there it carries its true, sexual meaning.

5.8.2 EQUIVALENCE OF SEXUAL REFERENCES

Equivalence is the preferred solution type for the translation of sexual references¹²² and is used 75 times or 60.5% in eight films: *Neuilly Sa Mère*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; *La Face Cachée de la Lune*; *Faat Kiné*; *TGV*; and *Camp de Thiaroye*. In our study, equivalence is used for: 1) derogatory terms used as insults, 2) sexual performance and sex acts, and 3) body parts. Equivalence is used the most in *Les Visiteurs* and *Faat Kiné* (both of which contained the most sexual references overall).

Shelia Turek determined that the English translation of French sexual references used as insults often results in a certain amount of cultural loss: “*faggot* carries a much more aggressively hostile connotation than the neutral *homosexual*” (Turek 2012: 1022). In this study, the sexual meaning of *baltringue* found in *Neuilly Sa Mère* is completely removed in the subtitles and is translated as *retarded*. This translation takes away the sexual connotation of the original *baltringue* and replaces it with an equally politically incorrect and offensive term relating to a person’s intelligence or lack thereof. In this example, *je ressemble à l’autre baltringue des Choristes* becomes *I look like a retarded Jonas brother*, known as a message modulation, suggested by Michèle H. Jones (2014: 98). This altered speech may reflect how school age children speak today; even though *retarded* or *gay* would actually fit with the target

¹²² See Pelsmaekers and Van Besien 261.

sentence structure because both successfully accommodate the modified pop culture reference, *Jonas Brother*.

Only one homosexual character is found: Philippe's brother in *La Face Cachée de la Lune*. *Gay* is found three times (once in *Les Visiteurs*, once in *Bon Cop, Bad Cop*, and once in *La Face Cachée de la Lune*). In *Les Visiteurs*, *Bon Cop, Bad Cop* and *La Face Cachée de la Lune*, a character's sexual orientation is not always used as an insult. *Homosexuel* is translated as *gay* in the English subtitles which coincides with Turek's analysis that *homosexuel* or *gay* is "more neutral" (Turek 2012: 1031).

Sexual acts are translated with an equivalent in *Neuilly Sa Mère*, *Les Visiteurs*, *Faat Kiné*, and *Camp de Thiaroye*. In *Les Visiteurs* and *Camp de Thiaroye*, the descriptions of sexual acts are crude and uncouth; whereas in *Faat Kiné* descriptions of similar acts are less offensive. The sexual references in *Faat Kiné* describe sexual encounters differently than those in *Les Visiteurs*. As a chick flick, much like *chick lit*, as described by José Santaemilia, "we can distinguish a constant reference to sex-related matters and a liberal use of sex-related terms" (Santaemilia 2008b: 230).

Faat Kiné named for its female subject, celebrates a woman's mature, postcolonial achievement – the heroine manages a Dakar gas station and lives in a beautiful home decorated with portraits of Pan-African leaders. Her mother may be a devout Muslim, but Kiné's religion is self-sufficiency, indeed, born the year that French rule ended, she is the embodiment of an independent Senegal (Hoberman 2007: 2).

This description of *Faat Kiné* also fits the romantic language found throughout the film in the source dialogue; whereas the subtitles show a different image of Kiné. During a lunchtime conversation, one of Kiné's friends, Amy, explains one of her encounters with her husband: *Avant de passer à l'acte, je lui présente un préservatif, en murmurant, mets-ça* is translated as

before doing the nasty, I showed him a condom and whispered, 'put this on.' Her remarks highlight how Senegalese women should be more proactive in protecting themselves; they also show women of any culture talk openly when they are together with their friends.

Sexual references relating to performance and sex acts found in *Neuilly Sa Mère* and *Les Visiteurs* are often derogatory to women more than men. For example, *elle est bonne* is translated as *babe, hot stuff* (*Neuilly Sa Mère*), and *bawd* (*Les Visiteurs*). This expression also exemplifies its recent sexual meaning in the French language. Similar sexual meanings are also given for the translations of two other verbs, *niquer* and *baiser*. *Niquer* is translated as *banged* [sic] in *Les Visiteurs*. Three French dictionaries translate the verb *niquer* as *to fuck, to fornicate*, (Burke 1997: 125 and Munier and Tichelli 2008: 196), and *to copulate* (Strutz 1999: 240). *Baiser* found in *Les Visiteurs*, *Le Bonheur de Pierre* is translated as *lay, French kiss, and fuck* respectively.

Translating body parts with an equivalent actually highlights an informal tone that appears in the original dialogue. In *Bon Cop, Bad Cop*, *t'as encore des seins magnifiques* is translated as *you still have great tits*. Here, the subtitlers add the second person subject *you* and drop the register from the correct *seins*¹²³ to the familiar/vulgar *tits*. *Tits* accounts for the change register, justified by the familiar *t'as*. Sexual references further reflect linguistic differences including Old French expressions as well as the ch'timi dialect are translated with an equivalent. *Bourse molle* is translated as *castrated clod* and *morte couille* is translated as *holy scrotrums*. In Old French *bourse* (or *borse*) and *couille* (or *coille*), carries the meaning of *scrotrum* (Hindley, Langley, Levy 2000: 87 and 133) as opposed to the modern English translation, *balls* (Allain, Larroche, Gough, Le Fur, and Airlie 2006: 225). In *Bienvenue Chez les Ch'tis*, *biloute* is

¹²³ Literally: breasts.

translated as *little weenie*¹²⁴ which reflects a man's sexual performance in its literal sense. The character Annabelle adds that *biloute* is used as a term of endearment in the Pays-Calais-de-Nord region, thus attenuating its literal meaning in both the original dialogue and the subtitles.

5.8.3 KEEPING THE ORIGINAL OF SEXUAL REFERENCES

The original of sexual references is kept 13 times (11 times in *Bienvenue Chez les Ch'tis* and twice in *Camp de Thiaroye*) or 10.5 percent of the time. It is used in two situations: 1) to provide a target substitution in the first instance and 2) when the French dialogue is close enough to English.

The subtitlers of *Bienvenue Chez les Ch'tis* keep the original of sexual references, in the same way they do for the translation of food references. Since *biloute* is defined as *petite quéquette*¹²⁵ or *little weenie*, the target viewers are provided with an English substitute, making it redundant to translate it subsequently. Secondly, *Coq Hardi* is left the same perhaps because it sounds like *hardy cock* in English and is also on the sign outside the entrance to the brothel. Since *coq* represents the Gallic Cock or Rooster, the symbol of France “that played an important role as the revolutionary symbol” (*The Gallic Rooster*, <http://www.ambafrance-us.org/spip.php?article604>), naming the brothel after this iconic symbol demonstrates the long lasting presence of the French in Senegal, even after the end of World War II. The target viewers may understand the sexual nature of this reference; however, this symbolic meaning of France may be lost on some target viewers. Overall, keeping the original of sexual references is effective when combined with equivalence, as in *Bienvenue Chez les Ch'tis*. Even when the

¹²⁴ Not: *little dick*

¹²⁵ French slang for *cock*, “Quéquette,” 1, Internet, 31 Jul. 2016, Available: <http://www.urbandictionary.com/define.php?term=qu%C3%A9quette>.

original French sexual reference phonetically corresponds to one in English, the target viewers may need some cultural context, as in *Camp de Thiaroye*.

5.8.4 OMISSION OF SEXUAL REFERENCES

Sexual references are omitted only 20 times or 14.5% in seven films: *Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, *Le Bonheur de Pierre*, *Bon Cop*, *Bad Cop*, *La Face Cachée de la Lune*, and *Camp de Thiaroye*. Sexual references are omitted when they: 1) are repetitive, 2) represent pejorative insults, and 3) when the visual images depict the sexual references.

The main reason for omitting the translation of sexual references is to avoid repetition in *Bienvenue Chez les Ch'tis* and *Camp de Thiaroye*. In *Bienvenue Chez les Ch'tis*, the last two utterances of *biloute* spoken by Philippe and Antoine are omitted. This demonstrates that both Philippe and the target viewers finally understand Ch'ti; hence, no translation is needed. Since the target viewers are initially provided with the name of the brothel, *Coq Hardi*, in *Camp de Thiaroye*, it is redundant to provide it subsequently in the same scene. This omission represents how the subtitlers “summarize the source text in order to illustrate the most important information [and] the target text only includes the ‘gist’ or ‘main points’ (Dollerup 1999: 6) especially since it is repeated.

The most notable omission is found in *Bon Cop*, *Bad Cop* where Jeff's (the medical examiner) sexist comment, the barmaid's name, Rita spelled backwards (in verlan) is *à tir (elle tire)* meaning *she fucks* is omitted. This omission allows the target viewers to identify with Martin, who is also not a native Quebec French speaker and is an outsider to Dave and Jeff and is similar to the omission of *pédé* in *Le Placard* as discussed by Sheila Turek (2012):

The pejorative use of *pédé* injected by Félix omitted in the TL version and subtitled simply as ‘them’ leaves only the context to

imply the derogatory connotation. With this rendering, however, Félix' method of distancing himself in the SL is retained quite differently in the subtitles, though omitting 'faggots' tends to make his character less offensive to the target viewers, mitigating the dramatic impact of his growing sympathy for François as the film progresses (Turek 2012: 1025).

In *Le Bonheur de Pierre*, a similar sexual reference is missed in the English subtitles: *Ça va juste me faire bizarre pour la deuxième couche* (translated as *it'll just seem strange when we do the second coat*). The sexual language is subdued and hidden which requires both the target and source viewers to rely on the visual images of the film (particularly in this scene where it is insinuated that Catherine gives Mario a blow job). In French, *couche* has several meanings including both *coat* and *bed* and Mario's play on words is missed by the target viewers, alluding to the second coat of paint as well as a second sexual encounter with Catherine.

5.8.5 CONCLUSIONS FOR THE TRANSLATION OF SEXUAL REFERENCES

In *Les Visiteurs* and *Bienvenue Chez les Ch'tis*, clever equivalents such as *castrated clod* and *little weenie* convey the anticipated humorous effect desired. In *Faat Kiné*, the original dialogue is much more poetic and/or romantic. The subtitles illustrate a more uncouth image of these sexual references, as in translating *avant de passer à l'acte* as *before doing the nasty*. Despite this mistranslation, this film may appeal to target women viewers because it features a strong willed woman as the protagonist. The frequency of sexual references in *Bon Cop*, *Bad Cop* and *Le Bonheur de Pierre* may be considerably less than in the other films because sexual dialogue is replaced with visual images, depicted by the sexual encounters between David and Iris and between Catherine and Mario.

5.9 TRANSLATION OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

Linguistic differences can be defined as:

language devices: neutral and emotional words, archaic words and new coinages, metaphors and similes, foreign borrowings, dialectal, jargon, and slang expressions, stilted phrases and obscenities, proverbs and quotations, illiterate or inaccurate speech, and so on and so forth (Komissarov 1991: 40).

Such devices require the subtitler to translate them accordingly by creating sociolects striated with various dialects, registers, styles, inventing a collective assemblage that questions seeming standards of English. Cultural constructs found in all nine films include everyday activities and customs that transcend the Francophone cultures studied. They refer “to a source language community’s customs and here the ‘meaning’ of a meal, a kiss, a gesture, a drink, etc. may be ambiguous unless the translator has a deep knowledge of the community’s social habits, including those relating to class, sex, occupation, [and] religion” (Newmark 1981: 25).

Seven films--*Neuilly Sa Mère*; *Bienvenue Chez les Ch’tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; and *TGV*--take a comedic approach to linguistic differences. The linguistic differences represent how speakers of the same language can be misunderstood and the comedic episodes are hinged such differences and the misunderstanding between the characters. Three of them -- *La Face Cachée de la Lune*, *Faat Kiné*, and *Camp de Thiaroye* -- take a dramatic approach. Linguistic differences included the translation of Medieval French in *Les Visiteurs*, as well as the differences between Québécois French found in *Le Bonheur de Pierre* and *Bon Cop, Bad Cop*. and Senegalese French, found in *Camp de Thiaroye*, and translation or non-translation of pidgin French found in *Camp de Thiaroye*. *Les Visiteurs* includes linguistic

differences that demonstrate the evolution of the Old French¹²⁶ to Modern French. *Le Bonheur de Pierre* and *Bon Cop, Bad Cop* includes differences between Parisian French and Québécois French. The Pidgin French dialect (known as *petit-nègre*)¹²⁷ is found in *Camp de Thiaroye*, but is almost completely absent in *Faat Kiné* and *TGV* where characters speak standard French. In *Camp de Thirailleurs*, the *tirailleurs* “speak French, albeit a broken one, among themselves for the simple reason that there were a multitude of African languages and ethnicities (Moré, Bambara, Dioula, Wolof, Diola, and Haoussa. For good or for bad, the French language was a neutral language and unifying factor” (Diop 2004, 22).

1375 linguistic differences and cultural constructs appear in the subtitles of our nine films, ranging from levels of formality to regional differences (i.e. dialects). The use of the informal second person singular [*tutoyer*] transcends the three Francophone cultures studied. The regional linguistic differences included differences between: 1) northern France and southern France; 2) Quebec French; and 3) Senegalese French. Equivalence and omission are chosen most often, as illustrated in the table below.

¹²⁶ “Throughout its history, the ‘standard’ language has had to compete not only with other dialects but also with Latin. During the thirteenth century French was used in some measure in local documents in Picardy and from 1254 it was employed alongside Latin in the royal chancellery. Latin remained common, however, in a number of areas up to the sixteenth century: there was thus a diglossic situation with the vernacular being used for poetry and fiction, for instance, but Latin generally employed in scientific and religious works (Ayres-Bennett 1996: 11).

¹²⁷ “*Petit-nègre* was used in certain African countries, especially Senegal, at the time of the second French colonial empire. During this period manuals in *petit-nègre* were compiled by the colonial authorities for officers and NCOs of regiments with a high proportion of African troops; this accounts for the name *franc-tirailleur*, which has also been applied to this particular pidgin (Offord 1990: 249).” Actually, its “*tirailleur sénégalais*,” which was applied to all African Francophone conscripts in the World Wars; a “*franc-tireur*” is a volunteer for any organized resistance to invasion.

TABLE 5.9: TRANSLATION OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

Literal Translation	7 times, .5 percent of all instances
Equivalence	745 times, 54.0 percent of all instances
Keeping the Original	26 times, 1.9 percent of all instances
Omission	599 times, 43.6 percent of all instances

5.9.1 LITERAL TRANSLATION OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

Literal translation of linguistic differences and cultural constructs occurs only 7 times, a mere half percent of the instances in *Les Visiteurs*; *Bienvenue Chez les Ch'tis*; *Bon Cop, Bad Cop*; *Faat Kiné*; and *TGV*. *Fétide* and *toilette* are the only two linguistic differences translated literally and are understood by both the source and target viewers.

The most noticeable literal translation of linguistic differences is that of *oreilles rouges* as *red ears* in *TGV*:

French Dialogue:

Man: C'est seulement un couple d'**oreilles rouges**.
 Seynabou: Ce sont des Américains?
 Rambo: Non, ça ce sont des Français. C'est encore moins bien, mais le principe est le même.
 Man: Monsieur Rambo, ne les laissez pas monter.

English Subtitles:

Man: Just two **red ears**.
 Seynabou: Americans?
 Rambo: They're French. Not as good, but the same idea.
 Man: Rambo, don't let them get on.

The comment, *c'est seulement un couple d'oreilles rouges*, made by one of the passengers as two French anthropologists attempt to board the bus, is immediately understood by the others. The

original French expression *d'oreilles rouges* is taken from the Wolof expression, *xonq nop*, typically used to describe white people, specifically Europeans, because they sunburn easily. A Wolof-French dictionary defines *xonq* as *être rouge* (Dial 2000: 129) and *nopp bi* as *l'oreille* (Dial 2000: 66). Most Senegalese speakers would understand this cultural reference and illusion to white Europeans. Both the French dialogue and the subtitles suggest that the passengers are reluctant to let the French couple board the bus.

Regarding cultural constructs, literal translation is effective in the translation of *polygamie* (*Faat Kiné*):

The polygamous marriage is being increasingly disrupted by radical changes within the African society, and this is the situation [that the scriptwriter] attempts to capture in his work. Despite the presence of these marital and social problems, polygamy remains commonplace in Senegal, especially among the Wolof (Murphy 2001: 142).

Even the characters in the film critique polygamy when one of Kiné's friends remarries her first husband and where *ton premier mari que tu avais largué y a quinze ans pour polygamie* is translated as *your first husband whom you abandoned 15 years ago because you accused him of polygamy*. Polygamy¹²⁸ is frequently depicted in the Senegalese films, although “the idea of polygamy might still be a difficult concept for many Westerners to accept” (Rapfogel and Porton 2004: 203). Directors like Sembène openly reject the practice of polygamy and provide a platform for Senegalese women to protest against it.

Literal translations for *toilette*, *fétide*, and *polygamie* is effective because they are either similar to the English language as in *toilette* and *polygamie* or represent words found in Old

¹²⁸ “For Sembène, polygamy is basically the means by which men institutionalize their superiority over women. The Islamic religion, widespread in Senegal, allows a man to have [as many as] four wives at the same time” (Stringer 2003: 57).

English, such as *fetid*. On the other hand, the expression, *oreilles rouges*, causes problems because it is essentially a back translation (calque) of a Wolof expression.

5.9.2 EQUIVALENCE OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

According Sándor Hervey and Ian Higgins, linguistic differences should be translated for three main reasons: 1) when “[the characters are] habitually incomprehensible to another; 2) [when the] dialect [carries] source-culture connotations; 3) or [when they] give vital local color to the ST (Hervey and Higgins 2002: 166). These reasons, as explained by Hervey and Higgins, also represent similar cultural misunderstandings found in the films studied. Humor is a key feature used to illustrate this miscommunication as well as to teach about the cultural differences found in Francophone regions, in such films as *Bienvenue Chez les Ch’tis*, *Les Visiteurs*, *Bon Cop, Bad Cop*, and *Le Bonheur de Pierre*. Equivalence for the translation of linguistic differences is found 745 times or 54.0% and is used for: 1) general linguistic differences, 2) regional linguistic differences, and 3) cultural constructs.

Most importantly, levels of formality, as seen for example in the uses of *le tutoiement* and *le vouvoiement* are common features of the French language.¹²⁹ In *Faat Kiné*, *Tonton, j’aime que tu sois la première à me tutoyer* is translated as *Uncle, I want you to be informal with me*; In *Le Bonheur de Pierre*, *bon écoutez, Mario c’est, c’est, c’est pas parce qu’on a peint ensemble que nous devons pour autant nous tutoyer* is translated as *listen Mario, just because we did some*

¹²⁹ Marie Noëlle Guillot explains that “shifts [from *vous*] to *tu* index a reassessment of the context of the relationship between interlocutors; they are normally a sign of emerging friendship or affinity, though [they] may also signal hidden hostility” (Guillot 2010: 72). Jones also elaborates on this concept and explains how this shift is often treated in English. Since it “has no equivalent in the English speaking world, people still make a sharp distinction between those with whom they are not – superiors, strangers, mere acquaintances” (Jones 2014: 135) and “*nous nous tutoyons maintenant*” can be translated as “*we are on a first name basis*” (Jones 2014: 135).

painting together, we won't get too familiar (Le Bonheur de Pierre); and on va se tutoyer, Antoine is translated as *call me Philippe, Antoine (Bienvenue Chez les Ch'tis)*. *Informal, familiar,* and *Philippe* are all used to translate the same verb, *tutoyer*. These translations lose some of the original meaning expressed, most likely, because the two subject pronouns (*tu* and *vous*) do not exist in contemporary English, but Guillot and Jones highlight that subtitlers are already accustomed with translating them.¹³⁰

General cultural constructs include specific Francophone customs and holidays where they are translated with a general equivalent, in *Le Bonheur de Pierre* and *TGV*. *Faire la bise* is simply translated as *a kiss* and anyone unfamiliar to this custom may not know its cultural significance.

Faire la bise is as basic as the somewhat impersonal handshake or the polite nod from afar. It's a sweet contradiction that in a culture where the conventions of language keep people at a respectable distance, (that *vous/tu* thing again), a little intimate pecking on the cheek is the only way to say hello (Ollivier 2003: 95).

National and religious holidays are also replaced with a generic translation, as in the translation of *aux Rois* as *in a week* found *Le Bonheur de Pierre*. "*La Fête des Rois* is celebrated on Epiphany and obliges the French [and Quebecers] to buy a large, almond frangipane cake and hope to find the tiny figurine of a king deep in its custardy center" (Ollivier 2003: 142). Since there is snow on the ground, the target viewers use this visual clue to associate this holiday with Christmas time and so *in a week* is an adequate substitution for *aux Rois*. The translation of *féticheurs de festival* as *the fetishers' meeting* in *TGV* does not accurately translate the original Senegalese custom since the noun, *fetisher*, is used to describe a person who is selling fetishes. On the other hand, *fétiche* in various African cultures refers to certain types of protective

¹³⁰ See footnote above.

charms and good-luck amulets, or statues used in religious worship; whereas in the English language, a *fetish* has now come to entail a sexual meaning or is used as the nouns: *fetishism* or *fetishist* (*The American Heritage Dictionary of the English Language* 1992: 674),¹³¹ but not as *fetisher*.

French Dialogue:

Chef: Ce qui veulent voyager avec les **toubabs**, lèves les doigts.

English Subtitles:

Chef: If you want **whities** (sic) on board, raise you (sic) hands.
(Touré, *TGV*; Chapter 11: 37 minutes, 55 seconds – 38 minutes, 05 seconds)

Toubabs are translated as *whities* to describe the white passengers that board the bus. Based on a discussion with Fatou Faye, *toubabs* is a slang term used for white people (Interview with Fatou Faye, December 2010); and to maintain the same register, the subtitlers use *whities*.

Equivalence of linguistic differences also refer to a particular time period and region or country (i.e. north vs. south of France, Quebec, and Senegal). Clifford E. Landers explains: “if the speech patterns in the SL text struck the reader as deliberately old fashioned, stilted, facetious, jargon-ridden, sub-standard or in any other way a departure from expected modes of expression, that too should be reflected in the translation (Landers 2001: 27)

Regional dialects are found in *Bienvenue Chez les Ch’tis*, *Le Bonheur de Pierre*, *Bon Cop*, *Bad Cop*, and *Camp de Thiaroye*. The regional linguistic differences between the south and north of France found in *Bienvenue Chez les Ch’tis* expresses characteristics of the *ch’timi* dialect. This dialect produces a *CH* sound in the pronunciation of certain words, such as *ch’est* (*c’est*), *cha* (*ça*), *che* (*que*), and *chi* (*qui*) and causes Philippe’s main source of frustration. The main purpose of the initial scene where the two main characters (Philippe and Antoine) meet

¹³¹ “Something, such as a material object or a nonsexual part of the body, that arouses sexual desire and may become necessary for sexual gratification (*The American Heritage Dictionary of the English Language* 1992: 674).

each other is to show that they also do not understand each other. This scene requires a more detailed translation than some of the other scenes throughout the film. Initially, Philippe mistakes the word *chiens* for *siens* which stems from Antoine's pronunciation of these words.

French Dialogue:

Philippe: Les meubles c'est les **chiens**. Qu'est-ce que les **chiens** font avec des meubles? Pourquoi donner ses meubles à des **chiens**?
Antoine: Mais non, les **chiens**, pas les kiens. Il les a pas donnés, les meubles, il est parti avec.

English Subtitles:

Philippe: New **fish**? Why would **fish** need furniture? Why give it to **fish**?
Antoine: **Offish!** He didn't give it to fiskas. He took it with him.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 24 minutes, 08 seconds – 24 minutes, 22 seconds)

Philippe realizes Antoine is saying *siens* and not *chiens* reflected in the subtitles as *office* and *fish*. Both the source dialogue and the target subtitles illustrate how linguistic differences cause misunderstanding for Philippe and Antoine. Philippe mistakes the word *chiens* (pronounced with a *ch* sound) for *siens* (pronounced with an *s* sound) because, in the dialect, they are homophones. *Chiens* and *siens* are substituted with *fish* and *hish*. Although the meaning changes, these translations are effective because the two English words accommodate the addition of *SH*, maintain the same comic register, and communicate a similar rhyme scheme in both the original dialogue and the subtitles.

Certain verbs (*avoir*, *dire*, *pouvoir*, and *vouloir*) in the first person singular end with an *o* and are pronounced accordingly: *avo*, *diro*, *pourro*, and *voudro*; and *voir* in the infinitive became *vir*. *Aussi*, *ici*, *rien* and *ne* are pronounced as *auchi*, *ichi*, *rin* and *nin*. *Me*, *te*, and *le* are pronounced as *mi*, *ti*, and *li* respectively; *mon*, *ton*, and *son* are pronounced as *mun*, *tun*, and *sun*; and *de* ou *du* are pronounced as *deule*, *eule*, *eude* and *eule*. To render this dialect in English, a variety of different words are found that do not directly correspond to the original French words.

Five types of equivalence represent the above differences in the subtitles. They are similar to the original *CH* sound and allow the target viewers to read the subtitles without any problems.

These five types of equivalence that accommodate a similar pronunciation to the ch'timi dialect include: 1) words that end in *S* and accommodate an extra *H* in the English subtitles (*it's*, *he's*, and *what's* become *he'sh*, *it'sh*, and *what'sh*); 2) words that already began with *S* and could also accommodate an extra *H* (*sir*, *skate*, *sled*, *son*, *speak*, *start*, *stop*, *still*, *south* become *shir*, *shled*, *shon*, *shpeak*, *shtart*, *shtill*, and *shouth*); 3) an extra *H* is added to words that end with *ST* (*best*, *just*, and *last* become *besht*, *jusht*, and *lasht*); 4) words that already include an *SH* either in the beginning or at the end are used (*hush* and *showoff*) and 5) words where *CE* could be substituted with a *SH* are used (*place* and *office* become *plashe* and *offish*). These English words that contained *s* at the beginning or end of a word effectively accommodate the addition of an *h*. Adding *sh* to the middle of a word, for example, would make it difficult to read the subtitles and following the plot. For English words that already began with *SH*, the subtitlers add a *K* as in changing *sheets* to *shkeets* and for English words that already began with *CH*, the subtitlers change them to *SHK* as in modifying *chair* to *shkair* which may have “rendered the subtitles puzzling” (Recommended French Movie: *Bienvenue Chez les Ch'tis*, <http://learn-in-french.com/tag/french-movie-reviews>, 1). These misspelled words may make it difficult for the target viewers to read, but at the same time, they identify their perceptions with those of Philippe, who also does not understand the ch'timi dialect.

Fewer linguistic differences appear in *Bon Cop, Bad Cop*, mainly because the original film itself is half in French and half in English. So, in theory only half the film is translated for the English target viewers. A made-up Parisian French accent is heard in the original dialogue and the subtitles where *enchanté* and *qui peut parler le français* is translated as *enchantay* and

spick de French. *Enchanté* and *enchantay* both humorously illustrate David's over enunciated Parisian French accent. The subtitles of *Le Bonheur de Pierre* use American English and British English to illustrate the differences that exist between Parisian French (spoken by Catherine) and Quebec French (spoken by Louise). For example, Catherine's expression *on se casse* is translated as *we're closing up shop*; and Louise's expression, *vous décrivez*, is translated as *you're bugging off* and such translations successfully highlight the difference between Parisian French and Quebec French.

The pidgin French dialect spoken by the African soldiers is translated only 38 times in *Camp de Thiaroye*. It is translated in three different ways: 1) pidgin French is interspersed with Standard English; 2) informal military titles replace formal military titles; and 3) verbs in both the French and English are lacking when interspersing pidgin French with Standard English, the subtitles change the verb tense (usually substituting the present future tense with the present tense), as in *donner toi colas* which is translated as *I give you kola nuts* and *monter moi bien* is translated simply as *okay, I mount*. Secondly, the formal military *sergent-chef* is translated as *sarge* to provide a crude suggestion of the African soldiers' incorrect usage. For example, *nous pas nommer sergent-chef délégué* is translated as *we are not going to designate Sarge as our delegate*. The subtitlers translate certain uses of pidgin French by equally omitting a verb, as in *pourquoi honte* which is translated as *why so sad* and *menti beaucoup beaucoup beaucoup* becomes *lots of lies*. The repetition of an adverb is a common form of emphasis in informal spoken French in France: for example, *tout le temps, tout le temps* means every single time.

Pidgin French is used only once in *TGV*, but the subtitlers effectively communicate this lingua franca through the use of broken English. For example, *moi ne comprends pas français, moi ne comprends Wolof* is translated as *me not speak French, nor Wolof*, but it is still a bad

choice because *nor* is too formal. When such linguistic differences are short and intermittent, it is easy to incorporate them in the subtitles. The subtitles of *TGV* and *Camp de Thiaroye* show contradictory uses of linguistic properties marked by the differences in film genres (i.e. *TGV* is classified as a comedy; and *Camp de Thiaroye* is classified as a drama).

In *Bienvenue Chez les Ch'tis*, *Les Visiteurs* and *Bon Cop, Bad Cop*, some cultural loss may occur; however, the subtitlers adapt the original linguistic differences by creating a similar dialect in English. Appropriate rhyme schemes and properly placed additional letters or words are developed to maintain the previously established reading level. Such equivalents are consistently effective, particularly in *Bienvenue Chez les Ch'tis* and *Les Visiteurs*. Linguistic differences found in pidgin French are rarely depicted in the subtitles and this omission clearly fails to depict a crucial aspect of Senegal's multilingual society.¹³²

5.9.3 KEEPING THE ORIGINAL OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

Linguistic differences are kept in the original 26 times or 1.9% in *Bienvenue Chez les Ch'tis*; *Bon Cop, Bad Cop*; *Faat Kiné*; *TGV*; and *Camp de Thiaroye*. This tactic is used sparingly, especially when the target viewers are previously given a frame of reference, a previous definition, or an explanation for the linguistic difference or cultural construct. This method creates humorous results in *Bienvenue Chez les Ch'tis*, such as in keeping the original of certain ch'timi words where the subtitlers translate: *et quand que tu crois tout comprendre, tu apprends que serpillière, ça se dit wassingue* as *just when you think you got it, they tell you a mop is a wassingue*. From this example, the target viewers learn *wassingue* is another word for *mop*.

¹³² See Gorham H. Kindem and Martha Steele 1-16

Instances of keeping the original of cultural constructs found in the Senegalese films stand out because the target viewers already had a general knowledge of constructs, such as *marabouts* and *toubabs*, found in *TGV* and *Camp de Thiaroye*. In *Camp de Thiaroye*, the marabout is required to kill sheep (to make it properly halal) and in *TGV*, the Chief of Finance's wife wishes to speak with the marabout's servant, but neither the source viewers nor the target viewers learn her purpose for such a visit. Although some of the target viewers may not understand the exact role of *marabouts* in Senegalese culture, keeping their religious title in the original shows their continuing importance in the religious beliefs of many Senegalese today. *Toubab*, uttered by the madam of the brothel in *Camp de Thiaroye*, is also kept the same. The target viewers may not understand this reference and this demonstrates why *toubabs* is translated with an equivalent as well as keeping it in the original. *Toubab* is a Central and West African name for a person of European descent (whites). Used most frequently in the Gambia, Senegal, and Mali, the term does not have derogatory connotations by itself, though it is associated with 'wealthy traveler' (if one can afford to travel, then he or she must be rich" (*Toubab*, [Http://en.wikipedia.org/wiki/Toubab](http://en.wikipedia.org/wiki/Toubab), 1). Overall, referring to these cultural constructs in their original language is effective because either an equivalent or frame of reference is given or the target viewers are already familiar with these concepts.

5.9.4 OMISSION OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

"Elimination of oral features is stronger in subtitling, which is not surprising since we are dealing with a written translation" (Lambert 1990: 233; cited in Goris 1993: 186). In linguistics, accent refers to pronunciation and intonation, while dialect refers to grammar, syntax, and vocabulary. More specifically, accent has two chief definitions: 'The cumulative auditory effect of those features of pronunciation which identify where a person is from, regionally and socially'

and ‘The emphasis which makes a particular word or syllable stand out in a stream of speech’ (Crystal 1991: 2). While accents may be standardized) for example, as British, Scottish, Indian, Canadian, Australian, or American accents of English), it is impossible to speak without an accent (Naficy 2001: 23). Depending on their accents, some speakers may be considered regional, local, yokel, vulgar, ugly, or comic, whereas others may be thought of as educated, upper-class, sophisticated, beautiful, and proper. Differences in accent often correlate with other factors as well: social and class origin, religious affiliation, education level, and political grouping (Asher 1994: 9).

Linguistic differences are omitted 599 times or 43.6 percent in five films: *Bienvenue Chez les Ch’tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; *Bon Cop, Bad Cop*; and *Camp de Thiaroye*. They are omitted because of repetition in *Les Visiteurs*, *Le Bonheur de Pierre*, and *Bon Cop, Bad Cop* and when previously conveyed earlier in the film as in *Bienvenue Chez les Ch’tis*. Omission of such differences in *Camp de Thiaroye* tells a different story. These results may be skewed because the Pidgin French dialect is almost non-existent in the subtitles.

In *Les Visiteurs*, linguistic differences are omitted 18 times, especially when *fillot* and *fillotte* is translated as *youngling* in the same sentence or piece of dialogue. The target viewers would be familiar with these forms of Old English where “archaic or biblical forms like ‘thee’ for ‘you’ are allowed, but sociolect forms like ‘whaddya doin?’ are not allowed because they are not immediately recognizable and comprehensible by the viewers” (Karamitroglou 1998: 14). Linguistic differences in *Bienvenue Chez les Ch’tis* are omitted for other reasons besides repetition. For example, once the target viewers possess the general idea of the ch’timi dialect, the subtitlers translate *ch’est* and *cha va* as *it’s*, without the extra *H*. The linguistic difference is omitted to avoid confusing the target viewers when the dialogue focuses on other cultural

references, such as food specialties. *Ch'est deule faluche à l'cassonade* is translated as *a brown sugar faluche*¹³³ and *ch'est maroilles* is translated as *it's maroilles*¹³⁴; therefore, the omission of these linguistic differences further emphasizes the food references.

Anny Dominique Curtius analyzes two subtitled versions (M3M and California Newsreel) of the scene where “Albert Schweiter preaches Christian principles in French to a group of Gabonese people in Lambaréné” in the Cameroonian film, *Le Grand Blanc de Lambaréné*:

The subtitle “I understand, but the Bible is too complicated for you natives,” the “me” most certainly refers to the doctor, but the interpreter, by not translating the sentence properly, steals the position originally occupied by the Great White Man. By stealing his voice and therefore his colonial power, he substitutes himself for the voice and position of the Great White Man . . . The [English-speaking] audience may not grasp that the interpreter associates himself with the people of Lambaréné by distorting the doctor’s sermon, and lets them appreciate the extent of the Great White Man’s disdain and condescendence. More is missed by the audience who is unaware of the fact that the words “illiterates, fornicators, drunks are not used in his sermon. This audience will not likely understand that, according to the interpreter, beneath the doctor’s well-articulated hermeneutics of the necessity of hard work for the colonized, there lies a subtext that refers to their laziness, stupidity, and immaturity (Curtius 2009: 122-123).

Mistranslation of the *tirailleurs* spoken pidgin French causes similar problems for the English-speaking audiences of *Camp de Thiaroye*. Such “pidgins and creoles are languages that arise to bridge the gap between people who could not otherwise communicate with each other” (Katzner 1995: 38). The African soldiers do not necessarily speak the same native language, but they can communicate in pidgin French. Their pidgin French dialect

provides the path of harmony for the soldiers, so that when the leaders of revolt discuss its adequacy as a means to convey their

¹³³ Not: *cashonnade*

¹³⁴ Not: *shits maroilles*

position to the white officers, the only issue that is considered is that of its status as an inferior instrument of communication, and not whether its foundations might be grounded in some particular culture or identity. The refusal to adopt Wolof or Bambara or any other African tongue as the language of official presentation is clearly based in the notion that French is free from the limitations of ethnic particularism. French, albeit a pidgin French, emerges as what Sembène had for so long resisted, an ideal, universal mode of communication - the goal of *la francophonie* (Harrow 1995: 151).

Unfortunately, this dialect is overtly omitted from the subtitles and alters the source “accent” of this film. To quote Naficy: “accent is one of the most intimate and powerful markers of group identity and solidarity, as well as of individual difference and personality” (Naficy 2001: 23).

The visual cues (i.e. the *tirailleurs* gathered together in the barracks) as well as the fact that the soldiers are identified by their country of origin (i.e. Cameroon, Congo, Gabon, and Niger, etc.) further highlight the idea of group identity and solidarity.

Because Pidgin French is used orally, it is difficult to transcribe it in the subtitles. In his article “Orality in the Films of Ousmane Sembène” Sada Niang successfully translated certain parts of Corporal Diarra’s original French dialogue into Pidgin English:

French Dialogue:

Corporal Diarra: Ma sénéral, pas véritablement ça; c’est ça la veritement; 1,000 francs français pour 500 francs afrikis; c’est ça la veritement.

English Translation:

Corporal Diarra: General, I be lie. One thousand French franc fit give you five hundred Africa money; I be true de talk” (Niang 1996: 63).

The Corporal’s dialogue is translated as: “*general, it’s not true; 1, 000 French francs are worth 500 CFA; that’s the truth.*” Sada Niang’s translation of Corporal Diarra’s speech differs radically from the actual subtitles and illustrates how the subtitlers of this film use Standard English as opposed to a Pidgin English equivalent. It is a “dialect of French created by the *tirailleurs* and

understood by all those present (Niang 1996: 64), to translate which, the subtitlers opted not to use Pidgin English.

Changing the language (i.e. Standard English to Pidgin English) in *Camp de Thiaroye* would require the viewers to change their reading pace. This omission further suggests that the subtitlers

can manipulate readers by only telling them half truths. Their purposes are mixed and their intentions are not always innocent. Their power and ‘advantage’ [of the subtitlers] over their audience reside in the knowledge that they may choose to keep hidden to their audience. [Since films are] economically active, they [i.e. the subtitlers] meet their readers’ needs and offer them what they are likely to consume. In order to achieve this, all they have to do is (merely) not to translate parts of their originals (Dimitriu 2004: 174).

Visual images help to depict the power structure and the mistreatment of the Senegalese soldiers (e.g. the juxtaposition of the French soldiers’ formal white uniforms with the African soldiers’ informal tan uniform simply consisting of a short-sleeved tan shirt, tan shorts, and a *chechia*). That the African soldiers assemble together in the barracks visually suggests the idea that they will not accept this mistreatment, even though the original Pidgin French dialogue is not always translated. The absence of Pidgin French in *TGV* highlights that Touré chose not make a political commentary about such linguistic differences. Pidgin French or Creole French is a key feature used by Sembène to further highlight the mistreatment of the African soldiers: “Sembène fabrique donc pour les besoins de sa fiction un français-tirailleur de cinéma qui peut résonner comme un parent de différents français-tirailleurs endogènes d’Afrique” (Van Den Avenne 2008: 114).

Ella Shohat and Robert Stam elaborate on the differences in language found between colonizer and colonized and explain the concept of colonial bilingualism. *La Noire de . . .*

(1966) also directed by Ousmane Sembène discusses the impact of linguistic (and cultural) differences between the colonizer and the colonized:

In the case of colonialism, linguistic reciprocity is simply out of the question. In [this film] the female protagonist Diouana stands at the convergence of multiple structures of inequality – as Black, as maid, as woman – and her oppression is conveyed specifically through language. Diouana overhears her French employer say of her: ‘She understands French . . . by instinct . . . like an animal.’ The colonialist here transforms a defining human characteristic – the capacity for language – into a sign of animality, even though Diouana knows French while her employers, after years in Senegal, know nothing of her language and culture. It is this regime of linguistic non-reciprocity which distinguishes colonial bilingualism from ordinary dualism (Shochat and Stam 2014: 193).

Sembène makes the distinction between the French spoken by the French soldiers and that spoken by the African soldiers, ultimately lost on those target viewers who can understand the dialogues only through subtitles.

5.9.5 CONCLUSIONS FOR THE TRANSLATION OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

The equivalents of the different regional dialects and accents further dramatize the misunderstandings among the main characters featured in the original dialogue (see Sándor Hervej and Ian Higgins 2002: 166). In *Bienvenue Chez les Ch’tis*; *Les Visiteurs*; *Le Bonheur de Pierre*; and *Bon Cop, Bad Cop*, both the original dialogue and subtitles emphasize the characters’ misunderstandings, although they speak the same language. The visual cues and/or nonverbal communication and the subtitles together demonstrate such linguistic differences. In *Bienvenue Chez les Ch’tis*, the letters *sh* are added to certain words in the subtitles, to give a general idea of the ch’timi dialect, because including a corresponding *sh* sound for every *ch* sound may have affected the target viewers’ overall understanding of the film. In *Les Visiteurs*, the subtitlers do not omit as many linguistic differences because the made-up Old English is understandable and

the repetitive words would be familiar to the target viewers.¹³⁵ Finally, the omission of *petit-nègre* in the subtitles of *Camp de Thiaroye* is a prime example where a translation, or lack thereof, can completely erase the original “accent” of a film.

¹³⁵ See Fotios Karamitroglou 1-16

APPENDICES

APPENDIX A

LIST OF ACTORS AND AWARDS
LIST OF ACTORS

NEUILLY, SA MÈRE (2009). Director: Gabriel Laferrière

Actors:

Sami Benbouadaoud: Samy Seghir

Stanislas de Chazelle: Denis Podalydès

Djamila de Chazelle: Rachida Brakni

Charles de Chazelle: Jérémy Denisty

Marie: Joséphine Japy

Guilain: Mathieu Spinosi

Jason: Pierre-Louis Bellet

Mam: Shaiko Dieng

Caroline: Chloé Coulloud

Nadia: Farida Khelfa

Sophie Bourgeois: Anne Duverneuil

Charles' Mother: Valérie Lemerrier

Chef Picasso: Booder

Aziz: Ramzy Bedia

Directrice du College: Josiane Dalasko

BIENVENUE CHEZ LES CH'TIS (2008). Director: Danny Boon

Actors:

Philippe Abrams: Kad Merad

Antoine Bailleul: Danny Boon

Julie Abrams: Zoé Félix

Annabelle Deconnick: Anne Marvin

Antoine's Mother: Line Renaud

Julie's Great Uncle: Michel Galabru

Fabrice Canoli: Philippe Duquesne

Yann Vandernoout: Guy Lecluyse

Jean Sabrier: Stephane Freiss

Monsieur Malhieux: Jean-Christophe Herbeth

Monsieur Yasseur: Fred Personne

Monsieur Tizaute: Jean-François Picotin

LES VISITEURS (1993). Director: Jean-Marie Poiré

Actors:

Godefroy de Montmirail: Jean Reno

Jacquouille la Fripouille: Christian Clavier

Jacquart: Christian Clavier

Frénégonde de Pouille: Valérie Lemerrier

Béatrice de Montmirail: Valérie Lemerrier

Ginette la Clocharde: Marie-Anne Chazel

Jean-Pierre: Christian Bujeau

Fabienne Morlot: Isabelle Nanty

Jacqueline: Arielle Sémenoff

Wizard Eusebius: Pierre Vial

Monsieur Ferdinand: Pierre Vial

LE BONHEUR DE PIERRE (2009). Director: Robert Ménard

Actors:

Pierre: Pierre Richard

Catherine: Sylvie Testud

Michel: Rémy Girard

Marcel: André Lacoste

Louise: Louise Portal

Ti-Guy: Gaston Lepage

Chantal: Sylvie Lemay

Mario: Jean-Nicholas Verreault

Méo: Luc Proulx

Steven: Patrick Dolet

Awards:

2009 Grand Jury Prize – Best International Feature Film

BON COP, BAD COP (2006). Director: Erik Canuel

Actors:

Martin Ward: Colm Feore

David Bouchard: Patrick Huard

Jeff: Louis-José Houde

Captain le Bœuf: Pierre Lebeau

Luc Therrien: Sylvain Marcel

Tattoo Killer: Patrice Bélanger

Fred Grossbut: Gilles Renaud

Suzie: Lucie Laurier

Iris Ward: Sarain Boylan

Awards:

2007 Canadian Comedy Awards – Canadian Comedy Award – Pretty Funny Film Writing
(Alex Epstein, Patrick Huard, Leila Basen, and Kevin Tierney)

2007 Genie Awards – Genie – Best Achievement in Overall Sound
(Dominique Chartrand, Gavin Fernandes, Nathalie Morin, and Pierre Paquet)

2007 Genie Awards – Genie – Best Motion Picture (Kevin Tierney)

2007 Genie Awards – Golden Reel Award (Kevin Tierney)

2007 Jutra Awards – Jutra - Best Editing (Jean-François Bergeron)

2007 Jutra Awards – Golden Ticket

2008 Jutra Awards – Best International Motion Picture (Erik Canuel)

LA FACE CACHÉE DE LA LUNE (2003). Director: Robert Lepage

Actors:

Philippe: Robert Lepage

André: Robert Lepage

Carl: Marco Poulin

Philippe's Supervisor: Érika Gagnon

2004 Berlin International Film Festival – FIPRESCI Prize – Panorama (Robert Lepage)

2004 Genie Awards – Genie – Best Screenplay, Adapted (Robert Lepage)

2004 Jutra Awards – Jutra – Best Make-Up (Brigitte Bilodeau)

2004 Namur International Festival of French-Speaking Film – Golden Bayard – Best Film (Robert Lepage)

2005 Ft. Lauderdale International Film Festival – Jury Award – Best Screenplay (Robert Lepage)

FAAT KINÉ (2004). Director: Ousmane Sembène

Actors:

Faat Kiné: Venus Saye

Mada: Awa Sene Sarr

Amy Kasse: Tabara Ndiaye

Djip: Ndiagne Dia

Aby: Mariama Balde

Jean: Ibrahima Sane

Gaye: Ismalia Cisse

Bob: Pape Faye

TGV (1998). Director: Moussa Touré

Actors:

Rambo: Makena Diop (as Oumar Diop Makena)

Demba: Al Hamdou Traore

Roger: Bernard Giraudeau

Sylvia: Philippine Leroy-Beaulieu

James: Omar Seck

Seynabou: Joséphine Zambo

Awards:

1998 Mannheim-Heidelberg International Film Festival – Audience Award – Moussa Touré

1998 Namur International Festival of French-Speaking Film – ACCT Promotional Award for a

Southern Film – Best Actor/Actress of the South (Omar Seck)

1998 Namur International Festival of French-Speaking Film – ACCT Promotional Award for a

Southern Film – Best Film (Moussa Touré)

1998 Namur International Festival of French-Speaking Film – ACCT Promotional Award for a Southern Film – Honorable Mention – Joséphine Zambo

1998 Namur International Festival of French-Speaking Film – Jury Special Prize – Moussa Touré

1999 Ouagadougou Panafrican Film and Television Festival – CNSS Award for Health and Security at Work – Feature Film - Moussa Touré

1999 Ouagadougou Panafrican Film and Television Festival – ECOWAS African Integration Award – Moussa Touré

2000 Los Angeles Pan African Film Festival – Best Feature – Moussa Touré

CAMP DE THIAROE (1987). Director: Ousmane Sembène

Actors:

Pays: Sigiri Bakara

Sergeant Major Aloise Diatta: Ibrahima Sane

Captain Raymond: Jean Daniel Simon

Awards:

1988 Venice International Film Festival – Special Grand Prize of the Jury

DATA COLLECTION

I transcribed the French dialogue and corresponding English subtitles verbatim and noted the various translation solutions used by the subtitlers. I used closed-captions when available and worked with French native speakers, including Fatou Faye and Antoine Guibal. I downloaded the written French subtitles of six out of the nine films that form my corpus. Denis Chenneveau, downloaded four of the films from an internet site and sent them in NotePad. Closed-captions of the original French dialogue were found for six out of the nine films by downloading the French subtitles from <http://www.allsubs.org>: *Bienvenue Chez les Ch'tis*, *Les Visiteurs*, *Le Bonheur de*

Pierre, *Bon Cop*, *Bad Cop*, *La Face Cachée de la Lune*, and *Camp de Thiaroye*. For the most part, the French subtitles for *Bienvenue Chez les Ch'tis*, *Le Bonheur de Pierre*, *Bon Cop*, *Bad Cop*, and *La Face Cachée de la Lune* were an accurate transcription of the spoken words. Since the downloaded French subtitles for *Les Visiteurs* and *Camp de Thiaroye* were incomplete and inaccurate, an additional process was required which involved typing the dialogue simultaneously as the scene played. The French subtitles were available for *Neuilly Sa Mère* on the actual DVD, but they were inaccurate and incomplete, so the French dialogue for this film had to be transcribed word for word while watching the individual scenes used for data collection. Data collection for *TGV* and *Faat Kiné* required the same process of transcribing the original dialogue while simultaneously watching the chosen scenes. When certain words or parts of the dialogue were misunderstood, native speakers were consulted to help transcribe any missing dialogue from these films.

This appendix follows the same outline as the previous chapters in my thesis. I divided the chapter first by solution type (literal translation, equivalence, omission, and keeping the original) followed by the type of reference (food references, political and historical references, pop culture references, colloquialisms, and linguistic differences). I list the examples from the films as follows: French Films (*Neuilly Sa Mère*, *Bienvenue Chez Les Ch'tis*, and *Les Visiteurs*), Québécois Films (*Le Bonheur de Pierre*, *Bon Cop*, *Bad Cop*, and *La Face Cachée de la Lune*), and Senegalese Films (*Faat Kiné*, *TGV*, and *Camp de Thiaroye*). The appendices are arranged by type of solution type followed by type of cultural reference.

APPENDIX B

TRANSLATION OF FOOD REFERENCES

TRANSLATION OF FOOD REFERENCES

LITERAL TRANSLATION OF FOOD REFERENCES (59)

LITERAL TRANSLATION OF FOOD REFERENCES IN *NEUILLY SA MÈRE* (10)

1

French Dialogue:

Sami: Il y a grande chose, que **saucisson**.

English Subtitle:

Sami: There's nothing but **salami**?

(Laferrière, *Neuilly Sa Mère*; Chapter 4: 24 minutes, 56 seconds – 24 minutes, 57 seconds)

4

French Dialogue:

Sami: Non, non, non, merci. Désolé, je mange pas de **porc**.

Guillain: Tu peux y aller. N'inquiète. Je suis feuj. Chez nous, aussi on mange pas de **porc**. C'est du **veau**.

Sami: C'est du **veau**?

English Subtitles:

Sami: Sorry. I don't eat **pork**.

Guillain: You can. I'm Jewish. We don't eat **pork** either. It's **veal**.

Sami: This is **veal**?

(Laferrière, *Neuilly Sa Mère*; Chapter 6: 41 minutes, 14 seconds – 41 minutes, 19 seconds)

1

French Dialogue:

Guillain: Je suis pas juif. Ça c'est halouf. C'est du **porc**.

English Subtitles:

Guillain: I'm not Jewish and that's haloof. It's **pork**.

(Laferrière, *Neuilly Sa Mère*; Chapter 6: 41 minutes, 57 seconds – 42 minutes, 03 seconds)

1

French Dialogue:

Sami: Je savais pas que c'était du **porc**.

English Subtitles:

Sami: I didn't know it was **pork**.

(Laferrière, *Neuilly Sa Mère*; Chapter 6: 44 minutes, 47 seconds – 44 seconds, 50 minutes)

1

French Dialogue:

Charles: J'adore les **saucisses**.

English Subtitles:

Charles: I love **sausages**.
(Laferrière, *Neuilly Sa Mère*; Chapter 7: 48 minutes, 59 seconds – 49 minutes, 03 seconds)

1

French Dialogue:

Guillain's Friend: Pas de **frites**?

English Subtitles:

Guillain's Friend: Why no **fries**?
(Laferrière, *Neuilly Sa Mère*; Chapter 8: 53 minutes, 53 seconds – 53 minutes, 55 seconds)

1

French Dialogue:

Sami: Pas coupez avec le couteau, la **salade**.

English Subtitles:

Sami: Don't cut your **salad** with a knife.
(Laferrière, *Neuilly Sa Mère*; Chapter 12: 01 hour, 21 minutes, 49 seconds – 01 hour, 21 minutes, 51 seconds)

LITERAL TRANSLATION OF FOOD REFERENCES IN *BIENVENUE CHEZ LES CH'TIS*
(7)

2

French Dialogue:

Philippe: Qu'est-ce que vous mettez sur le **pain** que vous trempez, là?
Antoine: Ah, ça. Ch'est du maroilles.
Philippe: Du maroilles? Qu'est-ce que c'est ça?
Antoine: Ch'est un **fromage** qui chent un petit peu fort. Comme eul vieux-Lille. Vous voulez goûter?
Philippe: Non.
Maman: Vous avo tort, ch'est moins fort dans l'bouc qu'à l'odeur.
Antoine: C'est bon, hein?
Philippe: Ah! C'est aussi fort une fois à l'interieur.
Antoine: Ch'est pour cha qu'on le trempe dans le café. Ça adouchit. Allez-y, trempez.

English Subtitles:

Philippe: What's on the **bread** you dip?
Antoine: That? It's maroilles.
Philippe: What's that?
Antoine: **Cheese**. A little shtrong. Like vieux-Lille. Want to tashte?
Philippe: No.
Antoine's Mother: Not ash shtrong in the mouth as in the shmell.
Antoine: Good, huh?

Philippe: Just as strong as inside.
Antoine: That's why we dunk it in coffee. Takes the edge off. Dunk it.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 27 minutes 39 seconds – 29 minutes 43 seconds)

1

French Dialogue:

Philippe: Vous vous croyez malins, avec votre accent, avec votre **fromage** qui pue et vos maisons en brique rouge!

English Subtitles:

Philippe: So smug with that accent, smelly **cheese** and red brick houses!
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 31 minutes, 14 seconds – 31 minutes, 18 seconds)

1

French Dialogue:

Antoine: **Frites** et une bière, s'il te plaît.

English Subtitles:

Antoine: **Fries** and a beer.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 38 minutes, 25 seconds – 38 minutes, 26 seconds)

1

French Dialogue:

Philippe: C'est pas encore un de vos **fromages** qui puent?

English Subtitles:

Philippe: Another of your smelly **cheeses**?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 40 minutes, 54 seconds – 40 minutes, 56 seconds)

1

French Dialogue:

Fabrice: De la **viande**.

English Subtitles:

Fabrice: **Meat**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 22, 45 seconds – 01 hour, 22 minutes, 46 seconds)

1

French Dialogue:

Julie: Passe-moi du **pain**.

English Subtitles:

Julie: Pass me some **bread**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 23 minutes, 26 seconds – 01 hour, 23 minutes, 28 seconds)

LITERAL TRANSLATION OF FOOD REFERENCES IN *LES VISITEURS* (13)

1

French Dialogue:

Béatrice: Il adore **la soupe**.

English Subtitle:

Béatrice: He loves **soup**.

(Poiré, *Les Visiteurs Les Visiteurs*; Chapter 11: 43 minutes, 28 seconds – 43 minutes, 30 seconds)

3

French Dialogue:

Béatrice: Ce soir, je vais préparer un **rosbif** froid, une petite **salade** et plus une minute-**soupe** pour vous. Si vous avez encore faim, j'ai ajouté au fond un gratin de courgettes.

English Subtitles:

Béatrice: Tonight is cold **roast beef** and **salad** and a cup a **soup** for you. If you're still hungry, you can have some leftovers.

(Poiré, *Les Visiteurs Les Visiteurs*; Chapter 11: 44 minutes, 41 seconds – 44 minutes, 43 seconds)

1

French Dialogue:

Fabienne: Dû à l'humidité ou à votre fameux **sorbet** aux fruits rouges.

English Subtitles:

Fabienne: Due to the humidity in your hotel or your Royal Raspberry **sherbet**.

(Poiré, *Les Visiteurs*; Chapter 9: 47 minutes, 20 seconds – 47 minutes, 23 seconds)

6

French Dialogue:

Godefroy: Jacquart le gueux. Où sont les **veaux rôtis**, les **saucisses**, les **fèves**, les pâtés de cerf? Qu'on ripaille à plein ventre! Apportez-nous quelques soissons avec de la bonne soivre! Un **porcelet**, une **sèvre en rôti**, quelques **cygnes blancs bien poivrés**!

English Subtitles:

Godefroy: Jacquart the Peasant. Bring the **roasted lamb**, the **sausage** and the **beans**, the venison. Let us feast, forget this injustice! Bring in kidney beans and kidneys. A **piglet** and a **roasted goat**. **Well peppered white swans**.

(Poiré, *Les Visiteurs*; Chapter 10: 53 minutes, 00 seconds – 53 minutes, 24 seconds)

1

French Dialogue:

Fabienne: Que vous pensez que ce genre d'infection peut être provoqué par un **sorbet** aux fruits rouges?

English Subtitles:

Fabienne: Can raspberry **sherbet** cause this type of infection?
(Poiré, *Les Visiteurs*; Chapter 10: 54 minutes, 32 seconds – 54 minutes, 34 seconds)

1

French Dialogue:

Béatrice: Attendez! Regardez le toit de la voiture! Elle est un **chou-fleur**.

English Subtitles:

Béatrice: Wait a sec! My roof looks a **cauliflower**.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 08 minutes, 29 seconds – 01 hour, 08 minutes, 31 seconds)

LITERAL TRANSLATION OF FOOD REFERENCES IN *LE BONHEUR DE PIERRE* (7)

6

French Dialogue:

Catherine: Ce sera une **salade**.
Raymond's Wife: Dans les **salades**, on aurait l'italienne, la western, qu'on appelle aussi la country, la galvaude au **poulet** et la teriyaki.
Catherine: Nature.
Raymond's Wife: Genre euh, une galvaude au **poulet**, pas de **poulet**?
Raymond's Wife: Ah bien. C'est vrai dans le fond. C'est comme un cheeseburger pas de **fromage**. C'est un hamburger, hein? Nature.

English Subtitles:

Catherine: I'll have a **salad**.
Louise: I see. Our **salads** include the Italian, the Western, also called the Country, the **chicken** Galvaude, and the Teriyaki.
Catherine: Plain.
Raymond's Wife: Like **chicken** Galvaude, hold the **chicken**?
Louise: Ah. After all, why not? It's like a cheeseburger without the **cheese**. It's a hamburger, eh? Plain.
(Ménard, *Le Bonheur de Pierre*; Chapter 7: 43 minutes, 12 seconds – 46 minutes, 07 seconds)

1

French Dialogue:

Louise: Maman va aller mettre **les patates** sur le feu.

English Subtitles:

Louise: I'll put **the potatoes** on.
(Ménard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 29 minutes, 00 seconds – 01 hour, 29 minutes, 03 seconds)

LITERAL TRANSLATION OF FOOD REFERENCES IN *BON COP, BAD COP* (1)

1

French Dialogue:

Martin: J'ai bien aimé votre **saumon** façon bistrot français. Moi, je le prépare à l'américaine.

English Subtitles:

Martin: I really liked the way you did the **salmon**, French bistro style. I do it American style.
(Canuel, *Bon Cop, Bad Cop*; Chapter 6: 41 minutes, 57 seconds – 42 minutes, 05 seconds)

LITERAL TRANSLATION OF FOOD REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (1)

1

French Dialogue:

Woman: Et croyez-moi, ça sent déjà **le saumon** dans le studio!

English Subtitles:

Woman: We can already smell **the salmon!**
(Lepage, *La Face Cachée de La Lune*; Chapter 4: 20 minutes, 34 seconds – 20 minutes, 35 seconds)

LITERAL TRANSLATION OF FOOD REFERENCES IN *FAAT KINÉ* (4)

1

French Dialogue:

Kiné: Je vais prendre le **gâteau** pour les enfants, et je rentre directement.

English Subtitles:

Kiné: I'll get the **cake** for the kids and go right back home.
(Sembène, *Faat Kiné*; Chapter 2: 16 minutes, 27 seconds – 16 minutes, 31 seconds)

2

French Dialogue:

BOP: Et toi qui portais mon enfant, tu n'es jamais venez me voir, ni même m'apporter un plat de **riz** en prison.
Kiné: Un bon plat de rouge avec une belle tranche de méro. Ce **riz**, tu l'aurais mangé, en déféquant, ce serait des clous d'acier chauffés à blanc dans ton ventre.

English Subtitles:

BOP: And you were carrying my child, you never came to see me. Not even to bring me a plate of **rice** in prison.

Kiné: A good plate of red rice. You would have shit that **rice** like steel nails burning your gut.

(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 16 minutes, 25 seconds – 01 hour, 17 minutes, 27 seconds)

1

French Dialogue:

Kiné: C'est aucun de vos pères n'a jamais eu une geste pour vos gestions. Pas même un filet de **pain**.

English Subtitles:

Kiné: None of your fathers has ever given anything for your education. Not even for a piece of **bread**.

(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 23 minutes, 14 seconds – 01 hour, 23 minutes, 21 seconds)

LITERAL TRANSLATION OF FOOD REFERENCES IN *CAMP DE THIAROYE* (15)

4

French Dialogue:

Head Cook: **Viande** est pour les toubabs comme ça, **viande** est pour les métisses comme ça, **viande** est pour les originaires comme ça. Reste de **viande** pour les tirailleurs, une fois la semaine, **viande** petit, petit, petit, petit, petit morceau comme ça.

English Subtitles:

Head Cook: **Meat** for whites is this much, **meat** for mixed race this much, **meat** for natives that much. As for infantrymen, once a week, they can have a tiny bit of **meat**.

(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 41 seconds – 22 minutes, 57 seconds)

7

French Dialogue:

Head Cook: Mon capitaine, c'est ordinaire **riz**, **patates**, **haricots**, moi preparer.

Captain Raymond: Il n'y a pas de **viande**.

Head Cook: Ma capitaine, moi pas reçu **viande** en attendance.

Captain Labrousse: C'est ordinaire de tirailleurs.

Captain Raymond: C'est infect. Immangeable.

Captain Labrousse: Permettez, Capitaine? Les tirailleurs ne doit plus avoir la **viande** une fois par semaine. Chez eux, ils ne mangent que de **riz** et de millet.

English Subtitles:

Soldier: Captain, it's the usual **rice, potatoes and beans**.
Captain Raymond: No **meat**?
Head Cook: Captain, I received no **meat**.
Captain Labrousse: It's infantrymen food.
Captain Raymond: It is foul! You can't eat that.
Captain Labrousse: Can I? The infantrymen can only **meat** only once a week. At home, they only have **rice** and millet.

(Sembène, *Camp de Thiaroye*; Chapter 5: 26 minutes, 34 seconds – 27 minutes, 25 seconds)

1

French Dialogue:

Captain Raymond: Tiens, ils ont trouvé la **viande**.

English Subtitles:

Captain Raymond: Look they have **meat**.
(Sembène, *Camp de Thiaroye*; Chapter 5: 28 minutes, 37 seconds – 28 minutes, 39 seconds)

1

French Dialogue:

Sergeant Diatta: Je t'envoyerai du café par Capitaine Raymond, que tu connais. Dommage que je peux pas t'envoyer des **légumes**.

English Subtitle:

Sergeant Diatta: I'll send you some coffee via Captain Raymond, whom you know. It's a pity I can't send you some **vegetables**.

(Sembène, *Camp de Thiaroye*; Chapter 12: 01 hour, 06 minutes, 12 seconds – 01 hour, 06 minutes, 20 seconds)

1

French Dialogue:

Soldier 2: Nous pas américain, nous pas français. Nous africains. Nous hommes. Nous qu'est-ce qui la guerre. Nous vivement, nous coucher dormir avec morts. Nous manger même **viande**, moi. pourquoi tristement?

English Subtitles:

Soldier: We aren't American, nor French. We're African. We're men. We fought the war. We even slept and ate with corpses. We ate the same **meat**. Why are you so sad?

(Sembène, *Camp de Thiaroye*; Chapter 14: 01 hour, 16 minutes, 58 seconds – 01 hour, 17 minutes, 27 seconds)

1

French Dialogue:

Sergeant Diatta: Les soldats se sont rendus à Effok, mon village, pour réquisitionner le **riz**.

English Subtitles:

Segeant Diatta: The soldiers went to Effok, my village to commandeer **rice**.
(Sembène, *Camp de Thiaroye*; Chapter 16: 01 hour, 28 minutes, 43 seconds – 01 hour, 28 minutes, 49 seconds)

EQUIVALENCE OF FOOD REFERENCES (34)

EQUIVALENCE OF FOOD REFERENCES IN *NEUILLY SA MÈRE* (7)

1

French Dialogue:

Stan: Ça sent bon. **Saucisse purée?**

English Subtitle:

Stan: Smells good. **Sausages and potatoes**.
(Laferrière, *Neuilly Sa Mère*; Chapter 4: 26 minutes, 33 seconds – 26 minutes, 36 seconds)

2

French Dialogue:

Djamila: **Rôti de dindonneau purée**.
Charles: Mais, je croyais c'était **saucisse purée** aujourd'hui.

English Subtitles:

Djamila: **Roasted turkey with mashed potatoes**.
Charles: Isn't today **sausage** day?
(Laferrière, *Neuilly Sa Mère*, Chapter 4: 30 minutes, 29 seconds – 30 minutes, 35 seconds)

1

French Dialogue:

Djamila: Oui, mais on va changer. Ce soir, ce sera **dindonneau**.

English Subtitle:

Djamila: Yes, but we're having **turkey** instead.
(Laferrière, *Neuilly Sa Mère*; Chapter 4: 30 minutes, 36 seconds – 30 minutes, 37 seconds)

1

French Dialogue:

Charles: Je prends des sacrifices mais renoncerais jamais à mes **saucisses purées**. Jamais!

English Subtitles:

Charles: I'll make sacrifices, but never give up my **sausages**. Never!
(Laferrière, *Neuilly Sa Mère*; Chapter 4: 30 minutes, 41 seconds – 30 minutes, 49 seconds)

1

French Dialogue:

Charles: Il reste du **dindonneau**, si vous plaît?

English Subtitles:

Charles: Is there any **turkey** left?
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 32 minutes, 20 seconds – 32 minutes, 21 seconds)

1

French Dialogue:

Senator: À manger des **saucisses de Porto** à huit du matin dans une foire de péquenauds.

English Subtitles:

Senator: Eat **sausages** at 8 a.m. with a bunch of hicks?
(Laferrière, *Neuilly Sa Mère*; Chapter 7: 48 minutes, 59 seconds – 49 minutes, 03 seconds)

EQUIVALENCE OF FOOD REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (7)

1

French Dialogue:

Fabrice: Ils dorment plus d'dans. Putain, ils font des **frites**!

English Subtitles:

Fabrice: They make **French fries**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 36 minutes, 30 seconds – 36 minutes, 33 seconds)

1

French Dialogue:

Annabelle: Deux frites Fricadelle et un Américain.
Momo: Martine! Deux **Fricadelle** et un Américain.

English Subtitles:

Annabelle: Two Fricadelle and an American.
Momo: Martine, 2 **fric** and a yank.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 36 minutes, 45 seconds – 36 minutes, 47 seconds)

1

French Dialogue:

Antoine: Et il aime pas les **frites** le boubourse?

English Subtitles:

Antoine: Doesn't he like **friesh**?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 38 minutes, 30 seconds – 38 minutes, 33 seconds)

2

French Dialogue:

Fabrice: C'qu'ya d'bon ici, c'est le chicon aux gratins.
Philippe: Le **chichon au gratin**?
Fabrice: Le chicon. Des grosses endives avec de **la béchamel pi du gratin**.

English Subtitles:

Fabrice: I like the chicon au gratin.
Philippe: **The shish-kabob**?
Fabrice: No, the chicon au gratin. Endives in **white sauce and cheese**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes 23 seconds – 44 minutes 25 seconds).

1

French Dialogue:

Julie: Quoi comme **viande**?

English Subtitles:

Julie: What **kind**?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 22 minutes, 45 seconds – 01 hour, 22 minutes, 46 seconds)

1

French Dialogue:

Antoine's mother: C'est tout ce que t'avais à me dire? Parce qu'il faut que je finisse mes **patates**!

English Subtitles:

Antoine: I have to finish my **potatoesh**?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 31 minutes, 39 seconds – 01 hour 31 minutes, 42 seconds)

EQUIVALENCE OF FOOD REFERENCES IN *LES VISITEURS* (9)

2

French Dialogue:

Chef: Deux **hamburgers à cheval**! Une **frite enfant** avec du ketchup!

English Subtitles:

Chef: **Two burgers! French fries** and ketchup.
(Poiré, *Les Visiteurs*; Chapter 5: 22 minutes, 51 seconds – 22 minutes, 54 seconds)

1

French Dialogue:

Jacquasse: Oh des bon **jambonneaux**, messire!

English Subtitles:

Jacquasse: **Leg of lamb**, my Sire!
(Poiré, *Les Visiteurs*; Chapter 9: 42 minutes, 27 seconds – 42 minutes, 29 seconds)

2

French Dialogue:

Béatrice: Ce soir, je vais preparer un rosbif froid, une petite salade et plus une minute-soupe pour vous. Si vous avez encore faim, j'ai ajouté au fond un **gratin de courgettes**.

English Subtitles:

Béatrice: Tonight is cold roast beef and salad and a cup a soup for you. If you're still hungry, you can have some **leftovers**.
(Poiré, *Les Visiteurs*; Chapter 9: 43 minutes, 35 seconds – 43 minutes, 40 seconds).

3

French Dialogue:

Godefroy: Jacquart le gueux. Où sont les veaux rôtis, les saucisses, les fèves, les **pâtés de cerf**? Qu'on ripaille à plein ventre! Apportez-nous quelques **soissons** avec de la bonne **soivre**! Un porcelet, une sèvre en rôti, quelques cygnes blancs bien poivrés! Ces amuse-bouche m'ont mis en appétit!

English Subtitles:

Godefroy: Jacquart the Peasant. Bring the roasted lamb, the sausage and the beans, the **venison**. Let us feast, forget this injustice! Bring in **kidney beans** and **kidneys**. A piglet and a roasted goat. Well peppered white swans. Your whets have given me appetite.
(Poiré, *Les Visiteurs*; Chapter 10: 53 minutes, 02 seconds – 53 minutes, 24 seconds)

1

French Dialogue:

Béatrice: Vous avez mangé du **cru de fromage** ce matin?

English Subtitles:

Béatrice: Did you eat **old goat cheese** for breakfast?
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 06 minutes, 56 seconds – 01 hour, 06 minutes, 58 seconds)

EQUIVALENCE OF FOOD REFERENCES IN *BON COP, BAD COP* (2)

1

French Dialogue:

Gabrielle: **Pain doré.**

English Subtitles:

Gabrielle: **French toast.**
(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 7 minutes, 11 seconds – 7 minutes, 12 seconds)

1

French Dialogue:

Suzie: À part son **pain doré**, David a jamais été très utile dans une cuisine!

English Subtitles:

Suzie: Apart from his famous **French toast**, David was never very useful in the kitchen.
(Canuel, *Bon Cop Bad Cop*; Chapter 6: 41 minutes, 57 seconds, 42 minutes, 05 seconds)

EQUIVALENCE OF FOOD REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (1)

1

French Dialogue:

Reporter: Donc, je pourrais vous envoyer la vidéo de mon fils de 4 ans, s'endormant dans son **cornet de crème glacée!**

English Subtitles:

Reporter: I could send a tape of my son falling asleep in his **ice cream.**
(Lepage, *La Face Cachée de la Lune*; Chapter 4: 19 minutes 39 seconds – 19 minutes, 43 seconds)

EQUIVALENCE OF FOOD REFERENCES IN *FAAT KINÉ* (3)

2

French Dialogue:

Kiné: C'est de la **crème glacée.**
Aby: Elle est train de fondre, ta **glace.**

English Subtitles:

Kiné: It's **ice cream.**
Aby: Your **ice cream** is melting.
(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 19 minutes, 15 seconds – 01 hour, 19 minutes, 20 seconds)

1

French Dialogue:

Woman: Mammy, **glacée**.

English Subtitles:

Woman: Mammy, your **ice cream**.

(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 23 minutes, 23 seconds – 01 hour, 23 minutes, 24 seconds)

EQUIVALENCE OF FOOD REFERENCES IN *TGV* (1)

1

French Dialogue:

Demba: J'ai pas quitté l'auberge sans penser au petit déjeuner.

Rambo: Vous êtes génie. Eh, est-ce qu'il y a pour faire trois **tartines**?

English Subtitles:

Demba: I remembered breakfast before we left.

Rambo: You're a genius. Got enough for three **sandwiches**?

(Touré, *TGV*; Chapter 10: 32 minutes, 49 seconds– 32 minutes, 52 seconds)

EQUIVALENCE OF FOOD REFERENCES IN *CAMP DE THIAROYE* (4)

2

French Dialogue:

Grouget: Congo, apprends-moi monter bicyclette, moi, te donner des **colas**.

Congo: D'accord. D'accord. Donner toi **colas**.

English Subtitles:

Grouget: Congo, you teach me to how to ride, and I give you **cola nuts**.

Congo: All right. I give you **cola nuts**.

(Sembène, *Camp de Thiaroye*, Chapter 3: 16 minutes, 15 seconds – 16 minutes, 21 seconds)

2

French Dialogue:

Congo: Donner moi deux **colas**, eh?

Niger: Congo, toi es content, deux colas, eh, voilà?

Grouget: Deux **colas**.

English Subtitles:

Congo: Don't I get any **cola nuts**?

Niger: Congo, you happy now?

Grouget: You have two **bits of cola**.

(Sembène, *Camp de Thiaroye*; Chapter 9: 43 minutes, 53 seconds – 43 minutes, 59 seconds)

KEEPING THE ORIGINAL OF FOOD REFERENCES (17)

KEEPING THE ORIGINAL OF FOOD REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (15)

1

French Dialogue:

Philippe: Qu'est-ce que vous mettez sur le pain que vous trempez, là?
Antoine: Ah, ça. Ch'est du **maroilles**.

English Subtitles:

Philippe: What's on the bread you dip?
Antoine: That? It's **maroilles**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 27 minutes 39 seconds – 29 minutes 43 seconds)

1

French Dialogue:

Antoine's Mother: C'est une **faluche** à la cassonade.

English Subtitles:

Antoine's Mother: A brown sugar **faluche**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 29 minutes, 49 seconds – 29 minutes, 51 seconds)

2

French Dialogue:

Philippe: Il y a du **maroilles** dans la cassonade?
Antoine: C'est parce que vous avez toujours l'odeur du fromage dans le nez.
Philippe: Tout pue votre fromage!
Antoine: Ben, respirez par eule bouche, cha va aérer. Ch'est le **maroilles**.

English Subtitles:

Philippe: **Maroilles** in this?
Antoine: No, the smell lingersh.
Philippe: Everything stinks!
Antoine: Breathe through your mouth. Air it out. That's **maroilles**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 16 seconds – 30 minutes, 26 seconds)

2

French Dialogue:

Annabelle: Deux frites **Fricadelle** et un Américain.
Momo: Martine! Deux Fricadelle et un Américain.
Annabelle: Qu'est-ce que vous voulez?
Philippe: Je ne sais pas. Comme vous?
Annabelle: Rajoute une **Fricadelle**, Momo.

English Subtitles:

Annabelle: Two **Fricadelle** and an American.
Momo: Martine, 2 fric and a yank.
Annabelle: Whatsha want?
Philippe: I don't know. The same.
Annabelle: Another **fricadelle**, Momo.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 36 minutes, 45 seconds – 37 minutes, 00 seconds)

1

French Dialogue:

Yann: Ichi dans ch'Nord eule **fricadelle** tout le monde eule sait ce qu'il y a dedans.

English Subtitles:

Yann: In the north, everyone knowsh what'sh in the **fricadelle**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 37 minutes, 18 seconds – 37 minutes, 21 seconds)

1

French Dialogue:

Fabrice: C'qu'ya d'bon ici, c'est le **chicon au gratin**.

English Subtitles:

Fabrice: I like the **chicon au gratin**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes 23 seconds – 44 minutes 25 seconds)

4

French Dialogue:

Fabrice: Cha pi la tarte au **maroilles**.
Philippe: Ben oui, moi, **le maroilles**, je connais.
Antoine: Faut qui goûte à la carbonnade. On peut pas partir d'ici sans qu'il goûte à la **carbonnade**.
Philippe: La quoi?
Annabelle: **La carbonnade**. C'est comme eule pot-au-feu mais avec deule bière.

English Subtitles:

Fabrice: Alsho the **maroilles** pie.
Philippe: I know **maroilles**.
Antoine: He can't leave here before he tastes the **carbonnade**.
Philippe: The what?
Annabelle: The **carbonnade**. It's like a shtew, but with beer.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes 35 seconds – 41 minutes 45 seconds)

3

French Dialogue:

Julie: Prends un peu de **bouillabaisse**. Elle est bonne. Je l'ai faite hier. C'est toujours meilleure réchauffée. Prends de la soupe de **pistou**. Je te fais une tartine de **tapenade**?

English Subtitles:

Julie: Have some more **bouillabaisse**. It's good. I made it yesterday. Always better the next day. Have some **pistou** soup or some **tapenade** on bread.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 49 minutes, 39 seconds – 49 minutes, 48 seconds)

2

French Dialogue:

Philippe: Je vous paye une **Fricadelle**. Momo! Quatre frites-**Fricadelle**!

English Subtitles:

Philippe: Let's all go to the French fry shack for **Fricadelle**. Momo! Four **Fricadelles**, Momo.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 13 minutes, 03 seconds – 01 hour, 13 minutes, 10 seconds)

KEEPING THE ORIGINAL OF FOOD REFERENCES IN *LES VISITEURS* (3)

1

French Dialogue:

Jacquart: Messire veut de la **soupelette**?

English Subtitles:

Béatrice: **Soupelette**, Sire?

(Poiré, *Les Visiteurs*; Chapter 8: 40 minutes, 30 seconds – 43 minutes, 31 seconds)

2

French Dialogue:

Jacquart: Oui, une **soupelette**, une bonne **soupelette**!

English Subtitles:

Béatrice: Yes, **soupelette**! Good **soupelette**!

(Poiré, *Les Visiteurs*; Chapter 9: 43 minutes, 25 seconds – 43 minutes, 27 seconds)

KEEPING THE ORIGINAL OF FOOD REFERENCES IN *LE BONHEUR DE PIERRE* (9)

1

French Dialogue:

Michel: On s'est dit: Des Français, ça mange des **croissants**.

English Subtitles:

Michel: We figured that the French eat **croissants**.
(Mènard, *Le Bonheur de Pierre*; Chapter 5: 29 minutes, 47 seconds – 29 minutes, 49 seconds)

1

French Dialogue:

Catherine: C'est ça, avec tes **croissants**, tiens.

English Subtitles:

Catherine: Do that. And a **croissant**.
(Mènard, *Le Bonheur de Pierre*; Chapter 5: 31 minutes, 55 seconds – 31 minutes, 57 seconds)

4

French Dialogue:

Raymond: Inquiète-toi pas! Un Français, on achève ça à la **poutine**.
Mario: Bonjour, la compagnie!
Raymond's Wife: Bonsoir, tout le monde! Oh! Regarde, s'il a un beau manteau, le petit pitou! Oh, puis les petites bottes! C'est cute, hein? Bon, eh.
Raymond's Wife: Ce soir, notre excellente **poutine** serait en spécial.
Mario: Bien là, elle est en spécial ou elle est pas en spécial?
Raymond's Wife: Bien là! Fais donc pas simple. Je viens de le dire elle est en spécial.
Mario: Oui, mais t'as dit serait.
Raymond's Wife: Bien oui, oui, puis? J'essaie de bien parler français. Pour être d'adon avec nos amis français.
Mario: Oui, mais serait, c'est au futur.
Raymond's Wife: C'est au conditionnel. Elle serait en spécial si tu en commanderais une. Alors, dans **les poutines** on a l'italienne, on a la western, qu'on appelle aussi la country, on a aussi la galvaude au poulet et la teriyaki.
Mario: Italienne piment fort.
Pierre: **Poutine**. C'est curieux comme nom. Poutine. Je crois que je vais me laisser tenter par l'aventure italienne. Je vais prendre comme
Mario.

English Subtitles:

Raymond: Leave it to me. I'll finish them off with **poutine**.
Mario: Hi guys.
Raymond's Wife: Good evening. Oh, look! The wee doggie has a beautiful coat. And bootees. That's so cute. Right. This evening, our famous **poutine** would be on special.
Mario: Wait. Is it on special or not?
Raymond's Wife: Don't be dumb. I just said it's on special.
Mario: But you said, it would be.
Raymond's Wife: Yeah. So? I'm trying to speak properly. As a courtesy to our French friends.
Mario: Fine, but would be is future tense.

Raymond's Wife: Conditional. It would be on special if you would order it. We have several **poutines**: the Italian, the Western, also called the Country, the chicken Galvaude, and the Teriyaki.
 Mario: Italian with hot peppers.
 Pierre: **Poutine**. Interesting name. I'll try the Italian variety. I'll have what Mario's having.
 (Mènard, *Le Bonheur de Pierre*, Chapter 7: 43 minutes, 12 seconds – 46 minutes, 07 seconds)

3

French Dialogue:

Man: Il y a pas de différence entre toi et **une poutine!**
 Pauline: Sais-tu ce qu'elle te répond, la poutine?
 Man: Comment ça?
 Pauline: Tu me traites de **poutine!**
 Man: J'ai jamais dit que tu es **poutine**.

English Subtitles:

Man: You're the same as **poutine**.
 Pauline: Are you insulting me?
 Man: What do you mean?
 Pauline: The nerve! Calling me **poutine!**
 Man: I never called you **poutine!**
 (Mènard, *Le Bonheur de Pierre*; Chapter 16: 01 hour, 43 minutes, 11 seconds – 01 hour, 43 minutes, 19 seconds)

KEEPING THE ORIGINAL OF FOOD REFERENCES IN *CAMP DE THIAROYE* (2)

2

French Dialogue:

Man: Toi connaisse **Cartofune**, rutabaga? Ça on a mangé dans un camp prisonnier allemand. **Cartofune** même mieux que ça.

English Subtitles:

Man: Do you know **Cartofune**, rutabaga? That's the food in German POW camps. Even **cartofune** is better than that.
 (Sembène, *Camp de Thiaroye*; Chapter 3: 21 minutes, 42 seconds – 21 minutes, 47 seconds)

OMISSION OF FOOD REFERENCES (19)

OMISSION OF FOOD REFERENCES IN *NEUILLY SA MÈRE* (1)

1

French Dialogue:

Guillain's Friend: Moi, je veux des **pommes de terre**.

English Subtitles:

Guillain's Friend: **No subtitle**.
 (Laferrière, *Neuilly Sa Mère*; Chapter 8: 54 minutes, 39 seconds – 54 minutes, 40 seconds)

OMISSION OF FOOD REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (9)

1

French Dialogue:

Philippe: Qu'est-ce que vous mettez sur le pain que vous trempez, là?
Antoine: Ah, ça. Ch'est du maroilles.
Philippe: Du **maroilles**? Qu'est-ce que c'est ça?

English Subtitles:

Philippe: What's on the bread you dip?
Antoine: That? It'sh maroilles.
Philippe: What's that?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 27 minutes 39 seconds – 29 minutes 43 seconds)

2

French Dialogue:

Antoine: C'est parce que vous avez toujours l'odeur du **fromage** dans le nez.
Philippe: Tout pue votre **fromage**!

English Subtitles:

Antoine: No, the shmell lingersh.
Philippe: Everything stinks!

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 16 seconds – 30 minutes, 26 seconds)

1

French Dialogue:

Annabelle: Deux **frites** Fricadelle et un Américain.

English Subtitles:

Annabelle: Two Fricadelle and an American.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 36 minutes, 45 seconds – 37 minutes, 00 seconds)

1

French Dialogue:

Philippe: Qu'est-ce qu'il y a dedans?
Fabrice: La **fricadelle**, on a pas droit de dire ce qui est dedans!

English Subtitles:

Philippe: What's in it?
Fabrice: Can't ask what'sh in it.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 37 minutes, 13 seconds – 37 minutes, 18 seconds)

1

French Dialogue:

Fabrice: Cha pi la tarte au maroilles.
Philippe: Ben oui, moi, le maroilles, je connais.

Antoine: Faut qui goûte à la **carbonnade**. On peut pas partir d'ici sans qu'il goûte à la carbonnade.
Philippe: La quoi?
Annabelle: La carbonnade. C'est comme eule pot-au-feu mais avec deule bière.

English Subtitles:

Fabrice: Alsho the maroilles pie.
Philippe: I know maroilles.
Antoine: He can't leave here before he tastes the carbonnade.
Philippe: The what?
Annabelle: The carbonnade. It's like a shtew, but with beer.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes 23 seconds – 44 minutes 25 seconds)

1

French Dialogue:

Philippe: Quatre **frites**-fricadelles!

English Subtitles:

Philippe: Four fricadelles, Momo.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 13 minutes, 04 seconds – 01 hour, 13 minutes, 10 seconds)

1

French Dialogue:

Antoine's Mother: Tiens. C'est pour eule route. Deule chicorée, deux **faluche** et une bir pour ti.

English Subtitles:

Antoine's Mother: For the road, it's chicory. And beer for you.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 39 minutes, 31 seconds – 01 hour, 40 minutes, 34 seconds)

OMISSION OF FOOD REFERENCES IN *LE BONHEUR DE PIERRE* (1)

1

French Dialogue:

Man: Il y a pas de différence entre toi et une poutine!
Pauline: Sais-tu ce qu'elle te répond, la **poutine**?
Man: Comment ça?
Pauline: Tu me traites de poutine!
Man: J'ai jamais dit que tu es poutine.

English Subtitles:

Man: You're the same as poutine.
Pauline: Are you insulting me?

Man: What do you mean?
Pauline: The nerve! Calling me poutine!
Man: I never called you poutine!
(Ménard, *Le Bonheur de Pierre*; Chapter 16: 01 hour, 43 minutes, 11 seconds – 01 hour, 43 minutes, 19 seconds)

OMISSION OF FOOD REFERENCES IN *FAAT KINÉ* (2)

2

French Dialogue:

Kiné: Un bon plat de **cé beu jën (Tché bou dhien)** de riz rouge avec une **belle tranche de méroü**. Ce riz, tu l'aurais mangé, en le déféquant, ce serait des clous d'acier chauffés à blanc dans ton ventre.

English Subtitles:

Kiné: A good plate of red rice. You would have shit that rice like steel nails burning your gut.

(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 16 minutes, 25 seconds – 01 hour, 17 minutes, 27 seconds)

OMISSION OF FOOD REFERENCES IN *CAMP DE THIAROYE* (7)

5

French Dialogue:

Congo: Combien, combien **colas**?
Grouget: Deux **kolas**.
Congo: Deux **kolas**?
Grouget: Un **kola**, aujourd'hui, c'est bien, un **kola** demain.

English Subtitles:

Congo: How many?
Grouget: Two.
Congo: Two?
Grouget: One today, one tomorrow.

(Sembène, *Camp de Thiaroye*; Chapter 3: 16 minutes, 16 seconds – 16 minutes, 50 seconds)

1

French Dialogue:

Congo: Donner moi deux colas, eh?
Niger: Congo, toi es content, deux **colas**, eh, voilà?
Grouget: Deux colas.

English Subtitles:

Congo: Don't I get any cola nuts?
Niger: Congo, you happy now?

Groquet: You have two bits of cola.
(Sembène, *Camp de Thiaroye*; Chapter 9: 43 minutes, 53 seconds – 43 minutes, 59 seconds)

1

French Dialogue:
Senegalese Soldier: Nous manger **cartofune**.

English Subtitles:
Senegalese Soldier: **No subtitles.**
(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 07 minutes, 24 seconds – 02 hours, 07 minutes, 25 seconds)

APPENDIX C

TRANSLATION OF HISTORICAL REFERENCES

TRANSLATION OF HISTORICAL REFERENCES (53)

LITERAL TRANSLATION OF HISTORICAL REFERENCES (10)

LITERAL TRANSLATION OF HISTORICAL REFERENCES IN *LES VISITEURS* (5)

2

French Dialogue:

Narrator: En l'an de notre grâce, 1123 le roi **Louis VI** Capet, dit Le Gros, affrontait son cousin du royaume, Henri Ier, Roi d'Angleterre et **Duc de Normandie**.

English Subtitles:

Narrator: In the year of our Lord, 1123, King **Louis VI**, known as the Fat, waged war against his cousin, Henry I, King of England and **Duke of Normandy**.

(Poiré, *Les Visiteurs*; Chapter 1: 00 minutes, 38 seconds – 00 minutes, 50 seconds)

1

French Dialogue:

Godefroy: Ma Béatrice, j'ai besoin que tu m'apprennes l'histoire du Royaume depuis **Louis le Gros**.

English Subtitles:

Godefroy: Béatrice, tell me about the kingdom since **Louis the Fat**.
(Poiré, *Les Visiteurs*; Chapter 11: 01 hour, 02 minutes, 48 seconds – 01 hour, 02 minutes, 52 seconds)

1

French Dialogue:

Béatrice: Il a poussé à aider la **Révolution** et il était contre les privilèges et pour partager les terres avec les paysans.

English Subtitles:

Béatrice: He fought the **Revolution** against the rich so they'd share their land with the peasants.

Godefroy: What?

Béatrice: He helped create the Republic with Lafayette. But he wasn't rewarded for his courage. Robespierre had him decapitated.

Godefroy: A fine man, this Robespierre.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 02 minutes, 00 seconds – 01 hour, 03 minutes, 43 seconds)

LITERAL TRANSLATION OF HISTORICAL REFERENCES IN *BON COP, BAD COP* (2)

2

French Dialogue:

David: Bien là, il faut pas capoter, il avait un dossier plus long que ton bras. C'était pas **le frère André**.

Leboeuf: **Frère André!**

English Subtitles:

David: Don't go crazy. He had a record as long as your arm. He's not exactly **Brother André**.

Leboeuf: **Brother André!**

(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 58 seconds – 55 minutes, 00 seconds)

LITERAL TRANSLATION OF HISTORICAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (1)

1

French Dialogue:

Philippe: À défaut de pouvoir vous montrer la campagne environnante, j'ai choisi de vous faire visiter le Parc des **champs de bataille des Plaines d'Abraham**, question de vous donner une petite idée de ce à quoi ressemble la nature. Évidemment, comme son nom l'indique, le Parc des champs de bataille a déjà été un endroit de combats et d'affrontements, mais aujourd'hui, c'est un endroit qui est plutôt paisible. En fait, le genre d'endroit où les gens viennent l'été faire des pique-niques et puis faire voler des cerfs-volants. Mais je, je dois vous avouer que je préfère venir ici l'hiver, parce qu'il y a pas mal moins de monde puis aussi, les Plaines d'Abraham, c'est un endroit privilégié pour observer les étoiles.

English Subtitles:

Philippe: Rather than see the countryside, we'll visit **the battlefield of the Plains of Abraham** so you know what nature looks like. As its name indicates, Battlefield Park was once a site of conflict and fighting. Now, it's rather peaceful. A place where people come to picnic or fly kites. I must admit that I prefer it in the winter because it's less crowded. It's also a great place for star-gazing.

(Lepage, *La Face Cachée de la Lune*; Chapter 10: 01 hour, 05 minutes, 39 seconds – 01 hour, 06 minutes, 12 seconds)

LITERAL TRANSLATION OF HISTORICAL REFERENCES IN *TGV* (2)

1

French Dialogue:

Sylvia: Parce qu'on fait un voyage de toute histoire **Mandingue**.

English Subtitles:

Sylvia: We study **Mandingo** history.
(Touré, *TGV*; Chapter 11: 37 minutes, 48 seconds – 37 minutes, 52 seconds)

1

French Dialogue:

Roger: Déjà, les Bijagos avaient tenté d'arrêter l'avancée d'Aboubarky II. Les Bijagos, sont originaires probablement des îles de nord refusent toujours, la conversion à Islam. L'**empire Mandingue** s'étendait alors jusqu'à la mer.

English Subtitles:

Roger: The Bjiagos tried to stop Aboubakary II. The Bjiagos refused to convert to Islam. The **Mandingo empire** stretched to the sea.
(Touré, *TGV*; Chapter 15: 01 hour, 00 minutes, 44 seconds – 01 hour, 03 minutes, 04 seconds)

LITERAL TRANSLATION OF HISTORICAL REFERENCES IN *CAMP DE THIAROYE* (2)

2

French Dialogue:

Sergeant Diatta: Capitaine, serez-vous devenus le Bon Samaritain ou le Saint Bernard de ces **Vichistes**?

English Subtitles:

Sergeant Diatta: Have you become the Good Samaritan or the Saint Bernard of these **Vichyists**?
(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 04 minutes, 09 seconds – 02 hours, 04 minutes, 30 seconds)

EQUIVALENCE OF HISTORICAL REFERENCES (11)

EQUIVALENCE OF HISTORICAL REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (1)

1

French Dialogue:

Philippe: C'est pas **Versailles**, mais on y vit très bien.

English Subtitles:

Philippe: No **palace**, but liveable.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 29 minutes, 40 seconds – 01 hour, 29 minutes, 41 seconds)

EQUIVALENCE OF HISTORICAL REFERENCES IN *LES VISITEURS* (7)

1

French Dialogue:

Godefroy: Je suis du temps de **Louis le Gros**. Il faut que tu m'aides.

English Subtitles:

Godefroy: I'm from the time of **Louis IV**. Help me.
(Poiré, *Les Visiteurs*; Chapter 6: 27 minutes, 56 seconds – 28 minutes, 03 seconds)

1

French Dialogue:

Béatrice: Mais, Hub, le château était comme ça depuis le **Directoire**!

English Subtitles:

Béatrice: Hub, it was rebuilt after the **Revolution**!
(Poiré, *Les Visiteurs*; Chapter 9: 49 minutes, 16 seconds – 49 minutes, 18 seconds)

1

French Dialogue:

Jacquasse: Et on lui pèlera le jonc comme au **Bailli du Limousin** avec ses tripes!

Godefroy and Jacquasse: Qu'on a pendu un beau matin, on l'a pendu avec ses tripes!

English Subtitles:

Jacquasse: We'll rip off his stalk like we did the **Duke of York**.
Jacquasse and Godefroy: We hacked him up amid his shrieks and howls. We hung him up alongside his bloody bowels
(Poiré, *Les Visiteurs*; Chapter 10: 52 minutes, 42 seconds – 52 minutes, 59 seconds)

2

French Dialogue:

Godefroy: Il n'y a rien d'écrire sur Godefroy de Montmirail quand il a sauvé notre bon Roi dans la **prise du donjon de Monthlery**?

Béatrice: Mais, pas une ligne.

Godefroy: Ah, bon! Pourtant, ma bravoure est célèbre de Poitou jusqu'à la Savoie!

Béatrice: Godefroy le Hardy, oui, c'est ça, mais, tout le monde s'en fout. Le personnage héroïque de la famille, c'est Gonzague de Montmirail. Né en 1754. Toi, tu t'en souviens pas?

Godefroy: Non.

Béatrice: Il a poussé l'idée de la Révolution et il était contre les privilèges et pour partager les terres avec les paysans.

Godefroy: Pardon?

Béatrice: Ouais, il était le député **de la Constitution** et le meilleur copain de

Lafayette. Il n'a pas été récompensé pour son courage politique:
Robespierre l'a fait couper la tête.
Godefroy: Quel bon sens, ce Robespierre!

English Subtitles:

Godefroy: Nothing on Godefroy de Montmirail when he saved our king during the **Battle of Monthlery**?

Béatrice: Not a word.

Godefroy: Really? But his courage is renown from Poitou to Savoie.

Béatrice: Godefroy the Hardy, Louis the Fat, no one cares. Our most famous family member is Gonzaque de Montmirail. Born in 1754. Remember?

Godefroy: No.

Béatrice: He fought the Revolution against the rich so they'd share their land with the peasants.

Godefroy: What?

Béatrice: He helped **create the Republic** with Lafayette. But he wasn't rewarded for his courage. Robespierre had him decapitated.

Godefroy: A fine man, this Robespierre.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 02 minutes, 50 seconds – 01 hour, 03 minutes, 43 seconds)

1

French Dialogue:

Jean-Pierre: Mais c'est les **Louis d'ors** anciens?

Godefroy: J'en ai dix coffres et cinq de pierreries. Alors, ce gueux enrichi va me le vendre.

English Subtitles:

Jean-Pierre: Old **gold coins**?

Godefroy: I have five chests full and ten of jewels. This upstart peasant can't stop me from buying it.

(Poiré, *Les Visiteurs*; Chapter 10: 57 minutes, 18 seconds – 57 minutes, 37 seconds)

1

French Dialogue:

Jacquasse: Je ne suis plus un serf! Je suis libre! **Vive la Révolution!**

English Subtitles:

Jacquasse: I'm not a vassal anymore. I'm free! **Long live the Revolution!**

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 35 minutes, 35 seconds – 01 hour, 35 minutes, 43 seconds)

EQUIVALENCE OF HISTORICAL REFERENCES IN *LE BONHEUR DE PIERRE* (1)

1

French Dialogue:

Michel: J'en reviens pas. On change d'année puis les Français sont encore là. C'est là qu'on regrette **les Anglais**.

English Subtitles:

Michel: I can't get over it. Past New Year's and the Frenchies are still here. Looks like the **Hunhdred Year's War**.

(Ménard, *Le Bonheur de Pierre*, Chapter 8: 49 minutes, 45 seconds – 50 minutes, 38 seconds)

EQUIVALENCE OF HISTORICAL REFERENCES IN *FAAT KINÉ* (1)

French Dialogue:

Alpha: Toi, tu es l'embryon de néo-colonialisme libéral.

Patron: Tu es un Africain de **l'époque coloniale**.

English Subtitles:

Alpha: You are the embryo of free-market neo-colonialism.

Patron: You are an African from **colonial times**.

(Sembene, *Faat Kiné*; Chapter 5: 46 minutes, 08 seconds – 46 minutes, 18 seconds)

EQUIVALENCE OF HISTORICAL REFERENCES IN *CAMP DE THIAROYE* (4)

3

French Dialogue:

Woman 1: Vive la France! Vive DeGaulle! Vive la France! **Vive la Victoire!**

Woman 2: **Vive la France!**

Woman 1: Vive la Victoire!

Woman 2: Vive la France!

Woman 1: **Vive DeGaulle!**

Woman 2: Vive la Victoire! Vive la France!

English Subtitles:

Woman 1: No subtitle. No subtitle. No subtitle. **Long live victory!**

Woman 2: **Long live France!**

Woman 1: No subtitle.

Woman 2: No subtitle.

Woman 1: **Long live De Gaulle!**

Woman 2: No subtitle. No subtitle.

(Sembène, *Camp de Thiaroye*; Chapter 1: 00 minutes, 55 seconds – 01 minutes, 10 seconds)

1

French Dialogue:

Captain Raymond: 1942, c'était encore les **Vichistes**.

English Subtitles:

Captain Raymond: 1942 **Vichy period**.
(Sembène, *Camp de Thiaroye*; Chapter 16: 01 hour, 29 minutes, 22 seconds – 01 hour, 29 minutes, 24 seconds)

KEEPING THE ORIGINAL OF HISTORICAL REFERENCES (16)

KEEPING THE ORIGINAL OF HISTORICAL REFERENCES IN *LES VISITEURS* (5)

3

French Dialogue:

Béatrice: Ouais, il était le député de la Constitution et le meilleur copain de **Lafayette**. Il n'a pas été récompensé pour son courage politique: **Robespierre** l'a fait couper la tête

Godefroy: Quel bon sens, ce **Robespierre**!

English Subtitles:

Béatrice: He helped create the Republic with **Lafayette**. But he wasn't rewarded for his courage. **Robespierre** had him decapitated.

Godefroy: A fine man, this **Robespierre**.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 02 minutes, 50 seconds – 01 hour, 03 minutes, 43 seconds)

1

French Dialogue:

Jacquasse: Oui, Godefroy. Le meilleur. Plus sévère, mais plus juste que le Bailli de **Montfaucon**.

English Subtitles:

Jacquasse: Yes, Godefroy. The best master. Better than **Montfaucon**.
(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 27 minutes, 22 seconds – 01 hour, 27 minutes, 40 seconds)

1

French Dialogue:

Béatrice: Bien sur, mon cousin. Vous êtes né en 1079, monsieur, c'est un écuyer de **Jeanne d'Arc**, et moi je suis la reine d'Angleterre, alors, OK?

English Subtitles:

Béatrice: You're Godefroy, he's **Joan of Arc**, and I'm the queen of England, OK?
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 15 minutes, 44 seconds – 01 hour, 15 minutes, 48 seconds)

KEEPING THE ORIGINAL OF HISTORICAL REFERENCES IN *LE BONHEUR DE PIERRE*
(2)

2

French Dialogue:

Catherine: C'est **Louis XIV** à la télé. C'est toujours **Louis XIV**.

English Subtitles:

Catherine: That's **Louis XIV** on TV. It's always **Louis XIV**.
(Ménard, *Le Bonheur de Pierre*; Chapter 12: 01 hour, 16 minutes, 58 seconds – 01 hour, 17 minutes, 01 seconds)

KEEPING THE ORIGINAL OF HISTORICAL REFERENCES IN *BON COP, BAD COP* (1)

1

French Dialogue:

Martin: **Je me souviens**. You're living in the past.

English Subtitles:

Martin: **Je me souviens**. You're living in the past.
(Canuel, *Bon Cop, Bad Cop*; Chapter 8: 57 minutes, 45 seconds – 58 minutes, 14 seconds)

KEEPING THE ORIGINAL OF HISTORICAL REFERENCES IN *TGV* (8)

1

French Dialogue:

Soldier: Complètement pas, c'est les **Bjiagos** qui ont pris les armes.

English Subtitles:

Soldier: The **Bjiagos** have risen up.
(Touré, *TGV*; Chapter 4: 06 minutes, 39 seconds – 06 minutes, 42 seconds)

1

French Dialogue:

Man: Les **Bjiagos** se sont revoltés monsieur le ministre. Les paysans quittent leurs villages. Les militaires installent un camp à Dakar pour les réfugiés, monsieur le ministre, c'est tout.

English Subtitles:

Man: The **Bjiagos** have rebelled. The farmers are fleeing. The military have set up a camp in Dakar for the refugees.
(Touré, *TGV*; Chapter 5: 13 minutes, 11 seconds – 13 minutes, 27 seconds)

1

French Dialogue:

Rambo: Je préfère pas. Il faut rester discret. Tu sais avec les **Bjiagos**, on sait jamais.

English Subtitle:

Rambo: I'd rather not. Let's not get noticed. You never know with the **Bijagos**.

(Touré, *TGV*; Chapter 12: 41 minutes, 30 seconds – 44 minutes, 33 seconds)

1

French Dialogue:

Roger: Si, si ce n'est pas très fort? Ce cadavre, la guerre avec les **Bijagos**.

English Subtitles:

Roger: I'm fine! Well, really, that corpse, the war with the **Bijagos**.

(Touré, *TGV*; Chapter 12: 41 minutes, 30 seconds – 44 minutes, 33 seconds)

1

French Dialogue:

Roger: Les blancs sont tabous pour les **Bijagos**. Pense à ta these.

English Subtitles:

Roger: White people are taboo for the **Bijagos**. Think of your thesis.

(Touré, *TGV*; Chapter 13: 48 minutes, 12 seconds – 48 minutes, 16 seconds)

3

French Dialogue:

Roger: Déjà, les **Bijagos** avaient tenté d'arrêter l'avancée d'**Aboubarky II**. Les **Bijagos**, sont originaires probablement des îles de nord refusent toujours, la conversion à Islam. L'empire Mandingue s'étendait alors jusqu'à la mer.

English Subtitles:

Roger: The **Bijagos** tried to stop **Aboubakary II**. The **Bijagos** refused to convert to Islam. The Mandingo empire stretched to the sea.

(Touré, *TGV*; Chapter 15: 01 hour, 00 minutes, 44 seconds – 01 hour, 03 minutes, 04 seconds)

OMISSION OF HISTORICAL REFERENCES (13)

OMISSION OF HISTORICAL REFERENCES IN *TGV* (1)

1

French Dialogue:

Roger: Mais qui de vous a empêché le gouvernement d'enlever les totems des **Bijagos**? Vous êtes tous responsables. Sylvia et moi, on n'y est pour rien. On ne va tout de même pas se sacrifier pour un totem, pas mourir pour un morceau de bois.

Seynabou: Ah oui, c'est pour qui les totems dans un musée? Nous, on s'en fiche des musées. C'est pour les touristes!

English Subtitles:

Roger: Did you stop your government taking the totem? You're responsible, not Sylvia and me. We're not going to die for a lump of wood.

Seynabou: Sure. Who looks at totems in a museum? We don't care. They're for tourists.

(Touré, *TGV*; Chapter 17: 01 hour, 08 minutes, 58 seconds – 01 hour, 09 minutes, 19 seconds)

OMISSION OF HISTORICAL REFERENCES IN *CAMP DE THIAROYE* (12)

7

French Dialogue:

Woman 1: **Vive la France! Vive De Gaulle! Vive la France!** Vive la Victoire!

Woman 2: Vive la France!

Woman 1: **Vive la Victoire!**

Woman 2: **Vive la France!**

Woman 1: Vive DeGaulle!

Woman 2: **Vive la Victoire! Vive la France!**

English Subtitles:

Woman 1: **No subtitle. No subtitle. No subtitle.** Long live victory!

Woman 2: Long live France!

Woman 1: **No subtitle.**

Woman 2: **No subtitle.**

Woman 1: Long live De Gaulle!

Woman 2: **No subtitle. No subtitle.**

(Sembène, *Camp de Thiaroye*; Chapter 1: 00 minutes, 55 seconds – 01 minutes, 10 seconds)

5

French Dialogue:

Woman: **Vive la France. Vive la Victoire. Vive DeGaulle. Vive la France. Vive la France.**

English Subtitles:

Woman: **No subtitles.**

(Sembène, *Camp de Thiaroye*; Chapter 1: 04 minutes, 22 seconds – 04 minutes, 26 seconds)

APPENDIX D

TRANSLATION OF POLITICAL REFERENCES

TRANSLATION OF POLITICAL REFERENCES (226)

LITERAL TRANSLATION OF POLITICAL REFERENCES IN *NEUILLY SA MÈRE* (7)\

2

French Dialogue:

Boy: Mon père est **ambassadeur de Gabon** à Paris.
Sami: **Ambassadeur?**

English Subtitles:

Boy: My father is the **ambassador of Gabon**
Sami: **Ambassador?**
(Laferrière, *Neuilly Sa Mère*; Chapter 3: 21 minutes, 35 seconds – 21 minutes, 40 seconds)

1

French Dialogue:

Djamila: Ah, le **sénateur** Ferrot. Le sénateur Ferrot. Je vous présente.

English Subtitles:

Djamila: Hello, **Senator**. Are you well? I mentioned Charles, Stanislas' son.
(Laferrière, *Neuilly Sa Mère*; Chapter 7: 47 minutes, 45 seconds – 47 minutes, 48 seconds)

2

French Dialogue:

Senator: Tu veux être **maire**, député, **ministre**?

English Subtitles:

Senator: You want to be **mayor**, Representative, **Minister**?
(Laferrière, *Neuilly Sa Mère*; Chapter 7: 48 minutes, 02 seconds – 48 minutes, 04 seconds)

1

French Dialogue:

Principal: L'**ambassadeur** à Jakarta est décédé avant-hier soir d'une crise cardiaque. Le père de Sophie Bourgeois été nommé à sa place.

English Subtitles:

Principal: Our **ambassador** to Jakarta died last night of a heart attack. Sophie Bourgeois' father will replace him.
(Laferrière, *Neuilly Sa Mère*; Chapter 8: 56 minutes, 19 seconds – 56 minutes, 26 seconds)

1

French Dialogue:

Sami: Tenez Charles. Depuis il a crée un jumelage entre Saint-Ex et le lycée à Chalon, il a complètement changé. C'est dingue comme il s'implique dans la cité locale. Je presque mieux admirait. Encore, un petit effort il terminera dans la tête d'**un parti révolutionnaire**.

English Subtitles:

Sami: By pairing Saint-Ex with Chalon High, he did a total turnaround.
He may end up head of the **revolutionary party**.

(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 21 minutes, 07 seconds – 01 hour, 21 minutes, 26 seconds)

LITERAL TRANSLATION OF POLITICAL REFERENCES IN *LE BONHEUR DE PIERRE*
(17)

1

French Dialogue:

Pierre: Sans quoi, la totalité de ses biens sera remise à la **municipalité** de Sainte-Simone-du-Nord.

English Subtitles:

Pierre: Or all her property will go to the **municipality** of St. Simone du Nord.

(Mènard, *Le Bonheur de Pierre*; Chapter 2: 10 minutes, 49 seconds – 10 minutes, 51 seconds)

1

French Dialogue:

Michel: Michel Dolbec, **maire** de Sainte-Simone-du-Nord.

English Subtitles:

Michel: Michel Dolbec, **Mayor** of St. Simone du Nord.

(Mènard, *Le Bonheur de Pierre*; Chapter 3: 13 minutes, 40 seconds – 13 minutes, 42 seconds)

1

French Dialogue:

Michel: En tant que **maire** de Sainte-Simone-du-Nord, il me fait extrêmement plaisir de vous souhaiter la bienvenue officiellement parmi nous.

English Subtitles:

Michel: Mr. Martin, madam, as **mayor** of St. Simone du Nord, I'm extremely pleased to welcome you officially.

(Mènard, *Le Bonheur de Pierre*; Chapter 3: 16 minutes, 55 seconds – 17 minutes, 02 seconds)

1

French Dialogue:

Michel: Ti-Guy, si tu m'aides à me débarrasser des Français, toi, là, je vais t'avoir un bazwell de beau contrat de plomberie pour la **municipalité**, toi.

Pauline: Commence donc par lui redonner celui que tu lui as fait enlever, l'année passée! Ça, c'est, c'est pas ma décision.

Michel: Ça, c'est, c'est pas ma décision. C'est la décision du conseil municipal de Sainte-Simone-du-Nord, tu sauras.

English Subtitles:

Michel: Ti-guy, if you help me get rid of them, I'll see that you get one helluva plumbing contract from the **municipality**.

Big Joe: Start by giving back the one you cancelled last year.

Michel: That wasn't my decision. The town council decided that, I'll have you know.

(Mènard, *Le Bonheur de Pierre*; Chapter 4: 25 minutes, 38 seconds – 25 minutes, 46 seconds)

1

French Dialogue:

Mario: Euh, excusez, monsieur le **maire**, euh, les Français, c'est pas eux autres, nos ancêtres?

English Subtitles:

Mario: Excuse me, Mr. **Mayor**. But, aren't the French our ancestors?

(Mènard, *Le Bonheur de Pierre*; Chapter 5: 26 minutes, 35 seconds – 26 minutes, 41 seconds)

2

French Dialogue:

Michel: Le **conseil municipal** de Sainte-Simone-du-Nord a toujours été contre la piste de motoneige. Je l'ai dit en **campagne électorale** je le dis encore à soir. Ça attire du monde qui est pas d'ici. Dans ces grosses pistes-là ça roule en fous. Non, non faites-vous une trail de raquette. Un face à face en raquette c'est bien moins dangereux. De toute façon là, c'est pas ça, le sujet d'à soir.

English Subtitles:

Michel: The **municipal council** has always opposed a snowmobile trail. I said so during the **election campaign** and I'll say it again. It attracts foreigners who drive like maniacs. Make a snowshoe trail instead. A snowshoe crash is less painful. Anyway, that's not what we're here to discuss.

(Mènard, *Le Bonheur de Pierre*; Chapter 5: 27 minutes, 08 seconds – 27 minutes, 29 seconds)

2

French Dialogue:

Pierre: Ah! Monsieur le **maire**!

English Subtitles:

Pierre: Mr. **Mayor**.

(Mènard, *Le Bonheur de Pierre*; Chapter 5: 29 minutes, 33 seconds – 29 minutes, 34 seconds)

3

French Dialogue:

- Catherine: Bonsoir, monsieur **le maire**. Ou plutôt devrais-je dire, monsieur le maître de poste.
- Michel: Bonsoir, Mademoiselle Martin!
- Catherine: On m'a envoyé un paquet extrêmement important et cela, depuis plusieurs semaines. Or je ne comprends pas, je n'ai toujours rien reçu.
- Michel: Ah ben, là, je suis désolé, mais il est passé 4 h, c'est fermé, hein? C'est l'horaire d'hiver, mademoiselle.
- Catherine: Attendez, il est ouvert, votre dépanneur. Il y a de la lumière.
- Michel: Le dépanneur, oui, il est ouvert, mais **le bureau de poste**, non, il est fermé.
- Catherine: Alors, écoutez, ça fait suffisamment longtemps que j'attends, vous allez me faire une petite exception!
- Michel: Voyons donc! Ça marche pas de même ça! Je peux pas ouvrir **le bureau de poste** à n'importe quelle heure. Il y a des règlements. C'est fermé, c'est fermé. Ça va me faire plaisir de vous vendre du lait, mais pour le paquet, c'est... Postes Québec qui fait les oraires. C'est, c'est pas moi.

English Subtitles:

- Catherine: Good evening, Mr. **Mayor**, or should I say Mr. Postmaster?
- Michel: Good evening Miss. Martin.
- Catherine: I've been expecting a parcel for weeks. But it hasn't come.
- Michel: I'm sorry, but it's after four, we're closed. Winter hours.
- Catherine: The store is open. The lights are on.
- Michel: The store, yes. But the **post office** is closed.
- Catherine: I've waited long enough, you can make a small exception!
- Michel: No, It doesn't work that way. I can't open the **post office** at all hours. There are rules. When it's closed, it's closed. I'll be happy to sell you milk, but for your parcel, Québec Post sets the schedule. Not me.

(Mènard, *Le Bonheur de Pierre*; Chapter 9: 58 minutes, 01 seconds – 58 minutes, 50 seconds)

1

French Dialogue:

- Pierre: Bonjour, monsieur **le maire**!

English Subtitles:

- Pierre: Hello, Mr. **Mayor**.

(Mènard, *Le Bonheur de Pierre*; Chapter 10: 01 hour, 02 minutes, 33 seconds – 01 hour, 02 minutes, 34 seconds)

1

French Dialogue:

Pierre: C'est monsieur le **maire**, c'est monsieur le maire.

English Subtitles:

Pierre: It's Mr. **Mayor**.

(Mènard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 08 minutes, 45 seconds – 01 hour, 08 minutes, 47 seconds)

1

French Dialogue:

Michel: En tant que **maire**, j'ai une bien mauvaise nouvelle à vous apprendre.

English Subtitles:

Michel: Mr. Martin, as **mayor**, I bring very sad news.

(Mènard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 12 minutes, 05 seconds – 01 hour, 12 minutes, 07 seconds)

1

French Dialogue:

Michel: En tant que **maire** et président du conseil municipal de Sainte-Simone-du-Nord, je suis fier, que dis-je, fier, je suis ravi de vous annoncer que votre problème de plomberie va être réglé en priorité.

English Subtitles:

Michel: As **mayor** and chairman of the board of St. Simone-du-Nord, I am proud-nay-delighted, to tell you that your plumbing is our top priority.

(Mènard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 22 minutes, 50 seconds – 01 hour, 22 minutes, 56 seconds)

1

French Dialogue:

Pierre: En France, on aurait jamais eu de tels services, hein? L'omnipotence d'une bureaucratie de technocrates ferait en sorte que des délais interminables, nonobstant l'urgence.

Michel: Euh, je m'excuse là, mais, parlant d'urgence, je veux pas faire mon rabat-joie, moi, mais ça pisse pas dans la cave, vous? Vous avez pas un problème majeur, vous, là?

Pierre: Oh! **Maire**, maire. Tout est relatif, hein? Tenez, au moment où on se parle, toutes les sept secondes, un enfant meurt de faim dans le monde! Alors, mes petits problèmes, hein? Bah! Non, mais c'est avec des progressistes comme vous qu'on fera avancer le monde, monsieur le maire. D'ailleurs, c'est les héros de mon enfance que

je revois, vous découvrant, là, au petit matin, debout, sur votre engin, vous mesurant courageusement à la terre, à l'administration publique, Davy Crockett sur son cheval, se mesurant à l'Amérique!

English Subtitles:

Pierre: We never get service like this in France. Our all-powerful bureaucracy of technocrats would cause endless delays, despite the urgent need to . . .

Michel: Speaking of urgency, I don't want to be a wet blanket, but isn't your cellar flooding at this moment? Don't you have a major problem?

Pierre: **Mayor?** Everything is relative. Right now, every 7 seconds a child dies of hunger. My problems are minor. But progressives like you are building a better world. It's like meeting a childhood hero, finding you here at dawn, standing tall on your machine, barely confronting the land, the burden of public service like Davy Crockett on his steed, confronting America!

(Ménard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 23 minutes, 42 seconds – 01 hour, 24 minutes, 26 seconds)

LITERAL TRANSLATION OF POLITICAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (2)

1

French Dialogue:

Philippe: La **diplomatie**, c'est complexe, O.K.?

English Subtitles:

Philippe: **Diplomacy's** complex.

(Lepage, *La Face Cachée de la Lune*; Chapter 8: 51 minutes, 02 seconds – 51 minutes, 04 seconds)

1

French Dialogue:

Carl: Moi, je trouve ça pratique, parce que je travaille juste en face, au ministère des Finances.

Philippe: Qu'est-ce que tu fais, au juste?

Carl: Je suis attaché de presse pour la **ministre**.

English Subtitle:

Carl: I work at the Finance ministry.

Philippe: What do you do?

Carl: P.R. for **the Minister**.

(Lepage, *La Face Cachée de la Lune*; Chapter 9: 55 minutes, 47 seconds – 55 minutes, 54 seconds)

LITERAL TRANSLATION OF POLITICAL REFERENCES IN *FAAT KINÉ* (10)

1

French Dialogue:

Alpha: Toi, tu es l'embryon de **néo-colonialisme** libéral.
Patron: Tu es un Africain de l'époque coloniale.

English Subtitles:

Alpha: You are the embryo of free-market **neo-colonialism**.
Patron: You are an African from colonial times.
(Sembene, *Faat Kiné*; Chapter 5: 46 minutes, 08 seconds – 46 minutes, 18 seconds)

1

French Dialogue:

Man: J'espère que vous ne travaillez pas au **Ministère de Finance**.

English Subtitles:

Man: I hope that you don't work for the **Ministry of Finance**.
(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 14 minutes, 08 seconds – 01 hour, 14 minutes, 10 seconds)

4

French Dialogue:

Aby: À la santé du Prési.
Everyone: À la santé du **Président**.
Amy: Mais vous avez fait la santé à quel **président**?
Kiné: Vous ne savez pas, le **Club Utopia et Perspectives** a pour objectif de faire Djibril le **Président** de la République Fédérative de cinq états de l'Afrique de l'ouest en l'an 2000.

English Subtitles:

Aby: To the President.
Everyone: To the **Président**.
Amy: Do you mean to the **President**?
Kiné: You did not know? The **Club Utopia and Perspectives** wants to make Djib the **President** of the Federal Republic of five states of West Africa in 2000.

(Sembène, *Faat Kiné*; Chapter 10: 01 hour, 37 minutes, 11 seconds – 01 hour, 37 minutes, 33 seconds)

4

French Dialogue:

BOP: C'est ça. Tu dois être ambitieux. Tu sais qu'est-ce que ça veut dire être ambitieux? Alors, chacun pour soi. Dis- moi, qu'est ce que tu veux devenir?
Djib: **Président!**

BOP: **Président!** Président directeur général d'une société d'imports et d'exports?

Djib: Quand je te dis **Président**, je te parle de devenir **Président de la République**.

English Subtitles:

BOP: Listen, be ambitious, aim high. Do you know what it means to be ambitious? So every man for himself. Tell me, what do you want to become?

Djib: **President!**

BOP: **President!** CEO of an import-export company?

Djib: When I say **President**, I mean **President of the Republic**.

(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 44 minutes, 37 – 01 hour, 45 minutes, 48 seconds)

LITERAL TRANSLATION OF POLITICAL REFERENCES IN *TGV* (17)

1

French Dialogue:

Seynabou: C'est notre **ministre de Finance!** Alors, comme ça vous aviez été viré du gouvernement?

English Subtitles:

Seynabou: Our **minister of Finance**. The government fired you?
(Touré, *TGV*; Chapter 4: 10 minutes, 31 seconds – minutes, 33 seconds)

1

French Dialogue:

Man: Monsieur, **le ministre**, next time.

English Subtitles:

Man: Mr. **Minister**.
(Touré, *TGV*; Chapter 8: 25 minutes, 59 seconds – 26 minutes, 00 seconds)

1

French Dialogue:

Demba: Je crois que le **Ministre** et sa femme font des affaires avec les marabouts.

English Subtitles:

Demba: The **minister** and his wife are busy with the marabouts.
(Touré, *TGV*; Chapter 12: 41 minutes, 25 seconds – 41 minutes, 27 seconds)

1

French Dialogue:

Minister: Non, non, monsieur **Ministre**, c'est mieux.

English Subtitles:

Minister: **Minister's** better.
(Touré, *TGV*; Chapter 13: 49 minutes, 29 seconds – 49 minutes, 31 seconds)

1

French Dialogue:

Rambo: Il cherche quelques idées de métiers pour l'ancien **ministre**.

English Subtitles:

Rambo: To find a job for the ex-**Minister**.
(Touré, *TGV*; Chapter 13: 49 minutes, 44 seconds – 49 minutes, 46 seconds)

2

French Dialogue:

Soldier: Je savais pendant nos informateurs ont fait placé que l'ancien **Ministre** allait faire un voyage en Guinée. Je sais aussi que dans dix jours, c'est lui qui sera nommé le **Premier Ministre**.

English Subtitles:

Soldier: My spies told me that the ex-**Minister** was going to Guinea. He will be named the **Prime Minister** in 10 days.
(Touré, *TGV*; Chapter 17: 01 hour, 06 minutes, 29 seconds – 01 hour, 06 minutes, 40 seconds)

1

French Dialogue:

Soldier: J'ai été monté dans votre car pour prendre ce **ministre** en otage.

English Subtitles:

Soldiers: I took the bus to take the **Minister** hostage.
(Touré, *TGV*; Chapter 17: 01 hour, 06 minutes, 47 seconds – 01 hour, 06 minutes, 50 seconds)

1

French Dialogue:

Sylvia: On va convaincre Kalinga de prendre en otages, aussi le **ministre** et sa femme.

English Subtitles:

Sylvia: We'll tell Kalinga to keep the **Minister** and his wife.
(Touré, *TGV*; Chapter 17: 01 hour, 09 minutes, 41 seconds – 01 hour, 09 minutes, 45 seconds)

1

French Dialogue:

Rambo: Il s'en fiche de **ministre**.

English Subtitles:

Rambo: He doesn't care about the **minister**.
(Touré, *TGV*; Chapter 17: 01 hour, 09 minutes, 48 seconds – 01 hour, 09 minutes, 50 seconds)

3

French Dialogue:

Rambo: Il est monté dans TGV parce qu'il savait que vous monsieur **Ministre** puis y seriez. Il savait aussi que vous serez the **Premier ministre** du futur gouvernement.

Minister: Quoi?

Minister's Wife: Laisse-le continuer.

James: Oh shit, je suis le copain d'un future **Premier Minister**.

English Subtitles:

Rambo: He took TGV because he knew the **Minister** would. He also knows you'll be the next government's **Prime Minister**.

Minister: What?

Minister's Wife: Let him go on.

James: Oh shit, I'm pals with a future **Prime Minister**.

(Touré, *TGV*; Chapter 17: 01 hour, 10 minutes, 14 seconds – 01 hour, 10 minutes, 36 seconds)

1

French Dialogue:

Kalinga: Les cinq guerriers m'ont trouvé madame et **Ministre**.

English Subtitles:

Kalinga: The **Minister** and his wife are three miles away.
(Touré, *TGV*; Chapter 17: 01 hour, 11 minutes, 51 seconds – 01 hour, 11 minutes, 54 seconds)

1

French Dialogue:

Salambaré: Nous avons un **Premier Ministre** très courageux.

English Subtitles:

Salambaré: Our brave **Prime Minister**.
(Touré, *TGV*; Chapter 17: 01 hour, 13 minutes, 30 seconds – 01 hour, 13 minutes, 32 seconds)

1

French Dialogue:

Minister's Wife: Merde! Ça marche toujours pas! Madame la **Ministre**, essayez-vous mettre en hauteur.

English Subtitles:

Minister's Wife: Shit! It still doesn't work! Madam **Minister**, try to get higher.
(Touré, *TGV*; Chapter 17: 01 hour, 16 minutes, 57 seconds – 01 hour, 17 minutes, 04 seconds)

1

French Dialogue:

James: Monsieur **Ministre**, regarde ton costume, il me va très bien.

English Subtitles:

James: Mr. **Minister**, your suit fits me perfectly.
(Touré, *TGV*; Chapter 17: 01 hour, 17 minutes, 19 seconds – 01 hour, 17 minutes, 23 seconds)

LITERAL TRANSLATION OF POLITICAL REFERENCES IN *CAMP DE THIAROYE* (25)

1

French Dialogue:

Radio Voiceover: Le **chef de la France libre** exhorte les Français ont fourni plus d'effort enfin rebâtir une France forte et respectée qui et puis se peut retrouver sa place parmi les nations civilisées. Sur le front de l'opération, les Alliés sont à la frontière de l'Allemagne. L'Armée Rouge fond sur Berlin du côté l'ennemi de cette débâcle.

English Subtitles:

Radio Voiceover: The **leader of Free France** urges the French to make more effort to rebuild a strong respected France which can resume its place among civilized nations. On the front, the Allies are at the borders of Germany. The Red Army is pushing forward towards Berlin.
(Sembène, *Camp de Thiaroye*; Chapter 10: 56 minutes, 16 seconds – 56 minutes, 26 seconds)

4

French Dialogue:

Sergeant Diatta: Parce que nous sommes pas de **citoyens français**. Nous sommes des **sujets français**.
Captain Raymond: Pourquoi pas tu n'as pas pris **la nationalité française**. Vous êtes inscrits, non?
Sergeant Diatta: La **nationalité française**? Non, merci. Je reste Africain et je garde mon instruction.
Captain Raymond: Vous avez toujours l'intention de poursuivre vos études en France?

English Subtitles:

Sergeant Diatta: Because we're not **French citizens**. We are **French subjects**.
Captain Raymond: Why didn't you take **French citizenship**? You're educated.
Sergeant Diatta: **French citizenship**? No, thank you. I remain African and I keep my education.
Captain Raymond: You still intend to continue your studies in France?
(Sembène, *Camp de Thiaroye*; Chapter 15: 01 hour, 28 minutes, 13 seconds – 01 hour, 28 minutes, 44 seconds)

2

French Dialogue:

Sergeant Diatta:

C'est l'**armée coloniale**; même mentalité. Les officiers qui en 1940 ont refusé le ralliement des forces de l'AOF aux **forces françaises libres** et qui ont fusillé les sénégalais liées à ces forces sont les mêmes officiers qui sont présents au côté du chef de la France libérée et contrôlent les colonies.

English Subtitles:

Sergeant Diatta:

It's the **colonial army**; same mentality. The officers who in 1940 refused the allying of African forces to **the Free French forces** and who shot the Senegalese who joined are today beside the leader of Free France and control the colonies.

(Sembène, *Camp de Thiaroye*; Chapter 15: 01 hour, 29 minutes, 50 seconds – 01 hour, 30 minutes, 06 seconds)

4

French Dialogue:

Sergeant Diatta:

Ils étaient de la **première armée de la France libre** qui font une partie de Fort-Lamy, a traverse le Tibesti, a chassé les soldats de Mussolini à Kuffra dans le sud de Libya. Ce sont eux qui sont les premiers entrants à Tripoli. C'était encore eux qui ont été les premiers qui sont en quarante quatre entrés à Paris. Je n'ai pas fini mon commandant. Où étiez-vous en mil neuf cent quarante? Oui, où étiez-vous, vous là en mil neuf cent trente-neuf -quarante? Ces tirailleurs sont de la **septième armée française**. À Abbeville, soldats français, anglais, hollandais, belges, luxembourgeois, devant la deuxième Panzer division générale allemande Guderian. Nous avons fui jusqu'à Dunkerque. Savez-vous que l'on a refusé à ces hommes de prendre le bateau pour gagner l'Angleterre? Connaissez vous la Capitaine Ntchorere de la **cinquante troisième infanterie coloniale**?

English Subtitles:

Sergeant Diatta:

They belonged to the **first army of Free France**, which went from Fort-Lamy, crossed the Tibesti, chased Mussolini's soldiers at Kuffra in Southern Libya. They were the first to enter Tripoli. And they were the first to enter Paris in August '44. Where were you in 1940? Where were you in 1939-40? These infantrymen belong to **the 7th French Army**. In Abbeville, French soldiers, English, Dutch, Belgians, Luxemburgers. When we faced the 2nd Panzer Division we fled to Dunkirk. Did you know these men were denied access to the ship to England? Do you know Captain Ntchorere of the **53rd Colonial Infantry**?

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 34 minutes, 01 seconds – 01 hour, 35 minutes, 04 seconds)

4

French Dialogue:

- Corporal Diarra: Nous nommer Sergent chef délégué par le general. General pas connaît quoi c'est passé ici.
- Grouget: Nous pas nommer sergent-chef **délégué**. C'est les toubabous qui nommer lui chef. Nous africains. Chaque chambre nommer **délégué**.
- Corporal Diarra: Sergent-chef pas n'importe qui. Lui connaisse bon français comme les blancs. Est-ce que vous connaisse français pour **délégué** parler les blancs.
- Grouget: Tu es con. Oui, tu es con quelquefois. Français, c'est quoi? C'est une langue. Tu parler bon français, tu parler mauvais français ça que tu parler dedans, ça qu'il est bon. Français c'est comme femme. Tu prends femme, tu fais, tu fais, tu fais, c'est pour faire petits enfants seulement. Et puis, c'est tout. Nous pas nommer sergent-chef comme **délégué**.

English Subtitles:

- Corporal Diarra: We designate Sarge to speak to the general. In the name of Allah, the general doesn't know what's going on here.
- Grouget: We are not going to designate Sarge as our **delegate**. The whites promoted him. We are Africans. Each barrack room must designate their **delegate**. Sarge is educated. He speaks French like the whites. A **delegate** must talk like them. Can any of us make himself understood by the whites?
- Corporal Diarra: You're stupid.
- Grouget: You sure are stupid. What is French? It's a language. Whether you speak it well or not, it's what you say that counts. French is like a woman. You take her the way you want, you take her, take her, provided you say what you want to say. Let's not delegate Sarge as our **delegate**.

(Sembène, *Camp de Thiaroye*; Chapter 17: 1 hour, 40 minutes, 06 seconds – 1 hour, 41 minutes, 19 seconds)

1

French Dialogue:

- Captain Raymond: Comment peut-il penser des choses pareilles Capitaine Labrousse? Pour Hitler, les Juifs, les **communistes**, les Freemasons, les tziganes, les noirs: tous avaient été éliminé.

English Subtitles:

- Captain Raymond: How can you say such things, Captain? For Hitler, Jews, **communists**, Freemasons, Gypsies, Negroes: all had to be eliminated.

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 42 minutes, 17 seconds – 01 hour, 45 minutes, 28 seconds)

2

French Dialogue:

Major: J'aime pas les **communistes**, même français.
Captain Labrousse: C'est les **communistes** comme vous savez qui, qui ont endoctriné nos tirailleurs.

English Subtitles:

Major: I don't like **communists**, even French.
Captain Labrousse: It's the **communists** like you-know-who who indoctrinate our men.

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 47 minutes, 11 seconds – 01 hour, 47 minutes, 19 seconds)

2

French Dialogue:

French Soldier 1: Il est **communiste**.
French Soldier 2: Bien sur, c'est un communiste. Tous les intellectuels sont les **communistes**.

English Subtitles:

French Soldier 1: He's a **communist**.
French Soldier 2: Of course. All the intellectuals are **communists**.

(Sembène, *Camp de Thiaroye*; Chapter 18: 01 hour, 49 minutes, 41 seconds – 01 hour, 49 minutes, 45 seconds)

1

French Dialogue:

Soldier: Pourquoi nous au soleil? Ça, c'est **fasciste**.

English Subtitles:

Soldier: Why keep us? It's **fascist**.

(Sembène, *Camp de Thiaroye*; Chapter 18: 01 hour, 50 minutes, 14 seconds – 01 hour, 50 minutes, 20 seconds)

1

French Dialogue:

General: Vous serez traduit devant un **tribunal militaire**.

English Subtitles:

General: You will be summoned before a **military tribunal**.

(Sembène, *Camp de Thiaroye*; Chapter 19: 01 hour, 55 minutes, 23 seconds – 01 hour, 55 minutes, 25 seconds)

1

French Dialogue:

Captain Labrousse: Sergent-chef Diatta, dites à vos hommes de libérer immédiatement le général. Est-ce que vous savez que selon les lois de l'armée ils risquent le **tribunal militaire**? Et le peloton d'exécution.

English Subtitles:

Captain Labrousse: Sergeant Diatta, tell your men to free the general immediately. They could face the **military tribunal** and the firing squad.

(Sembène, *Camp de Thiaroye*; Chapter 19: 01 hour, 57 minutes, 01 seconds – 01 hour, 57 minutes, 15 seconds)

1

French Dialogue:

Captain Raymond: Mais, tu peux saisir le **gouverneur**. Je lui transmets très personnellement vos doléances. Je verrai le ministère de colonies si c'est nécessaire à Paris en rentrant.

English Subtitles:

Captain Raymond: You can call on the **governor**. I will tell him your grievances. I will see the colonial minister in Paris.

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 04 minutes, 07 seconds – 02 hours, 02 minutes, 09 seconds)

1

French Dialogue:

Grouget: Nous pas **fascistes**.

English Subtitles:

Grouget: We're not **fascists**.

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 07 minutes, 16 seconds – 02 hours, 07 minutes, 18 seconds)

EQUIVALENCE OF POLITICAL REFERENCES

EQUIVALENCE OF POLITICAL REFERENCES IN *NEUILLY SA MÈRE* (29)

1

French Dialogue:

Sami: Les **flics** me contrôlent tous temps.

English Dialogue:

Sami: We always get stopped by **cops**.

(Laferrière, *Neuilly Sa Mère*; Chapter 1: 0 minutes, 32 seconds – 1 minutes, 10 seconds)

1

French Dialogue:

Sami: Je vais aller à la **DDASS**, c'est ça?

English Subtitle:

Sami: What about me? **A foster family?**

(Laferrière, *Neuilly Sa Mère*; Chapter 1: 5 minutes, 43 seconds – 5 minutes, 44 seconds)

1

French Dialogue:

Djamila: Il veut être **Président de la République**.

English Subtitles:

Djamila: His dream is to be **President of France**.

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 10 minutes, 58 seconds – 11 minutes, 00 seconds)

1

French Dialogue:

Charles: Tu es au **gauche**?

English Subtitle:

Charles: You're a **leftist**, to boot.

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 15 minutes, 45 seconds – 15 minutes, 47 seconds)

2

French Dialogue:

Stan: J'ai passé deux jours à l'usine pour tout vérifier. J'ai vu le **chef syndical, les délégués du personnel**, et puis les porcs, les porcs, les porcs.

English Subtitles:

Stan: I saw **the union head, the workers' rep**, and pigs. Lots and lots and lots of pigs.

(Laferrière, *Neuilly Sa Mère*; Chapter 3: 27 minutes, 00 seconds – 27 minutes, 05 seconds)

2

French Dialogue:

Stan: L'**UMP** a voté pour; l'**opposition** contre.

English Subtitle:

Stan: **The right** voted for and **the left** voted against.

(Laferrière, *Neuilly Sa Mère*; Chapter 7: 46 minutes, 44 seconds - 46 minutes, 46 seconds)

2

French Dialogue:

Senator: Tu veux être maire, député, ministre?

Charles: **Président de la République.**
Senator: Ah disons, **Président de la République.** Quand même.

English Subtitles:

Senator: You want to be mayor? Representative? Minister?
Charles: **President of France.**
Senator: **President of France**, not bad.
(Laferrière, *Neuilly Sa Mère*; Chapter 7: 48 minutes, 56 seconds – 49 minutes, 56 seconds)

2

French Dialogue:

Senator: Tu veux être maire, député, ministre?
Charles: **Président de la République.**
Senator: Ah disons, **Président de la République.** Quand même.

English Subtitles:

Senator: You want to be mayor? Representative? Minister?
Charles: **President of France.**
Senator: **President of France**, not bad.
(Laferrière, *Neuilly Sa Mère*; Chapter 7: 48 minutes, 56 seconds – 49 minutes, 56 seconds)

1

French Dialogue:

Senateur: Il faut que tu t'implante en province parce que Paris c'est bouché.
Hein. Toi, tu trouves une petite **circonscription** tranquille pour faire ton trou.

English Subtitles:

Senator:
Senator: Settle down in the country old chap. Paris is a dead end. Find a nice little **constituency** where you can make your way.
(Laferrière, *Neuilly Sa Mère*; Chapter 7: 48 minutes, 56 seconds – 49 minutes, 56 seconds)

1

French Dialogue:

Sami: Elle avait pas de **thune**.

English Subtitles:

Sami: When I was 8, the **welfare check** hadn't come.
(Laferrière, *Neuilly Sa Mère* Chapter 7: 51 minutes, 47 seconds – 52 minutes, 02 seconds)

1

French Dialogue:

Marie: Tu sais, quand j'étais petite, mon père battait ma mère et j'ai vu ça dans toute mon enfance. Dans mon milieu, il n'y a d'**assistante sociale**.

English Subtitles:

Marie: When I was little, my dad hit my mom. I witnessed it for years on end. People like us don't have **social workers**.

(Laferrière, *Neuilly Sa Mère*; Chapter 8: 54 minutes, 19 seconds – 54 minutes, 32 seconds)

3

French Dialogue:

Caroline: Ah oui, dans quelle journal, sit e plaît? Le **Pen Hebdo**?

Charles: Non. Dans **Libé**.

Caroline: Libé. Quelle **facho**, celui-là!

English Subtitles:

Caroline: What paper? **The New Fascist Times**?

Charles: Nope. **Liberation**.

Caroline: No subtitle. What a **fascist**!

(Laferrière, *Neuilly Sa Mère*; Chapter 8: 55 minutes, 49 seconds – 55 minutes, 58 seconds)

2

French Dialogue:

Charles: Article 7: Chaque classe doit être représenté par un **délégué** et ceux jusqu'à la fin de l'année scolaire. Le 20 mai me semble une très bonne date pour la tourné des élections. Le nouveau **délégué** doit engager des reformes indispensable.

English Subtitles:

Charles: Article 7: each class will have a **representative** until the end of the school year. May 20 is a good day to hold elections. The new **representative** must undertake important reforms.

(Laferrière, *Neuilly Sa Mère*; Chapter 8: 56 minutes, 45 seconds – 57 minutes, 13 seconds)

1

French Dialogue:

Sami: On a pas renouvelé ta **carte d'UMP**?

English Subtitle:

Sami: Why not? Kicked out of the **Young Republicans Club**?

(Laferrière, *Neuilly Sa Mère*; Chapter 8: 57 minutes, 52 seconds – 57 minutes, 53 seconds)

2

French Dialogue:

Picasso: Bonjour messieurs. **Police de Neuilly. Douane volante!**

English Subtitles:

Picasso: **Neuilly Police. Customs control!**

(Laferrière, *Neuilly Sa Mère*; Chapter 8: 58 minutes, 14 seconds – 58 minutes, 17 seconds)

1

French Dialogue:

Charles: Ouais, pas mal. Ouais, c'est bien. Une sorte de **meeting présidentiel**.

English Subtitles:

Charles: Like a **presidential rally!**
(Laferrière, *Neuilly Sa Mère*; Chapter 9: 01 hour, 02 minutes, 48 seconds – 01 hour, 02 minutes, 51 seconds)

1

French Dialogue:

Caroline: Il est venu chez nous pour échapper à des **paramilitaires**.

English Subtitles:

Caroline: He escaped a **right-wing paramilitary group**.
(Laferrière, *Neuilly Sa Mère*; Chapter 9: 01 hour, 04 minutes, 49 seconds – 01 hour, 04 minutes, 55 seconds)

2

French Dialogue:

Charles: Je peux pas même gagner une **election délégué**. Je suis un loser. Je suis un **Balladur**.

English Subtitles:

Charles: I can't even win a **school election**. I'm a loser. I'm a **McCain**.
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 16 minutes, 30 seconds – 01 hour, 16 minutes, 32 seconds)

1

French Dialogue:

Picasso 2: Et moi, ma copine est partie avec mon chat et le type d'**Assedic**.

English Subtitles:

Picasso 2: My girl dumped me and left with my cat. And the **social worker**.
(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 19 minutes, 50 seconds – 01 hour, 20 minutes, 00 seconds)

1

French Dialogue:

Charles: C'est un **plébiscite**.

English Subtitles:

Charles: I didn't just win. It's a **landslide**.
(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 20 minutes, 20 seconds – 01 hour, 20 minutes, 30 seconds)

EQUIVALENCE OF POLITICAL REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (23)

1

French Dialogue:

Philippe: Jean, on travaille à **La Poste**.

English Subtitles:

Philippe: Come on, we work for the **post office**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 1: 04 minutes, 40 seconds – 04 minutes, 41 seconds)

1

French Dialogue:

Philippe: On se retrouve devant la **mairie**.

English Subtitles:

Philippe: We'll meet at **City Hall**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 3: 18 minutes, 54 seconds – 18 minutes, 56 seconds)

1

French Dialogue:

Police Officer: **Gendarmerie Nationale**.

English Subtitles:

Police Officer: **Police**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 3: 19 minutes, 47 seconds – 19 minutes, 48 seconds)

1

French Dialogue:

Antoine: Il est 7h15, ch'est bientôt l'heure d'aller à **La Poste**.

English Subtitles:

Philippe: Almosht time for **work**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 27 minutes, 17 seconds – 27 minutes, 19 seconds)

1

French Dialogue:

Antoine: C'est Mr. Abrams, le nouveau **directeur de La Poste**.

English Subtitles:

Antoine: Mr. Abrams, the new **P.O. director**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 31 minutes, 01 seconds – 31 minutes, 02 seconds)

1

French Dialogue:

Philippe: **À La Poste**.

English Subtitles:

Philippe: To **work**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 21 seconds – 31 minutes, 22 seconds)

2

French Dialogue:

Antoine: Laissez-moi vous présenter Fabrice Canoli, le plus ancien **postier** de chez nous.
Fabrice: M. le Directeur, bienvenue à Bergues!
Philippe: Oui, il me l'a déjà dit.
Antoine: Yann Vandernoout qui ch'occupe de la partie **banque postale**.

English Subtitles:

Antoine: Mr. Abrams, let me introduce Fabrice Canoli, our senior **carrier**.
Fabrice: Welcome to Bergues.
Philippe: So I've been told.
Antoine: And Yann Vandernoout, our **postal bank specialist**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 33 seconds – 31 minutes, 48 seconds)

1

French Dialogue:

Annabelle: Annabelle Deconink, je suis au **guichet courrier recommandé**, et je fais aussi un peu de compta.

English Subtitles:

Annabelle: Annabelle Deconink, **registered mail** and accounting.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 07 seconds – 32 minutes, 10 seconds)

1

French Dialogue:

Tony: Qu'est-ce qu'il a l'**postier**?

English Subtitles:

Tony: What is it, **mailman**?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 00 minutes, 57 seconds – 01 hour, 00 minutes, 58 seconds)

1

French Dialogue:

Antoine: C'est interdit de se garer devant La Poste, signé, **le facteur**.

English Subtitles:

Antoine: No parking in front of the post office. Signed, **postman**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 00 minutes, 57 seconds – 01 hour, 00 minutes, 58 seconds)

2

French Dialogue:

Philippe: Qu'est-ce que je fais moi? Je suis **directeur de La Poste**, pas **assistante sociale**.

English Subtitles:

Philippe: So, I'm a **postal worker**, not a **social worker**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 01 hour, 02 minutes, 37 seconds – 01 hour, 02 minutes, 40 seconds)

1

French Dialogue:

Philippe: Et de fil en aiguille, il se bat devant **La Poste** et ça c'est intolérable!

English Subtitles:

Philippe: He winds up outside fighting in **uniform**. That's intolerable.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 01 minute, 54 seconds – 01 hour, 01 minute, 57 seconds)

1

French Dialogue:

Philippe: Allez, le dernier arrivé à **La Poste**, est un double boubourse!

English Subtitles:

Phillippe: Last one to the **post office**, is a double boubourse.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour 11 minutes, 53 seconds – 01 hour, 11 minutes, 56 seconds)

3

French Dialogue:

Man: **Police nationale**.
Philippe: Ah, on est entre **fonctionnaires! Poste** de Bergues. Direction Generale.
Man: Suivez-nous, on vous emmène au poste!

English Subtitles:

Police Officer: **Police**.
Philippe: I work for the **government** too. Bergues **post office**.
Police Officer: Stop. We're taking you in.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 12 minutes, 34 seconds – 01 hour, 12 minutes, 40 seconds)

1

French Dialogue:

Philippe: Je suis au **commissariat**.

English Subtitles:

Philippe: I'm at the **police station**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 13 minutes, 27 seconds – 01 hour, 13 minutes, 28 seconds)

2

French Dialogue:

Antoine: Là-bas, il y a la **mairie**, Au bout, il y a **La Poste**, et en face, il y a les salles des fêtes, mais il n'y a plus de fêtes.

English Subtitles:

Antoine: Over there, that'sh **Shity Hall**. Down there's the **posht offish** and ballroom. No more balls.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 21 minutes, 15 seconds – 01 hour, 21 minutes, 21 seconds)

1

French Dialogue:

Julie: Je cherche **la Poste** de Bergues.

English Subtitles:

Julie: The Bergues **post office**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 28 minutes, 28 seconds – 01 hour, 28 minutes, 29 seconds)

1

French Dialogue:

Philippe: Merde! La **DRH**.

English Subtitles:

Philippe: Shit. **H. R.**
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 38 minutes, 40 seconds – 01 hour, 38 minutes, 41 seconds)

EQUIVALENCE OF POLITICAL REFERENCES IN *LES VISITEURS* (13)

1

French Dialogue:

Mr. Vautrot: Soulange, appelle les **flics**!

English Subtitles:

Mr. Vautrot: Call the **cops**!
(Poiré, *Les Visiteurs*; Chapter 5: 24 minutes, 42 seconds – 24 minutes, 54 seconds)

1

French Dialogue:

Père Hervé: C'est un **calendrier de Telecom**.

English Subtitles:

Father Hervé: It's the **UNICEF calendar**.

(Poiré, *Les Visiteurs*; Chapter 5: 26 minutes, 47 seconds – 27 minutes, 02 seconds)

1

French Dialogue:

Béatrice: Appelons **la gendarmerie**.

English Subtitles:

Béatrice: Ok, call the **cops**.

(Poiré, *Les Visiteurs*; Chapter 6: 28 minutes, 31 seconds – 28 minutes, 32 seconds)

2

French Dialogue:

Policeman: **Maréchal des logis Gibon**. Mes hommages, Mme la Comtesse. J'ai amené les **CRS** au secours.

English Subtitles:

Policeman: **Squadron Sergeant Major Gibon**. At your service, Countess, I brought the **National Guard**.

(Poiré, *Les Visiteurs*; Chapter 6: 29 minutes, 59 seconds – 30 minutes, 04 seconds)

1

French Dialogue:

Dr. Bovin: Un peu de psychologie, **Marechal**.

English Subtitles:

Dr. Bovin: Psychology, **Sergeant-Major**.

(Poiré, *Les Visiteurs*; Chapter 6: 30 minutes, 34 seconds – 30 minutes, 36 seconds)

1

French Dialogue:

Dr. Bovin: **Marechal**, je le prends. C'est un tordu!

English Subtitles:

Dr. Bovin: Let me, **Sergeant-Major**. He's a sicko!

(Poiré, *Les Visiteurs*; Chapter 6: 30 minutes, 54 seconds – 30 minutes, 55 seconds)

1

French Dialogue:

Béatrice: Mais, Hub, le château était comme ça depuis le **Directoire**!

English Subtitles:

Béatrice: Hub, it was rebuilt after the **Revolution!**
(Poiré, *Les Visiteurs*; Chapter 9: 49 minutes, 16 seconds – 49 minutes, 18 seconds)

1

French Dialogue:

Jacquart: On est en **république**, bordel de merde!

English Subtitles:

Jacquart: This is a fucking **democracy!**
(Poiré, *Les Visiteurs*; Chapter 10: 57 minutes, 18 seconds – 57 minutes, 20 seconds)

1

French Dialogue:

Jacquart: Finis de rigoler. Dehors les clodos! J'appelle les **gendarmes**.

English Subtitles:

Jacquart: Game's over. Get out, or I'll call the **cops**.
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 17 seconds – 01 hour, 20 minutes, 28 seconds)

1

French Dialogue:

Police Officer: Personne n'a pas vu **Maréchal** des Logis, Gibon?

English Subtitles:

Police Officer: Where is **Sergeant-Major** Gibon?
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 32 minutes, 35 seconds – 01 hour, 32 minutes, 36 seconds)

1

French Dialogue:

Sergeant: **Maréchal des Logis** Gibon!

English Subtitles:

Sergeant: **Sergeant-Major** Gibon
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 40 minutes, 15 seconds – 01 hour, 40 minutes, 16 seconds)

1

French Dialogue:

Jacquasse: Les **hommes du Prévôt** sont partis?

English Subtitle:

Jacquasse: Is **the sheriff** gone?
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 40 minutes, 32 seconds – 01 hour, 40 minutes, 34 seconds)

EQUIVALENCE OF POLITICAL REFERENCES IN *LE BONHEUR DE PIERRE* (11)

1

French Dialogue:

Michel: Ça, c'est, c'est pas ma décision. C'est la décision du **conseil municipal** de Sainte-Simone-du-Nord, tu sauras.

English Subtitles:

Michel: That wasn't my decision. The **town council** decided that, I'll have you know.
(Mènard, *Le Bonheur de Pierre*; Chapter 4: 25 minutes, 38 seconds – 25 minutes, 46 seconds)

1

French Dialogue:

Catherine: Ils disent avoir envoyé le paquet ici et qu'il aurait été renvoyé par **Postes Québec**, pour finalement être retourné par la Poste Française.

English Subtitles:

Catherine: They sent it here and it came back stamped "**not known at this address.**" It went back to France and they sent it here again.
(Mènard, *Le Bonheur de Pierre*; Chapter 9: 55 minutes, 06 seconds – 55 minutes, 10 seconds)

2

French Dialogue:

Catherine: Bonsoir, monsieur le maire. Ou plutôt devrais-je dire, monsieur le **maître de poste**.

Michel: Bonsoir, Mlle Martin!

Catherine: On m'a envoyé un paquet extrêmement important et cela, depuis plusieurs semaines. Or je ne comprends pas, je n'ai toujours rien reçu.

Michel: Ah ben, là, je suis désolé, mais il est passé 4 h, c'est fermé, hein? C'est l'horaire d'hiver, mademoiselle.

Catherine: Attendez, il est ouvert, votre dépanneur. Il y a de la lumière.

Michel: Le dépanneur, oui, il est ouvert, mais le bureau de poste, non, il est fermé.

Catherine: Alors, écoutez, ça fait suffisamment longtemps que j'attends, vous allez me faire une petite exception!

Michel: Voyons donc! Ça marche pas de même ça! Je peux pas ouvrir le bureau de poste à n'importe quelle heure. Il y a des règlements. C'est fermé, c'est fermé. Ça va me faire plaisir de vous vendre du

lait, mais pour le paquet, c'est **Postes Québec** qui fait les horaires. C'est, c'est pas moi.

English Subtitles:

Catherine: Good evening, Mr. Mayor, or should I say Mr. **Postmaster**?
Michel: Good evening Miss. Martin.
Catherine: I've been expecting a parcel for weeks. But it hasn't come.
Michel: I'm sorry, but it's after four, we're closed. Winter hours.
Catherine: The store is open. The lights are on.
Michel: The store, yes. But the post office is closed.
Catherine: I've waited long enough, you can make a small exception!
Michel: No, It doesn't work that way. I can't open the post office at all hours. There are rules. When it's closed, it's closed. I'll be happy to sell you milk, but for your parcel, **Québec Post** sets the schedule. Not me.

(Ménard, *Le Bonheur de Pierre*; Chapter 9: 58 minutes, 01 seconds – 58 minutes, 50 seconds)

4

French Dialogue:

Michel: Si vous avez des réclamations, je vous conseille d'appeler à **Postes Québec**.
Catherine: Vous saurez que nous n'avons plus le téléphone depuis hier soir.
Michel: Je vous en prie.
Catherine: C'est vraiment un bled pourri.
Michel: La seule solution que je vois à votre problème, mademoiselle, c'est d'envoyer votre plainte par la poste. **Postes Québec** a été fière de vous servir.
Catherine: Eh bien, ils vont être fiers de m'entendre à **Postes Québec**.
Michel: Tiens, toi! Couper l'ennemi de toute communication. Combien tu gages qu'elle s'en va appeler à **Postes Québec**, elle?

English Subtitles:

Michel: If you want to make a claim, please call **Quebec Post**.
Catherine: We have had no phone service since yesterday evening.
Michel: Please feel free.
Catherine: This really is a godforsaken dump.
Michel: The only thing I can suggest is to send your complaint by mail. **Québec Post** is proud to have been a service to you.
Catherine: I assure you **Québec Post** will be proud to hear from me.
(Ménard, *Le Bonheur de Pierre*; Chapter 10: 01 hour, 01 minutes, 05 seconds – 01 hour, 01 minutes, 35 seconds)

1

French Dialogue:

Michel: Combien tu gages qu'elle s'en va appeler à **Postes Québec**, elle?

English Subtitles:

Michel: I bet she's looking for a phone to call **Québec Post**.
(Mènard, *Le Bonheur de Pierre*; Chapter 10: 01 hour, 02 minutes, 07 seconds – 01 hour, 02 minutes, 10 seconds)

1

French Dialogue:

Michel: En tant que maire et **président du conseil municipal** de Sainte-Simone-du-Nord, je suis fier, que dis-je, fier, je suis ravi de vous annoncer que votre problème de plomberie va être réglé en priorité.

English Subtitles:

Michel: As mayor and **chairman of the board** of St. Simone-du-Nord, I am proud-nay, delighted, to tell you that your plumbing is our top priority.

(Mènard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 22 minutes, 50 seconds – 01 hour, 22 minutes, 56 seconds)

1

French Dialogue:

Pierre: D'ailleurs, c'est les héros de mon enfance que je revois, vous découvrant, là, au petit matin, debout, sur votre engin, vous mesurant courageusement à la terre, à l'**administration publique**, Davy Crockett sur son cheval, se mesurant à l'Amérique!

English Subtitles:

Pierre: It's like meeting a childhood hero, finding you here at dawn, standing tall on your machine, barely confronting the land, the burden of **public service** like Davy Crockett on his steed, confronting America!

(Mènard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 23 minutes, 42 seconds – 01 hour, 24 minutes, 26 seconds)

EQUIVALENCE OF POLITICAL REFERENCES IN *BON COP, BAD COP* (7)

2

French Dialogue:

Martin: Ma femme était **attachée de presse pour le Gouverneur général du Canada**.

English Subtitles:

Martin: My wife was working as the **Governor General's press secretary**.

(Canuel, *Bon Cop, Bad Cop*; Chapter 6: 42 minutes, 35 seconds – 42 minutes, 49 seconds)

1

French Dialogue:

David: Que c'est qu'ils font avec leur hostie de **paperasse**?

English Subtitles:

David: Where the fuck is the **search warrant**?

(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 44 minutes, 05 seconds – 44 minutes, 07 seconds)

1

French Dialogue:

Lebœuf: T'es rentré avant même qu'on t'envoie le **mandat**!

English Subtitles:

Lebœuf: You went in without a **warrant**.

(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 46 seconds – 54 minutes, 53 seconds)

3

French Dialogue:

David: **Vive le Québec libre.**

Martin: Oh Jesus. Bouchard!

Iris: Vive le Québec libre. Vive le Québec libre! **Vive le Québec libre!**
Vive le Québec libre!

English Subtitles:

David: **Long live a free Quebec.**

Martin: Oh Jesus. Bouchard!

Iris: No subtitle. Vive le Québec libre! Oh, **long live a free Quebec.**
Long live a free Québec.

(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour 20 minutes, 12 seconds – 01 hour, 20 minutes, 30 seconds)

EQUIVALENCE OF POLITICAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (6)

1

French Dialogue:

Monique: Alors justement ce matin, je reçois Mme Marie-Madeleine Bonsecours du **Bureau canadien du programme S.E.T.I.**, qui va nous parler d'une toute nouvelle approche pour tenter de répondre à cette question sur la vie extraterrestre. Madame Bonsecours, bienvenue à l'émission.

English Subtitles:

Woman: With us this morning is Marie Madeleine Bonsecours from the **Canadian bureau of S.E.T.I** who'll outline a new approach to this question of extra-terrestrial life. Welcome Madame Bonsecours.
(Lepage, *La Face Cachée de la Lune*; Chapter 4: 18 minutes, 23 seconds – 18 minutes, 34 seconds)

2

French Dialogue:

Carl: Moi, je trouve ça pratique, parce que je travaille juste en face, au **ministère des Finances**.

Philippe: Qu'est-ce que tu fais, au juste?

Carl: Je suis **attaché de presse** pour la ministre.

English Subtitle:

Carl: I work at the **Finance ministry**.

Philippe: What do you do?

Carl: **P.R.** for the Minister.

(Lepage, *La Face Cachée de la Lune*; Chapter 9: 55 minutes, 47 seconds – 55 minutes, 54 seconds)

1

French Dialogue:

André: Je me ferai pas faire la morale par un petit crisse de **fonctionnaire** qui connaît rien!

Carl: Ostie!

English Subtitles:

André: I won't be lectured by a dim **bureaucrat**.

Carl: No subtitle.

(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 30 minutes, 42 seconds – 01 hour, 30 minutes, 45 seconds)

2

French Dialogue:

André: Dans l'attente d'une réponse hâtive, je demeure Marie-Madeleine Bonsecours, **directrice** du **Bureau canadien du programme SETI**.

English Subtitles:

André: Please respond promptly, M. M. Bonsecours, **Director**, SETI **Canada**.

(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 36 minutes, 13 seconds – 01 hour, 36 minutes, 19 seconds)

EQUIVALENCE OF POLITICAL REFERENCES IN *FAAT KINÉ* (7)

1

French Dialogue:

BOP: Partons vite! Je dois filer rapidement à l'**ambassade de France et des États-Unis** pour les visas.

English Subtitles:

BOP: Let's go. I've got to run to the **French and American embassies** for our visas.

(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 15 minutes, 19 seconds – 01 hour, 15 minutes, 25 seconds)

2

French Dialogue:

Kiné: Oublier le passé? Tu m'as grugée et tu veux que j'oublie. Tu es et resteras un menteur. Tu allais fuir du Sénégal quand la police t'a arrêté pour usage des **faux documents et d'héritages**.

English Subtitles:

Kiné: Forget the past. You tricked me and you want me to forget. You are and always will be a liar. As you were leaving Senegal, the cops nabbed you for using **falsified papers**.

(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 16 minutes, 25 seconds – 01 hour, 17 minutes, 27 seconds)

1

French Dialogue:

Kiné: Tu suis pas même **Président de la République** et tu oses de diriger nos vies.

English Subtitles:

Kiné: You are not even **President** yet, and you are trying to run our lives.

(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 23 minutes, 45 seconds – 01 hour, 23 minutes, 52 seconds)

1

French Dialogue:

Kiné: Vous ne savez pas, le Club Utopia et Perspectives a pour objectif de faire Djibril le Président de la **République Fédérative de cinq états de l'Afrique de l'ouest** en l'an 2000.

English Subtitles:

Kiné: You did not know? The Club Utopia and Perspectives wants to make Djibril the President of the **Federal Republic of five states of**

West Africa in 2000.

(Sembène, *Faat Kiné*; Chapter 10: 01 hour, 37 minutes, 11 seconds – 01 hour, 37 minutes, 33 seconds)

2

French Dialogue:

BOP: Je regrette. J'étais très occupé. Mais je vais à la **mairie** pour régler ce détail.
Djib: Boubacar Omar Payane, alias BOP, au lieu d'aller à la mairie pour moi, c'est cette femme que tu devrais conduire devant la **mairie**.

English Subtitles:

BOP: I'm sorry. I was very busy. But I will go to **city hall** to fix this detail.
Djib: BOP, instead of going for me, you should take this woman to **City Hall**.

(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 46 minutes, 45 seconds – 01 hour, 47 minutes, 05 seconds)

1

French Dialogue:

Jean's Son: Donc, il faut légaliser leur entre-deux, mais pas a la mosquée.
Djib: Pas a l'église non plus.
Both: À la **mairie**.

English Subtitles:

Jean's Son: So, let's legalize their partnership, but not at the mosque.
Djib: Not at the church either.
Both: At **city hall**.

(Sembène, *Faat Kiné*; Chapter 12: 01 hour, 56 minutes, 19 seconds – 01 hour, 56 minutes, 34 seconds)

EQUIVALENCE OF POLITICAL REFERENCES IN *TGV* (3)

1

French Dialogue:

Minister: Puisque vous refusez que les plus hauts **responsables politiques** qui prennent les décisions, je vous propose de voter.

English Subtitles:

Minister: Since you won't let **political leaders** decide for you, I suggest we vote.

(Touré, *TGV*; Chapter 5: 14 minutes, 26 seconds – 14 minutes, 32 seconds)

1

French Dialogue:

Soldier: Le gouvernement français va peser de tout son poids pour les trouver sains et saufs. Le futur **Premier Ministre** est intermédiaire idéal.

English Subtitles:

Soldier: The French government will want them back safely. The future **Minister** is the perfect go-between.

(Touré, *TGV*; Chapter 17: 01 hour, 06 minutes, 55 seconds – 01 hour, 07 minutes, 03 seconds)

1

French Dialogue:

Roger: Moi aussi, je m'en fiche de **ministre**.

English Subtitles:

Roger: I don't care about **him** either.

(Touré, *TGV*; Chapter 17: 01 hour, 09 minutes, 54 seconds – 01 hour, 09 minutes, 55 seconds)

EQUIVALENCE OF POLITICAL REFERENCES IN *CAMP DE THIAROYE* (18)

1

French Dialogue:

Madame: Mon cul. Tais-toi. Attends, tu es encore là? Qu'est-ce que tu attends? J'appelle les **flics**? Allez. Fous le camp.

English Subtitles:

Madame: Bull! Get out. What are you waiting for, the **police**? Get lost!

(Sembène, *Camp de Thiaroye*; Chapter 6: 35 minutes, 00 seconds – 35 minutes, 27 seconds)

1

French Dialogue:

Sengalese Soldier: Quatre contre un. C'est **fasciste**.

English Subtitles:

Sengalese Soldier: Four against one: that's **fascism**.

(Sembène, *Camp de Thiaroye*; Chapter 8: 38 minutes, 36 seconds – 38 minutes, 38 seconds)

1

French Dialogue:

Captain Labrousse: Allo. C'est la **prévôté**? Oui, ah, le Capitaine George. Oui, ici, c'est Labrousse.

English Subtitles:

Captain Labrousse: **Military police**? Yes. Ah, Captain George. Yes, this is Labrousse.

(Sembène, *Camp de Thiaroye*; Chapter 10: 52 minutes, 42 seconds – 52 minutes, 46 seconds)

2

French Dialogue:

Soldiers:

À la victoire!

Man:

Bakary! **À la victoire!**

English Subtitles:

Soldiers:

Here's to victory!

Man:

Drinks for everyone. **To victory!**

(Sembène, *Camp de Thiaroye*; Chapter 10: 56 minutes, 25 seconds – 56 minutes, 33 seconds)

5

French Dialogue:

Captain Labrousse:

On ne sait pas exactement qu'est-ce qui s'est passé. Je me suis renseigné au près de la **prévôté** et j'ai appris que le Sergent Diatta était à l'hôpital.

Captain Raymond:

Le Sergent Diatta? Qu'est-ce qui lui est arrivé?

Captain Labrousse:

Il a eu une altercation entre le Sergent Diatta et le M.P. américain. Vous les connaissez, les Américains. L'état major est sur les dents et réclament la libération immédiatement de leur Sergent. Les Américains sont très racistes.

Radio Voiceover:

Nous dernière nouvelles de la soirée. Nouvelle Afrique. À propos de l'effort de guerre, Monsieur Pierre Cournaire gouverneur général de l'**AOF**, a déclaré ce matin "je me forcerai pour que l'**AOF** dresser dans une foi anonyme prend la part la plus importante dans l'effort des alliés qui décidera la victoire et libérale la patrie. De, de son côté, le **délégué indigène de l'AOF** au **haut conseil économique**, Monsieur Abdou Salam Kane déclaration tout. Nous indigènes de l'AOF, loyalisme est absolu. Nous sommes prêts à donner tous ce que nous avons. Tous nos enfants pour chausser l'ennemi avec l'aide de nos alliés. Sur l'empreint africain, institué depuis 43, Dakar a répondu d'une façon éclatante en souscrivant la première semaine 320 million. La semaine suivante, la suscription était de 600 million pour soutenir les efforts de guerre de la France.

English Subtitles:

Captain Labrousse:

We don't know exactly. I called the **military police** and they told me Sergeant Diatta was in the hospital.

Captain Raymond:

Sergeant Diatta? What happened?

Captain Labrousse:

He had a wrangle with an American M.P. You know the Americans. The staff is furious. They want the soldier released immediately.

Voiceover:

Latest evening news. Africa. Speaking on the war front, Pierre Cournaire, governor general of **French West Africa** said: I'll do my best for **West Africa**, united in its faith, take the largest share in the allies' effort, to decide the outcome and free the fatherland.

The **native representative** to the **higher economic council** Abdou Salam Kane said “We natives are totally loyal. We’re ready to give all our children to chase the enemy with our allies’ help. On the African bonds issued in 1943, Dakar has given a clear response by subscribing for 320 million. The following week the subscription was 600 million to support the France’s war effort.

(Sembène, *Camp de Thiaroye*; Chapter 10: 54 minutes, 05 seconds – 56 minutes, 15 seconds)

3

French Dialogue:

Captain Raymond:

Vous pouvez pas faire une telle comparaison. Vous pouvez pas comparer la barbarie Nazi aux actions de l’**armée française**. Non, c’est pas possible.

Sergeant Diatta:

C’est l’armée coloniale; même mentalité. Les officiers qui en 1940 ont refusé le ralliement des **forces de l’AOF** aux forces françaises libres et qui ont fusillé les sénégalais liées à ces forces sont les mêmes officiers qui sont présents au côté du **chef de la France libée**, contrôlez les colonies.

English Subtitles:

Captain Raymond:

You can’t make such a comparison. You can’t compare Nazi barbarism with the excesses of **our army**. That’s not possible.

Sergeant Diatta:

It’s the colonial army; same mentality. The officers who in 1940 refused the allying of **African forces** to the **Free French forces** and who shot the Senegalese who joined are today beside the **leader of Free France** and control the colonies.

(Sembène, *Camp de Thiaroye*; Chapter 16: 01 hour, 29 minutes, 41 seconds – 01 hour, 30 minutes, 06 seconds)

1

French Dialogue:

Captain Labrousse:

Il n’est pas un militaire de carrière. J’aime pas ces **cocos-là**.

English Subtitles:

Captain Labrousse:

He’s not a career soldier. I don’t like **commies**.

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 47 minutes, 30 seconds – 01 hour, 47 minutes, 42 seconds)

1

French Dialogue:

Captain Raymond:

Mais, tu peux saisir le gouverneur. Je lui transmets très personnellement vos doléances. Je verrai le **ministère de colonies** si c’est nécessaire à Paris en rentrant.

English Subtitles:

Captain Raymond: You can call on the governor. I will tell him your grievances. I will see the **colonial minister** in Paris.

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 04 minutes, 02 seconds – 02 hours, 04 minutes, 30 seconds)

1

French Dialogue:

French Soldier: Vous ne pouvez pas déléguer avec les nègres. Ces tirailleurs font un gros risque à **l'ensemble de l'empire français**.

English Subtitles:

French Soldier: We can't negotiate with these Negroes. These infantrymen are endangering the **empire**.

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 04 minutes, 45 seconds – 02 hours, 04 minutes, 51 seconds)

2

French Dialogue:

General: Le **ministère de colonies** aussi que le **gouverneur général** de l'AOF nous ont approuvé.

English Subtitles:

General: The **colonial minister** and the **governor general** support us.

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 29 minutes, 28 seconds – 02 hours, 30 minutes, 00 seconds)

KEEPING THE ORIGINAL OF POLITICAL REFERENCES (4)

KEEPING THE ORIGINAL OF POLITICAL REFERENCES IN *NEUILLY SA MÈRE* (1)

1

French Dialogue:

Sami: Bah, Neuilly, chez **Sarkozy**.

Nadia: Ouais, mais, aussi c'est chez Djamila.

English Subtitles:

Sami: It's **Sarkozy's** city!

Nadia: Yes, and it's also's Djamila's city.

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 8 minutes, 13 seconds – 8 minutes, 16 seconds)

KEEPING THE ORIGINAL OF POLITICAL REFERENCES IN *BON COP, BAD COP* (2)

1

French Dialogue:

Martin: My point exactly. Mais pourquoi une **fleur de lis** avec une balance?

English Subtitles:

Martin: No subtitle (English dialogue). The real question is why a **fleur de lis** with a scale?

(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 21 minutes, 50 seconds – 21 minutes, 54 seconds)

1

French Dialogue:

David: Comment ça t'as un accent dans les deux langues? C'était qui ton prof? **Jean Chrétien**?

English Subtitles:

David: How come you have such a strong accent in English and French? Who was your teacher? **Jean Chrétien**?

(Canuel, *Bon Cop, Bad Cop*; Chapter 9: 01 hour, 08 minutes, 50 seconds – 01 hour, 08 minutes 55 seconds)

KEEPING THE ORIGINAL OF POLITICAL REFERENCES IN *FAAT KINÉ* (1)

1

French Dialogue:

Djib: Aby, tu sais bien qu'en réunions de club, nous avons décidé d'entrer à l'université de **Cheikh Anta Djio** ici à Dakar jusqu'à la licence.

English Subtitles:

Djib: You know we decided to get our BA at **Cheikh Anta Djio** University in Dakar.

(Sembène, *Faat Kiné*; Chapter 3: 28 minutes, 21 seconds – 28 minutes, 35 seconds)

OMISSION OF POLITICAL REFERENCES (230)

OMISSION OF POLITICAL REFERENCES IN *NEUILLY SA MÈRE* (1)

1

French Dialogue:

Caroline: **Libé**. Quelle facho, celui-là!

English Subtitles:

Caroline: **No subtitle.** What a fascist!
(Laferrière, *Neuilly Sa Mère*; Chapter 8: 55 minutes, 49 seconds – 55 minutes, 58 seconds)

OMISSION OF POLITICAL REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (2)

1

French Dialogue:

Yann: Lui, Je vais lui rappeler que SUD, ch'est auchi un **syndicat!**
Fabrice: Sois chympta un tchiot peu, Ch'est un gentil, cha se voit dans ses yeux.

English Subtitles:

Yann: I am going to remind him that his posht offish will go south.
Fabrice: Shtop. He'sh a good guy. You can tell by hish eyesh.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 23 seconds – 32 minutes, 26 seconds)

1

French Dialogue:

Philippe: À la **Poste**, c'est le Moyen-Âge, quand ils parlent on comprend rien.

English Subtitles:

Philippe: The Middle Ages. When they speak, it's all like . . .
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 50 minutes, 21 seconds – 50 minutes, 25 seconds)

OMISSION OF POLITICAL REFERENCES IN *LES VISITEURS* (3)

1

French Dialogue:

Ginette: C'est **EDF!** Ça fait marcher les télés.

English Subtitles:

Ginette: Without them, we couldn't watch TV.
(Poiré, *Les Visiteurs*; Chapter 6: 28 minutes, 41 seconds – 29 minutes, 52 seconds)

1

French Dialogue:

Béatrice: Ouais, il était le **député** de la Constitution et le meilleur copain de Lafayette.

English Subtitles:

Béatrice: He helped create the Republic with Lafayette.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 03 minutes, 40 seconds – 01 hour, 03 minutes, 43 seconds)

1

French Dialogue:

Godefroy: C'est la chariotte du **prévôt** qui m'a arrêté!

English Subtitles:

Godefroy: It's the chariot that arrested me.

(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 25 minutes, 38 seconds – 01 hour, 25 minutes, 39 seconds)

OMISSION OF POLITICAL REFERENCES IN *LE BONHEUR DE PIERRE* (6)

1

French Dialogue:

Pierre: Monsieur **le maire**, l'auberge, c'est par là?

English Subtitles:

Pierre: Is the inn over there?

(Mènard, *Le Bonheur de Pierre*; Chapter 3: 16 minutes, 12 seconds – 16 minutes, 14 seconds)

1

French Dialogue:

Pierre: Merci! Merci beaucoup. C'est très, très gentil. Merci, monsieur **le maire**.

English Subtitles:

Pierre: Thank you, that's very kind. Thanks so much.

(Mènard, *Le Bonheur de Pierre*; Chapter 5: 29 minutes, 56 seconds – 29 minutes, 58 seconds)

1

French Dialogue:

Catherine: Ils disent avoir envoyé le paquet ici et qu'il aurait été renvoyé par **Postes Québec**, pour finalement être retourné par la Poste française.

English Subtitles:

Catherine: They sent it here and it came back stamped not known at this address. It went back to France and they sent it here again.

(Mènard, *Le Bonheur de Pierre*; Chapter 9: 55 minutes, 06 seconds – 55 minutes, 10 seconds)

1

French Dialogue:

Pierre: C'est monsieur le maire, c'est monsieur le **maire**.

English Subtitles:

Pierre: It's Mr. Mayor.
(Mènard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 08 minutes, 45 seconds – 01 hour, 08 minutes, 47 seconds)

1

French Dialogue:

Michel: À part de ça, pense à ton contrat avec **la municipalité!**

English Subtitles:

Michel: I gave you a contract, right? Remember your contract.
(Mènard, *Le Bonheur de Pierre*; Chapter 12: 01 hour, 19 minutes, 07 seconds – 01 hour, 19 minutes, 11 seconds)

1

French Dialogue:

Pierre: Non, mais c'est avec des progressistes comme vous qu'on fera avancer le monde, monsieur le **maire**.

English Subtitles:

Pierre: But progressives like you are building a better world.
(Mènard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 24 minutes, 09 seconds – 01 hour, 24 minutes, 26 seconds)

OMISSION OF POLITICAL REFERNCES IN *BON COP, BAD COP* (1)

1

French Dialogue:

Jeff: Mauvaise réponse! **Droit de république** de l'Ontario.

English Subtitles:

Jeff: Bad answer. Ontario's turn to reply.
(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 21 minutes, 06 seconds – 21 minutes, 09 seconds)

OMISSION OF POLITICAL REFERENCES IN *LA FACE CACHEÉ DE LA LUNE* (4)

French Dialogue:

Announcer: L'avenue du Parc, c'est là 42 Rue jusqu'aux **Nations Unies** où a eu lieu une autre réception, elle aussi présidée par le **secrétaire général des Nations Unies**, U Thant.

English Subtitles:

Announcer: **No subtitles.**
(Lepage, *La Face Cachée de la Lune*; Chapter 7: 40 minutes, 40 seconds – 41 minutes, 45 seconds)

OMISSION OF POLITICAL REFERENCES IN *FAAT KINÉ* (1)

1

French Dialogue:

Djib: Boubacar Omar Payane, alias BOP, au lieu d'aller à la **mairie** pour moi, c'est cette femme que tu devrais conduire devant la mairie.

English Subtitles:

Djib: BOP, instead of going for me, you should take this woman to City Hall.

(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 47 minutes, 02 seconds – 01 hour, 47 minutes, 05 seconds)

OMISSION OF POLITICAL REFERENCES IN *TGV* (12)

2

French Dialogue:

Man: Les Bijagos se sont revoltés monsieur **le ministre**. Les paysans quittent leurs villages. Les militaires installent un camp à Dakar pour les réfugiés, monsieur **le ministre**, c'est tout.

English Subtitles:

Man: The Bijagos have rebelled. The farmers are fleeing. The military have set up a camp in Dakar for the refugees,

(Touré, *TGV*; Chapter 5: 13 minutes, 11 seconds – 13 minutes, 27 seconds)

1

French Dialogue:

Kalinga: Monsieur le **ministre**, si on ne respecte pas le peuple, un jour ou l'autre le peuple vous chausse.

English Subtitles:

Kalinga: If you don't respect the people, they'll throw you out.

(Touré, *TGV*; Chapter 5: 13 minutes, 45 seconds – 13 minutes, 50 seconds)

1

French Dialogue:

Demba: Monsieur le **ministre**, mon petit frère n'a plus de place à l'école. Alors un petit appui très haut placé serait bienvenu.

English Subtitles:

Demba: My little brother can't find a place in school.

(Touré, *TGV*; Chapter 18: 01 hour, 13 minutes, 42 seconds – 01 hour, 13 minutes, 45 seconds)

8

French Dialogue:

Man: Bienvenue mon fabili **Ministre!** Bienvenue Monsieur **Ministre.Ministre** courageux qui a sauvé son peuple! Bienvenue **Chef, le Ministre** le soleil est à la tête aujourd'hui. **Vive mon chef, le ministre!** Bravo, bravo, bravo, chef **le ministre.**

English Subtitles:

Man: **No subtitle. No subtitle. No subtitle.**
(Touré, *TGV*; Chapter 16: 01 hour, 17 minutes, 28 seconds – 01 hour, 17 minutes, 47 seconds)

OMISSION OF POLITICAL REFERENCES IN *CAMP DE THIAROYE* (3)

1

French Dialogue:

Radio Voiceover: De, de son côté, le délégué indigène de l'AOF au haut conseil économique, Monsieur Abdou Salam Kane déclaration tout. Nous indigènes de l'**AOF**, loyalisme est absolu.

English Subtitles:

Radio Voiceover: The native representative to the higher economic council Abdou Salam Kane said "We natives are totally loyal."
(Sembène, *Camp de Thiaroye*; Chapter 10: 54 minutes, 05 seconds – 56 minutes, 26 seconds)

1

French Dialogue:

French Soldier 1: Il est communiste.
French Soldier 2: Bien sur, c'est un **communiste.** Tous les intellectuels sont les communistes.

English Subtitles:

French Soldier 1: He's a communist.
French Soldier 2: Of course. All the intellectuals are communists.
(Sembène, *Camp de Thiaroye*; Chapter 18: 01 hour, 49 minutes, 41 seconds – 01 hour, 49 minutes, 45 seconds)

1

French Dialogue:

Captain Labrousse: Mon général, vos ordres ont été exécutés.
General: Bien. Le ministère de colonies aussi que le gouverneur général de l'**AOF** nous ont approuvé.

English Subtitles:

Lieutenant Pierre:

General, your orders have been carried out.

General:

Good. The colonial minister and the governor general support us.

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 29 minutes, 28 seconds – 02 hours, 30 minutes, 00 seconds)

APPENDIX E

TRANSLATION OF EDUCATIONAL REFERENCES

TRANSLATION OF EDUCATIONAL REFERENCES (122)

LITERAL TRANSLATION OF EDUCATIONAL REFERENCES (33)

LITERAL TRANSLATION OF EDUCATIONAL REFERENCES IN *NEUILLY SA MÈRE* (7)

1

French Dialogue:

Sami: Pas comme ça. J’vais me faire déchirer.
Sami’s mother: Arrête de faire la tête! Tu sais bien que tu dois t’habiller en bleu dans ta nouvelle **école**. Moi, je trouve ça très mignon, comme ça.
Sami: Mignon? Je suis pas mignon, moi. Je ressemble à l’autre baltringue des *Choristes*.

English Subtitles:

Sami: Not like this. I’ll get clobbered.
Sami’s mother: Hurry up I said. And stop sulking! You need to wear blue in your new **school**. I think you look cute.
Sami: Cute? I’m not! I look like a retarded Jonas brother.
(Laferrière, *Neuilly Sa Mère*; Chapter 2: 08 minutes, 35 seconds – 08 minutes, 54 seconds)

1

French Dialogue:

Principal: Comme dans toutes les **écoles** du monde. 10 sur vingt.

English Subtitles:

Principal: As in all **schools**, 10 out of 20.
(Laferrière, *Neuilly Sa Mère*; Chapter 3: 18 minutes, 05 seconds – 18 minutes, 10 seconds)

1

French Dialogue:

Stan: Tu n’aimes pas lire?
Sami: Lire? Si, si, mais vite fait à l’**école**.

English Subtitles:

Stan: You don’t like to read?
Sami: Read? Yes, but fast, at **school**.
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 31 minutes, 28 seconds – 31 minutes, 35 seconds)

2

French Dialogue:

Charles: Article 7: Chaque **classe** doit être représenté par un délégué et ceux jusqu’ à la fin de l’année scolaire. Le 20 mai me semble une très bonne date pour la tourné des élections. Le nouveau délégué doit engager des reformes dispensable. Cette **classe** va mal.

English Subtitles:

Charles: Article 7: each **class** will have a representative until the end of the school year. May 20 is a good day to hold elections. The new representative must undertake important reforms. Our **class** is suffering.

(Laferrière, *Neuilly Sa Mère*; Chapter 8: 56 minutes, 45 seconds – 57 minutes, 13 seconds)

1

French Dialogue:

Teacher: Si vous plaît, vous surveillez votre langage. On n'est pas dans une **école publique**.

English Subtitles:

Teacher: Mind your tongue. This isn't **public school**.

(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 17 minutes, 09 seconds – 01 hour, 17 minutes, 11 seconds)

1

French Dialogue:

Sami: Finalement, malgré, mes **9,68 de moyenne**, j'ai eu mon BEPC et la directrice m'a passé en seconde.

English Subtitles:

Sami: Despite a **grade-point average of 9.68**, I graduated and made it from 6th to 7th grade.

(Laferrière, *Neuilly Sa Mère*; Chapter 13: 01 hour, 21 minutes, 58 seconds – 01 hour, 22 minutes, 04 seconds)

LITERAL TRANSLATION OF EDUCATIONAL REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (1)

1

French Dialogue:

Julie: Mes parents le prennent ce soir, et quand on aura trouvé une **école**, il viendra.

English Subtitles:

Julie: My parents will mind him. We'll find him a **school** in the North.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 15 minutes, 23 seconds – 01 hour, 15 minutes, 26 seconds)

LITERAL TRANSLATION OF EDUCATIONAL REFERENCES IN *BON COP, BAD COP* (2)

1

French Dialogue:

David: Mais c'est intéressant, cette conversation-la, on continuera ça un moment donné.

Suzie: Quand Gabrielle sera à l'**université**!

English Subtitles:

David: But let's talk about this real soon.

Suzie: Say when Gabrielle goes to **university**?

(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 09 minutes, 30 seconds – 09 minutes, 35 seconds)

1

French Dialogue:

David: Léo et Léa vont à l'**école**.

English Subtitles:

David: Leo and Lea go to **school**.

(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 19 minutes, 57 seconds – 01 hour, 19 minutes, 58 seconds)

LITERAL TRANSLATION OF EDUCATIONAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (10)

3

French Dialogue:

Philippe: C'est parce que j'ai une présentation de **thèse**, moi, à 2h cet après midi, à l'**Université** Laval.

Boss: Une présentation de **thèse**? Une thèse sur quoi?

Philippe: Le narcissisme.

English Subtitles:

Philippe: My **thesis** defense is at 2:00 at Laval **University**.

Boss: **Thesis**? What's it about?

Philippe: Narcissism.

(Lepage, *La Face Cachée de la Lune*; Chapter 2: 09 minutes, 21 seconds – 09 minutes, 29 seconds)

1

French Dialogue:

Philippe: Je voulais juste qu'il lise ma **thèse** puis s'il était d'accord avec ma théorie, j'étais pour lui demander qu'il m'écrive une lettre de référence pour m'aider à obtenir mon doctorat.

English Subtitles:

Philippe: I just wanted him to read my **thesis**. If he agrees with it, I'd ask him to endorse my Ph.D.

(Lepage, *La Face Cachée de la Lune*; Chapter 5: 29 minutes, 57 seconds – 30 minutes, 04 seconds)

2

French Dialogue:

Philippe: Vous avez photocopié ma **thèse**?
Man: Ça va être tout pour aujourd'hui.
Philippe: Il a photocopié ma **thèse**, ce bozo-là!

English Subtitles:

Philippe: You photocopied my **thesis**?
Man: You can go.
Philippe: That bozo Xeroxed my **thesis**.
(Lepage, *La Face Cachée de la Lune*; Chapter 5: 30 minutes, 38 seconds – 30 minutes, 42 seconds)

1

French Dialogue:

Philippe: C'était seulement de la suppléance, donc c'était pas très payant et puis de toute façon, j'ai jamais eu aucune espèce d'autorité devant une **classe**, donc ça a pris environ 5 minutes pour que les étudiants se rendent compte qu'ils pouvaient s'essuyer les pieds sur moi.

English Subtitles:

Philippe: Substitute teaching is not very lucrative. And I never had any authority over the **class**. It took 5 minutes to realize that they could walk all over me.
(Lepage, *La Face Cachée de la Lune*; Chapter 6: 34 minutes 13 seconds – 34 minutes, 36 seconds)

1

French Dialogue:

Carl: Toi, t'es encore aux études, je pense?
Philippe: Ouais, bien si on veut, là. J'étudie en **philosophie de la culture scientifique**.

English Subtitles:

Carl: You're still at school?
Philippe: Sort of. I'm in **Philosophy of Scientific Culture**.
(Lepage, *La Face Cachée de la Lune*; Chapter 9: 56 minutes, 00 seconds – 56 minutes, 08 seconds)

2

French Dialogue:

Philippe: Tu sais le gars que je t'ai parlé au Cosmodôme qui a fait une photocopie de ma **thèse**, bien, imagine-toi donc que ça adonne que ce gars-là, il travaillait pour l'**Institut** Tsiolkovsky à Moscou, bon.

English Subtitles:

Philippe: Remember the guy at the Cosmodome who Xeroxed my **thesis**?
He works at the Tsiolkovsky **Institute** in Moscow.

(Lepage, *La Face Cachée de la Lune*; Chapter 11: 01 hour, 10 minutes, 58 seconds – 01 hour, 11 minutes, 03 seconds)

LITERAL TRANSLATION OF EDUCATIONAL REFERENCES IN *FAAT KINÉ* (6)

1

French Dialogue:

Kiné's Friend: Vraiment, **Professeur** Gaye est un salaud.

English Subtitles

Kiné's Friend: **Professor** Gaye is really a jerk.

(Sèmbene, *Faat Kiné*; Chapter 2: 12 minutes, 59 seconds – 13 minutes, 01 seconds)

1

French Dialogue:

Kiné: Les portes d'**université** vous sont ouvertes et comme je l'ai dit à Djib, je vais participer à votre arrosage!

English Subtitles:

Kiné: The doors to the **university** are open to you. As I said to Djib, I will be a part of your bash!

(Sembène, *Faat Kiné*; Chapter 3: 26 minutes, 50 seconds – 27 minutes, 12 seconds)

2

French Dialogue:

Djib: Aby, tu sais bien qu'en réunions de club, nous avons décidé d'entrer à l'**université** de Cheikh Anta Djiop ici à Dakar jusqu'à la licence. Ensuite, nous nous désunirons à travers les **universités** européennes et nous reviendrons.

English Subtitles:

Djib: You know we decided to get our BA at Cheikh Anta Djiop **University** in Dakar. After that, we will go to European **universities** and come back here.

(Sembène, *Faat Kiné*; Chapter 3: 28 minutes, 21 seconds – 28 minutes, 35 seconds)

1

French Dialogue:

Kiné: Va demander à ton père de payer les années des **études** en Europe.

English Subtitles:

Kiné: Go ask your father to pay for your **studies** in Europe.

(Sembène, *Faat Kiné*; Chapter 3: 29 minutes, 04 seconds – 29 minutes, 10 seconds)

1

French Dialogue:

Kiné: Si je n'avais pas ce travail de vendre d'essence, je me serais prostituer pour vous élever et pour vous envoyer à l'**école**.

English Subtitles:

Kine: If I didn't have this job selling gasoline, I would have become a prostitute to raise you and send you to **school**.

(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 25 minutes, 37 seconds – 01 hour, 25 minutes, 49 seconds)

LITERAL TRANSLATION OF EDUCATIONAL REFERENCES IN *TGV* (5)

1

French Dialogue:

Sylvia: C'est prce que je faisais la **thèse** sur Aboubakary II.

English Subtitles:

Sylvia: I'm doing a **thesis** on Aboubakary II.

(Touré, *TGV*; Chapter 11: 38 minutes, 50 seconds – 38 minutes, 52 seconds)

1

French Dialogue:

Roger: En acceptant, c'est formidable pour ta **thèse**.

English Subtitles:

Roger: It could be perfect for your **thesis**.

(Touré, *TGV*; Chapter 13: 45 minutes, 49 seconds – 45 minutes, 51 seconds)

1

French Dialogue:

Roger: Les blancs sont tabous pour les Bijagos. Pense à ta **these**.

English Subtitles:

Roger: White people are taboo for the Bijagos. Think of your **thesis**.

(Touré, *TGV*; Chapter 13: 48 minutes, 12 seconds – 48 minutes, 16 seconds)

1

French Dialogue:

Demba: Monsieur le ministre, mon petit frère n'a plus de place à l'**école**.

English Subtitles:

Demba: My little brother can't find a place in **school**.

(Touré, *TGV*; Chapter 18: 01 hour, 13 minutes, 42 seconds – 01 hour, 13 minutes, 45 seconds)

1

French Dialogue:

Merchant: Elle va finir l'**école** avant de se marier.

English Subtitles:

Merchant: It's **school** before marriage.

(Touré, *TGV*; Chapter 19: 01 hour, 19 minutes, 02 seconds – 01 hour, 19 minutes, 04 seconds)

LITERAL TRANSLATION OF EDUCATIONAL REFERENCES IN *CAMP DE THIAROYE*
(2)

1

French Dialogue:

Sergeant Diatta: Parce que nous sommes pas de citoyens français. Nous sommes des sujets français.

Captain: Pourquoi pas tu n'as pas pris la nationalité française. Vous êtes inscrits, non?

Sergeant Diatta: La nationalité française? Non, merci. Je reste Africain et je garde mon instruction.

Captain: Vous avez toujours l'intention de poursuivre vos **études** en France?

English Subtitles:

Sergeant Diatta: Because we're not French citizens. We are French subjects.

Captain: Why didn't you take French citizenship? You're educated.

Sergeant Diatta: French citizenship? No, thank you. I remain African and I keep my education.

Captain: You still intend to continue your **studies** in France?

(Sembène, *Camp de Thiaroye*; Chapter 15: 01 hour, 28 minutes, 13 seconds – 01 hour, 28 minutes, 44 seconds)

1

French Dialogue:

Senegalese Soldier: Moi, pas **école**. Moi, tirailleur. Tirailleur, pas école.

English Subtitles:

Senegalese Soldier: I didn't go to **school**. I am infantryman. I didn't study.

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 07 minutes, 36 seconds – 02 hours, 07 minutes, 41 seconds)

EQUIVALENCE OF EDUCATIONAL REFERENCES (75)

EQUIVALENCE OF EDUCATIONAL REFERENCES IN *NEUILLY SA MÈRE* (25)

3

French Dialogue:

Sami: Même les diplômes chez nous, ça sert rien [de tout] juste, à faire plaisir à la famille. Tenez lui, par exemple. C'est Habib: **bac + 4 mathématiques**. Et lui, ça c'est Mouss: **bac +5 informatique**. Et ça, c'est Nordine: **bac -6**. Pas besoin que je donne sa spécialité.

English Subtitles:

Sami: Take him for example: Habib, **4 years of college math!** That's Mouss. **5 years of computer science**. As for Nordine: **total dropout**. Guess what he majored in. It's obvious.

(Laferrière, *Neuilly Sa Mère*; Chapter 1: 02 minutes, 30 seconds – 02 minutes, 44 seconds)

3

French Dialogue:

Principal: J'attends toujours que son **collège** me transmette son **carnet scolaire**.

Sami: C'est combien la moyenne?

Principal: Ça commence bien. Comme ans toutes les écoles du monde. 10 sur vingt.

Sami: Ça je sais, c'est que dans mon ancien **collège** la moyenne c'était 8.

English Subtitles:

Principal: If his **grades** are below average, he'll have to go to **public school**. You understand M. de Chazelle.

Djamila: Yes I do. Do you understand Sami?

Sami: Excuse me ma'am. What's the average here?

Principal: We're off to a great start! As in all schools, 10 out of 20.

Sami: Yes I understand. But in my old **school**, the class average was 8.

(Laferrière, *Neuilly Sa Mère*; Chapter 3: 17 minutes, 50 seconds – 18 minutes, 30 seconds)

1

French Dialogue:

Guillain: Tu t'es infiltré, alors? Tu travailles pour qui? Les Picassos?

Sami: Les Picassos, je connais pas, moi, les Picasso.

Guillain's Friend: Attends, connais pas la cité des Picasso. Tu connais pas les Picasso? Tu connais ses barbares qui nous dépouillent à la sortie de **bahut**?

English Subtitles:

Guillain: So you're a spy? Who do you work for? The Picassos?

Sami: The Picassos. Never heard of them.

Guillain's Friend: You don't know the Picasso projects? The kids from there rob us after **school**.
(Laferrière, *Neuilly Sa Mère*; Chapter 3: 19 minutes, 57 seconds – 20 minutes, 18 seconds)

1

French Dialogue:

Boy: Je suis en **sixième**.

English Subtitle:

Boy: I'm in **6th grade**.

(Laferrière, *Neuilly Sa Mère*; Chapter 3: 21 minutes, 35 seconds – 21 minutes, 40 seconds)

3

French Dialogue:

Djamila: Il a sauté une **classe**. Il a **12 de moyenne**.

Charles: 12 de moyenne **en ZUP**, c'est facile. N'importe debile est capable de faire autant.

English Subtitles:

Djamila: He's well-behaved and **smart**. He's does very well in **school**.

Charles: Did you hear that? He does well in a **ghetto school**. Any idiot would!

(Laferrière, *Neuilly Sa Mère*; Chapter 4: 27 minutes, 37 seconds – 27 minutes, 51 seconds)

1

French Dialogue:

Guillain: Je peux te garantir que si les cathos de **Saint-Tech** me faisaient bouffer du porc, mes parents ils feraient un scandale monstrueux.

English Subtitles:

Guillain: If they made me eat pork **here**, my parents would raise hell.

(Laferrière, *Neuilly Sa Mère*; Chapter 6: 41 minutes, 35 seconds – 41 minutes, 38 seconds)

1

French Dialogue:

Priest: Mais, que fais-tu là, toi?

Sami: La **directrice**, elle a dit qu'il fallait que je m'intègre alors.

English Subtitles:

Priest: Why are you here?

Sami: The **principal** said to try to fit in.

(Laferrière, *Neuilly Sa Mère*; Chapter 7: 51 minutes, 25 seconds – 51 minutes, 29 seconds)

3

French Dialogue:

Charles: Alors, il y a aura des nouvelles élections?

Principal: Non Charles, on ne va pas faire des nouvelles élections, il reste 6 semaines de **cours**.
Charles: Je suis désolé madame. C'est inscrit dans le **règlement de l'école**. Article 7. Chaque classe doit être représenté par un délégué et ceux jusqu' à la fin de l'**année scolaire**.

English Subtitles:

Principal: No Charles, we won't. **School** ends in 6 weeks.
Charles: I'm sorry ma'am. It's written in the **school rulebook**. Article 7: each class will have a representative until the end of the **school year**.

(Laferrière, *Neuilly Sa Mère*; Chapter 8: 56 minutes, 31 seconds – 56 minutes, 52 seconds)

1

French Dialogue:

Sami: Je même pas passerai **mon brevet**. C'est à cause de toi, tu ne m'as pas défendu.

English Subtitles:

Sami: I won't even **get a diploma**. Because you didn't defend me.
(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 15 minutes, 56 seconds – 01 hour, 15 minutes, 57 seconds)

3

French Dialogue:

Picasso: Beh, qu'on nous propose pour foutre le bordel, le souk pardon. OK. Pas problème, mais on veut pas le faire virer un petit. On n'est pas les bâtards quand même. En plus, On a tous arrêté **l'école en 5^e**. Lui, par exemple, sa mère, elle l'a jeté dehors comme une merde. Et depuis là, il dort dans le local à poubelles.
Picasso 2: Et moi, ma copine est partie avec mon chat et le type de Assedic.
Picasso: J'avais 18 ans quand j'ai arrêté l'école dans **5^e**. Tout ça a cause de **prof de techno**, Mr. Gaudin. Il m'a dit: Malik, soit tu travailles, soit tu vas taper à l'usine, et là j'ai tapé sa gueule.

English Subtitles:

Picasso: Getting paid to scare him shitless. I mean stiff. It's fine, but I'm not getting him expelled. We're not assholes. We all stopped school in **7th grade**. For example, his mom kicked him out. Now he lives in a garbage dump.

Picasso 2: My girl dumped me and left with my cat. And the social worker.

Picasso: I was 18 when I stopped school in **7th grade**. Because of my appalled **science teacher**, Mr. Gaudin. One day he said to me: Either you work or you hit the factory. So I hit him instead.

(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 19 minutes, 20 seconds – 01 hour, 20 minutes, 00 seconds)

1

French Dialogue:

Sami: Prenez Charles. Depuis il a crée un jumelage entre Saint-Ex et le **lycée à Chalon**, il a complètement changé.

English Subtitles:

Sami: By pairing Saint-Ex with **Chalon High**, he did a total turnaround.
(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 21 minutes, 07 seconds – 01 hour, 21 minutes, 26 seconds)

2

French Dialogue:

Sami: Finalement, malgré, mes 9,68 de moyenne, j'ai eu mon **BEPC** et la directrice m'a passé **en seconde**.

English Subtitles:

Sami: Despite a grade-point average of 9.68, I **graduated** and made it from **6th to 7th grade**.
(Laferrière, *Neuilly Sa Mère*; Chapter 13: 01 hour, 21 minutes, 58 seconds – 01 hour, 22 minutes, 04 seconds)

EQUIVALENCE OF EDUCATIONAL REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (1)

1

French Dialogue:

Antoine: Ch'est pour eume donner un **diplome eude musique** ou un blâme que vous êtes monté jusqu'ichi?

English Subtitles:

Antoine: Are you here to give me a **music degree** or a reprimand?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 03 minutes, 45 seconds – 01 hour, 03 minutes, 48 seconds)

EQUIVALENCE OF EDUCATIONAL REFERENCES IN *LES VISITEURS* (3)

1

French Dialogue:

Béatrice: Tu te souviens de mon cousin Hubert?
Jean-Pierre: Non.
Béatrice: Le **Saint Cyrien!**

English Subtitles:

Béatrice: Do you remember my cousin Hubert? Martha's son.
Jean-Pierre: No.
Béatrice: **Naval Academy**.
(Poiré, *Les Visiteurs*; Chapter 7: 32 minutes, 39 seconds – 32 minutes, 42 seconds)

1

French Dialogue:

Béatrice: Puis-je vous demander un service? Sur notre dernier tableau de famille, j'aurais besoin d'une photo du **Saint Cyrien** au 2ème plan. Vous avez un pola?

English Subtitles:

Béatrice: Go upstairs to the Gallery. In our last family portrait, there's a **Royal Navy cadet**. Second row. The kepi with a feather. Do you have a Pola?

(Poiré, *Les Visiteurs*; Chapter 7: 34 minutes, 33 seconds – 34 minutes, 39 seconds)

1

French Dialogue:

Doctor: Les breves souvenirs qui lui restent sont deux trois trucs sans intérêt babioles d'**histoire de la classe de CM1**.

English Subtitles:

Doctor: His last remaining memories are a few facts from **History class**. Elementary stuff.

(Poiré, *Les Visiteurs*; Chapter 8: 39 minutes, 55 seconds – 40 minutes, 01 seconds)

EQUIVALENCE OF EDUCATIONAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (9)

1

French Dialogue:

Philippe: C'est parce que j'ai une présentation de thèse, moi, à 2h cet après-midi, à l'Université Laval.

Boss: Une présentation de thèse? Une **thèse** sur quoi?

Philippe: Le narcissisme.

English Subtitles:

Philippe: My thesis defense is at 2:00 at Laval University.

Boss: Thesis? What's **it** about?

Philippe: Narcissism.

(Lepage, *La Face Cachée de la Lune*; Chapter 2: 09 minutes, 21 seconds – 09 minutes, 29 seconds)

1

French Dialogue:

Philippe: La théorie que je défends cet après-midi pour l'obtention de mon **doctorat** tente de démontrer que les programmes d'exploration spatiale du XXe siècle ont été motivés par le narcissisme.

English Subtitles:

Philippe: The theory of my **dissertation** tries to defend that space exploration in the 20th century is motivated by narcissism.
(Lepage, *La Face Cachée de la Lune*; Chapter 2: 09 minutes, 44 seconds – 09 minutes, 53 seconds)

1

French Dialogue:

André: Comment ça s'est passé, ta **présentation de thèse**?
Philippe: Très mal. J'ai encore été refusé.

English Subtitles:

André: How did your **defense** go?
Philippe: Badly. I was rejected again.
(Lepage, *La Face Cachée de la Lune*; Chapter 3: 14 minutes, 33 seconds – 14 minutes, 37 seconds)

1

French Dialogue:

André: Parce qu'à chaque fois que tu t'adresses à plus de 3 personnes, tu t'énerves puis tu bredouilles puis tu bafouilles. Tu devrais faire cet exercice qu'on faisait, nous, à **l'école des annonceurs**.

English Subtitles:

André: Whenever you address a group, you get flustered, you mumble, you babble. Try the exercise we did in **announcer school**.
(Lepage, *La Face Cachée de la Lune*; Chapter 3: 15 minutes, 00 seconds – 15 minutes, 07 seconds)

1

French Dialogue:

André: Bon, qu'est-ce qui va se passer, là, si t'as pas ton **doctorat**?

English Subtitles:

André: What if you don't get your **Ph.D.**?
(Lepage, *La Face Cachée de la Lune*; Chapter 3: 15 minutes, 24 seconds – 15 minutes, 26 seconds)

1

French Dialogue:

Philippe: Je voulais juste qu'il lise ma thèse puis s'il était d'accord avec ma théorie, j'étais pour lui demander qu'il m'écrive une lettre de référence pour m'aider à obtenir mon **doctorat**.

English Subtitles:

Philippe: I just wanted him to read my thesis. If he agrees with it, I'd ask him to endorse my **Ph.D.**

(Lepage, *La Face Cachée de la Lune*; Chapter 5: 29 minutes, 57 seconds – 30 minutes, 04 seconds)

2

French Dialogue:

Nathalie: C'est juste que j'avais entendu dire que t'enseignais au **cégep** Limoilou.

Philippe: Mon Dieu! Ça fait au moins 2 ans que j'ai pas enseigné là, je pensais.

Nathalie: Parce que le salaire devait être bon?

Philippe: C'était seulement de la **suppléance**, donc c'était pas très payant et puis de toute façon, j'ai jamais eu aucune espèce d'autorité devant une classe, donc ça a pris environ 5 minutes pour que les étudiants se rendent compte qu'ils pouvaient s'essuyer les pieds sur moi.

English Subtitles:

Nathalie: But I heard that you were teaching at Limoilou **College**.

Philippe: God, I haven't taught there for at least 2 years.

Nathalie: It must've paid well?

Philippe: **Substitute teaching** is not very lucrative. And I never had any authority over the class. It took 5 minutes to realize that they could walk all over me.

(Lepage, *La Face Cachée de la Lune*; Chapter 6: 34 minutes 13 seconds – 34 minutes, 36 seconds)

1

French Dialogue:

Carl: Toi, t'es encore aux **études**, je pense?

Philippe: Ouais, bien si on veut, là. J'étudie en philosophie de la culture scientifique.

English Subtitles:

Carl: You're still at **school**?

Philippe: Sort of. I'm in Philosophy of Scientific Culture.

(Lepage, *La Face Cachée de la Lune*; Chapter 9: 56 minutes, 00 seconds – 56 minutes, 08 seconds)

EQUIVALENCE OF EDUCATIONAL REFERENCES IN *FAAT KINÉ* (34)

1

French Dialogue:

Aby: Si j'ai pas le **bac** cette année ma vie est finie.

English Subtitles:

Aby: If I don't pass the **Baccalaureate** this year, my life will be over.
(Sembène, *Faat Kiné*; Chapter 1: 01 minute, 56 seconds – 01 minutes, 58 seconds)

2

French Dialogue:

Kiné: As-tu les résultats de **bac** de Jo?
Jean: J'attends avec angoisse comme si j'étais candidat.
Kiné: J'en ai pas eu le courage de les conduire jusqu'au **lycée**.

English Subtitles:

Kiné: Do you have the results of Jo's **Baccalaureate**?
Jean: I'm waiting anxiously as if I were a candidate.
Kiné: I didn't have the courage to drive them to **school**.
(Sembène, *Faat Kiné*; Chapter 1: 07 minutes, 10 seconds – 07 minutes, 18 seconds)

1

French Dialogue:

Father: Est-ce que Aby a réussi son **bac**?

English Subtitle:

Father: Did Aby pass her **exams**?
(Sembène, *Faat Kiné*; Chapter 2: 09 minutes, 12 seconds – 09 minutes, 25 seconds)

1

French Dialogue:

Kiné: Félicitations, **bachelière**!

English Subtitles:

Kiné: Congratulations, **new graduate**!
(Sembène, *Faat Kiné*; Chapter 2: 11 minutes, 46 seconds – 11 minutes, 47 seconds)

1

French Dialogue:

Kiné: Il me raconte qu'à deux mois du **bac**, il m'a renvoyée.

English Subtitles:

Kiné: Less than 2 months before the **exams**, he expelled me from school.
(Sembène, *Faat Kiné*; Chapter 2: 12 minutes, 50 seconds – 12 minutes, 54 seconds)

1

French Dialogue:

Djib: Les membres de notre club ont décidé d'aller explorer le Sénégal de profondeur avant notre entrée à l'**université**, après nos fêtes.

English Subtitles:

Djib: The members of our club have decided to explore the rest of Senegal before we start **college**, after our party.
(Sembène, *Faat Kiné*; Chapter 3: 26 minutes, 15 seconds – 26 minutes, 29 seconds)

1

French Dialogue:

Aby: Le **bac** A selon toi ne vaut rien.

English Subtitles:

Aby: The **Baccalaureate** A isn't worth anything according to you.
(Sembène, *Faat Kiné*; Chapter 3: 27 minutes, 31 seconds – 27 minutes, 33 seconds)

1

French Dialogue:

Djib: Aby, tu sais bien qu'en réunions de club, nous avons décidé d'en rentrer à l'université de Cheikh Anta Djiop ici à Dakar jusqu'à la **licence**. Ensuite, nous désunirons à travers les universités européennes et nous reviendrons.

English Subtitles:

Djib: You know we decided to get our **BA** at Cheikh Anta Djiop University in Dakar. After that, we will go to European universities and come back here.
(Sembène, *Faat Kiné*; Chapter 3: 28 minutes, 21 seconds – 28 minutes, 35 seconds)

1

French Dialogue:

Djib: Lorsque tu et moi serons à l'**université**, Kiné sera seule.

English Subtitle:

Djib: When we are in **college**, Kiné will be alone.
(Sembène, *Faat Kiné*; Chapter 6: 52 minutes, 52 seconds – 53 minutes, 12 seconds)

1

French Dialogue:

BOP: J'étais le plus jeune **bachelier** de toutes les colonies françaises.

English Subtitles:

BOP: I was the youngest **graduate** in the 14 colonies.
(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 12 minutes, 00 seconds – 01 hour, 12 minutes, 08 seconds)

1

French Dialogue:

Kiné: Je blesse votre récente orgeuil de **bacheliers**.

English Subtitles:

Kiné: As new **graduates**, you are ashamed of me.
(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 22 minutes, 35 seconds – 01 hour, 22 minutes, 40 seconds)

1

French Dialogue:

Kiné: À votre âge, **lycéenne**, j'ambitionnais de devenir magistrat ou avocate.

English Subtitles:

Kiné: At your age, in **high school**, I wanted to be a judge or lawyer.
(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 25 minutes, 12 seconds – 01 hour, 25 minutes, 23 seconds)

1

French Dialogue:

Djib: Grâce à toi, nous acceptons à l'**université**.

English Subtitles:

Djib: Thanks to you, we're going to **college**.
(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 26 minutes, 14 seconds – 01 hour, 26 minutes, 18 seconds)

1

French Dialogue:

Aby: Finalement, je reste ici à Dakar jusqu'à la **licence**.

English Subtitles:

Aby: Finally, I will stay and study in Dakar until I receive my **degree**.
(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 31 minutes, 40 seconds – 01 hour, 31 minutes, 42 seconds)

2

French Dialogue:

Kiné: Si après vos **licences**, je n'en ai pas assez épargné j'hypothèque la maison afin que vous finissiez vos **études supérieures** à l'étranger.

English Subtitles:

Kiné: If, after your **degrees**, I haven't saved enough, I will mortgage the house, so that you can finish your **studies** abroad.
(Sembène, *Faat Kiné*; Chapter 10: 01 hour, 31 minutes, 45 seconds – 01 hour, 31 minutes, 53 seconds)

3

French Dialogue:

Aby: En prenant charge de mes **études universitaires**.
Professor Gaye: Ouais! Tu connais le nombre de personnes que j'ai en charge. Ma retraite ne suffit pas pour les nourrir. Kiné est plus riche que moi. Elle peut payer tes **études**.
Man: Ma fille, nous parlerons avec ta mère pour tes **études**.

English Subtitles:

Aby: By paying for my **university education**.
Professor Gaye: Are you kidding? Do you know how many people I'm supporting? My pension is not enough to feed them all. Kiné is richer than I am. She can pay for your **education**.
Man: My daughter, we'll talk to your mother about your **education**.
(Sembène, *Faat Kinè*; Chapter 11: 01 hour, 40 minutes, 33 seconds – 01 hour, 41 minutes, 33 seconds)

1

French Dialogue:

Professor Gaye: Tu l'as entendu que je me paye ses **études**, mais avec quoi?

English Subtitles:

Professor Gaye: Did you hear her? She wants me to pay for her **education**. But with what?
(Sembène, *Faat Kinè*; Chapter 11: 01 hour, 41 minutes, 04 seconds – 01 hour, 41 minutes, 06 seconds)

1

French Dialogue:

Professor Gaye: Pour fêter ton **Bac**, tu aurais pu invité tes frères et sœurs.

English Subtitle:

Professor Gaye: For your **graduation** party, you could have invited your brothers and sisters.
(Sembène, *Faat Kinè*; Chapter 11: 01 hour, 40 minutes, 03 seconds – 01 hour, 40 minutes, 05 seconds)

7

French Dialogue:

Djib: Merci est pour moi et mes **profs**.
BOP: J'espère que tu vas poursuivre tes **études** en France.
Djib: Pourquoi en France?
BOP: Parce que l'**enseignement** est de la meilleure qualité. Mon fils prend ta **bourse** et va en France. Tu verras.
Djib: La **bourse**. Je n'en ai pas. Même si je perçois un aide de l'état, il n'en suffira même pas pour l'achat de mes bouquins.

BOP: Mais Kiné peut t'aider. Et moi, je peux te donner les lettres d'introduction au près de mes alliés français.
Djib: Je reste ici.
BOP: Restez ici. Fais tes études ici. Pour avoir des **diplômes de compétence**.

English Subtitles:

Djib: Thank you from me and my professors.
BOP: I hope that you pursue your **education** in France.
Djib: Why in France?
BOP: Because the **education** is better there. My son, take your **scholarship** and go to France.
Djib: **Scholarship**? I don't have one. Even if I can get government help, won't be enough for textbooks.
BOP: But Kiné can help you. And I can give you letters of introduction to my French contacts.
BOP: Staying here. Staying here for **watered down degrees**.
(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 44 minutes, 14 – 01 hour, 44 minutes, 55 seconds)

5

French Dialogue:

Djib: M. Gaye, **prof** de philo en la retraite. Excusez-nous. Nous, jeunesse privée, et ta jeunesse exemplaire. Ton vécu au **lycée** de jeunes filles, vous-vous que j'en parle?
Aby: Parle Prési parle.
Djib: Alors, **Prof** Gaye,
Man: Parle Presi.
Everyone: Parle Prési parle.
Djib: Il y a vingt ans, année pour année, cette mère, **lycéenne**, était engrossée et renvoyée du **lycée**.

English Subtitles:

Djib: M. Gaye, retired philosophy **professor** excuse us. We, loose youth. And you on the moral high grounds. Should I talk about your exploits at the all-girls **high school**?
Aby: Go ahead, Presi, parles.
Djib: So, **Professor** Gaye,
Man: Speak, president, speak.
Djib: 20 years ago, this pregnant **student** was expelled from **high school**.

(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 49 minutes, 48 seconds – 01 hour, 50 minutes, 25 seconds)

EQUIVALENCE OF EDUCATIONAL REFERENCES IN *TGV* (3)

2

French Dialogue:

Sylvia: Parce qu'on fait un voyage de toute histoire Mandingue. C'est Roger, mon **professeur**, moi, c'est Sylvia.
Roger: Roger Martin, **prof d'histoire ethnologique**.

English Subtitles:

Sylvia: We study Mandingo history. Roger's my **tutor** and I'm Sylvia.
Roger: Roger Martin, **ethnology lecturer**.
(Touré, *TGV*; Chapter 11: 37 minutes, 48 seconds – 37 minutes, 52 seconds)

1

French Dialogue:

Man: Sinon, vous pouvez toujours rester **instituteur** ou agriculteur.
Minister: Je supporte pas les enfants et je connais rien à la terre.

English Subtitles:

Man: You could be a **teacher** or a farmer.
Minister: I can't stand kids and know nothing about the land.
(Touré, *TGV*; Chapter 13: 49 minutes, 22 seconds – 49 minutes, 28 seconds)

EQUIVALENCE OF EDUCATIONAL REFERENCES IN *CAMP DE THIAROYE* (2)

1

French Dialogue:

Sergeant Diatta: Parce que nous sommes pas de citoyens français. Nous sommes des sujets français.
Captain: Pourquoi pas tu n'as pas pris la nationalité française. Vous êtes inscrits, non?
Sergeant Diatta: La nationalité française? Non, merci. Je reste Africain et je garde mon **instruction**.
Captain: Vous avez toujours l'intention de poursuivre vos études en France?

English Subtitles:

Sergeant Diatta: Because we're not French citizens. We are French subjects.
Captain: Why didn't you take French citizenship? You're educated.
Sergeant Diatta: French citizenship? No, thank you. I remain African and I keep my **education**.
Captain: You still intend to continue your studies in France?
(Sembène, *Camp de Thiaroye*; Chapter 15: 01 hour, 28 minutes, 13 seconds – 01 hour, 28 minutes, 44 seconds)

1

French Dialogue:

Senegalese Soldier: Moi, pas école. Moi, tirailleur. Tirailleur, pas **école**.

English Subtitles:

Senegalese Soldier: I didn't go to school. I am infantryman. I didn't **study**.
(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 07 minutes, 36 seconds – 02 hours, 07 minutes, 41 seconds)

KEEPING THE ORIGINAL OF EDUCATIONAL REFERENCES (10)

KEEPING THE ORIGINAL OF EDUCATIONAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (1)

French Dialogue:

Philippe: Tu sais le gars que je t'ai parlé au Cosmodôme qui a fait une photocopie de ma thèse, bien, imagine-toi donc que ça adonne que ce gars-là, il travaillait pour l'**Institut** Tsiolkovsky à Moscou, bon.

English Subtitles:

Philippe: Remember the guy I met at the Cosmodome, who Xeroxed my thesis? He works at the Tsiolkovsky **Institut** in Moscow.
(Lepage, *La Face Cachée de la Lune*; Chapter 10: 01 hour, 10 minutes, 59 seconds – 01 hour, 11 minutes, 06 seconds)

KEEPING THE ORIGINAL OF EDUCATIONAL REFERENCES IN *FAAT KINÉ* (9)

1

French Dialogue:

Aby: J'ai mon **Bac** et ne veux pas devenir gérante d'essencerie.

English Subtitles:

Aby: I have my **Bac** and don't want to become a gas station attendant.
(Sembène, *Faat Kiné*; Chapter 3: 27 minutes, 57 seconds – 27 minutes, 59 seconds)

1

French Dialogue:

Jean: Joseph m'a dit que vous avez réussi vos **Bacs**. Félicitations.

English Subtitles:

Jean: Joseph told me you passed your **Bac**. Congratulations.
(Sembène, *Faat Kiné*; Chapter 5: 48 minutes, 04 seconds – 48 minutes, 08 seconds)

1

French Dialogue:

Kiné: Ils ont décroché leurs **Bacs**, tous les deux.

English Subtitles:

Kiné: They both passed the **Bac**.
(Sembène, *Faat Kiné*; Chapter 6: 54 minutes, 54 seconds – 55 minutes, 00 seconds)

1

French Dialogue:

BOP: J'ai appris par la presse que Djib a réussi son **Bac** avec mention et félicitations du jury.

English Subtitles:

BOP: I read Djib passed his **Bac** with commendations from the jury.
(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 11 minutes, 46 seconds – 01 hour, 11 minutes, 54 seconds)

1

French Dialogue:

Aby: C'est vrai. Je ne suis plus vierge, je suis pas enceinte, et j'ai mon **Bac**.

English Subtitles:

Aby: That's true, I am no longer a virgin, I am not pregnant and I passed my **Bac**.
(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 24 minutes, 12 seconds – 01 hour, 24 minutes, 13 seconds)

1

French Dialogue:

Kiné: Moi, ta mère, au lieu d'obtenir mon **Bac**, c'est toi, qui se naît là là.

English Subtitles:

Kiné: I, your mother, instead of getting my **Bac**, it was you that was in my belly.
(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 24 minutes, 49 seconds – 01 hour, 24 minutes, 59 seconds)

1

French Dialogue:

Professor Gaye: Il paraît que le niveau de **Bac** cette année est le plus élevé depuis notre indépendance.

English Subtitles:

Professor Gaye: This year's **Bac** results are said to be the highest, since our independence.
(Sembène, *Faat Kiné*; Chapter 10: 01 hour, 39 minutes, 38 seconds – 01 hour, 39 minutes, 50 seconds)

1

French Dialogue:

Amy: Elle a passé et obtenu son **Bac**.

English Subtitles:

Amy: She has passed and received her **Bac**.
(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 42 minutes, 32 seconds – 01 hour 42 minutes, 34 seconds)

1

French Dialogue:

BOP: Félicitations pour ton **bac**.

English Subtitles:

BOP: Congratulations for your **bac**.
(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 44 minutes, 14 – 01 hour, 44 minutes, 55 seconds)

OMISSION OF EDUCATIONAL REFERENCES (4)

OMISSION OF EDUCATIONAL REFERENCES IN *NEUILLY SA MÈRE* (2)

1

French Dialogue:

Guillain: Écoute-moi bien, Ben-Monop, tu vas arrêter de chauffer tous les meufs de **collège**.

English Subtitles:

Guillain: Listen Ben-Monop, stop hitting on every girl.
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 36 minutes, 04 seconds – 36 minutes, 08 seconds)

1

French Dialogue:

Sami: Finalement, malgré, mes 9, 68 de moyenne, j'ai eu mon BEPC et la **directrice** m'a passé en seconde.

English Subtitles:

Sami: Despite a grade-point average of 9.68, I graduated and made it from 6th to 7th grade.
(Laferrière, *Neuilly Sa Mère*; Chapter 13: 01 hour, 21 minutes, 58 seconds – 01 hour, 22 minutes, 04 seconds)

OMISSION OF EDUCATIONAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (1)

1

French Dialogue:

Philippe: C'était seulement de la suppléance, donc c'était pas très payant et puis de toute façon, j'ai jamais eu aucune espèce d'autorité devant une classe, donc ça a pris environ 5 minutes pour que les **étudiants** se rendent compte qu'ils pouvaient s'essuyer les pieds sur moi.

English Subtitles:

Philippe:

Substitute teaching is not very lucrative. And I never had any authority over the class. It took 5 minutes to realize that they could walk all over me.

(Lepage, *La Face Cachée de la Lune*; Chapter 6: 34 minutes, 32 seconds – 34 minutes, 36 seconds)

OMISSION OF EDUCATIONAL REFERENCES IN *FAAT KINÉ* (1)

1

French Dialogue:

BOP:

Restez ici. Fais tes **études** ici. Pour avoir des diplômes de compétence.

English Subtitles:

BOP:

Staying here. Staying here for watered down degrees.

(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 44 minutes, 14 – 01 hour, 44 minutes, 55 seconds)

APPENDIX F

TRANSLATION OF POP CULTURE REFERENCES

TRANSLATION OF POP CULTURE REFERENCES

EQUIVALENCE OF POP CULTURE REFERENCES (17)

EQUIVALENCE OF POP CULTURE REFERENCES IN *NEUILLY SA MÈRE* (6)

2

French Dialogue:

Mam: Notre cité à côté, c'est **le parc Astérix**.

Sami: **Parc Astérix?**

English Subtitles:

Mam: Next to them, we live in **Disneyland**.

Sami: **Disneyland**. Listen to you.

(Laferrière, *Neuilly Sa Mère*; Chapter 1: 06 minutes, 54 seconds – 06 minutes, 56 seconds)

1

French Dialogue:

Sami: Mignon? Je suis pas mignon, moi. Je ressemble à **l'autre** baltringue des **Choristes**.

English Subtitles:

Sami: Cute? I'm not! I look like a retarded **Jonas brother**.

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 8 minutes, 47 seconds – 8 minutes, 54 seconds)

1

French Dialogue:

Taxi Driver: Il faut y aller parce qu'il y a un match à la télé, mais moi, je veux voir **l'OM**.

English Subtitle:

Taxi Driver: There's a match on TV. I intend to watch **it**.

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 14 minutes, 32 seconds – 14 minutes, 35 seconds)

1

French Dialogue:

Sami: J'ai volé des Dragonball Z chez **Carrefour**.

English Subtitles:

Sami: So, I stole some Dragon Balls from the **store**.

(Laferrière, *Neuilly Sa Mère* Chapter 7: 51 minutes, 57 seconds – 52 minutes, 02 seconds)

1

French Dialogue:

Sami: Avec toi, je danserais même sur du **Bénabar**.

English Subtitles:

Sami: With you, I'd dance to **James Blunt**.
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 09 minutes, 28 seconds – 01 hour, 09 minutes, 34 seconds)

EQUIVALENCE OF POP CULTURE REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (2)

1 (SONG)

French Dialogue:

Man: Avec la mer du Nord, pour dernier terrain vague; et des vagues de dunes, pour arrêter les vagues, et de vagues rochers, que les marées dépassent; et qui ont a jamais, le cœur a marée basse.

English Subtitles:

Man: With the North Sea, to wave our last goodbye and waves of dunes to hold back the waves and the backs of rocks drowned by the tide sunken is the heart when the tide is low.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 3: 19 minutes, 08 seconds – 19 minutes, 29 seconds)

1

French Dialogue:

Antoine: J'ai pas courrier pour toi, mais j'ai un **SMS**.

English Subtitles:

Antoine: No mail, but a **text message**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 00 minutes, 46 seconds – 01 hour, 00 minutes, 50 seconds)

EQUIVALENCE OF POP CULTURE REFERENCES IN *LES VISITEURS* (5)

2

French Dialogue:

Ginette: Hé, j'veux pas vous importuner messieurs, mesdames, mais je vois que vous êtes dans le showbiz. Vous connaissez pas **Eddie Barclay**?

Godefroy: Silence, manante, si non, tu vas prendre une claquade.

Ginette: J'ai une formation de chanteuse, et ben, vous puissiez m'avoir une petite audition, eh ben, ça me changerait la vie! Mais quoi, je chante, eh? Je chante pas plus mal que **Steph de Monac**.

English Subtitles:

Ginette: I don't want to impose ladies and gents, but since you're in show biz, do you know any **big time agents**?

Godefroy: Quiet, peasant, or I'll smacketh you!

Ginette: It just so happens I studied song and dance. If you could get me an audition, it'd change my life. What's wrong? I'm no worse than **Madonna!**

(Poiré, *Les Visiteurs*; Chapter 5: 23 minutes, 25 seconds – 23 minutes, 55 seconds)

2

French Dialogue:

Godefroy: Je dois retourner dans mon temps. Connois-tu un enchanteur?
Béatrice: Mon, un enchanteur, non? Mais, je connais **la Rivière Enchantée**.
Godefroy: Ah? Où est-elle **cette rivière?**

English Subtitles:

Godefroy: I must return to my time. Know'st thou a wizard?
Béatrice: No. Sorry, no wizard. I know the **Wizard of Oz**.
Godefroy: Where is this **Oz?**

(Poiré, *Les Visiteurs*; Chapter 6: 28 minutes, 06 seconds – 28 minutes, 15 seconds)

1

French Dialogue:

Doctor: Il est totalement amnésique. Il ne connaît pas **Michel Drucker!**

English Subtitles:

Doctor: He's completely amnesiac. He says he's never watched **TV**.
(Poiré, *Les Visiteurs*; Chapter 8: 39 minutes, 38 seconds – 38 minutes, 42 seconds)

EQUIVALENCE OF POP CULTURE REFERENCES IN *LE BONHEUR DE PIERRE* (1)

1

French Dialogue:

Michel: Vous allez être correcte, vous allez voir, ça va aller mieux. D'un coup qu'elle voudrait voir des images de Paris à la télévision, je vous conseille le **Canal 5**. Ils ont de très belles émissions sur la France.

English Subtitles:

Michel: You'll be fine. You'll see. If she'd like to see some shots of Paris on TV, try **Channel 5**. They have a lot about France.

(Ménard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 07 minutes, 38 seconds – 01 hour, 11 minutes, 01 seconds)

EQUIVALENCE OF POP CULTURE REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (1)

1 (SONG)

French Dialogue:

Carolers: L'astre luit dans les champs, Tout repose en paix, mais soudain dans l'air pur et frais le brillant cœur des anges aux bergers

apparaît. Ô nuit d'amour, sainte nuit dans l'étable aucun bruit. Sur la paille est couché l'enfant que la Vierge endort en chantant, il repose en ses langes. Son Jésus ravissant. Ô nuit de paix, sainte nuit dans le ciel l'astre luit dans les champs tout repose en paix, mais soudain dans l'air pur et frais le brillant cœur des anges.

English Subtitles:

Carolers:

Silent night! Holy night! All is calm all is bright. Round, yon virgin mother and child Holy infant so tender and mild. Sleep in heavenly peace! Sleep in heavenly peace! Silent night! Holy night! Shepherds quake at the sight. Glories stream from heaven afar. Heavenl hosts sing Alleluia. Christ the savior is born. Christ the savior is born.

(Lepage, *La Face Cachée de la Lune*; Chapter 9: 58 minutes, 49 seconds – 59 minutes, 58 seconds)

EQUIVALENCE OF POP CULTURE REFERENCES IN *CAMP DE THIAROYE* (2)

1

French Dialogue:

Captain Raymond:

À propos, est-ce que vous avez un livre à me prêter?

Sergeant Diatta:

Oui, bien sur. Que désirez-vous? Roger Vailland? Jules Romain? Attendez. Roger Martin du Gard. Attendez. J'ai *le Silence de la Mer* de Vercors. Très bon livre. Très patriotique.

English Subtitles:

Captain Raymond:

By the way, could you lend me a book?

Sergeant Diatta:

Yes, I do. What would like to read? Roger Vailland? Jules Romain? I know. Roger Martin du Gard. Wait. I have the *Silent Sea* by Vercors. It is a very good book. Very patriotic.

(Sembène, *Camp de Thiaroye*; Chapter 5: 27 minutes, 36 seconds – 28 minutes, 24 seconds)

1

French Dialogue:

Captain Raymond:

Les petits noirs du type y a bon **Banania**, messieurs, c'est terminé.

English Subtitles

Captain Raymond:

The **yes sir** Negros, gentlemen, are finished.

(Sembène, *Camp de Thiaroye*; Chapter 19: 01 hours, 44 minutes, 45 seconds – 01 hours, 44 minutes, 48 seconds)

KEEPING THE ORIGINAL OF POP CULTURE REFERENCES (31)

KEEPING THE ORIGINAL OF POP CULTURE REFERENCES IN *NEUILLY SA MÈRE* (16)

3

French Dialogue:

Sami's Father: Il avait deux passions dans la vie le football et **Zidane**.
Sami's Father: **Zizou! Zizou!** Zizou!

English Subtitles:

Sami's: I remember he had two passions: football and **Zidane**.
Sami's Father: **Zizou! Zizou!** No subtitle!
(Laferrière, *Neuilly Sa Mère*; Chapter 1: 03 seconds, 55 minutes – 04 seconds, 23 minutes)

1

French Dialogue:

Guillain: Fais gaffe, **Monoprix!**

English Subtitle:

Guillain: Watch out, **Monoprix!**
(Laferrière, *Neuilly Sa Mère*; Chapter 3: 20 minutes, 52 seconds – 20 minutes, 53 seconds)

1

French Dialogue:

Guillain: **Tony Parker**, le meilleur rappeur.

English Dialogue:

Guillain: Yeah! **Tony Parker**. Best rapper alive.
(Laferrière, *Neuilly Sa Mère*, Chapter 3: 19 minutes, 19 seconds – 19 minutes, 22 seconds)

1

French Dialogue:

Sami: **Notre Dame de Paris**. Ça, je connais, c'est une comédie musicale.

English Subtitles:

Sami: **Notre Dame de Paris**. I know it. It's a musical.
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 31 minutes, 43 seconds – 31 minutes, 50 seconds)

1

French Dialogue:

Sami: Sais pas moi. Tupac, Barry White, Dr. Dre, **Faf la Rage**. Que du
Lourd! Mais, aussi J'aime bien Mozart et Debussy. C'est bien.

English Subtitles:

Sami: I don't know. Tupac, Barry White, Dr. Dre, **Faf larage**, just
hardcore. I like also Mozart and Debussy. They're cool.
(Laferrière, *Neuilly Sa Mère*, Chapter 5: 35 minutes, 10 seconds – 35 minutes, 22 seconds)

1

French Dialogue:

Priest: Ça m'ennerve ça. Monsieur **Zidane** en 2000, il savait qu'il avait gagner contre les Portugais sur un pénalté? Non, il savait pas.

English Subtitles:

Priest: This annoys me. Did **Zidane** know he'd beat Portugal with a penalty kick? He had no idea.

(Laferrière, *Neuilly Sa Mère*; Chapter 7: 52 minutes, 40 seconds – 52 minutes, 47 seconds)

1

French Dialogue:

Priest: Ou tu peux tenter une paneneka, comme **Zizou** en 2006.

English Subtitles:

Priest: Or else you can try a Panenka. Like **Zizou** in 2006.

(Laferrière, *Neuilly Sa Mère*; Chapter 7: 53 minutes, 15 seconds – 53 minutes, 18 seconds)

1

French Dialogue:

Picasso Gang Member Ah oui, c'est ça. Et nous, on est les fils cachés de **Carla Bruni**.

English Subtitles:

Picasso Gang Member: And I'm **Carla Bruni's** love-child!

(Laferrière, *Neuilly Sa Mère*; Chapter 9: 58 minutes, 04 seconds – 59 minutes, 31 seconds)

1

French Dialogue:

Man: Le **Zidane** du Chamboule Tout! Je vous offre Bobby le Cochon et surtout deux places pour un manège de poussin à Chamboule la Boule.

English Subtitles:

Man: The **Zidane** of the fair. Ladies and gents, allow me to offer you Bobby the Pig and especially 2 tickets for another ride: The Ball.

(Laferrière, *Neuilly Sa Mère*; Chapter 9: 01 hour, 00 minutes, 14 seconds – 01 hour, 00 minutes, 30 seconds)

4

French Dialogue:

Sami's Father: Encore moins, encore moins sur **Zinedine Zidane**. On crache pas sur **Zizou**. Regardez-moi dans les yeux. Jure que tu commercer à critiquer Mr. **Zidane**.

Sami: Juré que je ne la ferai plus.

Sami's Father: [Arabic] que tu cracheras plus dessus au visage.

Sami: Je le ferai plus.

Sami's Father: Encore, c'est un saint. On crache pas sur le visage de **Zinedine Zidane**.

English Subtitles:

Sami's Father: And even less so, less so, on **Zinedine Zidane**. No spitting on **Zizou!** Look me in the eyes. Swear you'll never criticize Mr. **Zidane**. On crache pas sur le visage de Zindine Zidane.

Sami: I swear I won't.

Sami's Father: No spitting on the face of **Zinedine Zidane**.

(Laferrière, *Neuilly Sa Mère*; Chapter 6: 45 minutes, 25 seconds – 45 minutes, 43 seconds)

1

French Dialogue:

Principal: J'ai vu les **SMS** qu'ils ont reçu de Guillain Lambert.

English Subtitle:

Principal: I saw the **SMS** they received from Guillain.

(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 19 minutes, 06 seconds – 01 hour, 19 minutes, 09 seconds)

KEEPING THE ORIGINAL OF POP CULTURE REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (1)

1

French Dialogue:

Julie: Je préfère te chercher un verre d'alcool, plutôt que tu boives mon **Givenchy**.

English Subtitles:

Julie: I'd rather go get you a bottle, than have you drink my **Givenchy**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 14 minutes, 54 seconds – 01 hour, 14 minutes, 57 seconds)

KEEPING THE ORIGINAL OF POP CULTURE REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (4)

3

French Dialogue:

Philippe: J'appelle de la part du journal **Le Soleil**. Nous sommes présentement en campagne d'abonnement et on offre à la population la chance de recevoir le journal **Le Soleil**. Et si après cette période d'essai, vous êtes intéressée de continuer avec nous, vous aurez droit à une réduction de 15% sur le prix total de l'abonnement annuel. Est-ce que c'est une chose qui pourrait vous intéresser, ça, madame? Pardon, non ça c'est le **Journal de**

Quebec qui fait cette offre-là. Nous, c'est le journal **Le Soleil**. Non, non, non, non, non, eux c'est un tabloïd. Et nous, c'est un vrai journal.

English Subtitles:

Philippe:

Le Soleil is currently soliciting subscriptions. We're offering a free 2-week trial period which after which if you're still interested you'll get 15% off the normal price. No, that's the **Journal de Québec**. This is **Le Soleil**. Non, they're a tabloid. We're a real newspaper.

(Lepage, *La Face Cachée de la Lune*; Chapter 1: 06 minutes, 20 seconds – 06 minutes, 53 seconds)

1

French Dialogue:

Philippe:

Bonjour, madame. J'appelle de la part du journal **Le Soleil**. Nous sommes présentement en campagne d'abonnement et on offre à la population la chance de recevoir le journal **Le Soleil** gratuitement pour une période d'essai de 2 semaines et si après cette période d'essai, vous êtes intéressée à continuer avec . . .

English Subtitles:

Philippe:

Hello, I'm calling from **Le Soleil**. We're soliciting, and our special offer is a free 2 week trial period. After this, if you're interested

(Lepage, *La Face Cachée de la Lune*; Chapter 6: 31 minutes, 27 seconds – 31 minutes, 38 seconds)

KEEPING THE ORIGINAL OF POP CULTURE REFERENCES IN *CAMP DE THIORAYE*
(10)

1

French Dialogue:

Captain Labrousse:

Cognac. Cognac. Trois **Cognacs**, Bakary.

English Subtitles:

Captain Labrousse:

Three **Cognacs**, Bakary.

(Sembène, *Camp de Thiaroye*; Chapter 10: 54 minutes, 17 seconds – 54 minutes, 21 seconds)

2

French Dialogue:

Sergeant Diatta:

Un **Pernod**

Madam:

Un pernod.

Sergeant Diatta:

Oui, un **Pernod**.

Madam:

Un Pernod, vous n'êtes pas Américain.

English Subtitles:

Sergeant Diatta: **A Pernod.**
Madam: No Subtitle.
Sergeant Diatta: Yes, **Pernod.**
Madam: No subtitle. You're not American!
(Sembène, *Camp de Thiaroye*; Chapter 10: 34 minutes, 17 seconds – 34 minutes, 12 seconds)

4

French Dialogue:

Captain Raymond: À propos, est-ce que vous avez un livre à me prêter?
Sergeant Diatta: Oui, bien sur. Que désirez-vous? **Roger Vailland? Jules Romain?** Attendez. **Roger Martin du Gard.** Attendez. J'ai *le Silence de la Mer* de **Vercors.** Très bon livre. Très patriotique.

English Subtitles:

Captain Raymond: By the way, could you lend me a book?
Sergeant Diatta: Yes, I do. What would like to read? **Roger Vailland? Jules Romain?** I know. **Roger Martin du Gard.** Wait. I have the *Silent Sea* by **Vercors.** It is a very good book. Very patriotic.
(Sembène, *Camp de Thiaroye*; Chapter 5: 27 minutes, 36 seconds – 28 minutes, 24 seconds)

3

French Dialogue:

French Soldier: Regardez sa lecture. **Aragon. Vercors. Aragon.**

English Subtitles:

French Soldier: Look at what he reads. **Aragon. Vercors. Aragon.**
(Sembène, *Camp de Thiaroye*; Chapter 18: 01 hour, 49 minutes, 30 seconds – 01 hour, 49 minutes, 39 seconds)

OMISSION OF POP CULTURE REFERENCES

OMISSION OF POP CULTURE REFERENCES IN *NEUILLY SA MÈRE* (3)

1

French Dialogue:

Sami's Father: Il avait deux passions dans la vie le football et Zidane.
Sami's Father: Zizou! Zizou! **Zizou!**

English Subtitles:

Sami's: I remember he had two passions: football and Zidane.
Sami's Father: Zizou! Zizou! **No subtitle.**
(Laferrière, *Neuilly Sa Mère*; Chapter 1: 03 seconds, 55 minutes – 04 seconds, 23 minutes)

1

French Dialogue:

Guillain: **Monoprix**, si tu es un Picasso, on le saura, tôt ou tard.

English Subtitle:

Guillain We sniff out Picassos sooner or later.
(Laferrière, *Neuilly Sa Mère*; Chapter 3: 20 minutes, 54 seconds – 20 minutes, 56 seconds)

1 (SONG)

French Dialogue:

Voiceover: **Mais qui est ce qui m'a dit que toujours tu m'aimais?
Je ne me souviens plus c'était tard dans la nuit.
J'entends encore la voix, mais je ne vois plus les traits.
Il vous aime, c'est secret, lui dites pas que j'vous l'ai dit.
Tu vois quelqu'un m'a dit.
Que tu m'aimais encore, me l'a t'on vraiment dit.
Que tu m'aimais encore, serais ce possible alors?**

English Subtitles:

Voiceover: **Carla Bruni, *Quelqu'un m'a dit*.**
(Laferrière, *Neuilly Sa Mère*; Chapter 2: 15 minutes, 09 seconds – 15 minutes, 27 seconds)

OMISSION OF POP CULTURE REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (7)

1

French Dialogue:

Everyone: **Au nord, c'était les corons;
La terre c'était le charbon;
Le ciel c'était l'horizon;
Les hommes des mineurs de fond.**

English Subtitles:

Everyone: **No subtitles.**
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 53 minutes, 21 seconds – 53 minutes, 40 seconds)

6

French Dialogue:

Everyone: **Allais Lensois è. Allais Lensois è. Allais Lensois è. Allais
Lensois è. Allais Lensois è. Allais Lensois è.**

English Subtitles:

Everyone: **No subtitles.**
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 53 minutes, 41 seconds – 53 minutes, 54 seconds)

OMISSION OF POP CULTURE REFERENCES IN *LES VISITEURS* (1)

1

French Dialogue:

Béatrice: C'est l'encyclopedia **Larousse**.

English Subtitles:

Béatrice: It's the encyclopedia.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 03 minutes, 02 seconds – 01 hour, 03 minutes, 04 seconds)

1 (SONG)

French Dialogue:

Ginette: Écoute! Casser la voix! Casser la voix! Tous ces flashes qui m'aveuglent . . .

English Subtitle:

Ginette: Listen! **No subtitle**.

(Poiré, *Les Visiteurs*; Chapter 5: 20 minutes 25 seconds – 20 minutes, seconds)

OMISSION OF POP CULTURE REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (4)

1

French Dialogue:

Philippe: Elle avait environ 5000\$ en bons d'épargne à **la Caisse Populaire** puis j'ai découvert qu'elle avait même pas d'assurance vie.

English Subtitles:

Philippe: She had nothing, about \$5, 000 in saving bonds and no life insurance.

(Le Page, *La Face Cachée de La Lune*; Chapter 3: 14 minutes, 17 seconds – 14 minutes, 22 seconds)

1

French Dialogue:

Philippe: Bonjour, madame. J'appelle de la part du journal Le Soleil. Nous sommes présentement en campagne d'abonnement et on offre à la population la chance de recevoir le journal **Le Soleil** gratuitement pour une période d'essai de 2 semaines et si après cette période d'essai, vous êtes intéressée à continuer avec . . .

English Subtitles:

Philippe: Hello, I'm calling from Le Soleil. We're soliciting, and our special offer is a free 2 week trial period. After this, if you're interested.

(Lepage, *La Face Cachée de la Lune*; Chapter 5: 31 minutes, 27 seconds – 31 minutes, 38 seconds)

1

French Dialogue:

André: Non, non, non, à matin, **Janette Bertrand**, ça va faire, O.K.?

English Subtitle:

André: Enough with the petty moralizing!
(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 30 minutes, 40 seconds – 01 hour, 30 minutes, 44 seconds)

1 (SONG)

French Dialogue:

Voiceover:

**Comme il fait bon à Québec avec ma brune;
Nous nous aimons montés sur la Citadelle;
Nous écoutons les petites hirondelles.
Dans les buissons main dans la main, amoureux jeunes et vieux
se promènent sur la terrasse et la fanfare de ses sons mélodieux
remplit toute la place;
À Québec au clair de lune.
Comme il fait bon, à Québec avec ma brune;
Nous nous aimons allez, vas-y donc!
Montés sur la Citadelle.
Nous écoutons les petites hirondelles dans les buissons.**

English Subtitles:

Voiceover:

No Subtitles.

(LaPage, *La Face Cachée de la Lune*; Chapter 5: 23 minutes, 53 seconds – 24 minutes, 04 seconds)

OMISSION OF POP CULTURE REFERENCES IN *CAMP DE THIAROYE* (6)

2

French Dialogue:

Captain Labrousse: **Cognac. Cognac.** Trois Cognacs, Bakary.

English Subtitles:

Captain Labrousse: Three Cognacs, Bakary.
(Sembène, *Camp de Thiaroye*; Chapter 10: 54 minutes, 05 seconds – 56 minutes, 24 seconds)

2

French Dialogue:

Sergeant Diatta: Un Pernod
Madam: Un **Pernod**.
Sergeant Diatta: Oui, un Pernod.
Madam: Un **Pernod**, vous n'êtes pas Américain

English Subtitles:

Sergeant Diatta: A Pernod.

Madam: **No Subtitle.**

Sergeant Diatta: Yes, Pernod.

Madam: **No subtitle.** You're not American.

(Sembène, *Camp de Thiaroye*; Chapter 10: 34 minutes, 17 seconds – 34 minutes, 12 seconds)

1 (SONG)

French Dialogue:

Voiceover: **Ces beaux jours
Une photo, vieille photo
De ma jeunesse
Que reste-t-il des billets doux
Des mois d'avril, des rendez-vous
Un souvenir qui me poursuit
Sans cesse
Bonheur fané, cheveux au vent
Baisers volés, rêves mouvants
Que reste-t-il de tout cela
Dites-le-moi.**

English Subtitles:

Voiceover: **No Subtitles.**

(Sembène, *Camp de Thiaroye*; Chapter 6: 32 minutes, 22 seconds – 32 minutes, 50 seconds)

1

French Dialogue:

Voiceover: **Les mots, les mots tendres qu'on murmure
Les caresses les plus pures
Les serments au fond des bois
Les fleurs qu'on retrouve dans un livre
Dont le parfum vous enivre
sont envolés pourquoi?**

English Subtitles:

Voiceover: **No Subtitles.**

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 46 minutes, 50 seconds – 01 hour, 47 minutes, 05 seconds)

APPENDIX G

TRANSLATION OF VULGAR LANGUAGE

TRANSLATION OF VULGAR LANGUAGE

LITERAL TRANSLATION OF VULGAR LANGUAGE (21)

LITERAL TRANSLATION OF VULGAR LANGUAGE IN *NEUILLY SA MÈRE* (2)

1

French Dialogue:

Stan: Alors, Sami la vie en banlieue?
Caroline: C'est **dégueulasse**. L'état les parque comme les chiens grassex.
Ça c'est dégueulasse!

English Subtitle:

Stan: Life in the projects?
Caroline: **Disgusting**. The state crams them in filthy buildings!
(Laferrière, *Neuilly Sa Mère*; Chapter 4: 29 minutes, 54 seconds – 30 minutes, 05 seconds)

1

French Dialogue:

Charles: Et ma sœur aussi, elle a rasion. Je pense qu'un vieux. Je m'habille
comme un vieux. J'ai quasi tout raté. Je suis une merde, Sami. Je
suis une **merde**.

English Subtitles:

Charles: My sister's right. I think like an old fart, dress like an old fart. At
15, I'm over the hill. I'm a piece of **shit**.
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 16 minutes, 30 seconds – 01 hour, 16 minutes,
53 seconds)

LITERAL TRANSLATION OF VULGAR LANGUAGE IN *BIENVENUE CHEZ LES CH'TIS* (4)

1

French Dialogue:

Philippe: **Merde!** Oh, merde!

English Subtitles:

Philippe: **Shit!** No subtitle.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 2: 07 minutes, 06 seconds – 07 minutes, 15 seconds)

1

French Dialogue:

Philippe: Oh, **merde**.

English Subtitles:

Philippe: **Shit**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 19 minutes, 33 seconds – 19 minutes, 34 seconds)

1

French Dialogue:

Philippe: **Mon Dieu!**

English Subtitles:

Philippe: **My God!**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 21 minutes, 44 seconds – 21 minutes, 45 seconds)

1

French Dialogue:

Fabrice: **Merde! Raté!**

English Subtitles:

Fabrice: **Shit! Missed.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 22 minutes, 54 seconds – 01 hour, 22 minutes, 56 seconds)

LITERAL TRANSLATION OF VULGAR LANGUAGE IN *LES VISITEURS* (6)

1

French Dialogue:

Jacquille: Elle peut vous transformer en vomis de crapaud! Vous donner des pustules! On perd ses cheveux et on pissoie de la boue! Elle peut **maudire** sur 7 générations.

English Subtitles:

Jacquasse: She can turn an army into frog vomit. At her touch, your skin spits pus and you pisseth mud. She can **damn** 7 generations.

(Poiré, *Les Visiteurs*; Chapter 2: 07 minutes, 15 seconds – 07 minutes, 19 seconds)

1

French Dialogue:

Jacquart: Qu'est-ce qu'il fout? Merde!

Jacquasse: **Merde!**

English Subtitles:

Jacquart: What the shit?

Jacquasse: **Shit!**

(Poiré, *Les Visiteurs*; Chapter 9: 48 minutes, 40 seconds – 48 minutes, 43 seconds)

1

French Dialogue:

Mr. Bernay: Mais, c'est pas le toit, c'est l'aile, tu es **idiote**.

English Subtitles:

Mr. Bernay: Not the roof! The hood, you **idiot!**
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 09 minutes, 48 seconds – 01 hour, 09 minutes, 50 seconds)

1

French Dialogue:

Jacquasse: Le nouveau chastelin, c'est un Jacquaille?
Godefroy: **Mon Dieu.** Comment ce soit possible que les gueux devassent les Seigneurs?

English Subtitles:

Jacquasse: The new Sire of the castle.
Godefroy: **My God,** how can that be? Peasants have become Sires.
(Poiré, *Les Visiteurs*; Chapter 10: 58 minutes, 26 seconds – 58 minutes, 34 seconds)

1

French Dialogue:

Béatrice: **Merde!** Putain! Chiottes!

English Subtitles:

Béatrice: **Shit!** Damn it!
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 37 minutes, 29 seconds – 01 hour, 37 minutes, 31 seconds)

1

French Dialogue:

Béatrice: **Merde!**

English Subtitles:

Béatrice: **Shit!**
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 40 minutes, 48 seconds – 01 hour, 40 minutes, 49 seconds)

LITERAL TRANSLATION OF VULGAR LANGUAGE IN *LE BONHEUR DE PIERRE* (2)

1

French Dialogue:

Michel: Steven! Veux-tu m'arrêter ça, ce **maudit** jeu vidéo-là? Ça me tombe sur les nerfs je te l'ai dit cent fois! Je vais te le casser sur la tête.

English Subtitles:

Steven: Steven, turn off that **damned** video, it's driving me nuts! I've told you time and again! I'll bust it over your friggin' head!
(Ménard, *Le Bonheur de Pierre*; Chapter 3: 19 minutes, 13 seconds – 19 minutes, 20 seconds)

1

French Dialogue:

Catherine: **Imbécile!** Je suis sûre qu'il le fait exprès!

English Subtitles:

Catherine: **Imbecile!** He did it on purpose. I'm sure of it.
(Ménard, *Le Bonheur de Pierre*; Chapter 9: 59 minutes, 02 seconds – 59 minutes, 04 seconds)

LITERAL TRANSLATION OF VULGAR LANGUAGE IN *BON COP, BAD COP* (1)

1

French Dialogue:

David: Pourquoi c'est tout le temps moi qui est dans la **marde**?

English Subtitles:

David: Why does this **shit** always happen to me?
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 52 minutes, 09 seconds – 52 minutes, 10 seconds)

LITERAL TRANSLATION OF VULGAR LANGUAGE IN *LA FACE CACHÉE DE LA LUNE*
(3)

1

French Dialogue:

Philippe: Puis disons que c'était pas sur mon agenda aujourd'hui de me faire donner de la **marde** par mon ancienne blonde.

English Subtitle:

Philippe: Getting **shit** from my ex wasn't on my agenda today.
(Lepage, *La Face Cachée de la Lune*; Chapter 6: 35 minutes, 34 seconds – 35 minutes, 37 seconds)

1

French Dialogue:

Woman: Ah, **mon Dieu!**

English Subtitles:

Woman: Oh, **my God!**
(Lepage, *La Face Cachée de la Lune*; Chapter 10: 58 minutes, 36 seconds – 58 minutes, 37 seconds)

1

French Dialogue:

André: Tu pleures pas pour un **maudit** poisson rouge, j'espère?

English Subtitles:

André: But why? Not for a **damned** fish.
(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 32 minutes, 57 seconds – 01 hour, 32 minutes, 59 seconds)

LITERAL TRANSLATION OF VULGAR LANGUAGE IN *TGV* (1)

1

French Dialogue:

Minister's Wife: **Merde!** Ça marche toujours pas! Madame la Ministre, essayez-vous mettre en hauteur.

English Subtitles:

Minister's Wife: **Shit!** It still doesn't work! Madam Minister, try to get higher.
(Touré, *TGV*; Chapter 17: 01 hour, 16 minutes, 57 seconds – 01 hour, 17 minutes, 04 seconds)

LITERAL TRANSLATION OF VULGAR LANGUAGE IN *CAMP DE THIAROYE* (2)

1

French Dialogue:

Head Cook: **Merde**, moi chef cuisinier 13 ans de service.

English Subtitles:

Head Cook: **Shit!** I've been chief for 13 years!
(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 11 seconds – 22 minutes, 16 seconds)

1

French Dialogue:

French Soldier: **Merde!** Chef, venez voir.

English Subtitles:

French Soldier: **Shit!** Here, come and see this.
(Sembène, *Camp de Thiaroye*; Chapter 18: 01 hour, 50 minutes, 32 seconds – 01 hour, 50 minutes, 34 seconds)

EQUIVALENCE OF VULGAR LANGUAGE (268)

EQUIVALENCE OF VULGAR LANGUAGE IN *NEUILLY SA MÈRE* (40)

1

French Dialogue:

Man: C'est ta mère, elle a **chiée** cette-là.

English Subtitles:

Man: Your momma **took a dump** there.
(Laferrière, *Neuilly Sa Mère*; Chapter 1: 01 minute, 23 seconds – 01 minute, 24 seconds)

2

French Dialogue:

Teacher: **Fermez vos gueules. J'ai dit vos gueules.**

English Subtitles:

Teacher: **Shut your mouths! I said shut up!**

(Laferrière, *Neuilly Sa Mère*; Chapter 1: 02 minutes, 04 seconds – 02 minutes, 07 seconds)

1

French Dialogue:

Sami: **Oh putain!**

English Subtitle:

Sami: **Holy shit!**

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 09 minutes, 00 seconds – 09 minutes, 02 seconds)

1

French Dialogue:

Sami: **La vache!**

English Subtitles:

Sami: **Damn!**

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 09 minutes, 46 seconds – 09 minutes, 48 seconds)

1

French Dialogue:

Sami: **Touche pas mon sac ou je te nique!**

English Subtitles:

Sami: **Hands off or i'll fuck you up!**

(Laferrière, *Neuilly Sa Mère*; Chapter 2: 11 minutes, 15 seconds – 11 minutes, 20 seconds)

1

French Dialogue:

Man: **Casse-toi pauvre con!**

English Subtitles:

Man: **Get lost, asshole!**

(Laferrière, *Neuilly Sa Mère*; Chapter 4: 24 minutes, 27 seconds – 24 minutes, 28 seconds)

2

French Dialogue:

Stan's Ex-wife: **Connard.**

Stan: **Connasse! T'ai vue. Pauvre conne.**

English subtitles:

Ex-wife de Stan: **Bastard.**
Stan: **Bitch!** I saw you. Dumb whore.
(Laferrière, *Neuilly Sa Mère*; Chapter 4: 26 minutes, 03 seconds – 26 minutes, 09 seconds)

1

French Dialogue:

Charles: Retourne avec tes SDF, mange tes graines de soja. Espèce de bobo **connasse!**

English Subtitle:

Charles: Go eat soybeans with hobos, you pinko **bitch!**
(Laferrière, *Neuilly Sa Mère*; Chapter 4: 31 minutes, 00 seconds – 31 seconds, 02 seconds)

2

French Dialogue:

Stan's ex-wife: **Enculé!**
Stan: Sale pute!
Stan's Ex-Wife: Pauvre **con!**
Stan: Mal baisée!
Stan's Ex-Wife: Va chez ta **connasse!**

English Subtitles:

Stan's ex-wife: **Motherfucker!**
Stan: Filthy whore!
Stan's Ex-Wife: Bastard!
Stan: Lousy Lay!
Stan's Ex-Wife: Go back to your **bitch!**
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 37 minutes, 51 seconds – 37 minutes, 54 seconds)

1

French Dialogue:

Sami: **Enculé.**

English Subtitle:

Sami: **Motherfucker.**
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 37 minutes, 49 seconds – 37 minutes, 50 seconds)

1

French Dialogue:

Charles: Tu **fous** pas le bordel dans ma chambre!

English Subtitles:

Charles: Don't **mess** up my room, okay?
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 37 minutes, 16 seconds – 37 minutes, 18 seconds)

1

French Dialogue:

Caroline: Avant d'être un ouvrier, je te signale que c'est d'abord un homme, un sans-papiers qui va être renvoyé dans son pays où il risque la peine de mort. Alors, j'ai décidé d'épouser pour des raisons humanitaires.

Stan: On **s'en fout** de l'humanitaire. Pardon!

English Subtitles:

Caroline: An illegal alien and political refugee! It's a humanitarian marriage.

Stan: **Screw** humanitarianism! Sorry! He's wearing my shirt.

(Laferrière, *Neuilly Sa Mère*; Chapter 5: 43 minutes, 45 seconds – 44 minutes, 12 seconds)

2

French Dialogue:

Caroline: La **pouf**, elle te dit **merde pauvre chiure**.

English Subtitle:

Caroline: This **slut** says: **Fuck you!**

(Laferrière, *Neuilly Sa Mère*; Chapter 5: 37 minutes, 38 seconds – 37 minutes, 41 seconds)

1

French Dialogue:

Marie: Tu es **con**.

English Subtitles:

Marie: Here you go **asshole**.

(Laferrière, *Neuilly Sa Mère*; Chapter 5: 38 minutes, 54 seconds – 38 minutes, 58 seconds)

1

French Dialogue:

Sami: **Enculé**.

English Subtitle:

Sami: **Motherfucker**.

(Laferrière, *Neuilly Sa Mère*; Chapter 5: 42 minutes, 08 seconds – 42 minutes, 09 seconds)

1

French Dialogue:

Priest: Tu te **fous** de moi?

English Subtitles:

Priest: Are you **kidding**?

(Laferrière, *Neuilly Sa Mère*; Chapter 7: 52 minutes, 03 seconds – 53 minutes, 04 seconds)

1

French Dialogue:

Picasso: **Enculé!** Reviens.

English Subtitles:

Picasso: **Motherfucker!** Come back here.

(Laferrière, *Neuilly Sa Mère*; Chapter 9: 58 minutes, 04 seconds – 59 minutes, 31 seconds)

2

French Dialogue:

Picasso: Écoute-moi bien, donne-moi ton portable et **ferme ta gueule**.

English Subtitles:

Picasso: **Shut up, Einstein** and hand it over.

(Laferrière, *Neuilly Sa Mère*; Chapter 9: 58 minutes, 48 seconds – 58 minutes, 50 seconds)

2

French Dialogue:

Boy 1: Vous êtes trop **cons**. T’y crois pas. Tu crois tout ce qui passe à la télé.

Mam: C’est déjà la crise. Tu veux croire en plus que c’est la guerre civil.

Boy 2: C’est toi qui es **con**.

English Subtitles:

Boy 1: You guys are too **stupid**. You only believe what’s on TV.

Mam: No need to mention civil war.

Boy 2: **Shut up**, Einstein!

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 06 minutes, 24 seconds – 01 hour, 06 minutes, 40 seconds)

1

French Dialogue:

Man: **Putain!**

English Subtitles:

Man: **Damn!**

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 06 minutes, 17 seconds – 01 hour, 06 minutes, 18 seconds)

1

French Dialogue:

Stan’s Ex-wife: **Fous le camp**.

English Subtitles:

Stan’s Ex-wife: **Get lost**.

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 07 minutes, 01 seconds – 01 hour, 07 minutes, 02 seconds)

1

French Dialogue:

Picasso: On va tout **niquer**!

English Subtitles:

Picasso: Let's **trash** this place!

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 09 minutes, 58 seconds – 01 hour, 09 minutes, 59 seconds)

1

French Dialogue:

Picasso: Tu t'es **foutu** de nous.

Guillain: Attendez les mecs, on est potes, non. On est mecs, quoi?

English Subtitles:

Picasso:

Guillain: Hey guys, we're buddies.

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 12 minutes, 49 seconds – 01 hour, 12 minutes, 51 seconds)

1

French Dialogue:

Charles: Et ma sœur aussi, elle a raison. Je pense qu'un vieux. Je m'habille comme un vieux. J'ai tout quasi raté. Je suis une **merde**, Sami. Je suis une merde.

English Subtitles:

Charles: My sister's right. I think like an old fart, dress like an old fart. At 15, I'm **over the hill**. I'm a piece of shit.

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 16 minutes, 30 seconds – 01 hour, 16 minutes, 53 seconds)

2

French Dialogue:

Djamila: Tu sais pourquoi tu as tout gâché parce que tu es qu'un petit **con** et c'est à cause des petits **cons** comme toi, on nous appelle sales arabes parce que c'est exactement que tu étais: un sale Arabe.

English Subtitles:

Djamila: Know why you spoiled it? Because you're **an ass**! Because of **asses** like you, we get called dirty Arabs! That's what you are: a dirty Arab!

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 14 minutes, 20 seconds – 01 hour, 14 minutes, 45 seconds)

4

French Dialogue:

Charles: Je l'ai **niqué**, ce **bâtard**. Je suis un *winner*! J'ai **niqué**, ce **bâtard**.

English Subtitles:

Charles: I **fucked** that **asshole** over! I **fucked** that **asshole**!
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 20 minutes, 20 seconds – 01 hour, 20 minutes, 30 seconds)

2

French Dialogue:

Guillain: On **s'en fout** sa lettre.
Student 1: C'est un **fayot**.
Girl 2: Il doit être toujours la première de la classe et pour ça je vais jamais voter pour sa **gueule**.

English Subtitles:

Boy: **Forget** his letter.
Girl: **Goody-two-shoes!**
Girl 2: He always has to be first. He can **shove** his letter.
(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 17 minutes, 03 seconds – 01 hour, 17 minutes, 08 seconds)

2

French Dialogue:

Picasso: Beh, qu'on nous propose pour **foutre le bordel**, le souk pardon.OK. Pas problème, mais on veut pas le faire virer un petit. On n'est pas les **bâtards** quand même. En plus, On a tous arrêté l'école en 5^e. Lui, par exemple, sa mère, elle l'a jeté dehors comme une merde. Et depuis là, il dort dans le local à poubelles.
Picasso 2: Et moi, ma copine est partie avec mon chat et le type d'Assedic.
Picasso: J'avais 18 ans quand j'ai arrêté l'école dans cinquième. Tout ça a cause de prof de techno, Mr. Gaudin. Il m'a dit: Malik, soit tu travailles, soit tu vas taper à l'usine, et là j'ai tapé sa gueule.

English Subtitles:

Picasso: Getting paid to **scare him shitless**. I mean stiff. It's fine, but I'm not getting him expelled. We're not **assholes**. We all stopped school in 7th grade. For example, his mom kicked him out. Now he lives in a garbage dump.
Picasso 2: My girl dumped me and left with my cat. And the social worker.
Picasso: I was 18 when I stopped school in 7th grade. Because of my appalled science teacher, Mr. Gaudin. One day he said to me: Either you work or you hit the factory. So I hit him instead.
(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 19 minutes, 20 seconds – 01 hour, 20 minutes, 00 seconds)

EQUIVALENCE OF VULGAR LANGUAGE IN *BIENVENUE CHEZ LES CH'TIS* (39)

1

French Dialogue:

Julie: Je **m'en fous** des vacances.

English Subtitles:

Julie: The **hell** with vacation.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 1: 3 minutes, 48 seconds – 3 minutes, 49 seconds)

2

French Dialogue:

Philippe: Ça fait onze ans que je me **crève le cul** au bureau de Salons-de-Provence!

Jean: Si tu parles aussi fort, moi je suis **foutu!**

English Subtitles:

Philippe: 11 years **busting my ass** in Salon.

Jean: If you shout, I'm **done** for.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 1: 04 minutes, 49 seconds – 04 minutes, 51 seconds)

1

French Dialogue:

Jean: Oui, mais parle moins fort, **merde!**

English Subtitles:

Jean: Keep your **damn** voice down.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 1: 05 minutes, 08 seconds – 05 minutes, 10 seconds)

1

French Dialogue:

Julie: Ne me prends pas pour une **conne**. Ceux qui travaillent bien, on les laisse dans le sud. Si tu es muté dans le nord, c'est que tu as fait quelque chose ignorable.

English Subtitles:

Julie: I'm not an **idiot**. If you do well, you stay south. You must've screwed up big time.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 2: 12 minutes, 35 seconds – 12 minutes, 36 seconds)

1

French Dialogue:

Philippe: Tais-toi, **connasse**.

English Subtitles:

Philippe: Shut up, **bitch**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 3: 17 minutes, 18 seconds – 17 minutes, 19 seconds)

1

French Dialogue:

Julie's Great-Uncle: Oui, elle m'a dit que tu voulais venir m'**emmerder**. Alors, qu'est ce que tu veux?

Philippe: Voila. Je dois partir dans le, le Nord Pas-de-Calais. Une mutation. Julie m'a dit que vous connaissez bien la région près de Lille.

English Subtitles:

Julie's Great Uncle: Right, she said you'd come to **bug** me. What do you want?

Philippe: I have to go to the North region. A transfer. Julie said you knew the region near Lille.

(Boon, *Bienvenue Chez Les Ch'tis*; Chapter 3: 14 minutes, 15 seconds – 15 minutes, 35 seconds)

1

French Dialogue:

Man: **Putain**, le Nord Pas-de-Calais.

English Subtitles:

Man: Oh, **fuck**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 3: 20 minutes, 43 seconds – 20 minutes, 44 seconds)

1

French Dialogue:

Antoine: Oui, ch'est mi. Oh **vingt de diousses!**

English Subtitles:

Antoine: It'sh me. Oh **vandeus**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 21 minutes, 54 seconds – 21 minutes, 55 seconds)

1

French Dialogue:

Antoine: Un hôtel à Bergues à c't'heure. Oh, **vingt de diousses!**

English Subtitles:

Antoine: In Bergues, at this hour? **Vandeus!**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 24 minutes, 19 seconds – 24 minutes, 22 seconds)

1

French Dialogue:

Philippe: Le courrier en traineau, vous vous **foutez** de moi?

English Subtitles:

Philippe: Are you **putting** me on?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 52 seconds – 30 minutes, 54 seconds)

1

French Dialogue:

Yann: **Tête de con.**

English Subtitles:

Yann: **Ashhole.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 23 seconds – 32 minutes, 24 seconds)

2

French Dialogue:

Yann: Il va nous **foutre** eule **brun**.

English Subtitles:

Yann: He'sh going to **busht** our **ashesh**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 31 seconds – 32 minutes, 32 seconds)

9

French Dialogue:

Philippe: Oh, **putain!**

Antoine: Alors, on dit pas **putaing** comme chez vous. Chez nous, on dit:
Vingt de diousses!

Philippe: **Vingt de diousses**, hein!

Fabrice: Bravo, biloute!

Philippe: Bravo, qui?

Antoine: Biloute. Tout l'monde, il ch'appelle biloute, ichi. Ichi, c'est comme le surnom à tout le monde.

Philippe: Et ça veut dire quoi, biloute?

Antoine: Biloute? Ça veut dire, ça veut rien dire.

Yann: Cha veut dire petite quéquette

Philippe: Petite quéquette?

Annabelle: Oui, enfin ça n'a rien à voir avec une quéquette ça, ch'est, ch'est, ch'est juste affectueux.

Philippe: Aha, d'accord. D'accord, d'accord. Apprenez-moi des gros mots. C'est important quand on apprend une langue.

Antoine: Ben, on dit pas **merde**, on dit de **brun**.

Yann: On dit pas un **con**, on dit un boubourse.

Philippe: Boubourse? Ah, chez nous, on dit couillosti.

Annabelle: Ch'est joli.

Fabrice: On dit pas **bordel** on dit milliard.

Philippe: Millard! Da **brun**, hein?

English Subtitles:

Philippe: **Fuck!**

Antoine: No, we don't shay **fuck** like you. We shay **Vandeus!**

Philippe: **Vandeus**, huh?
Fabrice: Lovely, biloute!
Philippe: Qui?
Antoine: Biloute. That's a generic nickname here.
Philippe: What does it mean?
Antoine: It means, it means nothing.
Yann: It means little weenie.
Philippe: No subtitle.
Annabelle: It doesn't mean weenie. It's a term of endearment.
Philippe: Oh, I see. Teach me dirty words. That's important to learn.
Antoine: Instead of **shit**, we say da **braun**.
Yann: **Asshole** is boubourse.
Philippe: Where I come from, we say couillosti.
Annabelle: How pretty.
Fabrice: **God damn** is millard.
Philippe: Millard! Da **braun**, huh?
(Boon; *Bienvenue Chez les Ch'tis*; Chapter 7: 43 minutes, 04 seconds – 43 minutes, 20 seconds)

1

French Dialogue:

Philippe: **Du brun.**

English Subtitles:

Philippe: **Da braun.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 51 minutes, 55 seconds – 51 minutes, 56 seconds)

1

French Dialogue:

Antoine: **Vingt de diousses.** 26 kilos.

English Subtitles:

Antoine: **Vandeus.** 26 kilos

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 55 minutes, 25 seconds – 55 minutes, 28 seconds)

1

French Dialogue:

Philippe: C'est déjà vendredi? **Vingt de diousses.**

English Subtitles:

Philippe: Friday already? **Vandeus.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 59 minutes, 03 seconds – 59 minutes, 04 seconds)

1

French Dialogue:

Antoine: Je me suis conduit comme un **babache.**

English Subtitles:

Antoine: I acted like a **babash**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 04 minutes, 53 seconds – 01 hour, 04 minutes, 55 seconds)

2

French Dialogue:

Philippe: **Vingt de diousses! Du brun!**

English Subtitles:

Philippe: **Vandeus! Da braun!**
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 11 minutes, 06 seconds – 01 hour, 11 minutes, 09 seconds)

1

French Dialogue:

Philippe: Allez biloute, fais pas **babache!**

English Subtitles:

Philippe: Shtop it biloute, don't be a **babash!**
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 13 minutes, 09 seconds – 01 hour, 13 minutes, 11 seconds)

1

French Dialogue:

Man: **Fous le camp!**

English Subtitles:

Man: **Get out of here!**
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 20 minutes, 09 seconds – 01 hour, 20 minutes, 10 seconds)

1

French Dialogue:

Annabelle: Oh **vingt de diousses**. Eude gosses que c'est.

English Subtitles:

Annabelle: **Vandeus!** Dirty kid. All the shame.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 20 minutes, 58 seconds – 01 hour, 21 minutes, 00 seconds)

2

French Dialogue:

Annabelle: Ça va pas non, Yann?
Antoine : Mais tu es gros **babache**, ti.

English Subtitles:

Annabelle: Are you crazy?

Antoine: You're a **babash**.

(Boon, *Bienvenue Chez les Ch'tis*: Chapter 12: 01 hour, 25 minutes, 20 seconds – 01 hour, 25 minutes, 23 seconds)

2

French Dialogue:

Antoine: Millard. Du **brun**.

English Subtitles:

Antoine: Millard. Da **braun**.

(Boon, *Bienvenue Chez les Ch'tis*: Chapter 12: 01 hour, 27 minutes, 17 seconds – 01 hour, 27 minutes, 18 seconds)

1

French Dialogue:

Yann: De toute façon, mi tout ce que je propose c'est **du brun**.

English Subtitles:

Yann: Sure if I shuggest it, it's **da braun**.

(Boon, *Bienvenue Chez les Ch'tis*: Chapter 12: 01 hour, 25 minutes, 23 seconds – 01 hour, 25 minutes, 25 seconds)

1

French Dialogue:

Antoine: Je viens de me rendre compte qu'elle m'aime, je vais pas tout **foutre** en l'air en disant la vérité!

English Subtitles:

Antoine: My wife loves me. I should **ruin** that with the truth.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 27 minutes, 31 seconds – 01 hour, 27 minutes, 35 seconds)

1

French Dialogue:

Antoine's Mother: T'as gagné mun garchon. Cha y est, j'y **fous** la paix.

English Subtitles:

Antoine's Mother: You have won my shon. I'm **leaving him alone** now.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 32 minutes, 44 seconds – 01 hour, 32 minutes, 47 seconds)

EQUIVALENCE OF VULGAR LANGUAGE IN *LES VISITEURS* (54)

3

French Dialogue:

Frénégonde's Father: Reviens, ma fillotte, méchante **pesteuse**! Reviens **devergoigneuse**, ta **guele**.

English Subtitles:

Frénégonde's Father: Come back, you wicked **wench**! Come back! Come back, you **foul slut**!

(Poiré, *Les Visiteurs*; Chapter 3: 11 minutes, 43 seconds – 11 minutes, 54 seconds)

1

French Dialogue:

Ginette: **Putain mazette**, hé! Vous êtes venus de la télé?

English Subtitles:

Ginette: **Holy Moses**! Are you TV stars?

(Poiré, *Les Visiteurs*; Chapter 5: 23 minutes, 10 seconds)

1

French Dialogue:

Mr. Vautrot: Soulange, appelle les flics! Il y a la clocharde qui **emmerde** encore Roger!

English Subtitles:

Mr. Vautrot: Call the cops! The bag lady's **bothering** Roger again!

(Poiré, *Les Visiteurs*; Chapter 5: 24 minutes, 42 seconds – 24 minutes, 54 seconds)

1

French Dialogue:

Godefroy: Laissons cette **bougresse**.

English Subtitles:

Godefroy: Let us leave this vile **bawd**.

(Poiré, *Les Visiteurs*; Chapter 5: 23 minutes, 55 seconds – 23 minutes, 57 seconds)

1

French Dialogue:

Ginette: T'es un sacré **dégueulasse**, toi!

English Subtitles:

Ginette: What a **raunchy** eater!

(Poiré, *Les Visiteurs*; Chapter 6: 29 minutes, 10 seconds – 29 minutes, 12 seconds)

1

French Dialogue:

Ginette: Moi, je voulais être chanteuse. Dans le showbiz, c'est des **enculés**!

English Subtitles:

Ginette: I wanted to be a singer, but they're all **full of shit** in show biz.
(Poiré, *Les Visiteurs*; Chapter 6: 29 minutes, 30 seconds – 29 minutes, 31 seconds)

1

French Dialogue:

Ginette: Oh putain! Elle est gonflée, celui-là! Elle fait toujours sa mijaurée à la braderie du curé! Tu verras, **salope!**

English Subtitles:

Ginette: They're not married? No kidding! The nerve of that prude! She acts so holier-than-thou at the rummage sale. What a **bitch!**
(Poiré, *Les Visiteurs*; Chapter 6: 29 minutes, 41 seconds – 29 minutes, 52 seconds)

1

French Dialogue:

Jacquart: Le brûleur est **foutu**. Jean-François a bêtement dégoupillé la manette.

English Subtitles:

Jacquart: The burner is **ruined**. Jean-Francois yanked on the lever.
(Poiré, *Les Visiteurs*; Chapter 7: 34 minutes, 11 seconds – 34 minutes, 15 seconds)

2

French Dialogue:

Jean-Pierre: Vous êtes complètement **cons!** Qu'est-ce que vous avez fait? C'est des **débiles**. Ils sont incapables de mettre le couvert.

English Subtitles:

Jean-Pierre: **Stupid idiots!** Bea, they're **retarded**, can't even set the table.
(Poiré, *Les Visiteurs*; Chapter 9: 46 minutes, 51 seconds – 46 minutes, 57 seconds)

2

French Dialogue:

Jacquart: Qu'est ce qu'il **fout**? Merde!
Jacquasse: Merde.

English Subtitles:

Jacquart: What the **shit**?
Jacquasse: Shit.
(Poiré, *Les Visiteurs*; Chapter 9: 48 minutes, 40 seconds – 48 minutes, 50 seconds)

1

French Dialogue:

Jean-Pierre: Oh la **vache!**

English Subtitles:

Jean-Pierre: **Christ Almighty!**
(Poiré, *Les Visiteurs*; Chapter 9: 49 minutes, 19 seconds – 49 minutes, 20 seconds)

1

French Dialogue:

Jacquasse: Et on lui pèlera le **jonc** comme au Bailli du Limousin avec ses tripes!

English Subtitles:

Jacquasse: We'll rip off his **stalk** like we did the Duke of York.
(Poiré, *Les Visiteurs*; Chapter 10: 52 minutes, 42 seconds – 52 minutes, 59 seconds)

2

French Dialogue:

Jacquart: On est en république, **bordel de merde!**
Godefroy: C'est quoi **bordel**?
Béatrice: Oh, mais Jacquart, vous devenez atrocement vulgaire!

English Subtitles:

Jacquart: He's got nerve! **This is a fucking** democracy!
Godefroy: **What's fucking?**
(Poiré, *Les Visiteurs*; Chapter 10: 57 minutes, 18 seconds – 57 minutes, 37 seconds)

1

French Dialogue:

Fabienne: Vous avez bien fait de changer de nom. Moi, J'avais un vieux copain qui s'appelait François **Lecul**. Il a transformé son nom en Lefut, ça a changé sa vie.

English Subtitles:

Fabienne: Still, it was smart to change your name. I once had a friend named François **Twat**. He changed it to Watt. It changed his life.
(Poiré, *Les Visiteurs*; Chapter 11: 59 minutes, 41 seconds – 59 minutes, 49 seconds)

1

French Dialogue:

Jean-Pierre: Vous allez leur **foutre les jetons!**

English Subtitles:

Jean-Pierre: You'll **scare them to death**.
(Poiré, *Les Visiteurs*; Chapter 11: 01 hour, 00 minutes, 15 seconds – 01 hour, 00 minutes, 17 seconds)

1

French Dialogue:

Godefroy: Il n'y a rien d'écrire sur Godefroy de Montmirail quand il a sauvé notre bon Roi dans la **prise du donjon de Monthlery**?

Béatrice: Mais, pas une ligne.

Godefroy: Ah, bon! Pourtant, ma bravoure est célèbre de Poitou jusqu'à la Savoie!

Béatrice: Godefroy le Hardy, oui, c'est ça, mais, tout le monde **s'en fout**. Le personnage héroïque de la famille, c'est Gonzague de Montmirail. Né en 1754. Toi, tu t'en souviens pas?

English Subtitles:

Godefroy: Nothing on Godefroy de Montmirail when he saved our king during the Battle of Monthlery?

Béatrice: Not a word.

Godefroy: Really? But his courage is renown from Poitou to Savoie.

Béatrice: Godefroy the Hardy, Louis the Fat, *no one cares*. Our most famous family member is Gonzague de Montmirail. Born in 1754. Remember?

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 02 minutes, 50 seconds – 01 hour, 02 minutes, 56 seconds)

2

French Dialogue:

Fabienne: Tu es **con**.

President Bulard: Quel con, mais quel **con**, je suis aveugle.

English Subtitles:

Fabienne: You're an **ass**

President Bulard: Whan an **ass**, I'm blind.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 06 minutes, 28 seconds – 01 hour, 06 minutes, 31 seconds)

1

French Dialogue:

President Bulard: Il est bête comme **un cochon**, ce garçon.

English Subtitles:

President Bulard: He's a stupid **ass**.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 07 minutes, 13 seconds – 01 hour, 07 minutes, 15 seconds)

1

French Dialogue:

Jacquart: **Foutez-moi la paix**.

English Subtitles:

Jacquart: **Leave me alone.**
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 08 minutes, 17 seconds – 01 hour, 08 minutes, 18 seconds)

1

French Dialogue:

Jacquart: Mon Range, mais non. Oh **putain de merde**. Putain de merde!

English Subtitle:

Jacquart: My Range! **God damn it!** No subtitle.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 08 minutes, 43 seconds – 01 hour, 08 minutes, 44 seconds)

3

French Dialogue:

Jacquart: Je **m'en fous** qu'est ce qu'il fait, ma pauvre. Ma Range. C'est une merde. Une Range toute neuve avec les options! Regardez! Cela est **niquée!** Elle est complètement **niquée!**

English Subtitle:

Jacquart: I don't **give a damn!** My Range! Destroyed! A brand-new car with all the extras! Look! It's **ruined**. Completely **ruined!**
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 09 minutes, 05 seconds – 01 hour, 09 minutes, 17 seconds)

1

French Dialogue:

Jacquart: Il peut dormir où il veut, je m'en **branle!**

English Subtitles:

Jacquart: He can sleep where the **hell** he wants.
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 11 minutes, 15 seconds – 01 hour, 11 minutes, 18 seconds)

1

French Dialogue:

Jacquart: Mais, est-ce qu'il fait de nous **foutre?**

English Subtitles:

Jacquart: What the **hell** do I care?
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 11 minutes, 24 seconds – 01 hour, 11 minutes, 26 seconds)

1

French Dialogue:

Jacquasse: Ce n'est point lumineux. C'est de la **merdasse**.

Butler: C'est de la merdasse, comme vous dites.

English Subtitles:

Jacquasse: 'Tis a piece of **rubbish**.

Butler: You can say that again.

(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 17 minutes, 03 seconds – 01 hour, 17 minutes, 07 seconds)

1

French Dialogue:

Jacquart: Pourquoi cette **conne** me parle de papa?

English Subtitles:

Jacquart: Why did that **idiot** mention my father?

(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 17 minutes, 35 seconds – 01 hour, 18 minutes, 38 seconds)

1

French Dialogue:

Gardner: Tu laisses entrer un clodo dans l'hôtel?

Butler: Quel **connard**! C'est la nana du frère du patron!

English Subtitles:

Gardner: You're letting them in?

Butler: **Stow it!** She's the boss's brother's broad.

(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 19 minutes, 24 seconds – 01 hour, 19 minutes, 28 seconds)

2

French Dialogue:

Jacques: Elle a **salopé** le tapis avec ses grolles!

Jacquart: Finis de rigoler. Dehors les clodos! J'appelle les gendarmes.

Jacquasse: Mais, tu es mon fillot! Je t'aime. J'suis fier de ton réusssissement.

Jacquart: Lâche-moi, **fumier**.

English Subtitles:

Jacques: She **scuzzed** up the Persian rug.

Jacquart: Game's over. Get out, or I'll call the cops.

Jacquasse: But, you're my youngling. I love you. My success makes me proud.

Jacquart: Get out **scum**.

(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 17 seconds – 01 hour, 20 minutes, 28 seconds)

1

French Dialogue:

Jacquart: **Je m'en fous!**

English Subtitles:

Jacquart: **I don't care!**
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 31 seconds – 01 hour, 20 minutes, 32 seconds)

1

French Dialogue:

Ginette: Oh **putain!** Mazette, mais t'es riche.

English Subtitles:

Ginette: **Holy Smoke!** Holy Moses, your loaded!
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 21 minutes, 27 seconds – 01 hour, 21 minutes, 34 seconds)

1

French Dialogue:

Béatrice: Sans toi, on était **foutu!**
Godefroy: Certes.

English Subtitles:

Béatrice: Without you, I would have **died.**
Godefroy: Indeed.
(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 22 minutes, 46 seconds – 01 hour, 22 minutes, 49 seconds)

2

French Dialogue:

Man 1: C'est qui, ce **connard?**
Man 2: C'est un sado-maso qui s'éclate avec cette **pétasse**, là-bas.

English Subtitles:

Man 1: Who's the **bozo?**
Man 2: A lounge lizard with that **floozy!**
(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 27 minutes, 57 seconds – 01 hour, 28 minutes, 00 seconds)

2

French Dialogue:

Man: Qu'est-ce que vous **foutez?** Joues pas avec les bottes sur la piste.
Ginette: Ben, quoi? Lâche-moi! Je veux pas de tes **merdes.**

English Subtitles:

Man: You're wearing **goddamned** boots?
Ginette: Let me go, I don't want your **scummy** shoes.
(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 28 minutes, 14 seconds – 01 hour, 28 minutes, 18 seconds)

1

French Dialogue:

Man: Mais arrete-ça, tu es malade, ce **con**!

English Subtitles:

Man: What the hell, **ass-breath**!

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 28 minutes, 37 seconds – 01 hour, 28 minutes, 40 seconds)

1

French Dialogue:

Jacquart: Moi, je vous demande pas si votre père **pue du cul** ou si votre femme se pochtronne dans la cachette du pignouf!

English Subtitles:

Jacquart: Who are you to insult my happily-retired father? Did I ask if your father **farts**? Or if your wife boozes it up in the closet?

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 30 minutes, 48 seconds – 01 hour, 30 minutes, 51 seconds)

1

French Dialogue:

Jacquasse: Où est Monsieur Godefroy, **bordel à cul**?

English Subtitles:

Jacquasse: Where's Mr. Godefroy, **damn** it?

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 33 minutes, 30 seconds – 01 hour, 33 minutes, 32 seconds)

1

French Dialogue:

Jean-Pierre: On est beaucoup moins emmerdés par les **cons**.

English Subtitles:

Jacquasse: There are fewer **road hogs**.

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 34 minutes, 05 seconds – 01 hour, 34 minutes, 07 seconds)

1

French Dialogue:

Ginette: Oh bah, tu t'es pas fait mal mon pépère. Je ne l'ai pas encore bien en main cette **chiotte**.

English Subtitles:

Ginette: Are you ok, sugar daddy? I'm still not used to this **jalopy**.
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 33 minutes, 22 seconds – 01 hour, 33 minutes, 29 seconds)

2

French Dialogue:

Ginette: Il y a tellement **bordel** dans ce gros sac. Il y a trop de poches, on peut **chier** dedans.

English Subtitles:

Ginette: My bag's a **mess**. So much room, you can **shit** in it.
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 34 minutes, 29 seconds – 01 hour, 34 minutes, 31 seconds)

1

French Dialogue:

Fabienne: Ah non, mais là, c'est quand même **dégueu**.

English Subtitles:

Fabienne: That was really **gross**.
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 34 minutes, 59 seconds – 01 hour, 35 minutes, 00 seconds)

1

French Dialogue:

Béatrice: Merde! **Putain!** Chiottes!

English Subtitles:

Béatrice: Shit! **Damn it!**
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 37 minutes, 29 seconds – 01 hour, 37 minutes, 31 seconds)

2

French Dialogue:

Godefroy: **Putain! Chiottes!** C'est dingue!

English Subtitles:

Godefroy: **Shit! Fuck!** Freaky!
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 42 minutes, 56 seconds – 01 hour, 43 minutes, 03 seconds)

EQUIVALENCE OF VULGAR LANGUAGE IN *LE BONHEUR DE PIERRE* (39)

2

French Dialogue:

Catherine: Oui, allô? Quoi? Mais, il va pas donner l'entretien de ma carrière à cette **pouffiase** sans expérience? Ouais ça? C'est Jean-Luc, pas de couilles, hein! Non, rectification, il en a des couilles. C'est bien le problème. Parce que la **pouffiase** son talent, c'est de savoir se tenir sur ses genoux. Dis donc, elle va pas écrire l'article toute seule? Ouais. Je te remercie. À plus.

English Subtitles:

Catherine: Hello, what? He's going to let that inexperienced **slut** do the interview of my career? The man has no balls! Correction: he has got balls. That's the problem. Because the **slut's** main talent is snuggling into his lap. She mustn't write it alone. Yes. Thanks. Talk to you later.

(Ménard, *Le Bonheur de Pierre*; Chapter 1: 07 minutes, 46 seconds – 08 minutes, 10 seconds)

1

French Dialogue:

Catherine: Ah, **putain**, c'est la fin de monde.

English Subtitle:

Catherine: Oh **God**, it's the end of the world.

(Ménard, *Le Bonheur de Pierre*; Chapter 3: 14 minutes, 30 seconds – 14 minutes, 32 seconds)

1

French Dialogue:

Louise: Voyons donc, Michel, c'est pas un **gigon**, c'est la façon de parler des jeunes. Bien, vas-y cher retourne-toi-en à tes occupations.

English Subtitles:

Louise: Michel, he's not a **retard**. That's the way young people talk these days. Go back and finish what you were doing, dear.

(Ménard, *Le Bonheur de Pierre*; Chapter 3: 17 minutes, 53 seconds – 18 minutes, 04 seconds)

1

French Dialogue:

Michel: Ils restent, **bazwell!**

English Subtitles:

Michel: They're staying. **Blast it!**

(Ménard, *Le Bonheur de Pierre*; Chapter 3: 19 minutes, 46 seconds – 19 minutes, 48 seconds)

2

French Dialogue:

Catherine: Ah purée, tout est gelé! Ah, le **con!** Je lui avais dit de ne pas mettre les valises aux quatre vents.

Pierre: Regarde, c'est marrant hein? Tout est dur, regarde.

Catherine: Ah oui, c'est marrant. Ah purée, mes crèmes, regarde. C'est du béton. Complètement **foutus**. C'est irrécupérable ce truc, regarde.

English Subtitles:

Catherine: Oh no, everything is frozen. The **dolt** – I told him not to leave the luggage in the cold.

Pierre: It's so droll. Look, it's frozen stiff. Very funny.

Catherine: Just look at my crèmes. Hard as a rock. It's **ruined**. It's good for nothing now.

(Mènard, *Le Bonheur de Pierre*; Chapter 5: 22 minutes, 06 seconds – 22 minutes, 36 seconds)

1

French Dialogue:

Michel: Ti-Guy, si tu m'aides à me débarrasser des Français, toi, là, je vais t'avoir un **bazwell de beau** contrat de plomberie pour la municipalité, toi.

Pauline: Commence donc par lui redonner celui que tu lui as fait enlever, l'année passée! Ça, c'est, c'est pas ma décision.

Michel: Ça, c'est, c'est pas ma décision. C'est la décision du conseil municipal de Sainte-Simone-du-Nord, tu sauras.

English Subtitles:

Michel: Ti-guy, if you help me get rid of them, I'll see that you get one **helluva** plumbing contract from the municipality.

Pauline: Start by giving back the one you cancelled last year.

Michel: That wasn't my decision. The town council decided that, I'll have you know.

(Mènard, *Le Bonheur de Pierre*; Chapter 4: 25 minutes, 38 seconds – 25 minutes, 46 seconds)

1

French Dialogue:

Steven: Est-ce qu'on va avoir le droit à notre piste de ski-doo, cette année?

Michel: Coudonc, **bazwell de viarge**, t'as pas écouté ce que je viens de dire, toi, là?

English Subtitles:

Steven: Are we gonna get a snowmobile trail this year?

Michel: **Blast it**, didn't you hear what I just said?

(Mènard, *Le Bonheur de Pierre*; Chapter 5: 27 minutes, 34 seconds – 27 minutes, 45 seconds)

1

French Dialogue:

Catherine: Il va falloir le mettre aux travaux. La plomberie, **foutue**, la salle de bain, en ruine, et y a pas une porte qui coince pas!

English Subtitles:

Catherine: Your nirvana needs work. The plumbing is **finished**, the bathroom's a wreck and all the doors stick.
(Ménard, *Le Bonheur de Pierre*; Chapter 5: 29 minutes, 18 seconds – 29 minutes, 21 seconds)

3

French Dialogue:

Catherine: Papa! T'as filé **cette merde** à Bichon? Mais c'est **dégueulasse**, hein! Il va tomber malade! Allez, viens! Bon! Après **cette merde**, qu'est-ce qu'il peut bien nous apporter d'autre?

English Subtitles:

Catherine: You gave that **muck** to Pekoe. It's **disgusting**. Don't you realize Pekoe is French? It'll make him sick. After that **muck**, what's he brought now?

(Ménard, *Le Bonheur de Pierre*; Chapter 5: 30 minutes, 53 seconds – 31 minutes, 16 seconds)

1

French Dialogue:

Michel: Mario Veillant est avec eux autres, là. Le **maudit fatigant de têteux de seineux!**

English Subtitles:

Michel: Mario's over there. I should have known. That guy's a **pain in the neck**.

(Ménard, *Le Bonheur de Pierre*; Chapter 6: 33 minutes, 24 seconds – 33 minutes, 29 seconds)

3

French Dialogue:

Catherine: Eh **merde**, eh **merde**, eh **merde**. Eh merde.

English Subtitles:

Catherine: **Damn. Damn. Damn.**

(Ménard, *Le Bonheur de Pierre*; Chapter 6: 34 minutes, 24 seconds – 34 minutes, 26 seconds)

1

French Dialogue:

Catherine: Il **se fout de nos gueules**. C'est clair qu'il nous fuit.

English Subtitles:

Catherine: He's **laughing in our faces**. He's just dripping with guilt.

(Ménard, *Le Bonheur de Pierre*; Chapter 7: 46 minutes, 02 seconds – 46 minutes, 06 seconds)

1

French Dialogue:

Louise: Oh! **Mon dieu Seigneur**. La troisième guerre mondiale, toi.
Michel: Maudite marde!

English Subtitles:

Louise: Oh **good grief**. It's World War III.

Michel: No subtitle.

(Ménard, *Le Bonheur de Pierre*; Chapter 8: 49 minutes, 45 seconds – 49 minutes, 46 seconds)

1

French Dialogue:

Michel: **Bazwell!** Étranger, Français, et cinq ans d'âge mental avec ça!

English Subtitles:

Michel: **Drat** the man. Alien, Frenchie, and a mental age of 5.

(Ménard, *Le Bonheur de Pierre*; Chapter 8: 51 minutes, 24 seconds – 51 minutes, 29 seconds)

1

French Dialogue:

Michel: Ti-Guy veux-tu arrêter de te répéter et la **fermer ta gueule?**

English Subtitles:

Michel: Will you stop repeating everything and **shut up?**

(Ménard, *Le Bonheur de Pierre*; Chapter 8: 52 minutes, 57 seconds – 52 minutes, 59 seconds)

1

French Dialogue:

Michel: Eh qu'elle me **fait chier!**

English Subtitles:

Michel: Man, she **pisses** me off

(Ménard, *Le Bonheur de Pierre*; Chapter 8: 53 minutes, 10 seconds – 53 minutes, 13 seconds)

1

French Dialogue:

Michel: **Ostie de sans-génie**

English Subtitles:

Michel: **Friggin' idiot**

(Ménard, *Le Bonheur de Pierre*; Chapter 8: 54 minutes, 34 seconds – 54 minutes, 37 seconds)

1

French Dialogue:

Michel: **Bazwell de gigon!** Il se tenait après les cutters!

English Subtitles:

Michel: The **bloody moron** was holding on by the cutter!

(Ménard, *Le Bonheur de Pierre*; Chapter 9: 57 minutes, 27 seconds – 57 minutes, 30 seconds)

1

French Dialogue:

Michel: Es-tu correct, Steven? **Bazwell.**

English Subtitles:

Michel: Are you okay, Steven? Oops, **blast it.**
(Mènard, *Le Bonheur de Pierre*; Chapter 9: 57 minutes, 52 seconds – 57 minutes, 57 seconds)

1

French Dialogue:

Catherine: Cette **putain** de porte!

English Subtitles:

Catherine: This **bloody** door!
(Mènard, *Le Bonheur de Pierre*; Chapter 9: 59 minutes, 16 seconds – 59 minutes, 17 seconds)

1

French Dialogue:

Michel: Ça serait pas une boîte jaune à peu près de cette dimension, là là?
Catherine: Précisément
Michel: Ça me dit rien pantoute! Euh de tout.
Catherine: Ça ne vous dit rien mais vous connaissez la couleur et les dimensions du paquet. De plus, j'en profite pour vous signaler que nous ne recevons jamais de courrier. Vous n'avez jamais de courrier pour nous.
Catherine: Vous saurez que nous n'avons plus le téléphone depuis hier soir.
Michel: Je vous en prie.
Catherine: C'est vraiment un **bled pourri.**
Michel: La seule solution que je vois à votre problème, mademoiselle, c'est d'envoyer votre plainte par la poste. Postes Québec a été fière de vous servir.
Catherine: Eh bien, ils vont être fiers de m'entendre à Postes Québec.

English Subtitles:

Michel: It wouldn't be a box in brown paper, about this big?
Catherine: Precisely.
Michel: Haven't seen hide nor hair of it. Not yet.
Catherine: You haven't seen it, but you know what it looks like. We never get mail. Never. Not once since we arrived.
Michel: May I point out that I receive the mail. I do not send it. If you want to make a claim, please call Québec Post.
Catherine: We have had no phone service since yesterday evening.
Michel: Please. Feel free.
Catherine: This really is a **godforsaken dump.**

Michel: The only thing I can suggest is to send your complaint by mail.
Québec Post is proud to have been of service to you.
(Ménard, *Le Bonheur de Pierre*; Chapter 10: 01 hour, 00 minutes, 37 seconds – 01 hour, 01 minutes, 35 seconds)

2

French Dialogue:

Michel: Envoye, la terreur, va prendre l'air, toi.
Mario: Maudite gang de chouineux, d'hypocrites! Si je me retenais pas, je lui casserais **la gueule!** Un **beau flagzo de fier-pet en froc!** Hein?

English Subtitles:

Michel: Outside Fang. Get some air.
Mario: Freakin' hypocrites. I'd like to break his **bloody** neck. The **strutting phoney!**
(Ménard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 10 minutes, 24 seconds – 01 hour, 10 minutes, 35 seconds)

1

French Dialogue:

Michel: Il jouait tranquillement avec Killer à un moment donné, la chicane a pogné. **Bazwell**, j'ai pas pu arriver à temps.

English Subtitles:

Michel: He was playing with Killer and they got into a fight. **Blast it**, I was too late.
(Ménard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 12 minutes, 21 seconds – 01 hour, 12 minutes, 29 seconds)

2

French Dialogue:

Catherine: Ah, les **salauds!** Ah, les enflures! Les sauvages! Un pays de sauvages! Bouffé par un chien galeux! Sous le regard indifférent d'un porc! Je vais me le faire! Je vais faire de la chair à saucisse! Je vais le découper en morceaux et je vais lui garder sa **putain** de gueule pour la lui farcir des couilles de son sale clébard!

English Subtitles:

Catherine: **Savages.** A country of savages. Eaten by a mangy cur under the indifferent gaze of a pig. Watch me, I'll grind that man into sausage meat! I'll cut him in pieces and stuff the **bloody** balls of his filthy beast into his maw.
(Ménard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 13 minutes, 48 seconds – 01 hour, 14 minutes, 09 seconds)

1

French Dialogue:

Michel: Je suis tanné des positifs! Je suis tanné des belles journées que ça va aller mieux demain. Je suis tanné du beau Canada. Je suis tanné du bon air pur, je suis tanné des frisés qui capotent sur leurs raquettes! Ça m'écœure, je suis plus capable! Ça va mal! Ça allait mal et ça va aller mal et, et le monde entier va mal, **bazwell!**

English Subtitles:

Michel: I'm sick of being positive and what lovely weather and a better tomorrow and a beautiful Canada, air like wine and snowshoes! It drives me nuts! Things are bad, always have been, always will be, it's going to **hell** in a handbasket!

(Mènard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 26 minutes, 27 seconds – 01 hour, 26 minutes, 37 seconds)

2

French Dialogue:

Catherine: **Putain!** Il y a plus de pinard. Je suis obligée de me décaper le moral avec **cette merde.**

English Subtitles:

Catherine: **Damn it.** No more decent wine. Have to drink this **rot-gut.**
(Mènard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 27 minutes, 05 seconds – 01 hour, 27 minutes, 11 seconds)

2

French Dialogue:

Catherine: Le **salaud**, il a bouffé Bichon. Et ça, c'est **dégueulasse.**

English Subtitles:

Catherine: That **bastard** ate Pekoe. It's **disgusting.**
(Mènard, *Le Bonheur de Pierre*; Chapter 13: 01 hour, 27 minutes, 58 seconds – 01 hour, 28 minutes, 01 seconds)

1

French Dialogue:

Louise: **Bonne Sainte Vierge!**

English Subtitles:

Louise: **Blessed Mother Mary!**
(Mènard, *Le Bonheur de Pierre*; Chapter 15: 01 hour, 39 minutes, 31 seconds – 01 hour, 39 minutes, 32 seconds)

1

French Dialogue:

Pauline: Ça marche pas pantoute, votre affaire.
Pierre: C'est typique!
Raymond: Pourtant **viarge**, c'est pas compliqué!

English Subtitles:

Pauline: It doesn't make any sense at all!
Pierre: Typical!
Raymond: It's not that hard, **damn** it!
(Mènard, *Le Bonheur de Pierre*; Chapter 16: 01 hour, 42 minutes, 58 seconds – 01 hour, 43 minutes, 03 seconds)

EQUIVALENCE OF VULGAR LANGUAGE IN *BON COP, BAD COP* (40)

1

French Dialogue:

Suzie: Tu es **con**.
David: Papa a rencontré qui avait la tête plus dure que maman.
Suzie: Très drôle. Tu es très très très drôle

English Subtitles:

Suzie: You're a **jerk**.
David: Daddy met someone who was more hard headed than Mommy.
Very funny. You're funny.
(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 6 minutes, 46 seconds – 7 minutes, 05 seconds)

1

French Dialogue:

David: Que c'est qu'il **câllice** ici, la tete carrée? Je peux savoir ce que je fais encore ici a cette heure-la, a matin?

English Subtitles:

David: What the **fuck** is squarehead doing here? You wanna tell me why the hell I'm here this early?
(Canuel, *Bon Cop, Bad Cop*; Chapter 3: 14 minutes, 22 seconds – 14 minutes, 33 seconds)

1

French Dialogue:

David: Il a l'Ontario dans le **cul**, aussi.
Martin: Excuse me?
David: I just said his ass belongs to you.

English Subtitles:

David: And he's got Ontario up his **ass**.
Martin: Excuse me?

David: I just said his ass belongs to you.
(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 13 minutes, 04 seconds – 13 minutes, 07 seconds)

1

French Dialogue:

LeBoeuf: Mais **ciboire!**

English Subtitles:

LeBoeuf: Ah, **fuck's sake**
(Canuel, *Bon Cop, Bad Cop*; Chapter 3: 16 minutes, 11 seconds – 16 minutes, 12 seconds)

1

French Dialogue:

Martin: J'étais en français enrichi à Upper Canada College.

David: Upper quoi?

Martin: J'ai vécu une année à Paris.

David: C'est pour ça qu'il est **chiant de même**.

English Subtitles:

Martin: I was in enriched at Upper Canada College.

David: Upper what?

Martin: I lived in Paris for a year.

David: That's why you're such a snobby **pain in the ass**.

(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 16 minutes, 23 seconds – 16 minutes, 34 seconds)

1

French Dialogue:

David: Le **trou de cul** qui est dans mon char est pas plus important que nos enfants.

English Subtitles:

David: Then don't tell me the **asshole** in my trunk is more important than our children.

(Canuel, *Bon Cop, Bad Cop*; Chapter 3: 35 minutes, 46 seconds – 35 minutes, 47 seconds)

1

French Dialogue:

Luc: T'es chanceux aujourd'hui, toi. **Crissé!**

English Subtitle:

Luc: **Shit man**, you're lucky.

(Canuel, *Bon Cop, Bad Cop*; Chapter 5: 29 minutes, 17 seconds – 29 minutes, 18 seconds)

1

French Dialogue:

Luc: C'est peut-être pour ça que je t'aime pas la face. Que c'est que tu **câlices** ici?

English Subtitles:

Luc: That's why I hate your face. What the **fuck** you doing here?
(Canuel, *Bon Cop, Bad Cop*; Chapter 5: 30 minutes, 28 seconds – 30 minutes, 31 seconds)

1

French Dialogue:

Rita: Bien sûr, mon beau noir.
David: Martin **niaise** pas!

English Subtitle:

Rita: Anything for you handsome?
David: Martin, stop **screwing** around.
(Canuel, *Bon Cop, Bad Cop*; Chapter 5: 32 minutes, 36 seconds – 32 minutes, 40 seconds)

10

French Dialogue:

David: Comme hostie de pourri c'est **pourri pas mal**. Mais, hostie de câlice de pourri ça commence à être **vraiment pourri**.

Martin: Over the top, pourri.

Luc: Attends que je sorte d'ici, tu vas trouver ça moins drôle.

David: Chut, chut, chut! J'ai pas fini. Tu peux le conjuguer aussi.

Martin: You mean like a verb?

Luc: **M'as t'en câlicer une!**

David: Wow, c'est beau Luc. C'est un bel exemple: **m'as t'en câlicer une**. Tu peux le faire au masculin aussi comme je vais t'en **crisser un**.

Martin: Got it.

Luc: Toi, **mon tabarnak**, là.

David: Merci. Tu vois, j'allais l'oublier, celui- là. Tu peux l'utiliser comme un nom, il a raison comme je vais t'en donner un **tabarnak**. C'est un nom propre. Ah! C'est vrai, on a des expressions, aussi! Comme **je m'en câlice**.

Martin: OK. OK. Enough. Tu veux pas qu'il porte plainte.

David: **Je m'en câlice**. Voyons, voyons que c'est. Voyons, qu'est-ce qui se passe. Lulu? Ta botte, elle bloque le coffre.

Luc: Ah, excusez, ah.

Martin: I just hope you don't talk like that around children.

David: **Ciboire de tabarnak**, Gabrielle!

English Subtitles:

David: Hosties de pourris, it's like **fuckin' pieces of shit**, but hosties de c alice de pourris is like **motherfuckin' pieces of shit**. But I've been called worse.

Martin: You mean like a verb?

Luc: Laugh it up assholes, when I get out of here.

David: Wait, I'm not finished. You can conjugate it, too.

Martin: No subtitle (English dialogue).

Luc: I'll **fuckin'** give you one.

David: Good one, Luc. For example, I'll **fuckin'** give you one. Or you could use the masculine and say, here's **a hell of a whack**.

Martin: Got it.

Luc: You **utter fuck**.

David: Absolutely. As in I'll give you a **fuckin'** . . . We can also use it as a noun. We have expressions too! Like, I don't **give a shit**.

Martin: OK. OK. Enough. We don't want him to file a complaint.

David: I don't **give a shit**. Come on. What's going on? Lulu, your boot is in the way.

Luc: Sorry.

Martin: I just hope you don't talk like that around children.

David: **Holy fucking shit!** Gabrielle!

(Canuel, *Bon Cop, Bad Cop*; Chapter 5: 34 minutes, 30 seconds – 35 minutes, 04 seconds)

1

French Dialogue:

David: Il est trop tard parce que tu es dedans par-dessus la t ete! Si tu veux pas perdre ta job, il faut **fermer notre gueule** puis trouver le malade qui a fait  a.

English Subtitles:

David: It's too late, because you're already in shit. So if you want to save your job, so we can feed our kids, we have to **shut up** and find the sicko who did this.

(Canuel, *Bon Cop, Bad Cop*; Chapter 6: 40 minutes, 53 seconds – 41 minutes, 02 seconds)

1

French Dialogue:

David: On **s'en fout**.

English Subtitles:

David: Suzie, my place is really **a mess**.

(Canuel, *Bon Cop, Bad Cop*; Chapter 6: 43 minutes, 43 seconds – 43 minutes, 45 seconds)

1

French Dialogue:

Lebœuf: **Vos gueules!** Vos gueules! Vos gueules! And you! Mon espèce de vache folle!

English Subtitles:

Lebœuf: **Shut up!** No subtitle. And you. You crazy son of a mad cow.
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 37 seconds – 57 minutes, 24 seconds)

1

French Dialogue:

David: Que c'est qu'ils font avec leur **hostie** de paperasse?

English Subtitles:

David: Where the **fuck** is the search warrant?
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 44 minutes, 05 seconds – 44 minutes, 07 seconds)

1

French Dialogue:

David: **Hostie** de malade.

English Subtitles:

David: What a sick **fuck**.
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 47 minutes, 06 seconds – 47 minutes, 08 seconds)

1

French Dialogue:

David: C'est le gros **sale** qui a vendu Québec au Colorado.

English Subtitles:

David: The **jerk** who sold Quebec to Colorado.
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 47 minutes, 45 seconds – 47 minutes, 48 seconds)

1

French Dialogue:

David: Martin! Que c'est qu'il fait, **hostie**? Il prend des photos du feu?

English Subtitles:

David: What the **fuck's** he doing? Taking pictures of the fire.
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 51 minutes, 52 seconds – 51 minutes, 54 seconds)

1

French Dialogue:

Lebœuf: **Calvaire**, David!

English Subtitles:

Lebœuf: **Jesus Christ**, David!
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 46 seconds – 54 minutes, 47 seconds)

1

French Dialogue:

David: Vous autres, vous avez juste votre reine avec ses enfants **fuckés**, qui d'ailleurs t'ont pris ta femme.

English Subtitles:

David: Not like you and your freakin' queen and her **fucked up** children one of whom stole your wife by the way.
(Canuel, *Bon Cop, Bad Cop*; Chapter 8: 58 minutes, 18 seconds – 58 minutes, 20 seconds)

1

French Dialogue:

David: Touche-moi pas, **mon hostie**.

English Subtitles:

David: Get your hands off me, **asshole**.
(Canuel, *Bon Cop, Bad Cop*; Chapter 8: 59 minutes, 43 seconds – 59 minutes, 44 seconds)

1

French Dialogue:

David: Quelle hostie de semaine de **merde**.

English Subtitles:

David: Talk about **a shitty** week.
(Canuel, *Bon Cop, Bad Cop*; Chapter 10: 01 hour, 13 minutes, 37 seconds – 01 hour, 13 minutes, 39 seconds)

1

French Dialogue:

David: Si tu touches à mon bébé, je te tue, **mon tabarnak!**

English Subtitles:

David: If you touch my baby, I'll kill you **motherfucker!**
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 25 minutes, 10 seconds – 01 hour, 25 minutes, 12 seconds)

1

French Dialogue:

Tattoo Killer: Mais toi, tu commences sérieusement à me **faire chier**.

English Subtitles:

Tattoo Killer: You're starting to **piss me off**.
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 25 minutes, 31 seconds – 01 hour, 25 minutes, 34 seconds)

1

French Dialogue:

Man: Il se **fout** des Canadiens français?

English Subtitles:

Man: He is trying to make **fools** of French Canadians?
(Canuel, *Bon Cop, Bad Cop*; Chapter 13: 01 hour, 34 minutes, 07 seconds – 01 hour, 34 minutes, 09 seconds)

2

French Dialogue:

Luc: **Câllice de tabernak! Câllice!** Crisse.

English Subtitles:

Luc: Ah, for **fuck's sake! FUCK!** No subtitle.
(Canuel, *Bon Cop, Bad Cop*; Chapter 13: 01 hour, 34 minutes, 53 seconds – 01 hour, 35 minutes, 00 seconds)

1

French Dialogue:

Luc: **Tabernak!**

English Subtitles:

Luc: **Goddamn it!**
(Canuel, *Bon Cop, Bad Cop*; Chapter 13: 01 hour, 35 minutes, 07 seconds – 01 hour, 35 minutes, 08 seconds)

1

French Dialogue:

Luc: Tu vas voir, mon **hostie**, t'as pas fini avec moi.

English Subtitles:

Luc: You're not done with me yet, **asshole**.
(Canuel, *Bon Cop, Bad Cop*; Chapter 14: 01 hour, 37 minutes, 52 seconds – 01 hour, 37 minutes, 54 seconds)

2

French Dialogue:

Luc: As-tu fini de me piler sur les raquettes, **crisse?**
David: **Ta guele puis avance.**

English Subtitles:

Luc: Stop stepping on my tail, for **Christ's sake**.

David: **Shut the fuck up!**

(Canuel, *Bon Cop, Bad Cop*, Chapter 14: 01 hour, 38 minutes, 01 second – 01 hour, 39 minutes, 05 seconds)

1

French Dialogue:

David: **Crisse t'es malade!**

English Subtitles:

David: You're **fuckin'** crazy!

(Canuel, *Bon Cop, Bad Cop*; Chapter 14: 01 hour, 40 minutes, 05 seconds – 01 hour, 40 minutes, 06 seconds)

EQUIVALENCE OF VULGAR LANGUAGE IN *LA FACE CACHÉE DE LA LUNE* (7)

1

French Dialogue:

Philippe: **Mon Dieu!** Ça fait au moins deux ans que j'ai pas enseigné là, je pensais.

English Subtitles:

Philippe: **God**, I haven't taught there for at least 2 years.

(Lepage, *La Face Cachée de la Lune*; Chapter 6: 34 minutes 13 seconds – 34 minutes, 36 seconds)

1

French Dialogue:

Philippe: Parce que c'est **un trou du cul**. C'est un bourgeois fini, c'est un menteur compulsif.

English Subtitle:

Philippe: Because he's **an asshole**. A terminal bourgeois, a compulsive liar, talks incessantly about money.

(Lepage, *La Face Cachée de la Lune*; Chapter 7: 49 minutes, 34 seconds – 49 minutes, 36 seconds)

1

French Dialogue:

Philippe: Il n'y a plus personne dans la place, **calisse!**

English Subtitles:

Philippe: The place is empty, **damn it**.

(Lepage, *La Face Cachée de la Lune*; Chapter 8: 52 minutes, 38 seconds – 52 minutes, 40 seconds)

2

French Dialogue:

Carl: Pourquoi tu penses?
André: Parce qu'il pense que je suis un **trou du cul**. Bien.
Carl: Il revient quand, Philippe?
André: Qu'est-ce que t'as dit, là?
Carl: J'ai dit: Il revient quand, Philippe?
André: Non, non, non, non. Avant ça, là. Quand j'ai dit: Il pense que je suis un **trou du cul**, t'as eu comme un petit marmonnement, un petit commentaire. C'est quoi, ça?

English Subtitles:

Carl: Why?
André: He thinks I'm an **asshole**.
Carl: When's he coming back?
André: What was that?
Carl: When's he coming back?
André: No, before that. I said he thinks I'm an **asshole**, and you mumbled something. What was it?

(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 29 minutes, 48 seconds – 01 hour, 30 minutes, 07 seconds)

1

French Dialogue:

André: Ça fait que t'as besoin de changer ta petite **maudite** attitude!

English Subtitles:

André: So you better change your **damn** attitude.

(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 32 minutes, 37 seconds – 01 hour, 32 minutes, 40 seconds)

1

French Dialogue:

André: Veux-tu bien me dire quelle **calisse** d'affaires que c'est ça?

English Subtitle:

André: What the **hell** is this?

(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 35 minutes, 56 seconds – 35 minutes, 57 seconds)

EQUIVALENCE OF VULGAR LANGUAGE IN *FAAT KINÉ* (8)

1

French Dialogue:

Kiné's Friend: Vraiment, Professeur Gaye est **un salaud**.

English Subtitles:

Kiné's Friend: Professor Gaye is really **a jerk**.
(Sembène, *Faat Kiné*; Chapter 2: 12 minutes, 59 seconds – 13 minutes, 01 seconds)

1

French Dialogue:

Alpha: Tu es **con**!

English Subtitles:

Alpha: You're **stupid**!
(Sembène, *Faat Kiné*; Chapter 5: 46 minutes, 30 seconds – 46 minutes, 32 seconds)

2

French Dialogue:

Mass: Ton patron croit qu'elle peut faire parce qu'elle a de la caisse. Je m'en **moque**.

Attendant: **Con**! Maquereau!

English Subtitles:

Mass: Your boss thinks she can do whatever she wants because she has dough. I don't give a **damn**.

Attendant: That's **stupid**, you pimp.

(Sembène, *Faat Kiné*; Chapter 7: 01 hour, 03 minutes, 47 seconds – 01 hour, 03 minutes, 59 seconds)

1

French Dialogue:

Kiné: Ne sois pas **con**.

English Subtitles:

Kiné: Don't be **stupid**.

(Sembène, *Faat Kiné*; Chapter 7: 01 hour, 07 minutes, 22 seconds – 01 hour, 07 minutes, 24 seconds)

1

French Dialogue:

Kiné: **Merde!**

English Subtitles:

Kiné: **Bitch!**

(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 10 minutes, 32 seconds – 01 hour, 10 minutes, 34 seconds)

1

French Dialogue:

BOP: C'est un grand **con**, celui-là. Il ne sait même pas garder un secret.

English Subtitles:

BOP: He's **stupid**, that big mouth. He doesn't even know how to keep a secret.

(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 15 minutes, 05 seconds – 01 hour, 15 minutes, 09 seconds)

1

French Dialogue:

Professor: Répète-le et je **casse la gueule**.

English Subtitles:

Professor Gaye: Say that again and I'll **shut you up!**

(Sembène, *Faat Kiné*; Chapter 11: 01 hour, 52 minutes, 02 seconds – 01 hour, 52 minutes, 05 seconds)

EQUIVALENCE OF VULGAR LANGUAGE IN *TGV* (5)

1

French Dialogue:

Man: **Bordel de merde!** Ça c'est pour Conakry à la fin.

English Subtitles:

Man: Oh, **fucking hell!** Stop messing about, will you?

(Touré, *TGV*; Chapter 6: 21 minutes, 13 seconds – 21 minutes, 19 seconds)

1

French Dialogue:

James: Faut pas **m'emmerder**.

English Subtitles:

James: Don't **piss me off**.

(Touré, *TGV*; Chapter 10: 33 minutes, 23 seconds – 33 minutes, 24 seconds)

1

French Dialogue:

Rambo: En toute façon, **je m'en fous**.

English Subtitles:

Rambo: **I don't give a damn**.

(Touré, *TGV*; Chapter 14: 52 minutes, 38 seconds – 52 minutes, 39 seconds)

1

French Dialogue:

Minister: Lâche, **fil de pute**.

English Subtitles:

Minister: Cowardly **scumbag**.
(Touré, *TGV*; Chapter 15: 01 hour, 04 minutes, 33 seconds – 01 hour, 04 minutes, 34 seconds)

1

French Dialogue:

James: J'ai fait quelques petites bêtises en passant, la police m'**emmerde**.
Si elle me laisse tranquille, je te promets que je ne recommencerai plus.

English Subtitles:

James: I've screwed up. The police are **hassling** me. If they back off, I won't do it again.

(Touré, *TGV*; Chapter 17: 01 hour, 13 minutes, 52 seconds – 01 hour, 13 minutes, 56 seconds)

EQUIVALENCE OF VULGAR LANGUAGE IN *CAMP DE THIAROYE* (31)

2

French Dialogue:

Senegalese Soldier: Qu'il l'a **foutu** lui.

English Subtitles:

Senegalese Soldier: The war **destroyed** him.

(Sembène, *Camp de Thiaroye*; Chapter 3: 14 minutes, 13 seconds – 14 minutes, 15 seconds)

1

French Dialogue:

Man: Tu donner les cochons! Même **cochonnerie**.

English Subtitles:

Man: We're not going to eat this **shit!**

(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 25 seconds – 22 minutes, 27 seconds)

1

French Dialogue:

Corporal Diarra: **Fous le camp!**

English Subtitle:

Corporal Diarra: You **idiot!**

(Sembène, *Camp de Thiaroye*; Chapter 5: 23 minutes, 14 seconds – 23 minutes, 15 seconds)

1

French Dialogue:

Corporal Diarra: Tu es **con!**

English Subtitles:

Corporal Diarra: You **idiot!**
(Sembène, *Camp de Thiaroye*; Chapter 5: 23 minutes, 19 seconds – 23 minutes, 21 seconds)

6

French Dialogue:

Madame: Qu'est ce que tu fais ici, toi? Allez dehors. Oust et filez vite. Regarde. Ces beaux petits culs là, c'est pour les toubabs, c'est pas pour les **bougnouls**. Pas **bougnouls** ici. Et il n'y ira jamais. Allez, oup.

Sergeant Diatta: Des **bougnouls**, madame, enfin? Les allemands, c'est nous qu'ils les ont **foutus** dehors de France.

Madame: Mon **cul**. Tais-toi. Attends, tu es encore là? Qu'est-ce que tu attends? J'appelle les flics? Allez. **Fous le camp**.

English Subtitles:

Madame: What the hell are you doing here? Get out and quick. Those little asses are all for toubabs, not for **niggers**. No **niggers** here! Never will be! Out you go.

Sergeant Diatta: **Niggers**, madam? We **threw** the Germans out of France.

Madame: **Bull!** Get out. What are you waiting for, the police? **Get lost!**
(Sembène, *Camp de Thiaroye*; Chapter 6: 35 minutes, 00 seconds – 35 minutes, 27 seconds)

2

French Dialogue:

Madam: Mais, je n'ai pas rien à **foutre**. Allez! **Fous le camp**.

English Subtitles:

Madam: I don't give a **damn!** **Get out!**
(Sembène, *Camp de Thiaroye*; Chapter 6: 35 minutes, 33 seconds – 35 minutes, 39 seconds)

1

French Dialogue:

Senegalese Soldier: Jouer ici. Jouer ici pas bon. Lui, c'est **con**. Toi aussi, tu es petit con. Tu es con.

English Subtitles:

Senegalese Soldier 1: What are you doing? You're playing **stupidly**.
(Sembène, *Camp de Thiaroye*; Chapter 8: 37 minutes, 11 seconds – 37 minutes, 16 seconds)

2

French Dialogue:

Niger: Qu'est-ce que tu **foutu** lui comme ça?
Congo: Mais c'est Groguet. Moi sait que c'était lui. Lui connait pas rien. Lui petit petit **con**.

English Subtitles:

Niger: But how **did** you do it?
Congo: Grouget did it. He's an **idiot**.
(Sembène, *Camp de Thiaroye*; Chapter 8: 43 minutes, 26 seconds – 43 minutes, 32 seconds)

5

French Dialogue:

Congo: **Fous le camp!** (Speaking Bambara). Toi casser nous ici là.
Grouget: Cochon! **Fous le camp**. Tu vas casser ma bicyclette là. Si tu casser lui, tu moi le payer. (Speaking Bambara)
Driver: **Fous le camp**. Toi, tu es con. Toi, tu même pas connu bicyclette, **con!** Con!
Grouget: Tu es même **con**.

English Subtitles:

Congo: **Idiot!** You must be crazy! Moron. You nearly hit us.
Grouget: You swine! **Idiot!** You want to break my bike? If you break it, you pay. Silly bugger.
Driver: **Bugger yourself**. You can't even ride a bike, **idiot**. You're a **stupid** driver!
(Sembène, *Camp de Thiaroye*; Chapter 8: 44 minutes, 36 seconds – 45 minutes, 01 seconds)

1

French Dialogue:

French Soldier: Ils sont **cons**, les Américains.

English Subtitles:

French Soldier: The Americans are **crazy**.
(Sembène, *Camp de Thiaroye*; Chapter 10: 47 minutes, 53 seconds – 47 minutes, 54 seconds)

1

French Dialogue:

Koffi: Nous quand même, **cons**, eh? Noir Américain frapper Sergent-chef et nous capturer blanc Américain.

English Subtitles:

Koffi: We are a bunch of **idiots**. A black American hit Sarge and we captured a white American.
(Sembène, *Camp de Thiaroye*; Chapter 11: 01 hour, 03 minutes, 45 seconds – 01 hour, minutes, 50 seconds)

1

French Dialogue:

Captain Labrousse: **Foutez tous le camp**.

English Subtitles:

Captain Labrousse: **Get out of here.**
(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 38 minutes, 11 seconds – 01 hour, 38 minutes, 13 seconds)

1

French Dialogue:

Corporal Diarra: Il se **fout** de nous.

English Subtitles:

Corporal Diarra: They're making **fools** of us!
(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 38 minutes, 39 seconds – 01 hour, 39 minutes, 06 seconds)

2

French Dialogue:

Voiceoff: Tu es **con**. Oui, tu es **con** quelquefois.

English Subtitles:

Voiceoff: You're **stupid**. You sure are **stupid**
(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 40 minutes, 07 seconds – 01 hour, 41 minutes, 18 seconds)

1

French Dialogue:

French Chief: Et puis, ça fait trop d'argent pour un **bougnoul**. Je le signerai dans mon report.

English Subtitles:

French Chief: It's too much money for a **nigger**. I'll say so in my report.
(Sembène, *Camp de Thiaroye*; Chapter 18: 01 hour, 50 minutes, 57 seconds – 01 hour, 51 minutes, 01 seconds)

1

French Dialogue:

Captain Labrousse: Ma **coup**.

English Subtitles:

Captain Labrousse: **Shut up!**
(Sembène, *Camp de Thiaroye*; Chapter 19: 01 hour, 54 minutes, 58 seconds – 01 hour, 55 minutes, 00 seconds)

1

French Dialogue:

Corporal Diarra: Vous, **fous le camp**. Tu pas connaisse. Tout fusils, là. Pas de munition.

English Subtitles:

Corporal Diarra: **Idiot.** You don't know that these guns are loaded.
(Sembène, *Camp de Thiaroye*; Chapter 19: 1 hour, 58 minutes, 36 seconds – 1 hour, 58 minutes, 43 seconds)

1

French Dialogue:

Captain Raymond: Qu'est-ce que vous leur avez **foutu**?
Lieutenant Pierre: Il faut à leur parler.

English Subtitles:

Captain Raymond: What the **hell** did you do?
Lieutenant Pierre: You must speak to them.
(Sembène, *Camp de Thiaroye*; Chapter 19: 02 hours, 02 minutes, 24 seconds – 02 hours, 02 minutes, 29 seconds)

KEEPING THE ORIGINAL OF VULGAR LANGUAGE

KEEPING THE ORIGINAL OF VULGAR LANGUAGE IN *BIENVENUE CHEZ LES CH'TIS*
(8)

1

French Dialogue:

Antoine: Vous l'connaissez l'aut **boubourse** eude motard qu'a déposé Annabelle?

English Subtitles:

Antoine: Know the biker **boubourse** who dropped Annabelle off?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 39 seconds – 32 minutes, 40 seconds)

4

French Dialogue:

Antoine: Ben, on dit pas merde, on dit da brun.
Yann: On dit pas un con, on dit un **boubourse**.
Philippe: Boubourse? Ah, chez nous, on dit **couillosti**.
Annabelle: Ch'est joli.
Fabrice: On dit pas bordel, on dit **milliard**.
Philippe: **Millard!** Da brun, hein?

English Subtitles:

Antoine: Instead of shit, we say da braun.
Yann: Asshole is **boubourse**.
Philippe: Where I come from, we say **couillosti**.
Annabelle: How pretty.
Fabrice: God damn is **millard**.

Philippe: **Millard!** Da braun, huh?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 43 minutes, 04 seconds – 43 minutes, 18 seconds)

1

French Dialogue:

Philippe: Allez, le dernier arrivé à La Poste, est un double **boubourse!**

English Subtitles:

Phillippe: Last one to the post office, is a double **boubourse**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour 11 minutes, 53 seconds – 01 hour, 11 minutes, 56 seconds)

1

French Dialogue:

Antoine: **Millard.** Du brun.

English Subtitles:

Antoine: **Millard.** Da braun.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 27 minutes, 17 seconds – 01 hour, 27 minutes, 18 seconds)

1

French Dialogue:

Philippe: Je n'ai pas de leçon à recevoir d'un **boubourse** de 35 ans, qui n'est pas capable de dire à sa mère de le laisser tranquille.

English Subtitles:

Philippe: I won't listen to a **boubourse** who's 35 and can't stand up to his mom!
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 27 minutes, 43 seconds – 01 hour, 27 minutes, 47 seconds)

KEEPING THE ORIGINAL OF VULGAR LANGUAGE IN *BON COP, BAD COP* (1)

1

French Dialogue:

Man: **Tabernac!**

English Subtitle:

Man: **Tabenac!**
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 19 minutes, 46 seconds – 01 hour, 19 minutes, 47 seconds)

OMISSION OF VULGAR LANGUAGE

OMISSION OF VULGAR LANGUAGE IN *NEUILLY SA MÈRE* (8)

2

French Dialogue:

Man: **Merde! Putain!**

English Subtitles:

Man: **No subtitle. No subtitle.**

(Laferrière, *Neuilly Sa Mère*; Chapter 1: 01 minute, 12 seconds – 01 minute, 14 seconds)

1

French Dialogue:

Charles: Ah **merde**. Les Picasso!

English Subtitles:

Charles: The Picassos!

(Laferrière, *Neuilly Sa Mère*; Chapter 8: 58 minutes, 00 seconds – 58 minutes, 01 minutes)

1

French Dialogue:

Jason: **Merde**, c'était là.

English Subtitles:

Charles: We missed the exit!

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 06 minutes, 13 seconds – 01 hour, 06 minutes, 15 seconds)

1

French Dialogue:

Mam: Il y a pas blindés. Tu entends?

Jason: C'est pour les vieilles.

Mam: Une baston. **Enculé.**

Marie: La Neuilly.

Picasso: Pas couchon.

Mam: La Chalonnaise.

English Subtitles

Mam: No tanks here!

Jason: It's for old farts!

Mam: A fight!

Marie: Neuilly-style.

Picasso: You really had us going. Not the pork.

Mam: Chalon-style.

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 10 minutes, 53 seconds – 01 hour, 11 minutes, 18 seconds)

1

French Dialogue:

Stan: C'est quoi cette **connerie**?

English Subtitles:

Stan: What's this?

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 12 minutes, 02 seconds – 01 hour, 12 minutes, 03 seconds)

1

French Dialogue:

Djamila: Oh **mon Dieu**! Qu'est-ce qui se passe? C'est quoi ce chantier?

English Subtitles:

Djamila: What's going on? What's this mess?

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 11 minutes, 24 seconds – 01 hour, 12 minutes, 03 seconds)

1

French Dialogue:

Picasso: Beh, qu'on nous propose pour foutre le bordel, le souk pardon. OK. Pas problème, mais on veut pas le faire virer un petit. On n'est pas les bâtards quand même. En plus, On a tous arrêté l'école en 5^e. Lui, par exemple, sa mère, elle l'a jeté dehors comme une **merde**. Et depuis là, il dort dans le local à poubelles.

English Subtitles:

Picasso: Getting paid to scare him shitless. I mean stiff. It's fine, but I'm not getting him expelled. We're not assholes. We all stopped school in 7th grade. For example, his mom kicked him out. Now he lives in a garbage dump.

(Laferrière, *Neuilly Sa Mère*; Chapter 11: 01 hour, 19 minutes, 20 seconds – 01 hour, 20 minutes, 00 seconds)

OMISSION OF VULGAR LANGUAGE IN *BIENVENUE CHEZ LES CH'TIS* (13)

1

French Dialogue:

Philippe: **Putain**, mais c'est où qu'ils m'envoient.

English Subtitles:

Philippe: What's the place?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 1: 11 minutes, 10 seconds – 11 minutes, 11 seconds)

1

French Dialogue:

Antoine: J'ai rin, **vingt de diousses!**

English Subtitles:

Antoine: No, I shed I'm fine.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 22 minutes, 23 seconds – 22 minutes, 25 seconds)

1

French Dialogue:

Philippe: Oh **putain**, c'est ça le fameux ch'timi?

English Subtitles:

Philippe: You mean that's Sheutemi.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 22 minutes, 36 seconds – 22 minutes, 38 seconds)

1

French Dialogue:

Philippe: Pas la peine de **foutre ma gueule** si je ne comprends pas quelque chose.

English Subtitles:

Philippe: Don't laugh at my ignorance.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 09 seconds – 31 minutes, 12 seconds)

1

French Dialogue:

Fabrice: Nadine, elle lui a dit, va t'faire voir, **connard**.

English Subtitles:

Fabrice: **No subtitle.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 25 seconds – 31 minutes, 27 seconds)

1

French Dialogue:

Antoine: Ah bon, tu parlais pas de tun motard plutôt? Le frimeuh est pas là? Il aime pas les frites, le **boubourse**?

English Subtitles:

Antoine: Not about your showoff biker? Doesn't he like friesh?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 38 minutes, 28 seconds – 39 minutes, 34 seconds)

1

French Dialogue:

Antoine: Oh **millard!** J'ai peur!

English Subtitles:

Antoine: I'm sho afraid.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 39 minutes, 08 seconds – 39 minutes, 09 seconds)

2

French Dialogue:

Philippe: **Vingt de Dieu.**

Antoine: **Bon brun!**

English Subtitles:

Philippe: **No subtitle.**

Antoine: **No subtitle.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 57 minutes, 34 seconds – 57 minutes, 37 seconds)

1

French Dialogue:

Julie: J'ai été **idiote**, et trop faible, je te demande pardon.

English Subtitles:

Julie: I was weak and I'm sorry.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 15 minutes, 15 seconds – 01 hour, 15 minutes, 17 seconds)

1

French Dialogue:

Philippe: **Vingt dieux.**

English Subtitles:

Philippe: **No subtitle.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 05 minutes, 27 seconds – 01 hour, 05 minutes, 29 seconds)

1

French Dialogue:

Antoine: **Vingt de diousses!**

English Subtitles:

Antoine: **No subtitle.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 12 minutes, 04 seconds – 01 hour, 12 minutes, 06 seconds)

1

French Dialogue:

Philippe: Quand on s'est connus, on vivait n'importe où, on **s'en foutait**, on était heureux parce qu'on était ensemble.

English Subtitles:

Philippe: When we met, we could be anywhere. We were happy just being together.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 37 minutes, 18 seconds – 01 hour, 18 minutes, 24 seconds)

OMISSION OF VULGAR LANGUAGE IN *LES VISITEURS* (13)

2

French Dialogue:

Chef: Oh, hé la charpardeuse, t'es encore là? Rends-moi mes steaks!
Rends-moi mes 2 steaks, je t'ai dit. Bah quoi?

Ginette: Attention! Je suis réfugiée politique, **enculé!**

Chef: Non, mais ça va pas, tu me joues un sketch, **salope!**

English Subtitles:

Chef: Still hanging around sticky fingers? Give back the steaks!

Ginette: Watch out! I'm a political refugee!

Chef: I'm sick of your shenanigans!

(Poiré, *Les Visiteurs*; Chapter 5: 24 minutes, 12 seconds – 24 minutes, 24 seconds)

1

French Dialogue:

Jacquart: Qu'est ce qu'il fout? **Merde!**

English Subtitles:

Jacquart: What the shit? **No Subtitle.**

(Poiré, *Les Visiteurs*; Chapter 9: 48 minutes, 40 seconds – 48 minutes, 43 seconds)

2

French Dialogue:

Jean-Pierre: Vous avez flirtouillé.

Béatrice: Tu n'es pas assez **con** pour imaginer de tels trucs. Tu es **dégueulasse.**

English Subtitles:

Jean-Pierre: You won't admit that you were flirting.

Béatrice: Jean-Pierre, control yourself. What you're saying is offensive.

(Poiré, *Les Visiteurs*; Chapter 9: 48 minutes, 56 seconds – 49 minutes, 02 seconds)

1

French Dialogue:

Jean-Pierre: **C'est dégueulasse!** Ça suffit. Viens à table avec nous.

English Subtitles:

Jean-Pierre: **No subtitle.** Enough! Come sit with us.
(Poiré, *Les Visiteurs*; Chapter 10: 51 minutes, 23 seconds – 51 minutes, 25 seconds)

1

French Dialogue:

Jean-Pierre: Et voilà, bravo, ces deux **cons** ont reveillé les enfants.

English Subtitles:

Jean-Pierre: Now they've woken the kids.
(Poiré, *Les Visiteurs*; Chapter 10: 59 minutes, 14 seconds – 59 minutes, 17 seconds)

1

French Dialogue:

Jacquart: Nous n'avons pas le même nom, excusez-moi, mais **merde!**

English Subtitles:

Jacquart: We don't have the same name!
(Poiré, *Les Visiteurs*; Chapter 11: 59 minutes, 37 seconds – 59 minutes, 40 seconds)

1

French Dialogue:

Fabienne: Tu es con.
President: Quel **con**, mais quel con, je suis aveugle.

English Subtitles:

Fabienne: You're an ass
President: Whan an ass, I'm blind.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 06 minutes, 28 seconds – 01 hour, 06 minutes, 31 seconds)

1

French Dialogue:

Jacquart: Ce n'est pas mon frère, **chiasse**.

English Subtitles:

Jacquart: He's not my brother.
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 11 minutes, 15 seconds – 01 hour, 11 minutes, 16 seconds)

1

French Dialogue:

Butler: En fait, quel **sagouin** qui a fait ça?

English Subtitles:

Butler: Who is responsible for this?
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 17 minutes, 00 seconds – 01 hour, 17 minutes, 01 seconds)

1

French Dialogue:

Ginette: Ça tient pas debout, ces **merdes!**

English Subtitles:

Ginette: Those garbage heaps fall apart if you sneeze.
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 00 seconds – 01 hour, 20 minutes, 03 seconds)

1

French Dialogue:

Jean-Pierre: Pardon, **merde**. C'est un salon de gare ou quoi?

English Subtitles:

Jean-Pierre: Is this Grand Central Station?
(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 26 minutes, 17 seconds – 01 hour, 26 minutes, 19 seconds)

OMISSION OF VULGAR LANGUAGE IN *LE BONHEUR DE PIERRE* (6)

1

French Dialogue:

Catherine: On n'a rien à **foutre** de sa cabane au Canada puis c'est à l'autre bout du monde.

English Subtitle:

Catherine: Canada! You're mad. Why on earth did you agree?
(Ménard, *Le Bonheur de Pierre*; Chapter 1: 07 minutes, 24 seconds – 07 minutes, 26 seconds)

1

French Dialogue:

Michel: Ça commence par une auberge, puis tout à l'heure, c'est toute la province qu'ils vont acheter, **bazwell!**

English Subtitles:

Michel: It starts with an inn and next thing you know, they've bought the whole province.
(Ménard, *Le Bonheur de Pierre*; Chapter 5: 26 minutes, 28 seconds – 26 minutes, 30 seconds)

1

French Dialogue:

Big Joe: Envoye! **Maudite** réguine de verrat de batince de mau . . .

English Subtitles:

Big Joe: Come on! Reverse, you old heap.
(Mènard, *Le Bonheur de Pierre*; Chapter 6: 37 minutes, 00 seconds – 34 minutes, 04 seconds)

1

French Dialogue:

Catherine: Eh merde, eh merde, eh merde. Eh **merde**.

English Subtitles:

Catherine: Damn. Damn. Damn.
(Mènard, *Le Bonheur de Pierre*; Chapter 6: 34 minutes, 24 seconds – 34 minutes, 26 seconds)

1

French Dialogue:

Mario: Oui, il est fier-pet. Il est orgueilleux, il se prend pour un autre. S'il tenait pas tout le village par la gorge avec son **maudit** dépanneur! C'est bien juste Pierre qui l'aime.

English Subtitles:

Mario: Proud. He thinks he's special. He owns the only store so he's the boss. Pierre's the only one who likes him.
(Mènard, *Le Le Bonheur de Pierre*; Chapter 9: 54 minutes, 54 seconds – 56 minutes, 56 seconds)

1

French Dialogue:

Catherine: **Putain**, c'est vraiment un mot pourri à dire quand on est bourrée, ça.

English Subtitles:

Catherine: That's hard to say when you're bombed.
(Mènard, *Le Bonheur de Pierre*; Chapter 15: 01 hour, 27 minutes, 33 seconds – 01 hour, 27 minutes, 35 seconds)

OMISSION OF VULGAR LANGUAGE IN *BON COP, BAD COP* (15)

1

French Dialogue:

David: S'il est tombé de 200 pieds, ça a breaké sec **en hostie**. Mais en façon, un tatou, Jeff, ça peut prendre une dizaine de jour à cicatriser.

English Subtitles:

David: How would you feel after a 200 feet fall? And a tattoo can take up to 10 days to heal.

(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 20 minutes, 45 seconds – 20 minutes, 57 seconds)

1

French Dialogue:

Jeff: C'est plus **fucké** que ça, c'est l'inverse.

English Subtitle:

Jeff: It's the opposite.

(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 21 minutes, 06 seconds – 21 minutes, 09 seconds)

2

French Dialogue:

Martin: I got that part, but **hostie de câllice?**

David: It's swearing. Comme hostie de pourri c'est pourri pas mal. Mais, hostie de câllice de pourri ça ça commence à être vraiment pourri, mais c'est pas si pire parce qu'il y a déjà quelqu'un qui m'a traité d'**hostie de pourri de câllice de tabernak.**

English Subtitles:

Martin: **No subtitles.**

David: Hosties de pourris is like fuckin pieces of shit, but hosties de câllice pourris is like motherfuckin pieces of shit, but I've been called worse.

(Canuel, *Bon Cop, Bad Cop*; Chapter 5: 33 minutes, 30 seconds – 33 minutes, 40 seconds)

1

French Dialogue:

Martin: **Shit de fuck de shit de merde de shit de câllice de tabernac.**

English Subtitles:

Martin: **No Subtitles.**

(Canuel, *Bon Cop, Bad Cop*; Chapter 6: 41 minutes, 05 seconds – 41 minutes, 07 seconds)

2

French Dialogue:

David: **Hostie de câllice de tabarnak de crise d'hostie! Crisse de vierge d'hostie de tabarnak de câllice!**

English Subtitles:

David: **No subtitle. No subtitle.**

(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 51 minutes, 57 seconds – 52 minutes, 04 seconds)

1

French Dialogue:

Lebœuf: **Câlice d'hostie de sacrement de ciboire de crise d'hostie viarge de tabarnak!**

English Subtitles:

Lebœuf: **Swearing in French** (No subtitle for the French dialogue).
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 37 seconds – 54 minutes, 43 seconds)

1

French Dialogue:

David: **Tabarnak!**

English Subtitles:

David: **No subtitle.**
(Canuel, *Bon Cop, Bad Cop*; Chapter 8: 01 hour, 00 minutes, 23 seconds – 01 hour, 00 minutes, 24 seconds)

1

French Dialogue:

Luc: **Tabarnak!**

English Subtitles:

Luc: **No subtitle.**
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 19 minutes, 45 seconds – 01 hour, 19 minutes, 46 seconds)

1

French Dialogue:

Jeff: Regardes. J'étais justement là-dessus. Toi, tu me fais faire de l'overtime **en hostie**.

English Subtitles:

Jeff: I was just working on it. Do you know how much overtime I'm doing because of you?
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 21 minutes, 47 seconds – 01 hour, 21 minutes, 50 seconds)

1

French Dialogue:

Suzie: S'il y touche, je veux plus jamais te voir, **mon hostie!**

English Subtitles:

Suzie: If he touches her, I never want to you see you again.
(Canuel, *Bon Cop, Bad Cop*; Chapter 12: 01 hour, 27 minutes, 32 seconds – 01 hour, 27 minutes, 35 seconds)

1

French Dialogue:

Luc: Câllice de tabernak. Câllice! **Crisse**.

English Subtitles:

Luc: Ah, for fuck's sake! FUCK! **No subtitle.**

(Canuel, *Bon Cop, Bad Cop*, Chapter 12: 01 hour, 34 minutes, 53 seconds – 01 hour, 35 minutes)

1

French Dialogue:

Martin: Je m'en **câllice**.

English Subtitle:

Martin: **No subtitle.**

(Canuel, *Bon Cop, Bad Cop*; Chapter 13: 01 hour, 36 minutes, 14 seconds - 01 hour, 36 minutes, 15 seconds)

1

French Dialogue:

Gabrielle: Vas-y, pogne-le, puis **crisses-y** une voléé.

English Subtitles:

Gabrielle: **No subtitle.**

(Canuel, *Bon Cop, Bad Cop*; Chapter 14: 01 hour, 45 minutes, 11 seconds - 01 hour, 45 minutes, 13 seconds)

OMISSION OF VULGAR LANGUAGE IN *LA FACE CACHÉE DE LA LUNE* (13)

1

French Dialogue:

Philippe: Qu'est-ce que tu veux que je fasse?

André: T'es pas mal plus courageux que moi, mon vieux parce qu'après refus, ça fait longtemps que je t'aurais tout **câlissé** ça là.

English Subtitles:

Philippe: What else?

André: You got more guts than me. Two rejections, I would have given up.

(Lepage, *La Face Cachée de la Lune*; Chapter 3: 14 minutes, 44 seconds – 14 minutes, 50 seconds)

1

French Dialogue:

André: Si ça se sent pas bienvenue quelque part, ça reste pas, **tabarnak!**

Philippe: Toute façon, j'en ai pas de portefeuille.

André: Si t'as pas de portefeuille, pauvre **con**, comment tu trimballes tes cartes de crédit?

English Subtitles:

André: If it doesn't feel welcome, it won't stay.

Philippe: I don't have a wallet.

André: How do carry credit cards?

(Lepage, *La Face Cachée de la Lune*; Chapter 3: 16 minutes, 18 seconds – 16 minutes, 28 seconds)

1

French Dialogue:

Philippe: Puis la pire affaire qui peut arriver, c'est qu'il y ait de la pluie verglaçante ou bien qui grêle, **calisse!**

English Subtitles:

Philippe: The worst that could happen is freezing rain and hail!

(Lepage, *La Face Cachée de la Lune*; Chapter 8: 50 minutes, 51 seconds – 50 minutes, 55 seconds)

1

French Dialogue:

Philippe: Pas jaloux de son cash puis de son gros char puis de son condo dans le Vieux Québec. Je suis jaloux de son peu de conscience, **ostie**, puis son peu de curiosité, puis son peu de compassion pour les autres.

English Subtitles:

Philippe: Sure, I'm jealous, but not of his cash, his car, or his historic condo, but of his minimal conscience, curiosity, and compassion for others.

(Lepage, *La Face Cachée de la Lune*; Chapter 8: 51 minutes, 15 seconds – 51 minutes, 41 seconds)

1

French Dialogue:

Philippe: On pense nous autres qu'on a nos petits problèmes d'orgueil, tu sais puis, mais faut tu sois zen en **calisse** pour passer par-dessus ton amertume, t'acceptes de participer à un programme spatial commun avec les Américains, la mission Soyuz Apollo.

English Subtitles:

Philippe: And we think we have ego problems. You gotta be zen to transcend that and agree to take part in a cooperative space program with the Americans, the Soyuz Apollo mission.

(Lepage, *La Face Cachée de la Lune*; Chapter 7: 48 minutes, 17 seconds – 48 minutes, 32 seconds)

1

French Dialogue:

André: Invente une histoire de ton cru, **merde!**

English Subtitles:

André: Make something up!

(Lepage, *La Face Cachée de la Lune*; Chapter 9: 01 hour, 02 minutes, 25 seconds – 01 hour, 02 minutes, 27 seconds)

1

French Dialogue:

Carl: Écoute, tu me trouves un **foutu** pet shop qui est ouvert le dimanche, puis moi, je m'occupe du reste.

English Subtitles:

Carl: Find a pet shop.

(Lepage, *La Face Cachée de La Lune*; Chapter 14: 01 hour, 29 minutes, 39 seconds – 01 hour, 29 minutes, 40 seconds)

2

French Dialogue:

André: Je me ferai pas faire la morale par un petit **crisse** de fonctionnaire qui connaît rien!

Carl: **Ostie!**

English Subtitles:

André: I won't be lectured by a dim bureaucrat.

Carl: **No subtitle.**

(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 30 minutes, 42 seconds – 01 hour, 30 minutes, 45 seconds)

3

French Dialogue:

André: Puis j'espère que t'apprécies au moins que j'aie nourri ton **maudit** poisson pendant une semaine, O.K.? Puis que j'aie l'honnêteté de te dire qu'il est mort, parce que j'aurais pu être cheap, O.K.? J'aurais pu être vraiment cheap. J'aurais pu aller dans un **maudit** pet shop pour aller chercher un autre **maudit** poisson rouge pour remplacer celui-ci puis tu t'en serais jamais rendu compte, O.K.? Puis je le sais que c'est la dernière chose de vivante qui appartenait à maman! Mais là, imagine-toi donc que c'est moi, la dernière chose de vivante qui appartenait à maman! Ça fait que t'as besoin de changer ta petite maudite attitude!

English Subtitles:

André: I hope you're grateful, I fed it for a week, and I'm honest enough to say he's dead. I could've gone to another pet shop and replaced

it with another. You'd never have known. I know it's the last living thing Mom had. Now I'm the last living thing Mom had. So you better change your damn attitude.

(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 32 minutes, 15 seconds – 01 hour, 32 minutes, 40 seconds)

1

French Dialogue:

André: Sur quel ton tu veux que je le dise, **merde**?

English Subtitles:

André: What tone should I use?

(Lepage, *La Face Cachée de la Lune*; Chapter 14: 01 hour, 36 minutes, 26seconds – 01 hour, 36 minutes, 28 seconds)

OMISSION OF VULGAR LANGUAGE IN *TGV* (1)

1

French Dialogue:

Minister: Voulez n'allez pas me faire croire qu'ils mettent le pays sens dessus dessous pour qu'on leur rende leur **foutu** de totem?

English Subtitles:

Minister of Finance: They're causing all this trouble to get their totem back?

(Touré, *TGV*; Chapter 5: 13 minutes, 42 seconds – 13 minutes, 45 seconds)

OMISSION OF VULGAR LANGUAGE IN *CAMP DE THIAROYE* (6)

1

French Dialogue:

Corporal Diarra: **Fous de camp!** Pourquoi pas de viande pour nous?

English Subtitles:

Corporal Diarra: Why no meat for us?

(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 24 seconds – 22 minutes, 41 seconds)

1

French Dialogue:

Lieutenant Pierre: Entendu, merci mon Capitaine. **Merde.**

English Subtitles:

Lieutenant Pierre: Thank you, capitain. **No subtitle.**

(Sembène, *Camp de Thiaroye*; Chapter 5: 24 minutes, 45 seconds – 24 minutes, 49 seconds)

2

French Dialogue:

Senegalese Soldier: Jouer ici. Jouer ici pas bon. Lui, c'est con. Toi aussi, tu es petit **con**. Tu es **con**.

English Subtitles:

Senegalese Soldier 1: What are you doing? You're playing stupidly.
(Sembène, *Camp de Thiaroye*; Chapter 8: 37 minutes, 11 seconds – 37 minutes, 16 seconds)

2

French Dialogue:

Congo: Fous le camp! (Speaking Bambara). Toi casser nous ici là.
Grouget: Cochon! Fous le camp. Tu vas casser ma bicyclette là. Si tu casser lui, tu moi le payer. (Speaking Bambara)
Driver: Fous le camp. Toi, tu es **con**. Toi, tu même pas connu bicyclette, con! **Con!**
Grouget: Tu es même con.

English Subtitles:

Congo: Idiot! You must be crazy! Moron. You nearly hit us.
Grouget: You swine! Idiot! You want to break my bike? If you break it, you pay. Silly bugger.
Driver: Bugger yourself. You can't even ride a bike, idiot. You're a stupid driver!
(Sembène, *Camp de Thiaroye*; Chapter 8: 44 minutes, 36 seconds – 45 minutes, 01 seconds)

APPENDIX H

TRANSLATION OF SEXUAL REFERENCES

TRANSLATION OF SEXUAL REFERENCES

LITERAL TRANSLATION OF SEXUAL REFERENCES (18)

LITERAL TRANSLATION OF SEXUAL REFERENCES IN *NEUILLY SA MÈRE* (2)

1

French Dialogue:

Sami: Parti des loups et des **pédophiles**.

English Subtitles:

Sami: I hear there are wolves and **pedophiles**.
(Laferrière, *Neuilly Sa Mère*; Chapter 1: 0 minutes, 27 seconds – 0 minutes, 28 seconds)

1

French Dialogue:

Caroline: **Pu-ceau!**

English Subtitle:

Caroline: **Vir-gin!**
(Laferrière, *Neuilly Sa Mère*; Chapter 4: 28 minutes, 50 seconds – 28 minutes, 51 seconds)

LITERAL TRANSLATION OF SEXUAL REFERENCES IN *LES VISITEURS* (3)

2

French Dialogue:

Jacquasse: Ça transformera en crapaud, en chauve-souris, en bouc, ou un **cul** de nonne.

Godefroy: Je verrai si tu te transformes en **cul** de nonne.

English Subtitles:

Jacquasse: You'll turn into a frog, or a bat, or a goat, or a nun's **ass**.

Godefroy: I'll see if you turn into a nun's **ass**.
(Poiré, *Les Visiteurs*; Chapter 4: 16 minutes, 32 seconds – 16 minutes, 38 seconds)

1

French Dialogue:

Jean-Pierre: J'en ai marre qu'on me reluque le **cul!**

English Subtitles:

I'm sick of having my **ass** stared at.
(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 26 minutes, 31 seconds – 01 hour, 26 minutes, 33 seconds)

LITERAL TRANSLATION OF SEXUAL REFERENCES IN *LE BONHEUR DE PIERRE* (4)

2

French Dialogue:

Catherine:

Oui, allô? Quoi? Mais, il va pas donner l'entretien de ma carrière à cette pouffiasse sans expérience? Ouais ça? C'est Jean-Luc, pas de **couilles**, hein! Non, rectification, il en a des **couilles**. C'est bien le problème. Parce que la pouffiasse son talent, c'est de savoir se tenir sur ses genoux. Dis donc, elle va pas écrire l'article toute seule? Ouais. Je te remercie. À plus.

English Subtitles:

Catherine:

Hello, what? He's going to let that inexperienced slut do the interview of my career? The man has no **balls**! Correction: he has got **balls**. That's the problem. Because the slut's main talent is snuggling into his lap. She mustn't write it alone. Yes. Thanks. Talk to you later.

(Ménard, *Le Bonheur de Pierre*; Chapter 1: 07 minutes, 46 seconds – 08 minutes, 10 seconds)

1

French Dialogue:

Mario:

Il faut que tu titilles. Oui, on titille. On **titille** le poisson, titille.

English Subtitles:

Mario:

You have to tease them a little. **Titillate** the fish.

(Ménard, *Le Bonheur de Pierre*; Chapter 6: 39 minutes, 15 seconds – 39 minutes, 19 seconds)

1

French Dialogue:

Catherine:

Ah, les salauds! Ah, les enflures! Les sauvages! Un pays de sauvages! Bouffé par un chien galeux! Sous le regard indifférent d'un porc! Je vais me le faire! Je vais faire de la chair à saucisse! Je vais le découper en morceaux et je vais lui garder sa putain de gueule pour la lui farcir des **couilles** de son sale clébard!

English Subtitles:

Catherine:

Savages. A country of savages. Eaten by a mangy cur under the indifferent gaze of a pig. Watch me, I'll grind that man into sausage meat! I'll cut him in pieces and stuff the bloody **balls** of his filthy beast into his maw.

(Ménard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 13 minutes, 48 seconds – 01 hour, 14 minutes, 09 seconds)

LITERAL TRANSLATION OF SEXUAL REFERENCES IN *BON COP, BAD COP* (1)

1

French Dialogue:

David: Oui, il est-tu **circoncis**?

English Subtitle:

David: Is he **circumcised**?

(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 19 minutes, 17 seconds – 19 minutes, 18 seconds)

LITERAL TRANSLATION OF SEXUAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (1)

1

French Dialogue:

Carl: J'ai tout de suite déduit que c'était lui, vous vous ressemblez comme 2 gouttes d'eau. Vous avez même le même **cul**.

English Subtitles:

Carl: I knew immediately. You're identical. Even the **ass**.

(Lepage, *La Face Cachée de la Lune*; Chapter 9: 01 hour, 01 minutes, 43 seconds – 01 hour, 01 minutes, 47 seconds)

LITERAL TRANSLATION OF SEXUAL REFERENCES IN *FAAT KINÉ* (2)

1

French Dialogue:

Aby: Je ne suis plus **vierge**, je suis pas enceinte, et j'ai mon Bac.

English Subtitles:

Aby: I am no longer a **virgin**, I am not pregnant and I passed my Bac.

(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 24 minutes, 12 seconds – 01 hour, 24 minutes, 13 seconds)

1

French Dialogue:

Kiné: Tu n'es pas la première et tu ne seras pas la dernière à perdre ta **virginité**.

English Subtitles:

Kiné: You will not be the first and you will not be the last to lose your **virginity**.

(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 24 minutes, 41 seconds – 01 hour, 24 minutes, 48 seconds)

LITERAL TRANSLATION OF SEXUAL REFERENCES IN *TGV* (3)

1

French Dialogue:

Rambo: Je trouve que tu as de très jolis **seins**.

English Subtitles:

Rambo: You have lovely **breasts**.
(Touré, *TGV*; Chapter 10: 34 minutes, 24 seconds – 34 minutes, 25 seconds)

1

French Dialogue:

James: Dise, il faut sacrifier un mouton et faire couler le sang sur le corps d'un **vierge**.

English Subtitles:

James: Sacrifice a sheep and let its blood flow over a **virgin**.
(Touré, *TGV*; Chapter 13: 45 minutes, 23 seconds – 45 minutes, 27 seconds)

1

French Dialogue:

Minister: Tu vois que j'aime bien tes **seins**.

English Subtitles:

Minister: You see I like your **breasts**.
(Touré, *TGV*; Chapter 14: 54 minutes, 22 seconds – 54 minutes, 24 seconds)

LITERAL TRANSLATION OF SEXUAL REFERENCES IN *CAMP DE THIAROYE* (2)

1

French Dialogue:

French Soldier 2: C'est un soldat americai, il veut savoir où est le **bordel**.

English Subtitles:

French Soldier 2: A U.S. soldier looking for the **brothel**.
(Sembène, *Camp de Thiaroye*; Chapter 6: 32 minutes, 06 seconds – 32 minutes, 11 seconds)

1

French Dialogue:

Madame: Qu'est ce que tu fais ici, toi? Allez dehors. Oust et filez vite. Regarde. Ces beaux petits **culs** là, c'est pour les toubabs, pas pour les bougnouls. Pas bougnouls ici. Et il n'y ira jamais. Allez, oup.

English Subtitles:

Madame: What the hell are you doing here? Get out and quick. Those little

asses are all for toubabs, not for niggers. No niggers here! Never will be! Out you go.

(Sembène, *Camp de Thiaroye*; Chapter 6: 35 minutes, 00 seconds – 35 minutes, 14 seconds)

EQUIVALENCE OF SEXUAL REFERENCES

EQUIVALENCE OF SEXUAL REFERENCES IN *NEUILLY SA MÈRE* (9)

1

French Dialogue:

Sami: Mignon? Je suis pas mignon, moi. Je ressemble à l'autre **baltringue** des Choristes.

English Subtitles:

Sami: Cute? I'm not! I look like a **retarded** Jonas brother.
(Laferrière, *Neuilly Sa Mère*; Chapter 2: 8 minutes, 35 seconds – 8 minutes, 54 seconds)

1

French Dialogue:

Sophie: Elle est **bonne en râteaux**. Les mecs se prennent tous les vents.

English Subtitles:

Sophie: And she also plays **hard-to-get**. She turns down every guy.
(Laferrière, *Neuilly Sa Mère*; Chapter 3: 22 minutes, 45 seconds – 22 minutes, 48 seconds)

2

French Dialogue:

Stan's ex-wife: Enculé!
Stan: Sale **pute**!
Stan's Ex-Wife: Pauvre con!
Stan: Mal **baisée**!
Stan's Ex-Wife: Va chez ta connasse!

English Subtitles:

Stan's ex-wife: Motherfucker!
Stan: Filthy **whore**!
Stan's Ex-Wife: Bastard!
Stan: Lousy **Lay**!
Stan's Ex-Wife: Go back to your bitch!
(Laferrière, *Neuilly Sa Mère*; Chapter 5: 37 minutes, 51 seconds – 37 minutes, 54 seconds)

3

French Dialogue:

Sami: Quel genre, monseigneur?
Priest: Monseigneur, mon père, ça ira. Ch'sais pas, la **chair**. Les filles.
Sami: As-tu commis le péché de **chair**?
Priest: De quoi?

Priest: Tu as déjà **roulé une pelle**?
Sami: Ah non, j'aimerais bien, mais ça va être dur.

English Subtitles:

Sami: What kind, your Eminence?
Priest: Your Eminence, Father will do. I don't know. **Flesh**, girls. Have you committed sins of **the flesh**?
Sami: What?
Priest: Have you **kissed** your girlfriend?
Sami: I'd like to, but that won't be happening.
(Laferrière, *Neuilly Sa Mère*; Chapter 7: 52 minutes, 10 seconds – 52 minutes, 28 seconds)

1

French Dialogue:

Man: Beautiful, mes **fesses**!

English Subtitles:

Man: Beautiful, my **ass**!
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 09 minutes, 15 seconds – 01 hour, 09 minutes, 16 seconds)

1

French Dialogue:

Picasso: C'est elle, ta meuf? Elle est **bonne**.

English Subtitles:

Picasso: Is she your babe? **Hot stuff**.
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 10 minutes, 06 seconds – 01 hour, 10 minutes, 08 seconds)

EQUIVALENCE OF SEXUAL REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (5)

2

French Dialogue:

Antoine: Biloute? Ça veut dire, ça veut rien dire.
Yann: Ça veut dire **petite quéquette**.
Philippe: Petite quéquette?
Annabelle: Oui, enfin ça n'a rien à voir avec une **quéquette** ça, ch'est, ch'est, ch'est juste affectueux.

English Subtitles:

Antoine: Biloute. That's a generic nickname here.
Philippe: What does it mean?
Antoine: It means, it means nothing.
Yann: It means little **weenie**.
Philippe: No subtitle.

Annabelle: It doesn't mean **weenie**. It's a term of endearment.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 42 minutes, 36 seconds – 42 minutes, 58 seconds)

1

French Dialogue:

Antoine: Ah ben, tant que t'as pas mal au **cul**, tu peux toujours t'asseoir eud'ssus!

English Subtitles:

Antoine: Long as it'sh not your **ash**, you can shtill shkit.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 11 minutes, 12 seconds – 01 hour, 11 minutes, 15 seconds)

1

French Dialogue:

Antoine's Mother: Et si tu me faisais, un petit biloute ou une petite **biloute**.

English Subtitles:

Antoine's Mother: And if one day, you have a wee biloute or a wee **biloutesh**, I'd be very happy.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 30 minutes, 20 seconds – 01 hour, 30 minutes, 22 seconds)

1

French Dialogue:

Antoine: Je lui ai dit que j'allais épouser Annabelle!
Philippe: Elle a réagi comment?
Antoine: Elle veut qu'on lui fasse un petit biloute ou une petite **biloute**.

English Subtitles:

Antoine: I shed I'm marrying Annabelle.
Philippe: How'd she react?
Antoine: She wantash a wee biloute or **biloutesh**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 14: 01 hour, 33 minutes, 51 seconds – 01 hour, 33 minutes, 55 seconds)

EQUIVALENCE OF SEXUAL REFERENCES IN *LES VISITEURS* (22)

1

French Dialogue:

Godefroy: **Bourse molle!**

English Subtitles:

Godefroy: **Castrated** clod.
(Poiré, *Les Visiteurs*; Chapter 1: 05 minutes, 22 seconds – 05 minutes, 23 seconds)

1

French Dialogue:

Jacquasse: **Bourse molle!**

English Subtitles:

Jacquasse: **Castrated** clod.

(Poiré, *Les Visiteurs*; Chapter 1: 05 minutes, 26 seconds – 05 minutes, 27 seconds)

1

French Dialogue:

Godefroy: Elle veut rajeunir cette vieille chouette.

Woman: Quelle jouissance d'être à nouveau **pucelle**.

English Subtitles:

Godefroy: To make that old hag young again.

Woman: What a blast to have a **virgin**'s unpolluted body again.

(Poiré, *Les Visiteurs*; Chapter 2: 08 minutes, 32 seconds – 08 minutes, 34 seconds)

1

French Dialogue

Jacquasse: La gourdasse est tombée toute seule!

Godefroy: Donne-moi la gourdasse. Le voyage m'a donné grande soif.
Regarde le château. **Mortecouille!** Il enfle comme un dardon! Il porte un coiffu!

Friar: Sire Godefroy, vous êtes bien?

Godefroy: Quel donc cette diablerie?

English Subtitles

Jacquasse: Zounds! The flask falleth all alone.

Godefroy: Give it to me. My thirst needs a-quenching. The castle. **Holy scrotums**. It swelleth like a blowfish. It's wearing wig.

Godefroy: But what devil-craft?

1

French Dialogue:

Godefroy: Que t'espanouille? Tu frappais les **fémales**?

English Subtitle:

Godefroy: You hit the **fairer sex**?

(Poiré, *Les Visiteurs*; Chapter 5: 24 minutes, 24 seconds – 24 minutes, 27 seconds)

1

French Dialogue:

Jacquouille: Tu es un laideron, mais tu es bien **bonne!**

English Subtitles:

Jacquouille: Thanks, **bawd**. You're ugly as sin, but good-hearted.
(Poiré, *Les Visiteurs*; Chapter 6: 28 minutes, 51 seconds – 29 minutes, 52 seconds)

1

French Dialogue:

Jacquart: Cette veste qui était ravissante est maintenant un chiffon roulé.
Elle me **casse les burnes**, celui - là!

English Subtitles:

Jaquart: Spare me. My stunning jacket is now a filthy rag. What a **ball buster**.

(Poiré, *Les Visiteurs*; Chapter 7: 33 minutes, 05 seconds – 33 minutes, 06 seconds)

1

French Dialogue:

Ginette: T'as **niqué** la Comtesse, toi?

English Subtitles:

Ginette: You **banged** the Countess?

(Poiré, *Les Visiteurs*; Chapter 7: 38 minutes, 00 seconds – 38 minutes, 02 seconds)

2

French Dialogue:

Doctor: Votre cousin est très violent. Tout à l'heure, il m'a presque **broyé une bourse!**

Jacquasse: **Bourse molle!** Bourse molle!

English Subtitles:

Doctor: Your cousin is very violent. He nearly **castrated** me.

Jacquasse: **Castrated** clod!

(Poiré, *Les Visiteurs*; Chapter 7: 38 minutes, 35 seconds – 38 minutes, 41 seconds)

2

French Dialogue:

Godefroy: Quel excitation le pouvoir de toucher et **baiser** ma petite fillotte!

Jean-Pierre: Il est excité par quoi? Il veut **baiser** qui?

English Subtitles:

Godefroy: How exciting to touch you and to **lay** beside you!

Jean-Pierre: Who does he want to **lay** who?

(Poiré, *Les Visiteurs*; Chapter 9: 47 minutes, 55 seconds – 48 minutes, 00 seconds)

1

French Dialogue:

Jacquart: **Mortecouille!** Ils vous ont peint une tronche violacée de pochtronné!

English Subtitle:

Jacquasse: **Holy scrotums!** You look as drunk as a skunk!
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 12 minutes, 25 seconds – 01 hour, 12 minutes, 28 seconds)

1

French Dialogue:

Ginette: Pas touche, mon **couillon!**

English Subtitles:

Ginette: Come on, no feelies, **stud.**
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 04 minutes, 29 seconds – 01 hour, 04 minutes, 34 seconds)

1

French Dialogue:

Gardner: Tu laisses entrer un clodo dans l'hôtel?
Butler: Quel connard! C'est la **nana** du frère du patron!

English Subtitles:

Gardner: You're letting them in?
Butler: Stow it! She's the boss's brother's **broad.**
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 19 minutes, 24 seconds – 01 hour, 19 minutes, 28 seconds)

3

French Dialogue:

Godefroy: Mais non, ma fillotte, que fait ton mari, **cul nu**, devant cette femme? Elle lui **foque le fessart.**

English Subtitles:

Godefroy: Your husband is bearing his **ass** to this woman. She's **caressing his bun'lings.**
(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 26 minutes, 02 seconds – 01 hour, 26 minutes, 07 seconds)

1

French Dialogue:

Ginette: Ça va chauffer pour nos **couilles.**

English Subtitles:

Ginette: He'll bite off our **family jewels.**
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 52 seconds – 01 hour, 20 minutes, 54 seconds)

1

French Dialogue:

Bowling Employee: C'est un **sado-maso** qui s'éclate avec cette pétasse, là-bas.

English Subtitles:

Bowling Employee: A **lounge lizard** with that floozy!

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 27 minutes, 57 seconds – 01 hour, 28 minutes, 00 seconds)

1

French Dialogue:

Monsieur. Bernay: Ah oui, personne n'est à l'abri d'avoir un cousin **homo** et un père alcolo. Pas raison pour renier votre famille, mon vieux?

English Subtitles:

Mr. Bernay: Anyone can have a **gay** cousin and an alcoholic father. There's no cause for embarrassment.

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 30 minutes, 33 seconds – 01 hour, 30 minutes, 45 seconds)

1

French Dialogue:

Frénégonde's Father: **Mortecouille!** Vous avez failli m'abrochier!

English Subtitles:

Frénégonde's Father: **Holy Scrotums!** You almost pierced'st me.

(Poiré, *Les Visiteurs*; Chapter 19: 01 hour, 41 minutes, 45 seconds – 01 hour, 41 minutes, 46 seconds)

EQUIVALENCE OF SEXUAL REFERENCES IN *LE BONHEUR DE PIERRE* (3)

1

French Dialogue:

Catherine: Le seul appel que j'attends en ce moment, c'est celui de ce **couillon** de Jean-Luc.

English Subtitles:

Catherine: The only call I'm expecting is from that **rat** Jean-Luc.

(Ménard, *Le Bonheur de Pierre*; Chapter 1: 11 minutes, 01 seconds – 11 minutes, 04 seconds)

1

French Dialogue:

Louise: On est tellement content de vous voir. On se fait la **baise**?
Catherine: On pourrait commencer par s'embrasser, non?

English Subtitles:

Louise: We're so happy to meet you! Shall **we French-kiss**?
Catherine: We should start with a hug, don't you think?
(Mènard, *Le Bonheur de Pierre*; Chapter 3: 17 minutes, 08 seconds – 17 minutes, 15 seconds)

1

French Dialogue:

Mario: Il faut que tu **titilles**. Oui, on titille. On titille le poisson, titille.

English Subtitles:

Mario: You have to **tease** them a little. Titillate the fish.
(Mènard, *Le Bonheur de Pierre*; Chapter 6: 39 minutes, 15 seconds – 39 minutes, 19 seconds)

EQUIVALENCE OF SEXUAL REFERENCES IN *BON COP, BAD COP* (5)

1

French Dialogue:

David: Tu vas t'en retrouver un. T'as encore des **seins** magnifiques.

English Subtitles:

David: Come on, you will find someone. You still have great **tits**.
(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 10 minutes, 17 seconds – 10 minutes, 19 seconds)

French Dialogue:

David: Je sais qu'à la première vue, il a l'air d'un comptable **homosexuel** là, mais fie-toi aux apparences, il est pas comptable.

English Subtitles:

David: I know at first glance he looks like a **gay** accountant. But believe it or not, he's not an accountant.
(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 19 minutes, 30 seconds – 19 minutes, 34 seconds)

1

French Dialogue:

Rita: As-tu tout ce qu'il te faut ici, **mon noir**? Qu'est ce que je peux te servir?

English Subtitle:

Rita: Hello, **handsome**. What can I get for you?
(Canuel, *Bon Cop, Bad Cop*; Chapter 5: 28 minutes, 10 seconds – 28 minutes, 13 seconds)

1

French Dialogue:

Rita: Bien sûr, mon **beau noir**.
David: Martin niaise pas!

English Subtitle:

Rita: Anything for you **handsome**?
David: Martin, stop screwing around.
(Canuel, *Bon Cop, Bad Cop*; Chapter 5: 32 minutes, 36 seconds – 32 minutes, 40 seconds)

EQUIVALENCE OF SEXUAL REFERENCES IN *LA FACE CACHÉE DE LA LUNE* (2)

1

French Dialogue:

Nathalie: Mais t'es-tu en train de dire que je me fais **entretenir**?

English Subtitle:

Nathalie: Are you saying I'm a **kept woman**?
(Lepage, *La Face Cachée de la Lune*; Chapter 6: 35 minutes, 06 seconds – 35 minutes, 07 seconds)

1

French Dialogue:

Philippe: Je veux dire, j'ai rien contre le fait qu'il soit gay, mais comme la plupart des **homosexuels** que je connais, il est insouciant, il est riche puis il est chanceux.

English Subtitles:

Philippe: I don't care if he's gay, but like most **gays**, I know, he's carefree rich and lucky.
(Lepage, *La Face Cachée de la Lune*; Chapter 7: 49 minutes, 50 seconds – 49 minutes, 58 seconds)

EQUIVALENCE OF SEXUAL REFERENCES IN *FAAT KINÉ* (26)

1

French Dialogue:

Man: Celui ne connaît pas la **limitation de naissance**.

English Subtitles:

Man: The guy never heard of **birth control**.
(Sembène, *Faat Kiné*; Chapter 5: 44 minutes, 29 seconds – 44 minutes, 31 seconds)

1

French Dialogue:

Kiné: Dis-moi comment **fais-tu avec elle au lit** pour de longues foulées horizontales? C'est mourir de plaisir au septième ciel.

English Subtitles:

Kiné: How do you **do it with her in bed**, horizontal for such a long time? It's dying of pleasure in seventh heaven.

(Sembène, *Faat Kiné*; Chapter 7: 01 hour, 01 minute, 48 seconds – 01 hour, 02 minutes, 00 seconds)

1

French Dialogue:

Kiné: Mass, entre toi et moi, c'est fini. Je te rétribue pour ton **travail d'étalon**.

English Subtitles:

Kiné: Mass, between you and me, it's over. I will pay you back for your hard work once paid for your **sexual performance**.

(Sembène, *Faat Kiné*; Chapter 7: 01 hour, 02 minutes 47 seconds – 01 hour, 02 minutes, 57 seconds)

2

French Dialogue:

Bank Manager: Quel **châssis**! Mais, Fatou.

Kiné: Quoi?

Bank Manager: Qu'est-ce que tu as là?

Kiné: Ça? **Châssis des dames**, pas pour le transport en commun.

English Subtitles:

Bank Manager: Gee, what a **caboose**! Tell me, Kiné.

Kiné: What is it?

Bank Manager: What do you have in tow?

Kiné: You mean this? Top of the line **caboose**. Not for public transportation.

(Sembène, *Faat Kiné*; Chapter 4: 37 minutes, 22 seconds – 37 minutes, 36 seconds)

1

French Dialogue:

Mass: Ton patron croit qu'elle peut faire parce qu'elle a de la caisse. Je m'en moque.

Attendant: Con! **Maquereau**!

English Subtitles:

Mass: Your boss thinks she can do whatever she wants because she has dough. No subtitle.

Attendant: That's stupid, you **pimp**.

(Sembène, *Faat Kiné*; Chapter 7: 01 hour, 03 minutes, 47 seconds – 01 hour, 03 minutes, 59 seconds)

1

French Dialogue:

Kiné: Si je n'avais pas ce travail de vendre d'essence, je me serais **prostituer** pour vous élever et pour vous envoyer à l'école.

English Subtitles:

Kiné: If I didn't have this job selling gasoline, I would have become a **prostitute** to raise you and send you to school.

(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 25 minutes, 37 seconds – 01 hour, 25 minutes, 49 seconds)

1

French Dialogue:

Kiné: Alors Aby, lesquels de vos pères m'avez vous affecté comme partenaire? Où dois, je **les prends par vacation** ?

English Subtitles:

Kiné: So Aby, to which of your fathers have you allocated me as a partner? Or should I **take them in turns** ?

(Sembène, *Faat Kiné*; Chapter 8: 01 hour, 23 minutes, 01 seconds – 01 hour, 23 minutes, 10 seconds)

1

French Dialogue:

Aby: Je ne suis plus vierge, je suis pas **enceinte** , et j'ai mon Bac.

English Subtitles:

Aby: I am no longer a virgin, I am not **pregnant** and I passed my Bac.

(Sembène, *Faat Kiné*; Chapter 9: 01 hour, 24 minutes, 12 seconds – 01 hour, 24 minutes, 13 seconds)

1

French Dialogue:

Kiné: Je ne suis plus la fille mère qu'on **engrosse** et que l'on dépouille de ses économies. Tu sens mauvais.

English Subtitles:

Kiné: I'm not the young mother who got **knocked up** and robbed of her savings. You stink!

(Sembène, *Faat Kiné*; Chapter 10: 01 hour, 17 minutes, 28 seconds – 01 hour, 17 minutes, 33 seconds)

9

French Dialogue:

Kiné: Tu dois te protéger.

Amy: Protéger? De quoi?

Kiné: Mieux que Mada et moi, tu sais que ton mari, Mademba, pratique l'**inflation matrimoniale**.

Amy: Religieusement, Mademba est mon mari maintenant.

Kiné: Religieusement, le **SIDA** n'a pas d'adepte. Il y a des suggestés. On ne s'en guérit pas.

Amy: Je ne peux pas dire: Mademba de porter une **capote**.

Kiné: Tu lui **coiffes**.

Amy: Mademba n'a pas de **SIDA**.

Mada: On ne dit pas que Mademba a de **SIDA**. Nous prenons nos précautions. Et puis, la **capote** ne n'empêche pas la **circulée**. J'ai remporté condoms de qualité. Je vais t'en offrir.

Kiné: Ne sois pas con. Si seulement le travail a libéré les femmes, nos paysannes seraient libérées.

Amy: Mademba est partie de la jet société, baron du pouvoir, il est friqué.

Mada: Mada, tu es jalouse et méchante. Vous ne connaissez que les **hommes d'occasion**.

English Subtitles:

Kiné: What a pity! Do you still love him?

Mada: Protect myself? From what?

Kiné: Better than Mada and I, you know that Mademba practices **spousal inflation**.

Amy: Religiously, Mademba is now my husband.

Kiné: Religion doesn't have anything to do with AIDS. There is no cure for it.

Amy: I couldn't tell him after all to wear a **condom**. Mademba doesn't have **AIDS**.

Kiné: Put it on him yourself!

Amy: Mademba doesn't have **AIDS**.

Mada: I'm not saying Mademba has **AIDS**. We take precautions. Besides, a **condom** doesn't inhibit **ejaculation**. I brought back some good condoms. I'll give you some.

Mada: Mademba is part of the jet set, baron of power and does he have money!

Amy: You are jealous and mean. You only know **second hand men**.

(Sembène, *Faat Kiné*; Chapter 10: 01 hour, 05 minutes, 25 seconds – 01 hour, 08 minutes, 57 seconds)

3

French Dialogue:

Amy: Mademba et moi étions au lit. Après de longs, doux et agréables instants de plaisir, avant de passer à l'**acte**, je lui présente un **préservatif**, en murmurant, mets-ça. Pour quoi faire, il m'a demandé. Contre le **SIDA** je lui ai répondu. Il sort du lit. Son truc qui pointait à douze heures, tombe à six heures et demie.

English Subtitles:

Amy: Mademba and I were in bed. Before doing the **nasty**, I showed him a **condom** and whispered, put this on. What for, he asked. Against **AIDS**, I answered. He got out of bed. His flag was lowered from 12:00 to 6:30.

(Sembène, *Faat Kiné*; Chapter 10: 01 hour, 36 minutes, 18 seconds – 01 hour, 36 minutes, 50 seconds)

4

French Dialogue:

Amy: Jean est gentil. Tu veux des **capotes** pour te protéger?
Mada: Et Viagra.
Amy: Viagra?
Mada: Jean est vraiment passé longtemps au congélateur.
Amy: Tu veux tuer, Jean?
Mada: Un demi-cachet pour le dégivrer et soutenir son rythme cardiaque.
Amy: Là d'accord, un demi-cachet, et tu le **coiffes**.
Kiné: Touché. Mais vous êtes en retard. Je l'ai déjà **conduit** à l'hôtel.
Amy and Mada: À l'hôtel?
Amy: Tu veux dire que Jean est déjà **passé au casserole**?

English Subtitles:

Amy: Jean is a nice guy. He sure is. Would you like some **condoms**?
Mada: Why not Viagra?
Amy: Viagra?
Mada: Jean has spent a long time in the freezer.
Amy: You already want to kill him?
Mada: A little shot to defrost him and keep his heart rate up.
Amy: A little shot and you've **got him**.
Kiné: Touché. But you're late. I already **laid** him in the hotel.
Amy: Do you mean you already **cooked** him?

(Sembène, *Faat Kiné*; Chapter 12: 01 hour, 54 minutes, 16 seconds – 01 hour, 55 minutes, 08 seconds)

EQUIVALENCE OF SEXUAL REFERENCES IN *CAMP DE THIAROYE* (2)

1

French Dialogue:

Sergeant Diatta: Mais enfin, Madame, je n'étais pas même venu pour **baiser**.

English Subtitles:

Sergeant Diatta: Come on, madam, I wasn't even looking for a **fuck**.
(Sembène, *Camp de Thiaroye*; Chapter 6: 35 minutes, 27 seconds – 35 minutes, 31 seconds)

1

French Dialogue:

Soldier: Là-bas, il y'a femmes. Casser **coco**.

English Subtitle:

Soldier: There are women there. We can **fuck**.
(Sembène, *Camp de Thiaroye*; Chapter 14: 01 hour, 20 minutes, 02 seconds – 01 hour, 20 minutes, 09 seconds)

KEEPING THE ORIGINAL OF SEXUAL REFERENCES (14)

KEEPING THE ORIGINAL OF SEXUAL REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (11)

2

French Dialogue:

Fabrice: Bravo, **biloute!**
Philippe: Bravo, qui?
Antoine: **Biloute**. Tout l'monde, il ch'appelle biloute, ichi. Ichi, c'est comme le surnom à tout le monde.

English Subtitles:

Fabrice: Lovely, **biloute!**
Philippe: What?
Antoine: **Biloute**. That'sh a generic nickname here.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 42 minutes, 32 seconds – 42 minutes, 49 seconds)

1

French Dialogue:

Philippe: Bonsoir **biloute**, hein? Mi, avec c't équipe de l'Poste . . .

English Subtitles:

Philippe: Evening **biloute**, mo and the posh offish shtaff want . . .
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 44 minutes, 06 seconds – 44 minutes, 10seconds)

1

French Dialogue:

Antoine: Allez-y **biloute!** Non! Pas celle-là!

English Subtitles:

Antoine: Go ahead, **biloute!** Not that one.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 05 minutes, 22 seconds – 01 hour, 22 minutes, 26 seconds)

1

French Dialogue:

Mr. Mahieux: Cha va **biloute**?
Antoine: Monsieur Mahieux.

English Subtitles:

Mr. Mahieux: Hey **biloute**.
Antoine: Mr. Mahieux.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 06 minutes, 18 seconds – 01 hour, 06 minutes, 20 seconds)

1

French Dialogue:

Philippe: Coucou les **biloutes**! C'est La Poste!

English Subtitles:

Philippe: Hey **biloutes**! It's the mailman.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 10 minutes, 00 seconds – 01 hour, 10 minutes, 03 seconds)

2

French Dialogue:

Philippe: Arrête **biloute**! On est entre ch'tis! Je suis devenu ch'ti, hein biloute? Je suis devenu ch'ti! Allez **biloute**, fais pas babache!
Police Officer: Calmez-vous!
Philippe: C'est pas possible! Vous n'êtes pas ch'timi! Tu pas ch'timi, toi! Il est pas ch'timi celui-là!

English Subtitles:

Philippe: Shtop it **biloute**. We're all Sh'ti here. I'm Sh'ti now, right? Hey **biloute**, don't be a babash!
Police Officer: Calm down, sir.
Philippe: Come on, aren't you Sh'ti? You're not. Let me see. You're not a Shti. He's not Sh'ti.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 13 minutes – 01 hour, 13 minutes, 11 seconds)

1

French Dialogue:

Antoine's Mother: Alors ma petite **biloute**, t'as du courrier pour ta mère?

English Subtitles:

Antoine's Mother: Ah little **biloute**. Mail for your mom?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 30 minutes, 23 seconds – 01 hour, 30 minutes, 24 seconds)

1

French Dialogue:
Antoine's Mother:

Et si tu me faisais, un petit **biloute** ou une petite biloute.

English Subtitles:
Antoine's Mother:

And if one day, you have a wee **biloute** or a wee biloutesh, I'd be very happy.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 30 minutes, 20 seconds – 01 hour, 30 minutes, 22 seconds)

1

French Dialogue:

Antoine:

Je lui ai dit que j'allais épouser Annabelle!

Philippe:

Elle a réagi comment?

Antoine:

Elle veut qu'on lui fasse un petit **biloute** ou une petite biloute.

English Subtitles:

Antoine:

I shed I'm marrying Annabelle.

Philippe:

How'd she react?

Antoine:

She wantash a wee **biloute** or biloutesh.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 14: 01 hour, 33 minutes, 51 seconds – 01 hour, 33 minutes, 55 seconds)

KEEPING THE ORIGINAL OF SEXUAL REFERENCES IN *CAMP DE THIAROYE* (2)

1

French Dialogue:

Sergeant Diatta:

Bordel. Bordel. Dit-donc.

French Soldier 1:

Qu'est-ce qu'il veut celui, là?

French Soldier 2:

C'est un soldat americai, il veut savoir où est le bordel.

French Soldier 1:

Ah oui, le **Coq Hardi**. Le Coq Hardi.

Sergeant Diatta:

Coq Hardi.

English Subtitles:

Sergeant Diatta:

No subtitle.

French Soldier 1:

What does he want?

French Soldier 2:

A U.S. soldier looking for the brothel.

French Soldier 1:

Oh yes, the "**Coq Hardi**." No subtitle.

Sergeant Diatta:

No subtitle.

(Sembène, *Camp de Thiaroye*; Chapter 6: 31 minutes, 56 seconds – 32 minutes, 11 seconds)

1

French Dialogue:

Major:

Ah non, il faut pas que les tirailleurs portent leurs mains sur les Blancs. Sergent Diatta est sorti au **Coq Hardi**.

Captain Labrousse:

Le Coq Hardi?

Major:

Le Coq Hardi.

Captain Labrousse: Mais, le Coq Hardi est interdit aux indigènes.
Captain Raymond: C'est pas la peine de rajouter. Demain matin, nous irons chercher le Sergent Diatta à l'hôpital et les tirailleurs libéreront l'Américain.

English Subtitles:

Major: These infantrymen mustn't touch whites. Diatta was at the **Coq Hardi**.

Captain Labrousse: No subtitle.

Major: No subtitle.

Captain Labrousse: No subtitle. It's forbidden to natives.

Captain Raymond: No need to rub it in. Tomorrow we'll get Diatta at the hospital. The infantrymen will free the American.

(Sembène, *Camp de Thiaroye*; Chapter 10: 57 minutes, 24 seconds – 58 minutes, 10 seconds)

OMISSION OF SEXUAL REFERENCES (18)

OMISSION OF SEXUAL REFERENCES IN *NEUILLY SA MÈRE* (1)

1

French Dialogue:

Picasso: Je l'ai localisé. Alors, Chalon? Viens voir. Je dis. Alors, tu te souviens de moi. Tu m'as eu à la chalonnaise. C'est elle, ta meuf? Elle est bonne.

Marie: Alors Sami, Mais là il dit, **tu es bonne** et tu fais rien?

English Subtitles:

Picasso: You don't remember me? You got me before, Chalon-style. Is she your babe? Hot stuff.

Marie: You keep your mouth shut?

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 09 minutes, 27 seconds – 01 hour, 10 minutes, 38 seconds)

OMISSION OF SEXUAL REFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (5)

3

French Dialogue:

Antoine: Biloute. Tout l'monde, il ch'appelle **biloute**, ichi. Ichi, c'est comme le surnom à tout le monde.

Philippe: Et ça veut dire quoi, **biloute**?

Antoine: **Biloute**? Ça veut dire, ça veut rien dire.

English Subtitles:

Fabrice: Lovely, biloute!

Philippe: What?

Antoine: Biloute. That'sh a generic nickname here.

Philippe: What does it mean?

Antoine: It means, it means nothing.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 42 minutes, 34 seconds – 42 minutes, 49 seconds)

2

French Dialogue:

Philippe: Merci pour tout **biloute**.
Antoine: T'as pas à me remercier **biloute**.

English Subtitles:

Philippe: Thanks for everything.
Antoine: You don't have to thank me.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 39 minutes, 58 seconds – 01 hour, 40 minutes, 01 seconds)

OMISSION OF SEXUAL REFERENCES IN *LE BONHEUR DE PIERRE* (3)

1

French Dialogue:

Mario: Ça va juste me faire bizarre pour la deuxième **couche**.

English Subtitles:

Mario: It'll just seem strange when we do the second **coat**.
(Ménard, *Le Bonheur de Pierre*; Chapter 9: 54 minutes, 02 seconds – 54 minutes, 04 seconds)

2

French Dialogue:

Mario: Il faut que tu titilles. Oui, on **titille**. On titille le poisson, **titille**.

English Subtitles:

Mario: You have to tease them a little. Titillate the fish.
(Ménard, *Le Bonheur de Pierre*; Chapter 6: 39 minutes, 15 seconds – 39 minutes, 19 seconds)

OMISSION OF SEXUAL REFERENCES IN *BON COP, BAD COP* (2)

1

French Dialogue:

Rita: Ah, Luc! Bien t'es chanceux, **mon beau noir** parce qu'il est justement là.

English Subtitles:

Rita: This is your lucky day, that's him there.
(Canuel, *Bon Cop, Bad Cop*; Chapter 5: 28 minutes, 48 seconds – 28 minutes, 51 seconds)

1

French Dialogue:

David: Rita, Rita la barmaid? Merci, Jeff.
Jeff: Hé, je te dis ça de même, là. Tu sais que Rita à l'envers, euh, ça fait **elle tire!**

English Subtitles:

David: Rita, the barmaid? Thanks Jeff.
Jeff: Hey, by the way, you know that Rita spelled backwards . . .
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 22 minutes, 35 seconds – 01 hour, 22 minutes, 38 seconds)

OMISSION OF SEXUAL REFERENCES IN *CAMP DE THIAROYE* (7)

4

French Dialogue:

Sergeant Diatta: **Bordel. Bordel.** Dit-donc.
French Soldier 1: Qu'est-ce qu'il veut celui, là?
French Soldier 2: C'est un soldat americain, il veut savoir où est le bordel.
French Soldier 1: Ah oui, le Coq Hardi. Le **Coq Hardi.**
Sergeant Diatta: **Coq Hardi.**

English Subtitles:

Sergeant Diatta: **No subtitle.**
French Soldier 1: What does he want?
French Soldier 2: A U.S. soldier looking for the brothel.
French Soldier 1: Oh yes, the "Coq Hardi." **No subtitle.**
Sergeant Diatta: **No subtitle.**
(Sembène, *Camp de Thiaroye*; Chapter 6: 31 minutes, 56 seconds – 32 minutes, 11 seconds)

3

French Dialogue:

Major: Sergent Diatta est sorti au Coq Hardi.
Captain Labrousse: Le **Coq Hardi?**
Major: Le **Coq Hardi.**
Captain Labrousse: Mais, le **Coq Hardi** est interdit aux indigènes.

English Subtitles:

Major: Diatta was at the Coq Hardi.
Captain Labrousse: **No subtitle.**
Major: **No subtitle.**
Captain Labrousse: **No subtitle.** It's forbidden to natives.
(Sembène, *Camp de Thiaroye*; Chapter 10: 57 minutes, 24 seconds – 58 minutes, 10 seconds)

APPENDIX I

TRANSLATION OF LINGUISTIC DIFFERENCES AND CULTURAL CONSTRUCTS

TRANSLATION OF LINGUISTIC DIFFERENCES

LITERAL TRANSLATION OF LINGUISTIC DIFFERENCES (2)

LITERAL TRANSLATION OF LINGUISTIC DIFFERENCES IN *LES VISITEURS* (1)

1

French Dialogue:

Godefroy: J'en ai comme preuve l'odeur **fétide** de ta bouche.

English Subtitles:

Godefroy: Take as proof the **fetid** odor in your mouth.
(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 28 minutes, 19 seconds – 01 hour, 28 minutes, 23 seconds)

LITERAL TRANSLATION OF LINGUISTIC DIFFERENCES IN *LA FACE CACHÉE DE LA LUNE* (1)

1

French Dialogue:

Philippe: Et ensuite, bien, il y a les toilettes. Il y en a qui vous diront que c'est plus poli d'appeler ça une salle de bain, mais quand c'est sale, que les tuyaux marchent pas et que ça pas été rénové depuis 40 ans, moi, personnellement, j'appelle ça une **toilette**.

English Subtitles:

Philippe: Then we have the toilet. Some think calling it a bathroom is more elegant, but when it's dirty, leaky, and unrenovated for 40 years, I would call it a **toilet**.

(Lepage, *La Face Cachée de la Lune*; Chapter 4: 22 minutes, 38 seconds – 22 minutes, 51 seconds)

LITERAL TRANSLATION OF LINGUISTIC DIFFERENCES IN *TGV* (1)

1

French Dialogue:

Man: C'est seulement un couple d'**oreilles rouges**.
Seynabou: Ce sont des Américains?
Rambo: Non, ça ce sont des Français. C'est encore moins bien, mais le principe est le même.
Man: Monsieur Rambo, ne les laissez pas monter.

English Subtitles:

Man: Just two **red ears**.
Seynabou: Americans?

Rambo: They're French. Not as good, but the same idea.
Man: Rambo, don't let them get on.
(Touré, *TGV*; Chapter 11: 35 minutes, 45 seconds – 36 minutes, 05 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *NEUILLY SA MÈRE* (3)

1

French Dialogue:

Sami: Tu sais, j'aime pas la violence. Je suis un **apôte** de la non-violence.

English Subtitles:

Sami: I'm a **postle** of peace.
(Laferrière, *Neuilly Sa Mère*; Chapter 8: 53 minutes, 57 seconds – 54 minutes, 10 seconds)

1

French Dialogue:

Jason: Direction **Nouille-la-Défonce**.

English Subtitle:

Jason: The girl said **Neuilly-Self-Defense**.
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 06 minutes, 24 seconds – 01 hour, 06 minutes, 26 seconds)

1

French Dialogue:

Boy: Voilà toi, c'est pas **Nouille**, mais Neuilly.

English Subtitles:

Boy: It's not **Nelly**. It's Neuilly, idiot.
(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 10 minutes, 09 seconds – 01 hour, 10 minutes, 13 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (404)

13

French Dialogue:

Julie's Great-Uncle: Ah oui. En 1934, ma mère a couché avec un **ch'timi**.
Philippe: Qu'est ce que vous dites?
Julie's Great-Uncle: Je dis qu'en 1934, ma mère a couché avec un **ch'timi**.
Philippe: Un châtiment?
Julie's Great-Uncle: Non, pas un châtiment. Un **ch'timi**. Un **ch'timi**, ils s'appellent comme ça là-haut. Les femmes, les enfants, les hommes, c'est des **ch'timis**.
Philippe: Des **ch'timi**?

Julie's Great-Uncle: Même les animaux, c'est des **ch'timi**. Les chiens, les chats, les vaches, les poulets, les veaux, c'est des **ch'timi**. Et la langue aussi, c'est du **ch'timi**. Ils font des O, à la place des A, des **QUE** à la place des **CHEU** et les **CHEU**, ils les font, ils les font, mais à la place des **CE**. C'est des fadas, c'est des fadas. Et quand que tu crois tout comprendre, tu apprends que serpillière, ça se dit wassingue!

English Dialogue:

Julie's Great Uncle: In 1934, my mother slept with a **Sheutemi**.
 Philippe: What?
 Julie's Great Uncle: I said, in 1934, my mother slept with a **Sheutemi**.
 Philippe: A shut-in?
 Julie's Great Uncle: Not a shut-in! A **Sheutemi**. That's what they call people up there. Men, women, children. **Sheutemi!** Even animals are **Sheutemi!** Dogs, cats are **Sheutemi**. Cows, chickens, calves, are all **Sheutemies**.
 Philippe: **Sheutemies?**
 Julie's Great Uncle: And the language is **Sheutemi**, too. They say O instead of A. **SHKA** instead of **SH** and they say **SH**, but instead of **S**. They're crackpots! Just when you think you got it, they tell you a mop is a wassingue!

(Boon, *Bienvenue Chez Les Ch'tis*; Chapter 3: 14 minutes, 02 seconds – 15 minutes, 17 seconds)

24

French Dialogue:

Antoine: Bienvenue monchieur le directeur.
 Philippe: Mr Bailleul?
 Antoine: Oui, **ch'est mi**. Oh vingt de diousses.
 Philippe: Bougez pas, bougez pas. Vaut mieux appeler les secours.
 Antoine: **Cha** va, cha va, cha va.
 Philippe: J'aurais pu vous tuer.
 Antoine: Mais, non **ch'est** pas grâve, cha va. **J'vous** ai reconnu à votre plaque **qu'est** 13. Ichi ch'est 59. Je vous ai fait signe d'arrêter vot'**catete**, mais vous n'avez **rin** vu. Cha va, j'ai rin, j'ai rin, rin.
 Philippe: Votre mâchoire est blessée?
 Antoine: Hein?
 Philippe: Vous avez mal quand vous parlez la langue?
 Antoine: **Quo?**
 Philippe: Votre mâchoire, ça va là?
 Antoine: Non, j'ai mal à min **tchu**, c'est tout. **Ch'suis** tombé sur min **tchu**, quo?
 Philippe: Le **tchu**? Oh là là, c'est pas terrible quand vous parlez. Vous ne voulez pas qu'on montre votre mâchoire à un médecin?
 Antoine: Non, c'est bon j'ai **rin**, vingt di diousses.
 Philippe: Vous vous exprimez de façon très particulière.

Antoine: **Parc'que** je parle **ch'ti**, c'est ça?
Philippe: Pardon?
Antoine: **J'parle ch'timi, quo?**
Philippe: Oh putain, c'est ça le fameux **ch'timi**?
Antoine: Il est juste au-**dechus vot**'logement de **fonckchion**. Au-**dechus** de l' Poste.

English Subtitles:

Philippe: My God. You're not dead?
Antoine: Welcome Mr. Abrams.
Philippe: Mr. Bailleul?
Antoine: **Yesh, it'sh** me. Oh vandeus.
Philippe: Don't move. Better call for help.
Antoine: I'm **jusht** fine.
Philippe: I might have killed you.
Antoine: **It'sh** all right. I **shaw** your **licensh** plate. From out of town.
I waved you to **shtop**. You didn't **she** me. I'm OK.
Philippe: Your jaw is hurt?
Antoine: Huh?
Philippe: It hurts you to talk?
Antoine: **Whot?**
Philippe: Your jaw ok?
Antoine: No, my **ash smartsh**. I fell on my **ash**.
Philippe: Your **ash**? This isn't good. Wouldn't you like to see a doctor?
Antoine: No, I **shed** I'm fine.
Philippe: Listen your talking really funny.
Antoine: **Cosh** I talk **sh'ti**?
Philippe: Talk what?
Antoine: I talk **sh'ti that'sh ole**.
Philippe: You mean that's **Sheutemi**.
Antoine: Your **plashe** is **upstairsh**. Over the **posth offish**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 21 minutes, 45 seconds – 22 minutes, 40 seconds)

32

French Dialogue:

Antoine: Ben, bonne nuit, **monchieur** le directeur, hein. Et puis, à demain.
Philippe: Eh bien, oui, à demain. Bailleul, attendez! Y a pas de meubles. Ils sont où les meubles? Hein, je comprends pas. C'est pas meublé?
Antoine: Ah, ben, l'**ancien** directeur, il est parti avec, hein.
Philippe: Pourquoi, il est parti avec les meubles?
Antoine: Parce que **ch'est** p't'être les **chiens**.
Philippe: Quels **chiens**?
Antoine: Les meubles.
Philippe: Je comprends pas, là.
Antoine: Les meubles, **ch'est** les **chiens**.
Philippe: Les meubles c'est les **chiens**. Qu'est-ce que les **chiens** font avec des meubles? Pourquoi donner ses meubles à des **chiens**.

Antoine: Mais non, les **chiens**, pas les **kiens**. Il les a pas donnés, les meubles, il est parti avec.

Philippe: Pourquoi vous dites qu'il les a donnés?

Antoine: J'ai jamais dit **cha**.

Philippe: Pourquoi pas des **chats**? Vous m'avez dit des **chiens**.

Antoine: Ah non!

Philippe: Si! Mais, vous avez dit: Les meubles sont **chez** des **chiens**!

Antoine: Ah d'accord! Ah non, j'ai dit meubles, **ch'est** les **chiens**.

Philippe: Eh ben oui, c'est ce que je dis.

Antoine: Les **chiens**. À lui.

Philippe: Ah, les **siens**! Pas les **chiens**, les **siens**!

Antoine: Oui, les **chiens**. **Ch'est cha**.

Philippe: Les chiens, les chats! Putain, tout le monde parle comme vous ici?

Antoine: Eh ben, chez les **Ch'timis**, tout le monde parle **ch'timi**. Il y en a même qui parlent flamand ici. **Aya eutfla dessiva tanders**.

English Subtitles:

Antoine: Good night, **shir**. See you tomorrow.

Philippe: Tomorrow, right. Bailleul, wait! No furniture! Where's the furniture? I don't get it. Isn't it furnished?

Antoine: The ex-manager took it.

Philippe: Why?

Antoine: For **hish** new **offish**?

Philippe: What **fish**?

Antoine: The furniture.

Philippe: I don't get it.

Antoine: For **hish** new **offish**.

Philippe: New **fish**? Why would **fish** need furniture? Why give it to **fish**?

Antoine: **Offish**! He didn't give it to **fiskas**. He took it with him.

Philippe: Why give it away?

Antoine: I never **shed dish**.

Philippe: Why **dish**? You said **fish**.

Antoine: No subtitle.

Philippe: You said for his new **fish**.

Antoine: Oh, all right. I **shed hish** new **offish**.

Philippe: That's what I said.

Antoine: **Hish offish**.

Philippe: His **office**! Not his **fish**.

Antoine: His **offish**. **Dish ish** it.

Philippe: No subtitle. You talk like that here?

Antoine: **Yesh**. The **Shti** all speak **Shti**. **Shome shpeak Flemishka**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 23 minutes, 08 seconds – 24 minutes, 22 seconds)

3

French Dialogue:

Antoine: Voilà, **ch'est ichi m'baraque**.
Philippe: On dirait pas même pas du français.

English Subtitles:

Antoine: **Dish ish my housh**.
Philippe: Doesn't even sound like language.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 24 minutes, 27 seconds – 24 minutes, 30 seconds)

2

French Dialogue:

Antoine: **Ch'est** à mi que cha fait plaisir. Vous voulez peut être boire ou manger quelque **kose**?

English Subtitles:

Antoine: My **pleashure**. Hungry. **Thirshty**?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 24 minutes, 45 seconds – 24 minutes, 47 seconds)

10

French Dialogue:

Philippe: Vous êtes mariés, hein?
Antoine: Marié, mi? Il y a pas de danger. Mi, les femmes, vous Chavez.
Philippe: Vous voulez dire que vous vivez seul ou . . .
Antoine: On est chez m'mère, **ichi**.
Philippe: Vous vivez chez votre mère?
Antoine: Ouais, **ch'est** cha chambre. Elle dort à c't'heure. Au fond, la **challe** de bain avec tout ce qui faut. Là c'est la chambre. Faut pas qu'on **fache** trop de bruit. **Cha** va pas? Vous êtes blanc comme une **linche**. Vous voulez que je vous prête un pyjama?
Philippe: Non non, Ça va. Merci, j'ai ce qu'il faut.
Antoine: Bougez pas.
Philippe: Ah d'accord.
Antoine: Vous devez aimer lavande, vous qui êtes du **chud**. **Ch'est** des draps propres. M'mère les parfume à la lavande. **Cha** sent bon quand on a son nez dedans. On va faire **euch'lit**, tous les deux.
Philippe: Non, ça va. Je vais débrouiller tout seul, merci. Bonne nuit.
Antoine: Bonne nuit.
Philippe: Dormez bien.
Antoine: Vous auchi.

English Subtitles:

Philippe: Are you married?
Antoine: Married? Me? No chance. Me and women.
Philippe: You live alone?
Antoine: It's my mom's **housh**.

Philippe: Your mom.
 Antoine: **That'sh** her room. She's **shleeping**. Bathroom down the hall.
That'sh the room. We can't make **noishe**. You OK? You're pale.
 Want **pajamash**?
 Philippe: No, I've got it.
 Antoine: Hang on.
 Philippe: I see.
 Antoine: You southerners like lavender. Clean **sheets**, lavender **schent**. It
shmellsh sho good. Should we make your bed?
 Philippe: I'll manage on my own. Good night.
 Antoine: Good night.
 Philippe: Sleep well.
 Antoine: You, too.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 25 minutes, 02 seconds – 26 minutes, 21 seconds)

7

French Dialogue:

Antoine: Ben ichi, **ch'est** complet. **Monchieur** Abrams, **ch'est** l'heure.
 Monchieur Abrams faut vous réveiller.
 Philippe: Vous m'avez fait peur.
 Antoine: **Ch'est** vous qui m'avez fait peur.
 Philippe: Qu'est-ce que vous voulez?
 Antoine: Qu'est-**che** que vous voulez?
 Philippe: Comment ça?
 Antoine: Pour le petit déjeuner.
 Philippe: Il est quelle heure, là?
 Antoine: Il est déjà 7h15, **ch'est** l'heure aller à la poste.
 Philippe: On est toujours dans le Nord-Pas-de-Calais.
 Antoine: **Ch'est** une maison, pas une peniche.

English Subtitles:

Antoine: That **takesh** the cake! Mr. **Abramsh**. **It'sh** time. Time to wake up.
 Philippe: You frightened me.
 Antoine: You frightened me.
 Philippe: What do you want?
 Antoine: No, what do you want?
 Philippe: What do you mean?
 Antoine: For breakfast.
 Philippe: What time is it?
 Antoine: 7h15. **Almosht** time for work.
 Philippe: Are we still in the north?
 Antoine: **Yesh, it'sh a housh**, not a houseboat.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 26 minutes, 50 seconds – 27 minutes, 12 seconds)

French Dialogue:

- Antoine's mother: Pourquoi il dort dans t'chambre, **ch'ti-là**? **Ch'est** t'chambre. T'as pas à prêter t'chambre. **Ch'est** tout.
- Antoine: T'es **chûre** qu'y n'a pas d'thé? Thé j'aime pas **cha**. T'entends qu'ech que j'te dis?
- Antoine: Maman, j'allais pas lui demander de dormir dans le **chalon**. **Ch'est mun** nouveau patron quand même.
- Antoine's Mother: **Ch'est** pas une raison. Antoine!
- Philippe: Bonjour Madame.
- Antoine's Mother: Bonjour.
- Antoine: Asseyez-vous.
- Antoine's Mother: Vous **avo rin** bougé à l'chambre de **mun tchiot**?
- Philippe: Euh, non, madame.
- Maman: Vous **avo** eur'rait le lit?
- Philippe: Pas encore.
- Antoine: Arrête maman. Elle rigole.
- Antoine's Mother: Moi, j'rigole pas de tout. **Ch'est** pas **parche** que **ch'est tun** directeur **quin** va faire des manières. Oui, mon garçon?
- Philippe: Oui, madame. C'est du caramel?
- Antoine: **Ch'est** deule chicorée. On rajoute toujours deule chicorée dans le café.
- Philippe: De la quoi?
- Antoine's Mother: Deule chicorée! **Goûto** avant d'in dire du mal. **Ch'est** pas bon, ch'est cha.
- Philippe: Si, si, c'est très bon. Qu'est-ce que vous mettez sur le pain que vous trempez, là?
- Antoine: Ah, cha? **Ch'est** du maroilles.
- Philippe: Du maroilles? Qu'est-ce que c'est ça?
- Antoine: **Ch'est** un fromage qui **chent** un petit peu fort. Comme eul vieux-Lille. Vous voulez goûter?
- Philippe: Non.
- Antoine's Mother: Vous **avo** tort, **ch'est** moins fort dans l'bouc qu'à l'odeur.
- Antoine: **Ch'est** bon, hein?
- Philippe: Ah! C'est aussi fort une fois à l'interieur.
- Antoine: Ch'est pour cha qu'on le trempe dans le café. Ça adouchit. Allez-y, trempez.

English Subtitles:

- Antoine's mother: Why'd he **shleep** in your room? **It'sh yoursh**. You shouldn't lend it, **that'sh** all.
- Antoine: **There'sh** no tea?
- Antoine's mother: I **dishlike** tea. Are you **lishening** to me?
- Antoine: Mom, I couldn't put him on the couch. **He'sh** my new **bosh**.
- Antoine's mother: **Datsh** no reason!
- Philippe: Morning ma'am.

Antoine: Sit down.
 Antoine's mother: **Chew dishturb** the **boy'sh** room?
 Philippe: No.
 Antoine's Mother: **Chew** make up the bed?
 Philippe: Not yet.
 Antoine: Quit it, Mom. **She'sh** kidding.
 Antoine's Mother: I'm not kidding. **He'sh** your boss, no **reashon** to put on **airsh**.
 Right?
 Philippe: Yes. Caramel?
 Antoine: Chicory. We **always** put it in coffee.
 Philippe: What?
 Antoine's Mother: Chicory! **Tashte** it before **critishizing**.
 Philippe: What's on the bread you dip?
 Antoine: That? **It'sh** maroilles.
 Philippe: What's that?
 Antoine: Cheese. A little **shtrong**. Like vieux-Lille. Want to **tashte**?
 Philippe: No.
 Antoine's Mother: Not **ash shtrong** in the mouth as in the **shnell**.
 Antoine: Good, huh?
 Philippe: Just as strong as inside.
 Antoine: That's why we dunk it in coffee. Takes the edge off. Dunk it.
 (Boon, *Bienvenue Chez le Ch'tis*, Chapter 5: 27 minutes, 40 seconds – 29 minutes, 35 seconds)

3

French Dialogue:

Anoine's Mother: Ah quand même, ch'est pas trop tôt. Oh mun **ch'tiot**, mun **ch'tiot**
 Antoine: Oui m'man. À ce soir, allez.
 Antoine's Mother: T'es beau. Rentre pas tard. Allez r'voir. **Ch'est** promis.

English Subtitles:

Antoine's Mother: It's about time. My **shon**, my **shon**.
 Antoine: See you tonight.
 Antoine's Mother: Not too late. **Promish**?
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 29 minutes, 59 seconds – 30 minutes, 10 seconds)

2

French Dialogue:

Antoine: C'est parce que vous avez toujours l'odeur du fromage dans le nez.
 Philippe: Tout pue votre fromage.
 Antoine: Ben, respirez par eule bouche, **cha** va aérer. **Ch'est** maroilles.

English Subtitles:

Antoine: No, the **shnell lingersh**.
 Philippe: Everything stinks.
 Antoine: Breathe through your mouth, air it out. That's maroilles.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 17 seconds – 30 minutes, 24 seconds)

5

French Dialogue:

Antoine: Ouais, ch'est chur. **Ichi** en avril, on faisait du patinage, des bonhommes **eud'**neige.

Philippe: Ah bien, oui.

Antoine: **Mi c'qui** me manque le plus de la belle époque où il faisait vraiment froid, **ch'est** de distribuer le courrier en traineau.

English Subtitles:

Antoine: In April, we used to **shkate**, make **shnowmen**.

Philippe: Really?

Antoine: The **besht** part **ushed** to be delivering mail by **shled**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 43 seconds – 30 minutes, 52 seconds)

3

French Dialogue:

Antoine: Cha va **Tizaute**? Monsieur Abrams, le nouvear directeur de l'poste.

Philippe: Bonjour, Monsieur **Tizaute**.

Antoine: Bonjour Monsieur **Tizaute**!

English Subtitles:

Philippe: Hey **Zounds**!

Antoine: Mr. Abrams, the new PO manager.

Philippe: Mr. **Zounds**.

Antoine: Mr. **Zounds**!

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 00 seconds – 31 minutes, 07 seconds)

3

French Dialogue:

Antoine: Ben, **kok ch'est cha**?

Annabelle: À c'soir. Bonjour tout le monde. Antoine, ferme ton bouc, ton nez va carrer dedans.

English Subtitles:

Antoine: **What'sh dish**?

Annabelle: See you tonight. Morning! **Closhe** your mouth, you'll catch a fly.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 56 seconds – 32 minutes, 04 seconds)

2

French Dialogue:

Fabrice: Alors comme cha vous êtes du **ch'ud**?

Philippe: Non. Pas du chud, du sud. S.U.D., le **chud**, je ne sais pas où c'est. Qu'est-ce que c'est que ça?

English Subtitles:

Fabrice: From the **shouth**?

Philippe: No, from the South, with an S. Never heard of the **shouth**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 48 seconds – 31 minutes, 51 seconds)

7

French Dialogue:

Yann: Lui, Je vais lui rappeler que SUD, **ch'est auchi** un syndicat!
Fabrice: Sois **chympa** un **tchiot** peu, **Ch'est** un gentil, **cha** se voit dans ses yeux.
Yann: Je t'dis que **ch'est** un drôle. Il va nous foutre eule brun.

English Subtitles:

Yann: I am going to remind him that his **posht offish** will go south.
Fabrice: **Shtop. He'sh** a good guy. You can tell by **hish eyesh**.
Yann: **He'sh** going to busht our ashesh.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 23 seconds – 32 minutes, 26 seconds)

10

French Dialogue:

Antoine's Mother: Kok **ch'est** k'tas dans t'tête? T'as encore oublié t'gamelle.
Antoine: Maman, je mange avec les collègues ce midi.
Antoine's Mother: T'as besoin de dépenser tes sous pour **rin**.
Antoine: Mais c'est pas pour **rin**, c'est pour manger.
Antoine's Mother: Prends t'gamelle. Fais pas tun **frimeuh**.
Antoine: Maman, j'ai 35 ans, hein.
Antoine's Mother: Ferme **eud'gif**. **Eute** langue, elle va être usée qu'tes bras s'ront encore tout neufs!
Annabelle: Bonjour Madame Bailleul.
Antoine's Mother: Elle **ch'est** encore là, **chelle-là**?
Antoine: Maman! Comment y trouve **sun** bureau, le nouveau directeur?

English Subtitles:

Antoine's Mother: Where **ish** your head? You forgot your lunch.
Antoine: Mom, we're eating out today.
Antoine's Mother: Don't **washte** your money on nothing.
Antoine: It's not nothing, it's to eat.
Antoine's Mother: Take **thish**, you **showoff**.
Antoine: Mom, I'm 35.
Antoine's Mother: **Hush!** Your tongue's used up and your arms are **shtill** new.
Annabelle: Hi Mrs. Bailleul.
Antoine's Mother: She's **shtill** here?
Antoine: **How'sh** he like **hish offish**?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 49 seconds – 33 minutes, 30 seconds)

French Dialogue:

- Yann: Bonjour m'sieur Vasseur. Comment cha va ce matin?
 Mr. Vasseur: Oh, comme un vu mun **garchon**. Comme un vu. I paraît qu'y est arrivé tun nouveau patron?
 Yann: Ah oui, il est arrivé d'puis ce matin.
 Mr. Vasseur: Oui, Ah! J'**pourro** pas l'vir.
 Yann: **Chi, ch'est** possible.
 Philippe: Qu'est-ce que c'est?
 Yann: Monsieur le directeur, il y a un client qui veut vous voir.
 Philippe: Pour quoi faire?
 Yann: Bah, il veut vous voir.
 Philippe: Bonjour monsieur. Qu'est-ce que je peux faire pour vous?
 Mr. Vasseur: Ah, **chi** fort content d'**vir** entre quat yeux **ch'ti** qui va t'occupe d'mun compte en banque. Parce qui faut pas m'raconter des **carabistoules**, hein. Faut pas m'un baver, hein.
 Philippe: J'ai pas compris là. Y faut quoi?
 Mr. Vasseur: Y faut **nin** eume baver des **carabistoules** à mi, hein.
 Philippe: Marche pas ce truc.
 Mr. Vasseur: Mais **quo** qu'c'est qu'tu baves, hein?
 Philippe: Deux secondes. Deux secondes, monsieur. Voilà. Qu'est-ce que vous voulez?
 Mr. Vasseur: Bah, j'ai **akaté** granment d'matérial pour min **gardin**. **Ch'est** qu'y **avo** fort **draché**. Une **berdoule**.
 Philippe: Je crois que c'était mieux avant. Oui.
 Mr. Vasseur: J'**étaus** fin **bénache** mais, **min** livret O i n'a eu des **rus**, hein. Oh **chuis** pas v'nu **ichi** pour **braire**, hein, mais si vous pouviez faire une p'tite avance. Jusqu'à l'prochaine retraite **quinjaine deume** retraite.
 Philippe: Prochaine retraite.
 Mr. Vasseur: **Ch'est** oui ou non?

English Subtitles:

- Yann: How's it going?
 Mr. Vasseur: Like an **oldster**. Your new boss is here?
 Yann: Started this morning.
 Mr. Vasseur: Can I **shee** him?
 Yann: I'll go **shee**.
 Philippe: What?
 Yann: **Cushtomer** for you.
 Philippe: What for?
 Yann: To **shee** you.
 Philippe: What can I do for you?
 Mr. Vasseur: Mighty glad to **shpy** the one in charge of my bank account. I don't take **confabulation**. Don't **beshmeer** me.
 Philippe: I didn't get that. What do you need?

Mr. Vasseur: I don't **cotton** to **confabulation**.
Philippe: Doesn't work.
Mr. Vasseur: What you **beshmeering**?
Philippe: Two seconds, two seconds sir. There. What do you want?
Mr. Vasseur: I **wash** a need a **quipment** for me **gard**. **Cosh** it mighty **mucked**.
A **whop**.
Philippe: It was better before.
Mr. Vasseur: It **wash** dandy but the bankbook **wash** a **wee shortish**. I don't
bray, but I **needsh** a **smallsh advansh**. Till the next **stalment** of
my pension.
Philippe: Next, pension.
Mr. Vasseur: **Yesh** or no.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 34 minutes, 08 seconds – 35 minutes, 29 seconds)

2

French Dialogue:
Fabrice: Ah mais, **ch'est** pas un restaurant. C'est une baraque à frites.
Philippe: C'est une caravane.
Yann: **Cheto** une caravane. Maintenant ch'est une baraque à frites.

English Subtitles:
Fabrice: It's not a restaurant. It's a **shack**. It's right there.
Philippe: It's a camper.
Yann: It **wash** a camper. They don't sleep in it.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 36 minutes, 15 seconds – 36 minutes, 34 seconds)

1

French Dialogue:
Annabelle: Kok **ch'est** k'vous voulez?

English Subtitles:
Annabelle: **Whatsa** want?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 37 minutes, 10 seconds – 37 minutes, 12 seconds)

7

French Dialogue:
Annabelle: Non, **ch'est** une spécialité d'ichi.
Philippe: C'est bon, hein? Qu'est-ce qu'il y a dedans?
Yann: La fricadelle, on a pas l'droit de l'dire c'qu'y a dedans!
Fabrice: **Ichi** dans **ch'nord**, **eule** fricadelle, tout le monde **eule** sait ce qu'y
a dedans, mais personne le dit.
Yann: **Ch'est** comme les Américains avec eule Coco.
Philippe: Le quoi?
Yann: Coco-colo.
Philippe: Ah, le coca-cola.
Annabelle: C'est c'qui vient d'dire. Le Coco-colo.

Philippe: C'est joli cette petite place.
Yann: **Ch'est** pas une petite place, c'est la Grand' Place!

English Subtitles:

Annabelle: No, it's a local **delicashy**.
Philippe: It's good. What's in it?
Yann: Can't ask **what'sh** in it?
Fabrice: In the north, everyone **knowsh what'sh** in the fricadelle. Nobody **shays** it.
Yann: Like Americans and Coco.
Philippe: And what?
Yann: Coco-colo.
Philippe: Oh coca-cola.
Annabelle: That's what he just said. No subtitle.
Philippe: Nice little square.
Yann: **It'sh** the big **shquare**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 37 minutes, 03 seconds – 37 minutes, 44 seconds)

10

French Dialogue:

Annabelle: Antoine, **ch'est** marrant, on était en train de parler de **ti**!
Antoine: Ah bon, tu parlais pas de **tun** motard plutôt? Le **frimeuh** est pas là? Il aime pas les frites, le boubourse?
Annabelle: Arrête, c'est pas drôle.
Antoine: Mi aussi, j'peux frimer avec **mun** vélo, là.
Philippe: Assoyez-vous, Antoine.
Antoine: Mais, j'le **reconno**, lui! **Ch'est** le sudiste. **Cha** va? T'as pas congelé encore?
Philippe: Ça va pas, Bailleul?
Antoine: Vous savez ce qu'il a fait c'te nuit. J'invite à dormir à baraque. Y voit des photos de nous au Carnaval de Dunkerque. Et monsieur, y bloque **eule** porte de chambre avec une caillèle. De quoi t'**avo** peur? Que j'tombe amoureux?
Philippe: Me manquez pas de respect, Bailleul. Ce serait dommage un avertissement le premier jour.
Antoine: Oh milliard! J'ai peur!

English Subtitles:

Annabelle: Antoine. We're talking about you.
Antoine: Yeah?
Antoine: Not about your **showoff** biker? **Doeshn't** he like **friesh**?
Annabelle: Stop.
Antoine: I can **show** off with my bike.
Philippe: Come sit down.
Antoine: I know him. The **shouthernner**. Not frozen yet?
Philippe: Something wrong?

Antoine: **Lasht** night he **shelpt** over **shaw picturesh** from Dunkerque carnaval. And he barricaded the door. Afraid I would fall in love?
Philippe: A little respect. I don't want to cite you on my first day.
Antoine: I'm **sho** afraid.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 38 minutes, 25 seconds – 39 minutes, 25 seconds)

4

French Dialogue:

Antoine: On t'a pas appris à dire **merchi** dans ton pays?
Annabelle: Antoine, arrête! **Cha chuffit**, là, non! Tu d'vrais avoir honte? Il vient à peine d'arriver. Imagine-toi dans le **chud**, et qu'on t'parle comme ça comme tu l'as fait, hein?

English Subtitles:

Antoine: Don't they **shay** thank you where you come from?
Annabelle: Antoine, enough you should be **ashamed**. He just arrived. What if they **shpoke** to you like that in the **shouth**?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 39 minutes, 17 seconds – 39 minutes, 25 seconds)

1

French Dialogue:

Annabelle: **Ch'est** surtout s'mère qui lui complique un peu la vie.

English Subtitles:

Annabelle: **Hish** mother is hard on him.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 39 minutes, 53 seconds – 39 minutes, 55 seconds)

2

French Dialogue:

Antoine: On a tous un p'tit **kek'kose** pour vous meubler là-haut.
Yann: Regardez-ça, une **caillèle**.

English Subtitles:

Antoine: We all **chipped** in to furnish your place.
Yann: A **shkair**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 40 minutes, 04 seconds – 40 minutes, 17 seconds)

5

French Dialogue:

Annabelle: **Ch'est** un **tchiot** peu disparate, mais c'est mieux qu'avant, non?
Antoine: On dirait une **tchiote** braderie de Lille mais **chans** les prix dessus.
Mi, je suis un peu déçu. À partir de ce soir, on ne dort plus ensemble.

English Subtitles:

Annabelle: Eclectic, but **it'sh** an improvement.

Antoine: A flea market **minush** the **pricetagsh**. But I'm a little **shad**. To **shtop** sleeping with you.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 40 minutes, 25 seconds – 40 minutes, 28 seconds)

1

French Dialogue:

Yann: Oh non, j'ai trop mal à **mun** dos.

English Subtitles:

Yann: No, back **hurtsh**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 40 minutes, 48 seconds – 40 minutes, 50 seconds)

1

French Dialogue:

Fabrice: **Cha** pi la tarte au maroilles.

English Subtitles:

Fabrice: **Alsho** the maroilles pie.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes, 31 seconds – 41 minutes, 32 seconds)

2

French Dialogue:

Annabelle: **Ichi ch'est** pas les spécialités qui manquent.

English Subtitles:

Annabelle: **Lotsh** of **delicashies** here.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes, 26 seconds – 41 minutes, 27 seconds)

16

French Dialogue:

Antoine: C'est parce que **ch'est** pas compliqué de parler **ch'timi**! Par exemple, des autres, on dit pas: Pardonnez-moi, j'ai pas bien saisi le sens de votre question. On dit: Hein!

Philippe: Hein!

Yann: **Cha ch'est** pas un de un deux trois, **cha**!

Antoine: Ouais, parce qu'il faut qu'**cha** sorte **eude** là. Hein!

Philippe: Hein!

Antoine: Formidable! Au début, quand on commence à parler le **ch'ti** ou le **picard**-on est cousin avec **eule** picard, faut juste rajouter le hein à la fin de chaque phrase. Allez-y, essayez, on peut **voyer**.

Philippe: J'ai compris. Hein!

Antoine: Impeccable!

Philippe: Ah, d'accord! Hein!

Annabelle: Ça y est. Vous parlez le **ch'timi**.

Philippe: Oh, putain!

Antoine: Alors, on dit pas putaing comme chez vous. Chez nous, on dit: Vingt de diousses!

Philippe: Vingt de diousses, hein!
 Fabrice: Bravo, biloute!
 Philippe: Bravo, qui?
 Antoine: Biloute. Tout l'monde, il **ch'appelle** biloute, **ichi**. C'est comme le surnom à tout le monde.
 Philippe: Et ça veut dire quoi, biloute?
 Antoine: Biloute? Ça veut dire . Ça veut rien dire.
 Yann: **Cha** veut dire petite quéquette
 Philippe: Petite quéquette?
 Annabelle: Oui, enfin ça n'a rien à voir avec une quéquette ça, **ch'est** juste affectueux.

English Subtitles:

Antoine: It's not hard to speak **shtimi**. For example, we don't **shay** sorry I didn't quite follow your drift. We say: Huh!
 Philippe: No subtitle.
 Yann: That **shounds** like **ha, ha**.
 Antoine: It **hash** to come from here.
 Philippe: No subtitle.
 Antoine: Great! When **shtart** talking **Shti**, or its **coushin**, Picard, **jusht** add huh at the end of each sentence. Try it.
 Philippe: I got it, huh?
 Antoine: Perfect!
 Annabelle: You're **shpeaking Shti**.
 Philippe: Fuck!
 Antoine: No, we don't **shay** "fuck" like you. We **shay** Vandeus!"
 Philippe: Vandeus, huh?
 Fabrice: Lovely, biloute!
 Philippe: What?
 Antoine: Biloute. **That'sh** a generic nickname here.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes, 58 seconds – 42 minutes, 58 seconds)

22

French Dialogue:

Philippe: Milliard! Du brun! Hein! J'ai remarqué aussi qu'on dit pas "moi." on dit "**t**." Non, non. Non, on dit pas "moi" on dit "**mi**" et on dit pas "toi", on dit "**ti**."
 Yann: Voilà. Ch'est ça.
 Antoine: C'est comme **CE** ça devient **CHEU** et **CHE** devient **KEU**.
 Philippe: Par exemple, ah oui. Oui, les **chiens**. C'est les **kiens**.
 Everyone: Voilà.
 Annabelle: Vous passez une commande.
 Philippe: Non, non.
 Annabelle: Mais **chi**. Ça f'ra une bonne pratique.
 Antoine: Ouais, ouais **saque eud'dans**.
 Philippe: Saque eud'quoi?

Antoine: **Saque eud'dans.**
Philippe: Saque eud'dans ça veut dire quoi?
Antoine: Ça veut dire: Allez-y monsieur le directeur, n'ayez pas peur.
Philippe: Bon. **Garchon.**
Antoine: Non, non, non. Faut que cha sorte eude là. Garchon!
Philippe: Garchon!
Tout le monde: Voilà! Génial! Voilà!
Waiter: Bonsoir!
Philippe: Bonsoir, Biloute! Hein! **Mi**, avec **euch**'l'equipe **deule** poste, on voudrait . . .
Antoine: On **voudro**, voudro!
Philippe: On **voudro** a'recomminder **eule** meme **kose ch'il** vous plaît. Hein!
Waiter: Excusez-moi, je suis pas **Ch'timi**. Je suis de la région parisienne et j'ai rien rien compris.

English Subtitles:

Philippe: Millard, Da braun, huh? I also noticed that instead of “me” you say “yo.” No, I mean “me” is “mo” and instead of “you” it’s “yo.”
Yann: No subtitle.
Antoine: Like **S** is **SH** and **SH** is **shka**.
Philippe: Like for example, **fish** are **fishkas**.
Everyone: Right!
Annabelle: You order! That way you can **practish**. Good idea.
Philippe: No, no.
Antoine: **Sakadon**.
Philippe: What?
Antoine: **Sakadon**.
Philippe: Saque eud'dans ça veut dire quoi?
Antoine: It means don't be afraid, boss.
Philippe: **Excush** me!
Antoine: From the gut!
Philippe: No subtitle.
Waiter: Good evening.
Philippe: Evening, biloute. **Mo** and the **posh offish shtaff** want . . .
Antoine: **Wont**.
Philippe: We **wont** to order the **shame** again **pleash**.
Waiter: Sorry, I'm not **Shtimi**. I'm from Paris. I didn't get that.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 43 minutes, 18 seconds – 44 minutes, 25 seconds)

1

French Dialogue:

Yann: **Ch'est** le meilleur.

English Subtitles:

Yann: The **besht**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 47 minutes, 45 seconds – 47 minutes, 47 seconds)

4

French Dialogue:

Philippe: Oh bonjour, **tizaute**. **Cha** va tizaute?
Monsieur. Tizaute: Ouais, **cho** vo. **Ch'est** couvert aujourd'hui.
Philippe: J'crois même qu'il va **dracher**, hein.

English Subtitles:

Philippe: **Zounds!**
Monsieur. Tizaute: **It'sh cloudish.**
Philippe: Gonna **muck.**

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 52 minutes, 10 seconds – 52 minutes, 09 seconds)

13

French Dialogue:

Antoine: J'ai entendu et je vous appelle et je vous dis **quoi**.
Philippe: Qu'il a bien le dossier en mains.
Antoine: Ouais, **ch'est** ça. Je vous appelle **eude** là-bas et je vous dis **quoi**.
Philippe: Quoi? Je viens de vous dire quoi.
Antoine: Ouais, j'ai bien compris.
Philippe: Donc, vous m'appelez?
Antoine: Oui, **ch'est** ça. Une fois que je lui remets en mains propres et j'vous appelle **eude** là-bas et je vous dis **quoi**.
Philippe: Je sais pas. Par exemple, "Allô, c'est Antoine. Ça y est. C'est Antoine. Je viens de donner le dossier en mains propres au responsable du centre de tri. C'est clair?"
Antoine: Beh, oui. **Ch'uis** pas boubourse. J'vous appellerai.
Philippe: Voilà, vous m'appellerai.
Antoine: Et j'vous dis **quoi**.
Philippe: Regardez-moi, Antoine. Vous avez bu?
Antoine: Non.
Annabelle: Non, non. **Monchieur** le directeur, en fait, je vous dis **quoi ch'est** une expression **ch'ti**. Cha veut dire je vous dis ce qu'il en est, quoi.
Philippe: Ah, d'accord. Pardonnez-moi Bailleul.

English Subtitles:

Antoine: I'll call and **shay whot**.
Philippe: That he has it.
Antoine: Right. I'll call and **shay wot**.
Philippe: I just told you what.
Antoine: I got it.
Philippe: You'll call me.
Antoine: **Yesh**. I give it to him, then call and I'll **shay whot**.
Philippe: I don't know. Something like: Hi, it's Antoine. I just gave it to the manager. Is that clear?
Antoine: **Yesh**. I'm no boubourse. I'll call you.
Philippe: Good, call me.

Antoine: And **shay whot**.
Philippe: Are you drunk?
Annabelle: Boss, I'll **shay whot**, is **Shtimi** for I'll let you know what's up.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 52 minutes 19 seconds – 53 minutes 05 seconds)

8

French Dialogue:

Antoine's Mother: **Teno. Min** gamin, il a encore oublié s'gamelle. **Min** Antoine, il est fort **influenchable**. Faut pas l'prendre partout avec vous comme cha. Y peut pas aller à l'baraque à frites tous les jours, li. Je pourro compter sur vous?
Philippe: Oui, madame.
Antoine's Mother: Hein?
Philippe: Oui, madame.
Antoine's Mother: **Ch'est** du propre. J'**diro rin**, mais j'en pense pas, moins, hein.
Cha alors!

English Subtitles:

Antoine's Mother: Take **dish**. My kid forgot his **lunchska**. My Antoine **ish** mighty **impreskonable**. Don't lead him around all the time with you. No fry shack every day. Can I count on you?
Philippe: Yes, ma'am.
Antoine's Mother: Huh?
Philippe: Yes, ma'am.
Antoine's Mother: **Dishgusting**. My **lipsh** are sealed, but don't **askh** what I think.
Heavensh.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 54 minutes, 19 seconds – 54 minutes, 58 seconds)

1

French Dialogue:

Antoine: Voilà madame, pardon, c'était un **p'tit** peu long, hein.

English Subtitles:

Antoine: There. **Shorry** it took awhile.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 55 minutes, 01 seconds – 55 minutes, 03 seconds)

6

French Dialogue:

Woman: Peser **pi** timbrer cette enveloppe. Des beaux timbres, s'il vous plaît. **Ch'est** pour mon **tchiot**, il les collectionne.
Antoine: Oh! **Ch'est** mignon. **Cha** va, ceux-là? **Ch'est** un hérisson dessus.

English Subtitles:

Woman: I need **thish** weighed and **shtamped**. Pretty **shtamps**. For my **shon**. He **collectsh** them.

Antoine: How **shweet**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 55 minutes, 10 seconds – 55 minutes, 27 seconds)

4

French Dialogue:

Woman: 26 kilos. Ch'est pas possible. **Ch'est** des grammes.
Antoine: Ah ouais! J'me disais aussi, qu'est-ce qu'y a d'dans?
Woman: 17 pour 26 grammes. Ch'est pas possible. Ch'est des timbres à combien?
Antoine: **Ch'est** pas grave si j'mets **auchi** des **z'hiboux**? N'ai pas assez des n'hérissons.
Woman: **Cha** va pas. Vous vous trompez, hein.
Antoine: Va falloir la jouer fine. Y a pas assez d'place pour les n'hérissons, là? Va falloir aussi qu'j'en mette eude l'aut'côté, hein?
Woman: 17 timbres pour 26 grammes, mais, c'est pas possible. Arrêtez vous vous trompez.
Antoine: Ouais, j'ai avalé quelques z'hiboux. J'vous les compte pas, ceux-là.
Woman: Mais arrêtez!
Annabelle: Donne-moi cha Antoine. Pousse-toi. Pousse-toi. Je m'en occupe, madame. Vous aurez rien à payer. **Ch'est** pour nous. J'm'en occupe.

English Subtitles:

Woman: Can't be. It's in grams.
Antoine: Right. I was thinking, **what'sh** in it? 17 hedgehogs.
Woman: That can't be. How much is each stamp?
Antoine: Mind if I mix owls in, too? I'm out of hedgehogs.
Woman: You're making a mistake.
Antoine: **There'sh** not enough room for all these **hedgehogsh**. I'll have to put **shome** on the other side.
Woman: 17 stamps for 26 grams.
Antoine: It can't be. It's a mistake.
Woman: I swallowed some owls. I won't charge you. Stop it.
Annabelle: Give me that. Move.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 55 minutes, 30 seconds – 56 minutes, 15 seconds)

1

French Dialogue:

Philippe: **Merchi** Antoine. Vous habitez vraiment une région très accueillante.

English Subtitles:

Philippe: **Thanksh** Antoine. Your region is very friendly.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 58 minutes, 15 seconds – 58 minutes, 17 seconds)

1

French Dialogue:

Antoine: Il y a un grand proverbe **ch'timi** qui dit: Quand il y a un étranger qui vient vivre dans ch'Nord, il braie deux fois: quand il arrive, et quand il repart.

English Subtitles:

Antoine: There's a **Shtimi** proverb. When a stranger comes north, he brays twice. When he arrives and when he leaves.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 58 minutes, 22 seconds – 58 minutes, 28 seconds)

3

French Dialogue:

Antoine: **Ch'est** rien à côté de quand vous allez repartir, hein.
Philippe: Non.
Antoine: Ch'est ce qu'on va **vir**.
Philippe: C'est chez moi dans le sud.
Antoine: Ch'est ce qu'on va **vir**.

English Subtitles:

Antoine: Just wait **till** you leave!
Philippe: No subtitle.
Antoine: We'll **shee**.
Philippe: The south is my home.
Antoine: We'll **shee**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 58 minutes, 36 seconds – 58 minutes, 40 seconds)

1

French Dialogue:

Fabrice: M. le directeur, ch'est vendredi, là
Annabelle: Vous rentrez plus chez vous?
Yann: Dans le **chud**.

English Subtitles:

Fabrice: Sir, it's Friday.
Annabelle: Aren't you going home?
Yann: To the **shouth**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 58 minutes, 55 seconds – 58 minutes, 59 seconds)

2

French Dialogue:

Tony: Ça te gêne qu'il y nous voit tous les deux? Ch'est ça?
Annabelle: Non, pas de tout.
Tony: Mais alors, **embrache**-moi.
Annabelle: Oh, écoute, c'est ridicule. Allez, à ch'soir.
Tony: **Embrache**-moi, je te dis.

English Subtitles:

Tony: You don't like him seeing us?
Annabelle: No, that's not it.
Tony: So **kish** me.
Annabelle: Don't be ridiculous. See you tonight.
Tony: **Kish** me.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 00 minutes, 30 seconds – 01 hour, 00 minutes, 38 seconds)

1

French Dialogue:

Annabelle: Il sait **po** dire non. Mais vous Chavez comment ça che passe.

English Subtitles:

Annabelle: He can't **shay** no. You know how it is.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 01 minute, 43 seconds – 01 hour, 01 minute, 47 seconds)

1

French Dialogue:

Antoine: Pourquoi que votre femme vient pas vivre **ichi** avec vous?

English Subtitles:

Antoine: Then why doesn't **she** come and live here with you?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 04 minutes, 24 seconds – 01 hour, 04 minutes, 26 seconds)

1

French Dialogue:

Antoine: **Ch'est** vous, le patron.

English Subtitles:

Antoine: You're the **bosh**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 05 minutes, 57 seconds – 01 hour, 05 minutes, 58 seconds)

1

French Dialogue:

Philippe: Plus de **Geneviève**.

English Subtitles:

Philippe: No more **Jennifer**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 07 minutes, 42 seconds – 01 hour, 07 minutes, 44 seconds)

4

French Dialogue:

Philippe: Monsieur Vasseur ça y est, je parle **ch'timi** couramment. Je comprends tout qu'est-ce que vous dites, hein. **Ch'timi** deuxième langue, écrit, lu, parlé, hein!

Mr. Vasseur: Ça s'fete. Entrez, j'vous offre un p'tit kek chose.

Philippe: Allez! Oh, dis donc. Elle est là, **Geneviève**?

Mr. Vasseur: Non, genièvre. Ah non du genièvre, je n'ai pas. J'bois pas d'alcool. Mais, il m'reste peut-être du **tchiot** jaune comme on dit par chez vous. Une bouteille qu'on m'a offerte.

English Subtitles:

Philippe: Guess what. I speak fluent **Shtimi**. I understand you now. Perfect **Shtimi**, written and oral!

Mr. Vasseur: Let's celebrate. Come in, we'll toast.

Philippe: Any **Jennifer**?

Mr. Vasseur: Juniper? No. I never touch alcohol. I might have a **wee** yellow, like in your neck of the woods. I got it as a gift.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 08 minutes, 31 seconds – 01 hour, 08 minutes, 41 seconds)

15

French Dialogue:

Madame: Pour qui t'amenes **eun'coquile**. Avec du **chirop** qui **guile** tout l'long d'un **minton**. Tu **poulequ'ras** trois **heur's** de long. Dors **min** p'tit **Quinquin min** p'tit **pouchin min** gros **rojin**. Tu me f'ras du chagrin si te n'dors point **ch'qu'**à d'main. Eh ben, **merchi**.

English Subtitles:

Madame: Brought me a **she-shkell** and **shyrup drippin**. Down your **lil shkin** three **hoursh runnin**. **Shleep** my **lil pumpshkin**, my big **munshkin**. You'll make me **bray** if you don't **shleep** til morn. **Thanksh**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 09 minutes, 20 seconds – 01 hour, 09 minutes, 43 seconds)

2

French Dialogue:

Antoine: **Merchi**.

Philippe: Non, on dit non.

Antoine: Non **merchi**.

English Subtitles:

Antoine: **Thanksh**.

Philippe: No. The word is no!
Antoine: No **thanksh**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 10 minutes, 29 seconds – 01 hour, 10 minutes, 33 seconds)

1

French Dialogue:

Philippe: Attendez. On va se **tutoyer**, Antoine!

English Subtitles:

Philippe: Call me **Philippe**, Antoine!
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 11 minutes, 02 seconds – 01 hour, 11 minutes, 03 seconds)

3

French Dialogue:

Antoine: Ah ben, tant que **t'as** pas mal au cul, tu peux toujours t'asseoir **eude dechus!**

English Subtitles:

Antoine: Long as **it'sh** not your ash, you can **shtill shkit**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 11 minutes, 12 seconds – 01 hour, 11 minutes, 15 seconds)

2

French Dialogue:

Philippe: À la vache, **min tchu**.

English Subtitles:

Philippe: **Goshk**, my **ash**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 12 minutes, 30 seconds – 01 hour, 12 minutes, 32 seconds)

6

French Dialogue:

Philippe: Arrête biloute! On est entre **ch'tis!** J'**chuis** devenu **ch'ti**, hein biloute? J'**chuis** devenu **ch'ti!** Allez biloute, fais po babache!
Police Officer: Calmez-vous!
Philippe: Ch'est pas possible! Vous n'êtes pas **ch'timi!** Tu pas **ch'timi**, toi!
Il est pas **ch'timi** celui-là!

English Subtitles:

Philippe: **Shtop** it biloute. We're all **Sh'ti** here. I'm **Sh'ti** now, right? Hey biloute, don't be a babash!
Police Officer: Calm down, sir.

Philippe: Come on, aren't you **Sh'ti**? You're not. Let me see. You're not a **Sh'ti**. He's not **Sh'ti**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 13 minutes – 01 hour, 13 minutes, 11 seconds)

1

French Dialogue:

Antoine: Qu'est-**che** qui se passe?

English Subtitles:

Antoine: What **ish** it?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 16 minutes, 53 seconds – 01 hour, 16 minutes, 54 seconds)

1

French Dialogue:

Fabrice: Une baise bienvenue.

Yann: Allez Bienvenue! Bienvenue dans **ch'nord**.

English Subtitles:

Fabrice: Welcome **kish**!

Yann: Welcome to the north!

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 19 minutes, 21 seconds – 01 hour, 19 minutes, 27 seconds)

2

French Dialogue:

Fabrice: On va **choyer** la femme **deule** patron. Ça c'est sûr, hein.

English Subtitles:

Fabrice: We'll take care of the **bosh'** wife. **That'sh** for sure.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 19 minutes, 54 seconds – 01 hour, 19 minutes, 56 seconds)

4

French Dialogue:

Woman: Regardes moi toutes ces moules-là? Celui-là quoi qui m'rave **eute** mette si r'vasse, **euch ti**?

Man: Arrête la mère, avec tes **carabistoules**!

English Subtitles:

Woman: Look at all these **mushelsh**. **What'sh** the two looking at? Never **sheen** me?

Man: **Shtop** your crapping, Ma.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 20 minutes, 23 seconds – 01 hour, 20 minutes, 29 seconds)

6

French Dialogue:

Antoine: Ch'est les mineurs deule mine, hein!
Julie: Je croyais que c'était arrêté les mines.
Antoine: Ah non. Pat toutes. Pas **chelle**-là. **Ch'est** vrai qu'y n'a plus gamin, mais de toute façon même une fois fermée, on continue à vivre eudedans. Où veux-tu qu'on aille, hein?
Annabelle: Rent à t'maison, hein. Vingt de diousses. **Eude** gosses, que c'est. **Ch'est** tout dit les mêmes. J'vais lui mettre une claque dans **s'gif**. Il va **vir**.

English Subtitles:

Antoine: They're miners from the mine.
Julie: Aren't they closed?
Antoine: Not **thish** one. Not much left, but even closed, we live **inshide** it. Where should we go?
Annabelle: Vandeus! Dirty kid. All the **shame**.
Antoine: I'll **shlap** him **shilly**. **Shee** you later.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 20 minutes, 43 seconds – 01 hour, 21 minutes, 13 seconds)

1

French Dialogue:

Antoine: Être un **Ch'ti**.

English Subtitles:

Antoine: Be a **Sh'ti**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12 : 01 hour, 27 minutes, 40 seconds – 01 hour, 27 minutes, 41 seconds)

1

French Dialogue:

Annabelle: Cha va pas non, Yann?
Antoine: T'es complètement babache, ti.
Yann: De toute façon, mi tout **che** que je propose ch'est du brun.

English Subtitles:

Annabelle: Are you crazy?
Antoine: You're a babash.
Yann: Sure if I **shuggest** it, it's da braun.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 25 minutes, 20 seconds – 01 hour, 25 minutes, 25 seconds)

4

French Dialogue:

Annabelle: Non, Yann. **Cha** suffit maintenant. Bon allez, on rentre.
Fabrice: Allez viens.

Annabelle: Tu viens pas, Antoine?
Antoine: Ben, non **mi**, je reste ici. Faut pas qu'il y ait plus personne **eudemain**.
Annabelle: Ah oui, **ch'est** vrai ouais.

English Subtitles:

Annabelle: No, Yann. **That'sh** enough now.
Fabrice: **Let'sh** go home.
Annabelle: You coming?
Antoine: **Shomeone hash** to be here in the morning.
Annabelle: Yeah, right.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 25 minutes, 32 seconds – 01 hour, 25 minutes, 45 seconds)

2

French Dialogue:

Antoine: Si, c'est lâche. Ta femme, elle t'aime ti auchi, et t'oses pas être franc avec elle. Réagis en **Ch'ti**. Choisis franc.
Philippe: Oh, j'ai pas de leçon à recevoir d'un boubourse de 35 ans incapable de dire à sa mère de lui lâcher la grappe.
Antoine: **Quo** tu baves?
Philippe: Que question courage, tu vaux pas mieux que moi.

English Subtitles:

Antoine: You are. Your wife loves you. You're here and you can't level with her. Be a **Shti**.
Philippe: I won't listen to a boubourse who's 35 and can't stand up to his mom.
Antoine: What did you **shay**?
Philippe: You're no braver than me.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 27 minutes, 35 seconds – 01 hour, 27 minutes, 55 seconds)

1

French Dialogue:

Philippe: C'est des **ch'tis** qui m'ont prêté des meubles, ils sont très gentils avec moi.

English Subtitles:

Philippe: The **Sh'tis** lent me the furniture. They're very nice.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 29 minutes, 44 seconds – 01 hour, 29 seconds)

23

French Dialogue:

Antoine's Mother:

Antoine:

Quo-ché qui se passe? T'es **malate**? Tu m'as attrapé une maladie? Non, non maman. J'veux que t'écoutes c'que j'ai à **t'dire**. Tu m'coupes pas. Même si t'as quelque chose à dire ça changera **rin** parce que c'que j'ai à **t'dire ch'est** comme **cha, pis ch'est** tout. D'accord?

Antoine's Mother:

Antoine:

J'ai **rin** dit.

Oui, voilà, j'vais quitter la baraque. J'vais prendre un appartement à **mi** et j'vais m'installer avec Annabelle. Parce que même **chi** tu l'aimes pas Annabelle, **mi** je l'aime. **Ch'est** elle que j'ai choisie. Voilà. Qu'est-**che** t'as à dire.

Antoine's Mother:

Antoine:

Antoine's Mother:

Eh bien, **ch'est** pas trop tôt. Je m'**demando** même quand ch'est que t'allo t'décider.

T'es pas fâchée?

Pourquoi je sero fâchée? **Ch'est** tout ce qu'une mère, elle demande. Que **sin tchiot** gamin il trouve enfin sin bonheur. Ch't'ai pas élevé pour mi toute seule. Chi tu m'feso un **tchiot** biloute ou une **tchiote** biloute, alors cha me fero plaisir, tu sais.

English Subtitles:

Antoine's Mother:

Antoine:

What'sh the matter? You **shick**? You **catchka** something?

Jush lishen, don't talk. Whatever you **shay**, won't matter.

Beacush it **ish** the way it **ish**. **That'sh** all, OK?

Antoine's Mother:

Antoine:

I didn't **shay** a word.

I'm leaving the **housh**. I'm getting my own **plashe** with Annabelle. Maybe you don't love Annabelle, but I do. And she's the one I **chooshe**. Now, what do you **shay**?

Antoine's Mother:

Antoine:

Antoine's Mother:

It'sh about time. I **wash** wondering when you would finally do it.

You're not mad?

Why would I be mad? **That'sh** all a mother could want. For her **shon** to find **happinesh**. I didn't raise you for **myshelf**. And if one day, you have a **wee** biloute or a **wee** biloutesh, I'd be very happy.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 30 minutes, 27 seconds – 01 hour, 31 minutes, 31 seconds)

1

French Dialogue:

Antoine's Mother:

T'as gagné mun **garchon**.

English Subtitles:

Antoine's Mother:

You have won my **shon**.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 32 minutes, 44 seconds – 01 hour, 32 minutes, 46 seconds)

7

French Dialogue:

Antoine: **Ch'est** sur c't'air qu'on s'est connus avec Annabelle. I just called to say I love you. Il est de **chez** vous le **chanteur**: **Ch'ti** Viwonder.

Philippe: Excuse-moi, j'ai j'ai pas le cœur à rire. D'ailleurs, je t'ai même pas demandé comment ça s'était passé pour toi.

Antoine: Impeccable! J'ai osé parler à m'mère. **Cha** y est, je lui ai dit que j'épouse Annabelle.

Philippe: Elle a réagi comment?

Antoine: Elle veut qu'on lui fasse un **tchiot** bilout ou une **tchiote** biloute.

English Subtitles:

Antoine: That **wash** playing when I met Annabelle. I just called to say I love you. **He'sh** one of **ush**. **Shti** Veewonder.

Philippe: Sorry, don't feel like laughing. I didn't even ask how it went for you.

Antoine: Great! I talked to my mom. I **shed** I'm marrying Annabelle.

Philippe: How'd she react?

Antoine: She wantash a **wee** biloute or **biloutesh**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 14: 01 hour, 33 minutes, 51 seconds – 01 hour, 33 minutes, 57 seconds)

1

French Dialogue:

Philippe: Allez-y! **Saque eud'dans!**

English Subtitles:

Philippe: Go! **Sakadon!**
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 14: 01 hour, 34 minutes, 50 seconds – 01 hour, 34 minutes, 52 seconds)

3

French Dialogue:

Antoine: Attends, avant d'me donner ta réponse. Sache que j'ai quitté ma mère.

Annabelle: J'chais. **Ch'est** elle qui m'l'a dit.

Antoine: C'est oui, alors?

Annabelle: C'est joli **c'que** t'as fait.

Antoine: J'ai **pu** d'draps maintenant.

English Subtitles:

Antoine: Before you answer, I left my mother.

Annabelle: I know. She told me.

Antoine: Then it's **yesh?**

Annabelle: **It'sh** very pretty.

Antoine: I have no **shkeets** now.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 14: 01 hour, 35 minutes, 49 seconds – 01 hour, 36 minutes, 14 seconds)

1

French Dialogue:

Antoine: Ch'est la poste. Ch'est pour ti, Philippe.
Philippe: Merde. La DRH.
Antoine: **Cha** fait plus de trois ans, fallait bien que cha arrive un jour.

English Subtitles:

Antoine: Mail. For you, Philippe.
Philippe: Shit. It's H.R.
Antoine: Been three **yearsh**. Had to happen one day.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 38 minutes, 32 seconds – 01 hour, 38 minutes, 44 seconds)

5

French Dialogue:

Yann: **Ch'est tou** le pareil avec les directeurs. Vous débarquez d'nulle part. Faut faire à vot'**mote**. Et quand tout roule et **qu'**tout l'monde est content, vous vous sauvez comme des voleurs.
Fabrice: Arrête **eude** râler!

English Subtitles:

Yann: You **managersh** are all the **shame**. Come out of nowhere. Got to get **ushed** to you. **Jusht** when everyone's happy, you leave.
Fabrice: Quit **bitching**.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 39 minutes, 11 seconds – 01 hour, 39 minutes, 21 seconds)

4

French Dialogue:

Antoine: On ira vous vir en vacances, hein, Annabelle? Le **chud**, c'est pas aussi **bieau** que l'nord, mais c'est rudement bien aussi.
Philippe: Merci pour tout biloute.
Antoine: T'as pas à me remercier biloute.
Philippe: Que si.
Antoine: Tu vois que, j'avo raison.
Philippe: De quoi?
Antoine: Un étranger qui vient vivre dans ch'Nord, il braie deux fois: quand il arrive, et quand il repart.
Philippe: Je pleure pas.
Antoine: **Chi**, tu pleures!
Philippe: Non, je pleure pas!
Antoine: Oh, **chi** tu pleures!

English Subtitles:

Antoine: We'll see you for vacations. Right? The **shouth** isn't as good as the north. But **it'sh** not half bad.

Philippe: Thanks for everything.

Antoine: You don't have to thank me.

Philippe: Yes I do.

Antoine: See? I was right.

Philippe: About what?

Antoine: A stranger in the north brays twice. When he arrives, when he leaves.

Philippe: I'm not crying.

Antoine: **Yesh** you are.

Philippe: I'm not.

Antoine: **Yesh** you are.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 39 minutes, 31 seconds – 01 hour, 40 minutes, 26 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *LES VISITEURS* (219)

1

French Dialogue:

King: L'amour n'est **point** chose pressée!

English Subtitles:

King: Love knows not **haste**.
(Poiré, *Les Visiteurs*; Chapter 1: 01 minute, 11 seconds – 01 minute, 13 seconds)

1

French Dialogue:

Jacquasse: Messire Godefroy, les **Anglois!** Les Anglois!

English Subtitles:

Jacquasse: Sire Godefroy! The **English!**
(Poiré, *Les Visiteurs*; Chapter 1: 01 minute, 24 seconds – 01 minute, 32 seconds)

2

French Dialogue:

Godefroy: Mon **escuyer** voit que les **chevaliers** approchent.

English Subtitles:

Godefroy: My **vassal** sees **horsemen** approaching.
(Poiré, *Les Visiteurs*; Chapter 1: 01 minute, 26 seconds – 01 minute, 28 seconds)

1

French Dialogue:

Godefroy: Je vous en prie, ma Majesté, c'est terminé **prestement**.

English Subtitles:

Godefroy: I beg of you, Your Majesty, make **haste**.
(Poiré, *Les Visiteurs*; Chapter 1: 01 minute, 34 seconds – 01 minute, 37 seconds)

1

French Dialogue:

King Louis: Je dois joindre mes **soudards**.

English Subtitles:

King Louis: I must join my **men**.
(Poiré, *Les Visiteurs*; Chapter 1: 01 minute, 39 seconds – 01 minute, 40 seconds)

2

French Dialogue:

King Louis: Je t'en **conjure**, ma **mie**.

English Subtitles:

King Louis: I **beseech** thee, **lady love**.
(Poiré, *Les Visiteurs*; Chapter 1: 02 minutes, 00 seconds – 02 minutes, 03 seconds)

2

French Dialogue:

Godefroy: Que **trépas** si je **faiblis**!

English Subtitles:

Godefroy: **Toil** never **recoil**!
(Poiré, *Les Visiteurs*; Chapter 1: 04 minutes, 01 seconds – 04 minutes, 03 seconds)

5

French Dialogue:

King: Il s'est **abani** très vaillant et **point** laissé **acornardir**. De son brave épée, il a **abraïé** le crâne d'un Anglois **abominatif**.

English Subtitles:

King: His **baldrick** was **nary cuckolded**. With his sword, he **valded** the **scurvy** English head.
(Poiré, *Les Visiteurs*; Chapter 1: 05 minutes, 41 seconds – 05 minutes, 49 seconds)

6

French Dialogue:

King: Aussi, je te donne huitaine pour retrouver une des plus jolies femmes du Royaume, la **filotte** du Duc de **Pouille**, en **épousailles**.
Godefroy: Comment vous remercier? **Abannir** mon Roi est mon honneur!
Longue vie à mon sire! Longue vie à notre sire.
Jacquasse: Longue vie à notre sire!

King: C'est qui, celui là?
Godefroy: Jacquouille le **Fripouille**, mon **escuyer**, qui devrait attendre dehors!

English Subtitles:

King: You have a week to fetch, one of the fairest **wenches**, the daughter of Duke of **Puglia**. I know you adore her. She is yours to **wed**.
Godefroy: How can I thank **thee**? To serve the King is my honor. Long live the King. Long live the King.
Jacquasse: Long live the King.
Man: Who is he?
Godefroy: Jacquasse the **Crass**. My **vassal**. He should be waiting outside.
(Poiré, *Les Visiteurs*; Chapter 1: 05 minutes, 45 seconds – 06 minutes, 24 seconds)

2

French Dialogue:

Jacquasse: La forêt est hantée! Vous le savez bien, messire. Personne n'ose la traverser.
Godefroy: **Balivernes!** Il ne faut pas faire attendre ma **promise**

English Subtitles:

Jacquasse: You know it's haunted, Sire. No one dares penetrate it.
Godefroy: **Hogwash!** My **betrothed** must not wait.
(Poiré, *Les Visiteurs*; Chapter 3: 06 minutes, 40 seconds – 06 minutes, 46 seconds)

6

French Dialogue:

Jacquouille: Elle peut **vous transformer en vomis** de crapaud! **Vous** donner des **pustules!** On perd ses cheveux et on **pissoie** de la boue!

English Subtitles:

Jacquasse: She can turn an **army** into frog **vomit**. At her touch, your **skin spits pus** and you **pisseth** mud.
(Poiré, *Les Visiteurs*; Chapter 2: 07 minutes, 15 seconds – 07 minutes, 19 seconds)

1

French Dialogue:

Frère: Que l'indiscret **soit transformé** en limace. C'est mélange de latin et de langue wisigothe.

English Subtitles:

Friar: Halt or **becometh** a slug. It's Latin and Visigoth.
(Poiré, *Les Visiteurs*; Chapter 2: 08 minutes, 02 seconds – 08 minutes, 04 seconds)

1

French Dialogue:

Jacquasse: La langue des **diablottes!**

English Subtitles:

Jacquasse: The devil's **drool**.
(Poiré, *Les Visiteurs*; Chapter 2: 08 minutes, 10 seconds – 08 minutes, 11 seconds)

1

French Dialogue:

Jacquasse: C'est **diablerie**. C'est diablerie.

English Subtitles:

Jacquasse: It's **devildom**. No subtitle.
(Poiré, *Les Visiteurs*; Chapter 2: 08 minutes, 38 seconds – 08 minutes, 40 seconds)

3

French Dialogue:

Godefroy's Mother: Je me réjouis, Sire Fulbert, que mon fils **épousaille** votre si douce et amable fillotte.

Frénégonde's Father: J'**aurais préféré** le fils du Duc de Montmorancy mais notre gros Roi en a décidé autrement. **Peste** de l'amour.

English Subtitles:

Godefroy's Mother: How thrilled am I, Sire Fulbert, that my son **weddeth** your sweet and gentle daughter.

Frénégonde's Father: I wanted her to **weddeth** a duke, but our fat King decided otherwise. **Cursed** be love.

(Poiré, *Les Visiteurs*; Chapter 3: 10 minutes 31 seconds – 10 minutes, 39 seconds)

2

French Dialogue:

Frénégonde's Father: Du vin, servante! Que je pisse **à foison!**

Frénégonde: Père, vous aviez juré de **ne point** roter au dîner!

English Subtitles:

Frénégonde's Father: Let me piss-**a-plenty**.

Frénégonde: Father, you promised **nary** to burp for my marriage.

(Poiré, *Les Visiteurs*; Chapter 3: 10 minutes, 48 seconds – 10 minutes, 51 seconds)

3

French Dialogue

Jacquasse: **La gourdasse** est tombée toute seule!

Godefroy: Donne-moi la gourdasse. Le voyage m'a donné grande soif. Regarde le château. Mortecouille! Il **enfle** comme un dardon! Il porte un coiffu!

Friar: Sire Godefroy, vous êtes bien?

Godefroy: Quel donc cette **diablerie**?

English Subtitles

Jacquasse the Crass: Zounds! The flask **falleth** all alone.
Godefroy: Give it to me. My thirst needs a-quenching. The castle. Holy scrotums. It **swelleth** like a blowfish. It's wearing wig.
Godefroy: But what **devil-craft**?
(Poiré, *Les Visiteurs*; Chapter 3: 11 minutes, 43 seconds – 11 minutes, 54 seconds)

1

French Dialogue:

Frénégonde: Je peux **épousailler** l'homme qui a tué mon père.

English Subtitle:

Frénégonde: I can **ne'er** wed the man who killed my father.
(Poiré, *Les Visiteurs*; Chapter 3: 13 minutes, 03 seconds – 13 minutes, 06 seconds)

1

French Dialogue:

Jacquasse: Voilà! Il **gatouille**!

English Subtitle:

Jacquasse: He's **senile**!
(Poiré, *Les Visiteurs*; Chapter 4: 16 minutes, 06 seconds – 16 minutes, 07 seconds)

4

French Dialogue:

Godefroy: Trouve-moi un cheval **prestement**.
Jacquille: Pouah! Ça **puir**!
Postman: Il est fou, lui.
Jacquasse: Messire! Un **Sarrasin**! Messire! Messire! Messire! Messire! Un **Sarrasin** dans une chariotte du diable! Elle est toute ferrée, pas plein **bœuf** à tirer. Venez voir! Là, Messire, là!

English Subtitles:

Godefroy: Fetch me a horse. Make **haste**.
Jacquasse: Pugh! It **stinketh**! Sire! A moor! A Moor in the devil's chariot!
'Tis metal with no **oxen** to pull it! Sire, come see! **Thither**, Sire!
Thither!
(Poiré, *Les Visiteurs*; Chapter 5: 19 minutes, 35 seconds – 21 minutes, 11 seconds)

3

French Dialogue:

Jacquille: Ça **puir** ici! On peut plus respirer! On va crever.
Godefroy: Je hume de la bonne **pitance**!
Jacquille: Encore ces maudites **chariottes**! Retournons au bois, Messire.
Godefroy: On peut pas se battre la panse vide.

English Subtitles:

Jacquasse: It **stinketh**. We can't breathe. We're doomed!

Godefroy: I smell **victuals**.
Jacquasse: More **diabolic** chariots! Let's stay in the forest.
Godefroy: No, we can't fight on an empty belly.
(Poiré, *Les Visiteurs*; Chapter 5: 22 minutes, 36 seconds – 22 minutes, 50 seconds)

1

French Dialogue:

Godefroy: Silence, **vilaine!**

English Subtitles:

Godefroy: Silence, **strumpet!**
(Poiré, *Les Visiteurs*; Chapter 5: 23 minutes, 16 seconds – 23 minutes, 17 seconds)

2

French Dialogue:

Godefroy: Silence, **manante**, si non, tu vas prendre une **claquade**.

English Subtitles:

Godefroy: Quiet, **peasant**. Take this and or I'll **smacketh** you!
(Poiré, *Les Visiteurs*; Chapter 5: 23 minutes, 41 seconds – 23 minutes, 42 seconds)

2

French Dialogue:

Godefroy: Ma **promise!** Ma **promise!**

English Subtitles:

Godefroy: My **betroted**. My **betroted**
(Poiré, *Les Visiteurs*; Chapter 6: 27 minutes, 08 seconds – 27 seconds, 12 seconds)

1

French Dialogue:

Jacquasse: L'enchanteur était sénile! Je l'**écorcherai!** Te **mine** pas.

English Subtitles:

Jacquasse: The wizard was senile. If I **catch** him, I'll **skin** him alive.
(Poiré, *Les Visiteurs*; Chapter 6: 28 minutes, 41 seconds – 29 minutes, 52 seconds)

5

French Dialogue:

Jacquasse: **Gouleyante**, cette vinasse! Un peu **clairette**.
Ginette: La **vinasse**, **ça s'appelle** reviens. T'es un sacré dégueulasse, toi!
Tu bouffes la cellophane avec?!

English Subtitles:

Jacquasse: Your wine is **fruity**, but a tad **watery**.

Ginette: The **wine's mine, swine**. What a raunchy eater! You eat the plastic, too?
(Poiré, *Les Visiteurs*; Chapter 6: 29 minutes, 08 seconds – 29 minutes, 12 seconds)

1

French Dialogue:

Godefroy: Ma **fillotte!** Vous m'aviez abandonné!

English Subtitles:

Godefroy: My **youngling**, why did you abandon me?
(Poiré, *Les Visiteurs*; Chapter 8: 38 minutes, 47 seconds – 38 minutes, 48 seconds)

2

French Dialogue:

Godefroy: C'est ma petite-petite-petite-petite-petite **fillotte**.
Jacquasse: Votre p'tite-p'tite-p'tite-p'tite-**fillotte**?

English Subtitles:

Godefroy: My great great great great great great **granddaughter**.
Jacquasse: Your great great great great **granddaughter**.
(Poiré, *Les Visiteurs*; Chapter 8: 41 minutes, 17 seconds – 41 minutes, 22 seconds)

1

French Dialogue:

Godefroy: **Quelle infamie!**

English Subtitles:

Godefroy: **Zounds!**
(Poiré, *Les Visiteurs*; Chapter 8: 42 minutes, 39 seconds – 42 minutes, 40 seconds)

1

French Dialogue:

Godefroy: L'air est suffocant. Ça **puir!**

English Subtitles:

Godefroy: The air is heavy. It **sinketh**.
(Poiré, *Les Visiteurs*; Chapter 8: 42 minutes, 46 seconds – 42 minutes, 48 seconds)

1

French Dialogue:

Jean-Pierre: Ce sont deux **gougnafiers** qui pataugent dans les cuvettes des chiottes!

English Subtitles:

Jean-Pierre: They're **boors**, swimming in the toilet.
(Poiré, *Les Visiteurs*; Chapter 8: 45 minutes, 51 seconds – 45 minutes, 55 seconds)

2

French Dialogue:

Jacquart: Bernay, pas **Bernard!**

English Subtitle:

Jacquart: It's Bernay, not **Bernie**.
(Poiré, *Les Visiteurs*; Chapter 8: 47 minutes, 37 seconds – 47 minutes, 38 seconds)

3

French Dialogue:

Godefroy: Il n'est **point** nobliau et n'a **point** de manières. Il est heureux de **boulotter** nos restes.

English Subtitles:

Godefroy: He **never** eats **amid** nobility. He is happy to **munch** our leftovers.
(Poiré, *Les Visiteurs*; Chapter 10: 51 minutes, 12 seconds – 51 minutes, 16 seconds)

1

French Dialogue:

Godefroy: Ça le **gesnerait**? Ah, mon Jacquouille?

English Subtitles:

Godefroy: That would **upset** him, right, Jacquasse?
(Poiré, *Les Visiteurs*; Chapter 10: 51 minutes, 25 seconds – 51 minutes, 27 seconds)

3

French Dialogue:

Jacquasse: Non, non, non **que nenni, que nenni**.
Godefroy: Obéis, **maraud**.

English Subtitles:

Jacquasse: **Nay! Nay!**
Godefroy: Obey, **peasant**.
(Poiré, *Les Visiteurs*; Chapter 10: 51 minutes, 33 seconds – 51 minutes, 36 seconds)

6

French Dialogue:

Godefroy: Ma douce et jolie **fillotte**.
Béatrice: Oui, mon beau cousin.
Godefroy: Si tu vis dans ce petit **logis**, qui possède notre château?
Béatrice: Jacques Henri Jacquart, un garçon asi riche nouveau et un petit peu précieux, la famille nos metayers.
Godefroy: Quoi? C'est un gueux qui possède le château?
Jacquasse: Un **gueux**?
Béatrice: Si t'plaît. Quoi un **gueux**? Jean-Pierre est aussi un **gueux** et lui c'est un mari sympa.

Jacquasse: Lui un **gueux**? Pugh.

English Subtitles:

Godefroy: My sweet and pretty **youngling**.

Béatrice: Yes, dear cousin?

Godefroy: If you live in this poor **abode**, who owns our castle?

Béatrice: Jacques Henri Jacquart. He's rather nouveau rich and a bit affected. His family farmed our land.

Godefroy: A **peasant** owns our castle?

Jacquasse: A **peasant**?

Béatrice: Please? Jean-Pierre is a **peasant**, too and he's a good husband.

Jacquasse: He's a **peasant**? Poah.

(Poiré, *Les Visiteurs*; Chapter 10: 51 minutes, 45 seconds – 52 minutes, 11 seconds)

1

French Dialogue:

Godefroy: Pardonnez, ce **maroufle**.

English Subtitles:

Godefroy: Excuse the **oaf**.

(Poiré, *Les Visiteurs*; Chapter 10: 52 minutes, 29 seconds – 52 minutes, 30 seconds)

10

French Dialogue:

Godefroy: Ma douce et illuminante **fillotte**, je n'**aurai** de cesse de réparer cette **infamie**. Ce Jacquart va vous rendre le château contre **écu** sonore et tripe champ et que et s'il refuse, je l'**étripe**!

Jacquasse: Et on lui **pèlera** le **jonc** comme au Bailli du Limousin avec ses tripes!

Godefroy and Jacquasse: Qu'on a **pendu** un beau matin, on l'a **pendu** avec ses **tripes**!

English Subtitles:

Godefroy: My sweet, radiant **youngling**, I **shall** right this wrong. Jacquart **shall** render the castle in exchange for **crowns**. If he refuses, I'll **disembowel** him.

Jacquasse: We'll **rip** off his **stalk** like we did the Duke of York.

Godefroy and Jacquasse: We **hacked** him up **amid** his shrieks and howls. We hung him up alongside his bloody **bowels**.

(Poiré, *Les Visiteurs*; Chapter 10: 52 minutes, 42 seconds – 52 minutes, 59 seconds)

1

French Dialogue:

Godefroy: Jacquouille, **esponge**!

Jacquasse: Oui, messire!

English Subtitles:

Godefroy: Jacquasse, **spongeth!**
Jacquasse: Yes, sire.
(Poiré, *Les Visiteurs*; Chapter 10: 53 minutes, 44 seconds – 53 minutes, 46 seconds)

3

French Dialogue:

Godefroy: Tu es le petit fillot de la **Fripouille**.
Jacquart: Je vous en prie. Monsieur qui?
Godefroy: Je ne vois pas telle infamie.
Jacquouille: Tiens! Au lavement!
Béatrice: Monsieur **Fripouille**. Laisse Jacquart tranquille. Ce n'est pas son inondation!

Jacquart: Monsieur qui?
Jacquouille: Jacquouille. Tu as une sale trogne!
Godefroy: C'est un, ce Jacquart. Son vrai nom c'est Jacquouille.
Béatrice: Ah bon! Je l'ai toujours connu son vrai nom de Jacquouille est Jacquart. A moins qu'il ait changé son nom pour être plus smart. Dites-moi Jacques-Henri, Jacquart c'est le nom de votre famille depuis longtemps?

Béatrice: Parce que vous êtes comme assez proche de Monsieur **Jacq . . .**
ouille physiquement et vos noms sont quasi voisins.

English Subtitles:

Godefroy: You're the **Crass's** descendant.
Jacquart: The **Crass**? Please.
Godefroy: What a disgrace!
Jacquouille: Here, boy. Start a-mopping.
Béatrice: Leave Mr. Jacquart be. It's not his flood.
Jacquart: Mr. who?
Jacquouille: Jacquasse. What an ugly face!
Godefroy: Your Jacquart is a traitor. His real name is Jacquasse.
Béatrice: I always knew Jacquart as Jacquart. Unless he changed his name to be more chic. Jacques-Henri how long have you had the name Jacquart?

Béatrice: Because you're the spitting image of **Mr. Kass** and your names are similar.
(Poiré, *Les Visiteurs*; Chapter 10: 55 minutes, 32 seconds – 56 minutes, 29 seconds)

1

French Dialogue:

Godefroy: Où sont mes bourses? Je n'y repère rien dans cette **espectouille**.

English Subtitles:

Godefroy: I can't find my purse in this **unholy** mess.
(Poiré, *Les Visiteurs*; Chapter 10: 56 minutes, 34 seconds – 56 minutes, 37 seconds)

2

French Dialogue:

Godefroy: J'en ai dix coffres et cinq de **pierreries**. Alors, ce **gueux** enrichi va me le vendre.

English Subtitles:

Godefroy: I have five chests full and ten of **jewels**. This upstart peasant can't stop me from buying it.

(Poiré, *Les Visiteurs*; Chapter 10: 57 minutes, 18 seconds – 57 minutes, 37 seconds)

1

French Dialogue:

Godefroy: **Fieffé** menteur!

English Subtitles:

Godefroy: **Shameless** liar!

(Poiré, *Les Visiteurs*; Chapter 10: 57 minutes, 43 seconds – 57 minutes, 44 seconds)

1

French Dialogue:

Godefroy: C'est pour te l'offrir, ma petite **fillotte**.

English Subtitles:

Godefroy: A gift for you, my **youngling**.

(Poiré, *Les Visiteurs*; Chapter 10: 58 minutes, 12 seconds – 58 minutes, 14 seconds)

2

French Dialogue:

Godefroy: Bonne **nuitée**, **petiots**.

English Subtitles:

Godefroy: **Nighty-night**, **kidlings**.

(Poiré, *Les Visiteurs*; Chapter 11: 01 hour, 00 minutes, 07 seconds – 01 hour, 00 minutes, 08 seconds)

1

French Dialogue:

Godefroy: C'est **bouilli**.

English Subtitles:

Godefroy: It **boil'st**.

(Poiré, *Les Visiteurs*; Chapter 11: 01 hour, 00 minutes, 37 seconds – 01 hour, 00 minutes, 38 seconds)

3

French Dialogue:

Godefroy: **Frotte-moi!**

Jacquasse: Etrange **brossoir!**
Godefroy: Il fera l'**affaire.**
Béatrice: Vous vous en sortez?
Godefroy: J'ai fini mes ablutions!

English Subtitles:

Godefroy: **Scrub** me!
Jacquasse: Strange **brush!**
Godefroy: It'll do **fine.**
Béatrice: How is it going?
Godefroy: I have finished my ablutions.
(Poiré, *Les Visiteurs*; Chapter 11: 01 hour, 01 minute, 13 seconds – 01 hour, 01 minute, 23 seconds)

1

French Dialogue:

Godefroy: A toi!
Jacquasse: **Inutile**, Messire!

English Subtitles:

Godefroy: Your turn.
Jacquasse: **Nay**, Sire.
(Poiré, *Les Visiteurs*; Chapter 11: 01 hour, 01 minute, 27 seconds – 01 hour, 01 minutes, 30 seconds)

1

French Dialogue:

Jacquasse: C'est **bouilli.**

English Subtitles:

Jacquasse: It **boil'st.**
(Poiré, *Les Visiteurs*; Chapter 11: 01 hour, 01 minutes, 32 seconds – 01 hour, 01 minute, 33 seconds)

1

French Dialogue:

Jacquasse: Messire, Jacquart, c'est mon p'tit-p'tit **fillot?**

English Subtitles:

Jacquasse: Sire, Jacquart, is he my great-great-**grandson?**
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 02 minutes, 25 seconds – 01 hour, 02 minutes, 29 seconds)

1

French Dialogue:

Godefroy: C'est un méchant livre! Je ne l'aime **point.**

English Subtitles:

Godefroy: This is an evil book. I like it **not**.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 02 minutes, 59 seconds – 01 hour, 03 minutes, 01 seconds)

3

French Dialogue:

Godefroy: Quelle **infamie** mon Jacquille! Les **vilains** ne paient plus les impôts, ni la taille, ni les **corvées**, ni les tonlieux, la **dime**!

English Subtitles:

Godefroy: **Peasants** no longer pay taxes. No more **tallage**, no more **tithers**.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 03 minutes, 51 seconds – 01 hour, 03 minutes, 57 seconds)

3

French Dialogue:

Godefroy: Je suis très fâché ma **fillotte**, que vous me prenez pour un **pillard**?
Béatrice: Oh mais là j'ai jamais dit **pillard**. N'exagérons pas.

English Subtitles:

Godefroy: I'm angered that you think **me** a **bandit**.
Béatrice: I never said **bandit**. Don't exaggerate.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 05 minutes, 22 seconds – 01 hour, 05 minutes, 24 seconds)

1

French Dialogue:

Jacquasse: Tu es **amichée** comme une belle pomme, ma belle Ginette!

English Subtitles:

Jacquasse: What **ripe** apples, fair Ginette.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 04 minutes, 29 seconds – 01 hour, 04 minutes, 34 seconds)

1

French Dialogue:

Godefroy: C'est **diablerie**.

English Subtitles:

Godefroy: It's **devil work**.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 07 minutes, 33 seconds – 01 hour, 07 minutes, 34 seconds)

2

French Dialogue:

Godefroy: Arrêtez la **chariotte**, ma **fillotte**.

English Subtitles:

Godefroy: Stop the **chariot**, **girl**.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 07 minutes, 45 seconds – 01 hour, 07 minutes, 47 seconds)

1

French Dialogue:

Godefroy: Mon sceau **flamboie**, ma fillotte.

English Subtitles:

Godefroy: My seal's **a-fire**.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 08 minutes, 06 seconds – 01 hour, 08 minutes, 07 seconds)

2

French Dialogue:

Godefroy: Ça siffle, ça **bouillonne!**

Jacquasse: Et ça **tournefuse!**

English Subtitles:

Godefroy: **'Tis** sizzling and boiling.

Jacquasse: **'Tis** hissing.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 08 minutes, 16 seconds – 01 hour, 08 minutes, 21 seconds)

3

French Dialogue:

Jacquasse: Avec toutes ces fenêtres, on ne peut **point** de défendre!

Godefroy: Ça c'est une **aubaine** pour les Wisigoths!

Jacquasse: Et les Huts!

Godefroy: Prions qu'ils n'ont détruit les **oubliettes**.

English Subtitles:

Jacquasse: Windows everywhere. We're **defenseless**.

Godefroy: A **godsend** for the Visigoths.

Jacquasse: And the Huttes.

Godefroy: Pray the **dungeon** is intact.

(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 09 minutes, 00 seconds – 01 hour, 09 minutes, 04 seconds)

1

French Dialogue:

Jacquasse: Tu me comprends, mon grand **fillot**! Tu es un bon homme.

English Subtitles:

Jacquasse: You understand me, my **boy**. You're a kind man.
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 10 minutes, 57 seconds – 01 hour, 11 minutes, 00 seconds)

1

French Dialogue:

Godefroy: Un Montmirail **loge** à Montmirail.

English Subtitles:

Godefroy: The Count of Montmirail **sleep'st** at Montmirail.
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 11 minutes, 32 seconds – 01 hour, 11 minutes, 35 seconds)

1

French Dialogue:

Jacquasse: **Bouffe bique**, c'est bien changé.

English Subtitles:

Jacquasse: **Zounds!** It's different.
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 12 minutes, 14 seconds – 01 hour, 12 minutes, 16 seconds)

1

French Dialogue:

Godefroy: Laisse-nous, **vilaine**.

English Subtitles:

Godefroy: Leave us, **wretch**.
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 12 minutes, 17 seconds – 01 hour, 12 minutes, 18 seconds)

2

French Dialogue:

Jacquart: Mortecouille! Ils vous ont peint une **tronche** violacée de **pochtronné!**

English Subtitle:

Jacquasse: Holy scrotums! You look as **drunk** as a **skunk!**
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 12 minutes, 25 seconds – 01 hour, 12 minutes, 28 seconds)

1

French Dialogue:

Jacquasse: Cette **bougrette**, qui c'est?

English Subtitles:

Jacquasse: Who's this **monster**?

(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 12 minutes, 38 seconds – 01 hour, 12 minutes, 39 seconds)

1

French Dialogue:

Godefroy: C'est un **crétin**.

English Subtitles:

Godefroy: A **foul creature**.

(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 12 minutes, 47 seconds – 01 hour, 12 minutes, 48 seconds)

1

French Dialogue:

Jacqueline: Monsieur, ils m'ont jetée dehors en traitant comme **vilaine** et ensuite, j'ai entendu un raffut terrible.

English Subtitles:

Jacqueline: They called me a **wretch** and threw me out. Then I heard a noise.

(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 13 minutes, 55 seconds – 01 hour, 13 minutes, 58 seconds)

2

French Dialogue:

Jacquasse: Je suis Jacquouille la **Fripouille**, son habile **écuyer**.

English Subtitles:

Jacquasse: I'm Jacquasse the **Crass**, his **vassal**.

(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 15 minutes, 40 seconds – 01 hour, 15 minutes, 42 seconds)

1

French Dialogue:

Godefroy: Je t'ai mandé une torche. Va **prestement**.

English Subtitles:

Godefroy: I asked for a torch. Make **haste**.

(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 16 minutes, 02 seconds – 01 hour, 16 minutes, 07 seconds)

2

French Dialogue:

Godefroy: Et ça, qu'est-ce **donc**? **Finasserie**?

English Subtitles:

Godefroy: And what, **pray tell**, is this? Mere **trickery**.
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 16 minutes, 11 seconds – 01 hour, 16 minutes, 15 seconds)

1

French Dialogue:

Jacquasse: Ce n'est **point** lumineux. C'est de la merdasse.
Butler: C'est de la merdasse, comme vous dites.

English Subtitles:

Jacquasse: '**Tis** a piece of rubbish.
Butler: You can say that again.
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 17 minutes, 03 seconds – 01 hour, 17 minutes, 07 seconds)

1

French Dialogue:

Jacquasse: Dame Ginette, lâche-la, le **gueux**. Dame Ginette est ma polie douce amie.

English Subtitles:

Jacquasse: Lady Ginette, release her, my **peasant**. Lady Ginette is my friend.
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 18 minutes, 50 seconds – 01 hour, 18 minutes, 53 seconds)

2

French Dialogue:

Jacquasse: Tais-toi, **vilaine**. C'est le bureau de mon **fillot**!

English Subtitles:

Jacquasse: Hold your tongue, **wretch**. It is **youngling's** office.
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 19 minutes, 43 seconds – 01 hour, 19 minutes, 45 seconds)

1

French Dialogue:

Jacqueline: C'est votre **fillot**, monsieur.

English Subtitles:

Jacqueline: It's your **youngling**, sir.
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 19 minutes, 59 seconds – 01 hour, 20 minutes, 01 seconds)

2

French Dialogue:

Jacquasse: Ça n'est **point** grave! Je vais remonter. J'ai **grande habitude**.

English Subtitles:

Jacquasse: Worry **not**. '**Tis** my specialty.
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 04 seconds – 01 hour, 20 minutes, 07 seconds)

2

French Dialogue:

Jacquasse: Dame Ginette, c'est mon **fillot**.
Ginette: Salut, **fillot**.

English Subtitles:

Jacquasse: This is my **youngling**.
Ginette: Hi, youngling.
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 12 seconds – 01 hour, 20 minutes, 16 seconds)

1

French Dialogue:

Jacquasse: N'importe quoi, mon **fillot**. C'est la famille.
Ginette: Mollo, fillot.
Jacquart: Ça suffit.

English Subtitles:

Jacquasse: Calm thyself, **youngling**. We're kin.
Ginette: Chill out.
Jacquart: Enough!
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 34 seconds – 01 hour, 20 minutes, 39 seconds)

1

French Dialogue:

Godefroy: Ma **fillotte**!

English Subtitles:

Godefroy: My **youngling**.
(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 22 minutes, 29 seconds – 01 hour, 22 minutes, 30 seconds)

1

French Dialogue:

Godefroy: Tiens, ma **fillotte**.

English Subtitles:

Godefroy: Hold on, **youngling**.

(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 22 minutes, 35 seconds – 01 hour, 22 minutes, 37 seconds)

1

French Dialogue:

Béatrice: Sans toi, on était foutu!

Godefroy: **Certes**.

English Subtitles:

Béatrice: Without you, I would have died.

Godefroy: **Indeed**.

(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 22 minutes, 46 seconds – 01 hour, 22 minutes, 49 seconds)

1

French Dialogue:

Godefroy: Ma **fillotte**.

English Subtitles:

Godefroy: My **youngling**.

(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 23 minutes, 35 seconds – 01 hour, 23 minutes, 36 seconds)

1

French Dialogue:

Godefroy: Pardon, ma **fillotte**.

English Subtitles:

Godefroy: Sorry, **youngling**.

(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 24 minutes, 12 seconds – 01 hour, 24 minutes, 13 seconds)

2

French Dialogue:

Godefroy: Où es-tu, donc, **maraud**?

Jacquasse: Au bowling, avec dame Ginette! Je ne suis plus un **maraud**.

English Subtitles:

Godefroy: Where are you, **peasant**?

Jacquasse: Bowling alley, with Lady Ginette. And I'm no longer a **peasant**.
(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 27 minutes, 06 seconds – 01 hour, 27 minutes, 11 seconds)

1

French Dialogue:

Ginette: Je m'éclate!

Jacquasse: On éclate.

English Subtitle:

Ginette: I'm having a ball.

Jacquasse: We're **having balls**.

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 27 minutes, 13 seconds – 01 hour, 27 minutes, 20 seconds)

4

French Dialogue:

Jacquasse: Vous avez été un bon maître, Godefroy.

Godefroy: Messire Godefroy!

Jacquasse: Oui, Godefroy. Le meilleur. Plus sévère, mais plus juste que le Bailli de Montfaucon.

Godefroy: Attends, **maraud**.

Jacquart: Non, pas **maraud**! Plus, **maraud**.

Godefroy: Laissez votre Seigneur seul, **manants**!

Jacquart: Enfin, dites donc!

Police: Manant? Mais, de quoi parle-t-il?

English Subtitles:

Jacquasse: You were a good master, Godefroy.

Godefroy: Sire, Godefroy.

Jacquasse: Yes, Godefroy. The best master. Better than Montfaucon.

Godefroy: One instant, **vassal**.

Jacquasse: No **vassal**. No more **vassal**. Leave your Lord alone, **peasants**.

Jacquart: Who does he think he is?

Police: What does he mean?

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 27 minutes, 22 seconds – 01 hour, 27 minutes, 40 seconds)

1

French Dialogue:

Jacquasse: Je m'en **accommoderai**.

English Subtitles:

Jacquasse: I'll **make do**.

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 28 minutes, 12 seconds – 01 hour, 28 minutes, 13 seconds)

7

French Dialogue:

Godefroy: Je t'ordonne de revenir **prestement**.
Jacquasse: Je refuse.
Godefroy: Bon, comme tu veux.
Jacquasse: Ça ne vous fâche point?
Godefroy: Non, chacun sa mort. Oui, il faut t'avertir, ma **fripouille**, j'ai vu un enchanteur, ce **tantôt**. Il m'a dit que si tu ne retournes pas chez toi avant la pleine lune, tes **entrailles pourriront**, et tu mourras comme un **pesteux**.
Jacquasse: Je vous crois pas, Messire. Vous voulez me faire peur.
Godefroy: Tu as déjà commencé à **pourrir**, J'en ai comme preuve l'odeur fétide de ta bouche. Reviens avant minuit. Sinon, Adieu.

English Subtitles:

Godefroy: Return here **hastily**.
Jacquasse: I refuse.
Godefroy: Very well. Whatever you say.
Jacquasse: You're not angry.
Godefroy: No. We all must die. Yes, I must warn you, **Crass**. I **happened upon** a wizard. He told me if you didn't return before the full moon, your **innards** would **rot**. You'll die in great **pain**.
Jacquasse: I don't believe you, you want to scare me.
Godefroy: You're already **rotting**. Take as proof the fetid odor in your mouth. Come back before twelve or else farewell.

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 28 minutes, 19 seconds – 01 hour, 29 minutes, 04 seconds)

2

French Dialogue:

Godefroy: Pardonnez ma **brusquerie** toute à l'heure. Je **bouillonne** de joie à l'idée de rentrer chez moi.

English Subtitles:

Godefroy: Excuse my **abruptness**, but I'm **overjoyed** to return home.
(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 29 minutes, 07 seconds – 01 hour, 29 minutes, 10 seconds)

1

French Dialogue:

Jacquasse: Approche, **vilain!**

English Subtitles:

Jacquasse: Come here, **peasant!**
(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 29 minutes, 30 seconds – 01 hour, 29 minutes, 31 seconds)

1

French Dialogue:

Godefroy: **Grâce vous soit rendue**, gentil Bernay et Bernay!
Mr. Bernay: Il cherche à m'emboîter?

English Subtitles:

Godefroy: **May the Lord bless you**, kind Bernay and Bernay.
Mr. Bernay: Is he teasing me?
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 29 minutes, 55 seconds – 01 hour, 30 minutes, 02 seconds)

1

French Dialogue:

Godefroy: Mais, qui vous a permis d'entrer dans ma **chambrine** sans demander audience?

English Subtitles:

Godefroy: You entered my **chamber** without requesting audience.
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 31 minutes, 03 seconds – 01 hour, 31 minutes, 06 seconds)

1

French Dialogue:

Godefroy: Avale ça, **manante**.

English Subtitles:

Godefroy: Swallow, **peasant**.
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 31 minutes, 54 seconds – 01 hour, 31 minutes, 55 seconds)

1

French Dialogue:

Godefroy: **Mangeaillons!**

English Subtitles:

Godefroy: **Let us eat!**
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 32 minutes, 25 seconds – 01 hour, 32 minutes, 26 seconds)

3

French Dialogue:

Godefroy: Ah, c'était beaucoup plus accueillant **autrefois**. On faisait brûler des arbres entiers. Il y avait des beaux tapis sur les sols et les murs. Il n'y avait pas une soirée sans jongleurs, ménestrels, et **ribaudes**. J'ai **souvenance** d'une nuit où un cracheur de feu avait enflammé la coiffe de Dame Flegmonde.

English Subtitles:

Godefroy: ‘**Twas** much more hospitable in the past. We burned entire trees. The walls and floors were covered with rugs. Not an evening went by without jugglers, minstrels, and **trollops**. I remember one evening the fire eater set **afire** Lady Flegmonde’s wig.

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 32 minutes, 42 seconds – 01 hour, 33 minutes, 04 seconds)

1

French Dialogue:

Jacquasse: Bonsoir **vilaine**.

English Subtitles:

Jacquasse: Evening, **wretch**.

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 33 minutes, 27 seconds – 01 hour, 33 minutes, 29 seconds)

1

French Dialogue:

Fabienne: Vous allez faire la route de nuit, alors?

Godefroy: **Certes**.

English Subtitles:

Fabienne: Travelling by night?

Godefroy: **Indeed**.

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 33 minutes, 58 seconds – 01 hour, 34 minutes, 01 seconds)

1

French Dialogue:

Jacquasse: J’ai l’antidote contre le **pourrissement**!

English Subtitles:

Jacquasse: I have the antidote against **rotting**.

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 34 minutes, 22 seconds – 01 hour, 34 minutes, 25 seconds)

2

French Dialogue:

Jean-Pierre: **Ouille**. Comme une **douille**.

English Subtitle:

Jean-Pierre: **Kass**, as in **gas**.

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 34 minutes, 38 seconds – 01 hour, 34 minutes, 40 seconds)

3

French Dialogue:

Jacquasse: Ne **point pourrissement** peut résiste avec la **pâte** à dents.

English Subtitles:

Jacquasse: **No rot** can resist tooth **paté**.
(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 34 minutes, 42 seconds – 01 hour, 34 minutes, 45 seconds)

1

French Dialogue:

Jacquasse: Regardez, c'est votre **fillot**.

English Subtitles:

Jacquasse: Look, he's your **youngling**.
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 35 minutes, 52 seconds – 01 hour, 35 minutes, 53 seconds)

1

French Dialogue:

Godefroy: On lui a tranché la tête pour ça, **manante!**

English Subtitles:

Godefroy: They cut off his head, **peasant**.
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 35 minutes, 56 seconds – 01 hour, 35 minutes, 59 seconds)

2

French Dialogue:

Jacquasse: Qu'est-ce donc?
Godefroy: Ton **fillot**. J'en ai enfermé, il était nuisible.
Jacquasse: Vous l'avez **engeôlé**.

English Subtitles:

Jacquasse: Who's that?
Godefroy: Your **youngling**.
Jacquasse: You **jailed** him?
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 36 minutes, 02 seconds – 01 hour, 36 minutes, 07 seconds)

1

French Dialogue:

Jacquasse: J'implore ton pardon, mon **fillot**.

English Subtitles:

Jacquasse: I beg your pardon, **youngling**.

(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 37 minutes, 10 seconds – 01 hour, 37 minutes, 12 seconds)

1

French Dialogue:

Godefroy: Pose **ton séant** et regarde.

English Subtitles:

Godefroy: Sit **thysself** down and watch.

(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 37 minutes, 45 seconds – 01 hour, 37 minutes, 47 seconds)

3

French Dialogue:

Godefroy: C'est tellement unique de pouvoir te toucher, ma petite, ma toute petite **fillotte**. Tu sais, je t'ai menti. Je ne cherchais **point** de trésor caché, mais la formule magique pour pouvoir rentrer. Pardonne-moi.

Béatrice: Il n'est pas trésor qui ne vaut notre rencontre.

Godefroy: **Certes**. Rien n'est plus émouvant depuis connaître sa descendance.

English Subtitles:

Godefroy: It is so unique to be able to touch you, my youngling, my-ever-so-young **youngling**. You know, I lied. I was not **searching** for a treasure, but the magic potion. Pardon me.

Béatrice: No treasure can replace our having met.

Godefroy: **Indeed**. Nothing can equal meeting one's descendants.

(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 39 minutes, 05 seconds – 01 hour, 39 minutes, 29 seconds)

16

French Dialogue:

Godefroy: Ecartez-vous, ma **mie**, écartez-vous!

Frénégonde's Father: Reviens!

Sorcerer: Et si tu trouves suffisamment de force en toi-même, tu pourras alors dévier le tir de ton **arbalestrie**

Frénégonde's Father: Mortecouille! Vous m'avez **failli** m'**embrocher**!

Godefroy: Je n'aurais **point occis** le père de ma douce **promise**!

Béatrice: Le temps m'a semblé long sans vous, mon joli Godefroy! C'est dur.

Godefroy: Pardon, ma **mie**. Jacquouille, où es-tu, **maraud**? Viens chercher mon arbaleste!

Man: Il est là, Messire. Il s'est jonché dans les habits de bouffon.

Jacquart: Mais où sommes-nous? Où est Freddy? Qui êtes-vous?

Godefroy: Prends cette **arbaleste**! Tu la graisseras au château.

Jacquart: Qu'est vous faites, là, vous?

Godefroy: Trempe-toi dans la rivière. Tu **empestes!**
 Man: Eh bien, **Fripouille**, tu t'es **espongé** dans la vinasse?
 Jacquart: Qu'est-ce que c'est que ce bin's?
 Man: Obéis à ton seigneur! Ça me ferait faire de te **fouetter** un jour de mariage!
 Man 2: **Certes!**
 Godefroy: Obéis **prestement**, mon Jacquouille!

English Subtitles:

Godefroy: Steer clear, **my beloved**, steer clear!
 Frénégonde's Father: Come back!
 Sorcerer: If you find enough force in yourself, you will be able to change the course of the **arrow**.
 Frénégonde's Father: Holy Scrotums! You almost **pierced'st** me.
 Godefroy: **Slay** the father of my **lady love**?
 Frénégonde: Your absence was an eternity, dear Godefroy! It's hard.
 Godefroy: Sorry, **beloved**. Jacquasse, where are you my **peasant**? Fetch my crossbow.
 Man: He is here, Sir.
 Man 2: **A-snooring** in clown clothes.
 Jacquart: Where are we? Where's Freddy? Who are you?
 Godefroy: Take my **crossbow**. Oil it at the castle.
 Jacquart: What are you doing here?
 Godefroy: Jump in the river, you **stinketh**.
 Man: So, **Crass**? Have you been **sucking** up the wine?
 Jacquart: What the hell is going on?
 Man: Obey your Lord, I don't want to **whip** you on his wedding day.
 Man 2: **Indeed**.
 Godefroy: Obey **hastily**, my Jacquasse.

(Poiré, *Les Visiteurs*; Chapter 19: 01 hour, 41 minutes, 15 seconds – 01 hour, 42 minutes, 57 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *LE BONHEUR DE PIERRE* (39)

1

French Dialogue:

Louise: Bon, ben, **débougrinez**-vous. Euh, donnez-moi votre manteau.

English Subtitles:

Louise: Please do come in. C'mon. C'mon. C'mon. **Strip off** and thaw. Let me take your coats.

(Ménard, *Le Bonheur de Pierre*; Chapter 3: 16 minutes, 38 seconds – 16 minutes, 45 seconds)

1

French Dialogue:

Big Joe: Ils ont pas l'air trop, trop gignons. Ca va être finalement pas être facile de rester proche de l'ennemi, comme tu dis.
Michel: Arrête de fais ton comique, toi, puis viens avec moi.
Big Joe: Mais, calme-toi. **Slacke les bretelles!** Tu vas nous péter une crise de cœur.

English Subtitles:

Big Joe: They're not so dumb. It may be harder than you think to stay close to your enemies.
Michel: Quit clowning around and come on.
Big Joe: Okay, **don't get your knickers in a twist.** You'll have a heart attack.

(Mènard, *Le Bonheur de Pierre*; Chapter 5: 30 minutes, 15 seconds – 30 minutes, 40 seconds)

1

French Dialogue:

Big Joe: J'ai bien compris! Message reçu! Roger.
Michel: **Ti-Guy.**
Big Joe: Ouais?
Michel: Arrête de dire Roger.

English Subtitles:

Big Joe: Got it. Message received. Roger.
Michel: **Big Joe.**
Big Joe: What?
Michel: Quit saying Roger.

(Mènard, *Le Bonheur de Pierre*; Chapter 6: 33 minutes, 42 seconds – 33 minutes, 47 seconds)

1

French Dialogue:

Big Joe: Il y avait de la rouille sans bon sens! Mais j'ai ouvert l'eau. Tout est **correct**, là.

English Subtitles:

Big Joe: I've never seen so much rust. But the water's on now. It's **fine.**
(Mènard, *Le Bonheur de Pierre*; Chapter 6: 35 minutes, 59 seconds – 36 minutes, 02 seconds)

1

French Dialogue:

Pierre: Prendrez-vous un petit café, monsieur **Ti-Guy?**

English Subtitles:

Michel: Will you have some coffee, **Big Joe?**
(Mènard, *Le Bonheur de Pierre*; Chapter 6: 36 minutes, 06 seconds – 36 minutes, 07 seconds)

3

French Dialogue:

Pierre: Dites-moi, il est là **Ti-Guy**?
Pauline: Comment qui **Ti-Guy**?
Pierre: **Ti-Guy**! Il est pas li, là? Ah! C'est gênant, ça. Oui, non c'est gênant, ça, parce qu'il est passé hier pour faire la plomberie, hé, hé, hé et alors, figurez-vous que c'est complément . . .

English Subtitles:

Pierre: Tell me, is **Big Joe** there?
Pauline: **Big Joe** who?
Pierre: **Big Joe**! He's not there? Oh, that's awkward. Because yesterday he came by to fix our plumbing and you can imagine? Now it's . . .
(Mènard, *Le Bonheur de Pierre*; Chapter 6: 39 minutes, 40 seconds – 39 minutes, 45 seconds)

7

French Dialogue:

Catherine: Bousillé. Ça veut dire, bousillé. Ça veut dire ça marche plus. C'est cassé. Plomberie kaput! Elle coule plus. Kaput, kaput, kaput!
Pauline: **Moi rien comprendre** pantoute, pantoute, pantoute de ce que **toi raconter**.
Catherine: Elle a compris, je crois.
Pierre: Il est là, **Ti-Guy**?
Pauline: Ok, **moi raccrocher**. Il y a un bout à tout. Ils nous prennent-tu pour des sauvages?

English Subtitles:

Catherine: Zapped. Meaning it doesn't work. Broken. Plumbing kaput! Water **not** come. Kaput, kaput, kaput!
Pauline: I **no** understand what you **is** telling **I**.
Catherine: I think she understands.
Pierre: Is **Big Joe** there?
Pauline: Okay, **me hang** up now. Enough is enough. Do they think we're savages?
(Mènard, *Le Bonheur de Pierre*; Chapter 6: 39 minutes, 40 seconds – 39 minutes, 55 seconds)

1

French Dialogue:

Pierre: Oh! **Monsieur Ti-Guy**.
Ti-Guy: Oh! Euh, euh, euh, je vous ai pas oubliés.

English Subtitles:

Pierre: Oh, **Mr. Big Joe**?
Mr. Big Joe: Oh! I haven't forgotten about you.
(Mènard, *Le Bonheur de Pierre*; Chapter 7: 45 minutes, 50 seconds – 45 minutes, 58 seconds)

1

French Dialogue:

Pauline: Si tu touches à un poil de la tête à **Ti-Guy**, t'es mort!

English Subtitles:

Pauline: If you harm a hair on **his** head, you're a dead man.
(Mènard, *Le Bonheur de Pierre*; Chapter : 53 minutes, 10 seconds – 53 minutes, 12 seconds)

3

French Dialogue:

Mario: Il doit y avoir une copie quelque part en France, **Catou**.
Catherine: Ne m'appellez pas *Catou*. Je déteste les sobriquets. Bon écoutez, Mario c'est, c'est, c'est pas parce qu'on a, qu'on a, qu'on a peint ensemble que nous devons pour autant **nous tutoyer**. Je vous l'ai déjà dit, non?

English Subtitles:

Mario: There's a copy somewhere in France, for sure, **Katie**.
Catherine: Don't call me **Katie**. I hate nicknames. Listen Mario, just because we did some painting together, we won't get **too familiar**. I told you that already.
(Mènard, *Le Bonheur de Pierre*; Chapter 8: 53 minutes, 32 seconds – 54 minutes, 02 seconds)

1

French Dialogue:

Catherine: Très drôle. C'est pas par la braguette mais **à la baguette**, Mario!

English Subtitles:

Catherine: Very funny. But the expression is **by the nose**.
(Mènard, *Le Bonheur de Pierre*; Chapter 9: 55 minutes, 50 seconds – 55 minutes, 57 seconds)

1

French Dialogue:

Michel: **Envoye**, mon Steven!

English Subtitles:

Michel: **Go for it**, Steven!
(Mènard, *Le Bonheur de Pierre*; Chapter 9: 54 minutes, 45 seconds – 54 minutes, 46 seconds)

1

French Dialogue:

Michel: Es-tu **correct**, Steven? Bazwell.

English Subtitles:

Michel: Are you **okay**, Steven? Oops, blast it.
(Mènard, *Le Bonheur de Pierre*; Chapter 9: 57 minutes, 52 seconds – 57 minutes, 57 seconds)

1

French Dialogue:

Michel: Envoye! Es-tu **correct**?

English Subtitles:

Michel: **All right?**

(Ménard, *Le Bonheur de Pierre*; Chapter 9: 59 minutes, 26 seconds – 59 minutes, 28 seconds)

1

French Dialogue:

Michel: Ça serait pas une boîte jaune à peu près de cette dimension, là là?

Catherine: Précisément

Michel: Ça me dit rien **pantoute!** Euh de tout.

English Subtitles:

Michel: It wouldn't be a box in brown paper, about this big?

Catherine: Precisely.

Michel: Haven't seen **hide nor hair of it**. Not yet.

(Ménard, *Le Bonheur de Pierre*; Chapter 10: 01 hour, 00 minutes, 37 seconds – 01 hour, 00 minutes, 40 seconds)

1

French Dialogue:

Michel: Vous allez être **correcte**. Vous allez voir, ça va aller mieux.

English Subtitles:

Michel: You'll be **fine**, you'll see.

(Ménard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 08 minutes, 44 seconds – 01 hour, 08 minutes, 46 seconds)

1

French Dialogue:

Mario: Ça va mieux? Ça va pas **pantoute**.

English Subtitles:

Mario: Feeling better? I guess **not**.

(Ménard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 17 minutes, 21 seconds – 01 hour, 17 minutes, 26 seconds)

2

French Dialogue:

Big Joe: Mademoiselle Martin? C'est moi, **Ti-Guy**. Le plombier. Je vous ai pas oubliés. Bien, voyons.

Pierre: Catherine! Arrête! Arrête! Arrête!

Mario: Laissez-la donc tranquille.

Pierre: Excusez-la Monsieur **Ti-Guy**, mais elle est encore sous choc.

English Subtitles:

Big Joe: Miss Martin, it's me **Big Joe**. The plumber? I haven't forgotten you.
Pierre: No subtitles.
Mario: Leave her alone.
Pierre: Please forgive her, Mr. **Big Joe**. She's in shock.
(Mènard, *Le Bonheur de Pierre*; Chapter 11: 01 hour, 09 minutes, 31 seconds – 01 hour, 10 minutes, 01 seconds)

1

French Dialogue:

Big Joe: Bon, moi, je commence à en avoir assez de cette affaire, là. C'est pas **correct**.

English Subtitles:

Big Joe: I've had enough of this. It's not **right**.
(Mènard, *Le Bonheur de Pierre*; Chapter 12: 01 hour, 18 minutes, 54 seconds – 01 hour, 18 minutes, 57 seconds)

5

French Dialogue:

Catherine: Ouais, ça ira mieux demain, parce qu'on **se casse!**
Louise: On **se casse?**
Catherine: On **se casse**. On s'en va. C'est de l'argot parisien.
Louise: Vous **décristez?** C'est du joul québécois!
Catherine: Alors, on **décriste!**

English Subtitles:

Catherine: Yes, it'll be better tomorrow morning. We're **closing up shop**.
Louise: **Closing up shop?**
Catherine: We're **closing up shop**. We're leaving.
Louise: You're **buggering off**. That's Québec slang.
Catherine: We're **buggering off!**
(Mènard, *Le Bonheur de Pierre*; Chapter 15: 01 hour, 38 minutes, 22 seconds – 01 hour, 38 minutes, 47 seconds)

1

French Dialogue:

Michel: **Ti-Guy**, ce que Pierre veut dire, c'est que dans l'infiniment petit, dans l'atomique, on est unis.

English Subtitles:

Michel: **Big Joe**, what Pierre means is in the infinitely small, atom-sized, we're united.

(Mènard, *Le Bonheur de Pierre*; Chapter 16: 01 hour, 42 minutes, 02 seconds – 01 hour, 19 minutes, 10 seconds)

3

French Dialogue:

Michel: Oui, **Ti-Guy!**

Pauline: Infiniment petit, infiniment petit tant que tu voudras!

Ti-Guy peut pas être la plomberie, c'est lui, le plombier! Ça marche pas **pantoute**, votre affaire.

English Subtitles:

Michel: Yes **Big Joe**.

Pauline: Infinitely small or life-size, **Big Joe** can't be his plumbing, he's the plumber! It doesn't make any sense **at all!**

(Mènard, *Le Bonheur de Pierre*; Chapter 16: 01 hour, 42 minutes, 46 seconds – 01 hour, 42 minutes, 55 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *BON COP, BAD COP* (22)

2

French Dialogue:

David: C'est ma journée off, la! **C'est correct, c'est correct**, j'arrive.

English Subtitles:

David: It's my day off! **All right, all right**, I'm on my way.

(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 09 minutes, 10 seconds – 09 minutes, 20 seconds)

1

French Dialogue:

Suzie: **Envoye!** Va jouer à la police! Va rejoindre tes petits amis.

English Subtitles:

Suzie: **Run along now.** Go play cops and robbers, your little pals are waiting.

(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 10 minutes, 19 seconds – 10 minutes, 22 seconds)

3

French Dialogue:

Martin: Martin Ward.

David: David Bouchard.

Martin: **Enchanté.**

David: **Enchanté!** Hé, on est tombé sur un gars qui peut parler **le française.**

English Subtitles:

Martin: Martin Ward.

David: David Bouchard.

Martin: **Enchantay.**

David: **Enchantay.** Hey, we got somebody that can **spick de** French.

(Canuel, *Bon Cop, Bad Cop*; Chapter 2: 11 minutes 07 seconds – 11 minutes, 30 seconds)

1

French Dialogue:

David: Le trou de cul qui est dans mon **char** est pas plus important que nos enfants.

English Subtitles:

David: Then don't tell me the asshole in my **trunk** is more important than our children

(Canuel, *Bon Cop, Bad Cop*; Chapter 3: 35 minutes, 46 seconds – 35 minutes, 47 seconds)

1

French Dialogue:

Jeff: Tattoo? Un tattoo. Special, hein? Parce qu'il y a deux T et deux O, mais c'est, c'est **O que tu mis à l'invers**. Taaaatto.

English Subtitles:

Jeff: No subtitle. That's random. 2 T's and 2 O's, yet it's the **long A that you pronounce**. No subtitle.

(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 20 minutes, 35 seconds – 20 minutes, 41 seconds)

1

French Dialogue:

David: S'il est tombé de 200 pieds, ça a breaké sec en hostie. Mais en façon, un tatou, Jeff, ça peut prendre une dizaine de jour à cicatriser.

Jeff: Mais, ça c'est bien plus frais que ça. Quelques hours à peine et il a pas commencé à cicatriser de **pantoute**. Pantutti for you.

English Subtitles:

David: How would you feel after a 200 feet fall? And a tattoo can take up to 10 days to heal.

Jeff: I'd say that this tattoo is fresher than that. A few hours at the most, it had **hardly** started to heal. No subtitle.

(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 20 minutes, 45 seconds – 20 minutes, 57 seconds)

1

French Dialogue:

David: Fais-toi-z'en pas, moi non plus. Si on n'a pas la même moitié, on est **corrects**.

English Subtitles:

David: Me neither! As long as we each got a different half, we'll be **okay**.
(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 22 minutes, 13 seconds – 22 minutes, 16 seconds)

3

French Dialogue:

David: Hé, mon **char!** Mon **char!**
Martin: Je t'avais dit! HÉ! Police! Freeze!
David: Hé! Mon **char!**

English Subtitles:

David: My **car?** That's my **car!**
Martin: I told you.
David: My **car!**
(Canuel, *Bon Cop, Bad Cop*; Chapter 6: 39 minutes, 36 seconds – 39 minutes, 48 seconds)

1

French Dialogue:

David: Mon **char!**

English Subtitles:

David: My **car!**
(Canuel, *Bon Cop, Bad Cop*; Chapter 6: 40 minutes, 11 seconds – 40 minutes, 12 seconds)

1

French Dialogue:

David: Et puis, eh, eh, il y a mon **char** aussi.

English Subtitle:

David: Don't forget my **car!**
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 37 seconds – 54 minutes, 39 seconds)

1

French Dialogue:

Lebœuf: Tu mets un suspect dans ta **valise** de char, puis ce qui reste, on pourrait le mettre dans un Ziploc! Trouves-tu ça normal, toi?

English Subtitles:

Lebœuf: You put the suspect in the **trunk**. All that's left of him fits in a sandwich bag. Do you think that's normal?
(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 46 seconds – 54 minutes, 53 seconds)

1

French Dialogue:

David: En tout cas, il a un **bon coup** de patin! C'est une expression québécoise.

English Subtitles:

David: He's one **hell** of a skater. It's a Quebec hockey expression.
(Canuel, *Bon Cop, Bad Cop*; Chapter 8: 01 hour, 00 minutes, 27 seconds – 01 hour, 00 minutes, 33 seconds)

2

French Dialogue:

David: Dans ce cas-là, qui était dans la **valise** de mon **char**?

English Subtitles:

David: So who was in the **trunk** of my **car**?
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 21 minutes, 28 seconds – 01 hour, 21 minutes, 29 seconds)

1

French Dialogue:

Dave: C'est Dave. As-tu une identification sur le gars qui était dans la valise de mon **char**?

English Subtitles:

Dave: It's Dave. Have you identified the body that blew up in my **car**?
(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 21 minutes, 35 seconds – 01 hour, 22 minutes, 44 seconds)

1

French Dialogue:

David: Es-tu **correct**?

English Subtitles:

David: Are you **okay**?
(Canuel, *Bon Cop, Bad Cop*; Chapter 14: 01 hour, 43 minutes, 59 seconds – 01 hour, 44 minutes, 00 seconds)

1

French Dialogue:

David: Ça va être **correct**. Ça va être correct.

English Subtitles:

David: It'll be **okay**. No subtitle.
(Canuel, *Bon Cop, Bad Cop*; Chapter 14: 01 hour, 44 minutes, 29 seconds – 01 hour, 44 minutes, 31 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *LA FACE CACHÉE DE LA LUNE* (10)

2

French Dialogue:

André: Parce qu'à chaque fois que tu t'adresses à plus de 3 personnes, tu t'énerves puis tu **bredouilles** puis tu **bafouilles**. Tu devrais faire cet exercice qu'on faisait, nous, à l'école des annonceurs.

English Subtitles:

André: Whenever you address a group, you get flustered, you **mumble**, you **babble**. Try the exercise we did in announcer school.

(Lepage, *La Face Cachée de la Lune*; Chapter 3: 15 minutes, 00 seconds – 15 minutes, 07 seconds)

3

French Dialogue:

Philippe: Et ensuite, bien, il y a les **toilettes**. Il y en a qui vous diront que c'est plus poli d'appeler ça une **salle de bain**, mais quand c'est sale, que les tuyaux marchent pas et que ça pas été rénové depuis 40 ans, moi, personnellement, j'appelle ça une **toilette**.

English Subtitles:

Philippe: Then we have the **toilet**. Some think calling it a **bathroom** is more elegant, but when it's dirty, leaky, and unrenovated for 40 years, I would call it a **toilet**.

(Lepage, *La Face Cachée de la Lune*; Chapter 4: 22 minutes, 38 seconds – 22 minutes, 51 seconds)

1

French Dialogue:

Philippe: Je veux dire, c'est comme ça, c'est tout. C'est bien **correct**.

English Subtitles:

Philippe: You don't have to say anything. **That's how it goes**.

(Lepage, *La Face Cachée de la Lune*; Chapter 6: 33 minutes, 05 seconds – 33 minutes, 08 seconds)

3

French Dialogue:

Nathalie: Mais toi? T'es-tu **correct**?

Philippe: Ah oui, oui! Moi, je vais **correct**. T'inquiète pas pour moi. Oui, ça va être **correct**.

English Subtitles:

Nathalie: But, are you **ok**?

Philippe: I'll be **ok**. Don't you worry. I'll be **fine**.
(Lepage, *La Face Cachée de la Lune*; Chapter 6: 33 minutes, 49 seconds – 34 minutes, 00 seconds)

1

French Dialogue:

Philippe: Parce que c'est un trou du cul. C'est un bourgeois fini, c'est un menteur compulsif. Il parle toujours de son gros **char** puis de son condo dans le Vieux Québec qu'il vient d'acheter avec son, son copain, son fameux copain.

English Subtitles:

Philippe: He's an asshole. A terminal bourgeois, a compulsive liar, talks incessantly about money, his fancy **car**, the condo he just bought in old Quebec with his boyfriend.

(Lepage, *La Face Cachée de la Lune*; Chapter 7: 49 minutes, 34 seconds – 49 minutes, 58 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *FAAT KINÉ* (2)

1

French Dialogue:

Djib: Tonton, j'aime que tu sois la première à **me tutoyer**.

English Subtitles:

Djib: Uncle, I want you to be **informal with me**.
(Sembène, *Faat Kiné*; Chapter 5: 50 minutes, 05 seconds – 50 minutes, 09 seconds)

1

French Dialogue:

Kiné: Il a garé sa voiture de travers devant la mienne. J'ai poireauté plus d'une demi heure à l'attendre. Une vraie **tête de mouton** celui-là.

English Subtitles:

Kiné: I've been waiting more than half an hour. A real **knucklehead**, that one.

(Sembène, *Faat Kiné*; Chapter 09: 01 hour, 20 minutes, 21 seconds – 01 hour, 20 minutes, 24 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *TGV* (3)

1

French Dialogue:

Chef: Ce qui veulent voyager avec les **toubabs**, lèves les doigts.

English Subtitles:

Chef: If you want **whities** (sic) on board, raise you (sic) hands.
(Touré, *TGV*; Chapter 11: 37 minutes, 55 seconds – 38 minutes, 05 seconds)

2

French Dialogue:

Rambo: **Moi** ne comprends pas français, **moi** ne comprends Wolof.

English Subtitles:

Rambo: **Me not** speak French, nor Wolof.
(Touré, *TGV*; Chapter 19: 01 hour, 19 minutes, 10 seconds – 01 hour, 17 minutes, 12 seconds)

EQUIVALENCE OF LINGUISTIC DIFFERENCES IN *CAMP DE THIAROYE* (38)

1

French Dialogue:

Head Cook: Viande est pour les **toubabs** comme ça, viande est pour les métisses comme ça, viande est pour les originaires comme ça.

English Subtitles:

Head Cook: Meat for **whites** is this much, meat for mixed race this much, meat for natives that much.
(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 41 seconds – 22 minutes, 50 seconds)

4

French Dialogue:

Groquet: Congo, toi apprends-moi monter bicyclette, moi **donner** toi des colas.

Congo: D'accord. D'accord.

Groquet: **Donner** toi colas

Congo: Combien, combien colas?

Groquet: Deux kolas.

Congo: Deux kolas?

Groquet: Un kola, aujourd'hui, si tu es bien, un kola demain.

Congo: Bien.

Groquet: Il faut que tu bien me **montrer**.

Congo: Moi? Moi Congo. Moi venité depuis Allemagne.

Groquet: Maintenant, toi apprendre moi bicyclette, ici.

Congo: Moi bon.

Groquet: Bon, **monter** moi.

Congo: Doucement. Bien. Garder devant. Doucement.

English Subtitles:

Groquet: Congo, you teach me to how to ride, and I **give** you kola nuts

Congo: All right.

Groquet: I **give** you cola nuts

Congo: How many?
Groguet: Two.
Congo: No subtitle.
Groguet: One today, One tomorrow.
Congo: No subtitle.
Groguet: You **teach** me well.
Congo: Me? Congo? I began riding in Germany.
Groguet: Now you teach me here.
Congo: No subtitle.
Groguet: Okay, I **mount**.
Congo: No subtitle. Look straight ahead.
(Sembène, *Camp de Thiaroye*; Chapter 3: 16 minutes, 16 seconds – 16 minutes, 50 seconds)

1

French Dialogue:
Head: **Acheter** marché noir.

English Subtitles:
Head cook: **Got** it on the black marché.
(Sembène, *Camp de Thiaroye*; Chapter 3: 17 minutes, 32 seconds – 17 minutes, 34 seconds)

1

French Dialogue:
Senegalese Soldier : **Ça c'est véritablement.**

English Subtitles:
Senegalese Soldier: **Really!**
(Sembène, *Camp de Thiaroye*; Chapter 5: 21 minutes, 13 seconds – 21 minutes, 18 seconds)

1

French Dialogue:
Senegalese Soldier: Tu **connaisseras** nous.

English Subtitles:
Senegalese Soldier: **You'll** know us.
(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 06 seconds – 22 minutes, 08 seconds)

1

French Dialogue:
Head Cook: Merde, **moi** chef cuisinier 13 ans de service.

English Subtitles:
Head Cook: Shit! I've been **chief** for 13 years!
(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 11 seconds – 22 minutes, 16 seconds)

3

French Dialogue:

Senegalese Soldier 1: Tu **donner cochons**. Même cochons refusent de manger.
Head Cook: Moi simple chef cuisinier. Moi, pas attendant. Préparer ce ké donner moi. Vous là, pas contentement, venter voir general. Pas de facilement. Pas de **baguerrement**.
Corporal Diarra: Fous de camp! **Pourquoi pas de viande** pour nous?

English Subtitles:

Senegalese Soldier 1: We're not going to eat this **shit**.
Head Cook: I am a cook, not an administrative officer. I cook what they give me. If you don't like it, go and see the general. **Cool it**.
Corporal Diarra: **Why no meat for us?**
(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 24 seconds – 22 minutes, 41 seconds)

4

French Dialogue:

Head Cook: Mon capitaine, c'est ordinaire riz, patates, haricots, **moi preparer**.
Captain Raymond: Il n'y a pas de viande.
Head Cook: Ma capitaine, **moi pas** reçu viande en tendance.

English Subtitles:

Head Cook: **Captain**, it's the usual rice, potatoes and beans.
Captain Raymond: **No meat?**
Head Cook: **Captain**, I received **no** meat.
(Sembène, *Camp de Thiaroye*; Chapter 5: 26 minutes, 34 seconds – 27 minutes, 45 seconds)

4

French Dialogue:

Senegalese Soldier 1: Gabon, qu'est-ce qu'il y a de bon?
Gabon: Américains, ils frapper Sergent-chef jusqu'à **coucher** la voiture. Partir.
Senegalese Soldier 2: Pourquoi, eh pourquoi?
Gabon: Mais moi, je pas connais.
Senegalese Soldier 1: Nous, il y a mourir?
Grouget: Lui est fatigué, eh.
Gabon: Moi parti. Mes ont parents Koffi, vous déjà parti. Moi courer ici jusqu'à camp. Américains, il y a quatre.
Grouget: Eh, combien?
Gabon: Quatre.
Grouget: Quatre contre un. C'est fasciste.
Pays: C'est vrai ça.
Grouget: Gabon, mais pourquoi Américains ils **a** frappé Sergent-chef?
Gabon: Moi venter comme ça. Moi **trouver** Sergent-chef, il parler l'anglais. Moi, j'ai pas compris.
Grouget: Anglais?

Senegalese Soldier 1: Comment nous fairiez? Américains **frapper** Sergent-chef. Nous rester assis comme femmes. Nous femmes ou hommes?

Senegalese Soldier 4: Américains frapper Sergent-chef. Moi pas aimer. Sergeant-chef Diatta, lui parler français même toubabou de Fransi comprends pas français là. Corporel-chef Diarra, toi, tu es commandant maintenant.

English Subtitles:

Senegalese Soldier 1: Gabon, what's wrong?

Gabon: The Americans beat up **Sarge** and they've taken him away.

Senegalese Soldier 2: Why? But why?

Gabon: I have no idea. Is he dead?

Senegalese Soldier 1: They really hit him. When I came back from Koffi's home, you were gone, so I ran here. There were four Americans.

Grouget: How many?

Gabon: Four.

Grouget: Four against one: that's fascism.

Pays: True.

Grouget: Gabon, why did the Americans beat up **Sarge**?

Gabon: **Sarge** was speaking English, I didn't understand.

Grouget: English?

Senegalese Soldier 1: What are we going to do? We're not going to take it sitting down like women. Are we sissies?

Senegalese Soldier 4: The Americans beat up **Sarge**. I don't like it. Sergeant Major Diatta is educated. He speaks excellent French. Corporal Diarra, you are the leader now.

(Sembène, *Camp de Thiaroye*; Chapter 8: 38 minutes, 39 seconds – 40 minutes, 23 seconds)

1

French Dialogue:

Lieutenant Pierre: Corporel-chef, qu'est-ce qui se passe ici?

Corporal Diarra: Ça affaire nous pas relâchement. Américains **frapper** Sergent-chef Diatta. Nous prener Américain prisonnier.

English Subtitles:

Lieutenant Pierre: Corporal, what is this?

Corporal Diarra: It's our business. The Americans beat up **Sarge**. We are keeping their soldier.

(Sembène, *Camp de Thiaroye*; Chapter 10: 48 minutes, 50 seconds – 48 minutes, 55 seconds)

2

French Dialogue:

Corporal Diatta: Sergent-chef, il est **veni**. Sergent-chef, il est pas **mouri**.

English Subtitles:

Corporal Diatta: **Sarge** is back. **Sarge** is not dead.
(Sembène, *Camp de Thiaroye*; Chapter 10: 58 minutes, 56 seconds – 59 minutes, 00 seconds)

4

French Dialogue:

Senegalese Soldier 1: Sergent-chef, nous beaucoup beaucoup contents ton **tourneement**.
En déité, beaucoup beaucoup **contents**.
Senegalese Soldier 2: Nous quand même, cons, eh? Noir Américain **frapper** Sergent-
chef et nous capturer blanc Américains. Kiffe kiffe, soldat soldat.
Sergent-chef, toi **fatiguer**. Nous contents.

English Subtitles:

Senegalese Soldier 1: **Sarge**, we're really happy about your return. I swear to God, we
are.

Senegalese Soldier 2: We are a bunch of idiots. A black American hit **Sarge** and we
captured a white American. They are all one and the same. Quite
logical. **Sarge**, you must be tired. We'll leave now.

(Sembène, *Camp de Thiaroye*; Chapter 11: 01 hour, 03 minutes, 35 seconds – 01 hour, 05
minutes, 39 seconds)

1

French Dialogue:

Senegalese Soldier: Pourquoi vous **honti**?

English Subtitles:

Senegalese Soldier: Why so **sad**?

(Sembène, *Camp de Thiaroye*; Chapter 14: 01 hour, 18 minutes, 01 seconds – 01 hour, 18
minutes, 05 seconds)

2

French Dialogue:

Corporal Diarra: C'est honte. Vous **honte**. Vous **honte**. Mais pourquoi?

English Subtitles:

Corporal Diarra: **Shame!** Shame on you! **Why?**

(Sembène, *Camp de Thiaroye*; Chapter 14: 01 hour, 19 minutes, 19 seconds – 01 hour, 19
minutes, 32 seconds)

1

French Dialogue:

Niger: Si nous tous former comme un, **toubabous** payer.

English Subtitles:

Niger: If we form a group, the **whites** will have to pay us.
(Sembène, *Camp de Thiaroye*; Chapter 17: 1 hour, 39 minutes, 41 seconds – 1 hour, 39 minutes, 43 seconds)

5

French Dialogue:

Niger: Nous **nommer** Sergent chef délégué par le general. Seneral pas connaît quoi c'est passé ici.

Grouget: Nous pas **nommer** sergent-chef délégué. C'est les **toubabous** qui nommer lui chef. Nous africains. Chaque chambre nommer délégué.

Niger: Sergent-chef **pas n'importe qui**. Lui connaisse bon français comme les blancs. Est-ce que vous connaisse français pour délégué parler les blancs?

Grouget: Tu es con. Oui, tu es con quelquefois. Français, c'est quoi? C'est une langue. Tu parler bon français, tu parler mauvais français ça que tu parler dedans, ça qu'il est bon. Français c'est comme femme. Tu prends femme, tu fais, tu fais, tu fais, c'est pour faire petits enfants seulement. Et puis, c'est tout. Nous pas **nommer** sergent-chef comme délégué.

English Subtitles:

Niger: We designate **Sarge** to speak to the general. In the name of Allah, the general doesn't know what's going on here.

Grouget: We are not going to designate **Sarge** as our delegate. The **whites** promoted him. We are Africans. Each barrack room must designate their delegate.

Niger: **Sarge** is educated. He speaks French like the whites. A delegate must talk like them. Can any of us make himself understood by the whites?

Corporal Diarra: You're stupid.

Grouget: You sure are stupid. What is French? It's a language. Whether you speak it well or not, it's what you say that counts. French is like a woman. You take her the way you want, you take her, take her, provided you say what you want to say. Let's not delegate **Sarge** as our delegate.

(Sembène, *Camp de Thiaroye*; Chapter 17: 1 hour, 40 minutes, 05 seconds – 1 hour, 41 minutes, 19 seconds)

1

French Dialogue:

Corporal Diarra Ensemble **parti** voir sergent-chef.

English Subtitles:

Corporal Diarra: We'll go and see **Sarge** together.
(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hours, 41 minutes, 34 seconds – 01 hours, 41 minutes, 35 seconds)

1

French Dialogue:

Corporal Diarra: Pays a dit seneral menti nous. C'est qu'il dit là de vrai, pas même chose dans sa tête. **Menti** beaucoup, beaucoup, beaucoup.

English Subtitles:

Corporal Diarra: What he says is not what he thinks. **Lots of lies.**
(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 22 minutes, 12 seconds – 02 hours, 22 minutes, 17 seconds)

KEEPING THE ORIGINAL OF LINGUISTIC DIFFERENCES (11)

KEEPING THE ORIGINAL OF LINGUISTIC DIFFERENCES IN *BIENVENUE CHEZ LES CH'TIS* (8)

3

French Dialogue:

Julie's Great-Uncle: Même les animaux, c'est des ch'timi. Les chiens, les chats, les vaches, les poulets, les veaux, c'est des ch'timi. Et la langue aussi, c'est du ch'timi. Ils font des **O**, à la place des **A**, des **QUE** à la place des **CHEU** et les **CHEU**, ils les font, ils les font, mais la place des **CE**. C'est des fadas, c'est des fadas. Et quand que tu crois tout comprendre, tu apprends que serpillière, ça se dit **wassingue!**

English Subtitles:

Julie's Great Uncle: And the language is Sheutemi, too. They say **O** instead of **A**. **SHKA** instead of **SH** and they say **SH**, but instead of **S**. They're crackpots! Just when you think you got it, they tell you a mop is a **wassingue!**

(Boon, *Bienvenue Chez Les Ch'tis*; Chapter 3: 14 minutes, 02 seconds – 15 minutes, 17 seconds)

2

French Dialogue:

Yann: Ch'est comme les Américains avec eule **Coco**.
Philippe: Le quoi?
Yann: **Coco-colo**.
Philippe: Ah, le coca-cola.
Annabelle: C'est c'qui vient d'dire. Le Coco-colo.
Philippe: C'est joli cette petite place.
Yann: Ch'est pas une petite place, c'est la Grand' Place!

English Subtitles:

Yann: Like Americans and **Coco**.
Philippe: And what?
Yann: **Coco-colo**.
Philippe: Oh coca-cola.
Annabelle: That's what he just said. No subtitle.
Philippe: Nice little square.
Yann: It'sh the big shquare.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 37 minutes, 30 seconds – 37 minutes, 44 seconds)

1

French Dialogue:

Antoine: Formidable! Au début, quand on commence à parler le ch'ti ou le picard, on est cousin avec eule **picard**, faut juste rajouter le hein à la fin de chaque phrase. Allez-y, essayez, on peut vouer.

English Subtitles:

Antoine: Great! When shtart talking Shti, or its coushin, **Picard**, jusht add huh at the end of each sentence. Try it.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes, 27 seconds – 41 minutes, 35 seconds)

2

French Dialogue:

Antoine: C'est du **pastis**.
Philippe: Oh, du **pastis**. Comme chez moi. Du tchiot jaune!

English Subtitles:

Antoine: **Pastis**.
Philippe: **Pastis**, just like home. A little yellow!

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 5 minutes, 50 seconds – 01 hour, 10 minutes, 7 seconds)

KEEPING THE ORIGINAL OF LINGUISTIC DIFFERENCES IN *LE BONHEUR DE PIERRE*
(1)

1

French Dialogue:

Michel: **Ti-Guy**, si tu m'aides à me débarrasser des Français, toi, là, je vais t'avoir un bazwell de beau contrat de plomberie pour la municipalité, toi.

English Subtitles:

Michel: **Ti-guy**, if you help me get rid of them, I'll see that you get one helluva plumbing contract from the municipality.

(Mènard, *Le Bonheur de Pierre*; Chapter 4: 25 minutes, 38 seconds – 25 minutes, 41 seconds)

KEEPING THE ORIGINAL OF LINGUISTIC DIFFERENCES IN *BON COP, BAD COP* (2)

2

French Dialogue:

Jeff: Tattoo? Un tattoo. Special, hein? Parce qu'il y a deux **T** et deux **O**, mais c'est, c'est O que tu mis à l'invers. Taaaatto.

English Subtitles:

Jeff: No subtitle. That's random. 2 **T's** and 2 **O's**, yet it's the long A that you pronounce. No subtitle.

(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 20 minutes, 35 seconds – 20 minutes, 41 seconds)

OMISSION OF LINGUISTIC DIFFERENCES

OMISSION OF LINGUISTIC DIFFERENCES IN *BIENVENUE CHEZ LES CH'TIS*

13

French Dialogue:

Antoine: Bienvenue **monchieur** le directeur.
Philippe: Mr Bailleul?
Antoine: Oui, ch'est mi. Oh vingt de diousses.
Philippe: Bougez pas, bougez pas. Vaut mieux appeler les secours.
Antoine: Cha va, **cha** va, **cha** va.
Philippe: J'aurais pu vous tuer.
Antoine: Mais, non ch'est pas grâve, **cha** va. J'veus ai reconnu à votre plaque qu'est 13. **Ich** **ch'est** 59. Je vous ai fait signe d'arrêter vot'catete, mais vous n'avez rin vu. **Cha** va, j'ai **rin**, j'ai **rin**, **rin**.
Philippe: Votre mâchoire est blessée?
Antoine: Hein?
Philippe: Vous avez mal quand vous parlez la langue?
Antoine: Quo?
Philippe: Votre mâchoire, ça va là?
Antoine: Non, j'ai mal à **min** tchu, c'est tout. Ch'suis tombé sur **min** tchu, **quo**?

English Subtitles:

Antoine: Welcome Mr. Abrams.
Philippe: Mr. Bailleul?
Antoine: Yesh, it'sh me. Oh vandeus.
Philippe: Don't move. Better call for help.
Antoine: I'm jusht fine.
Philippe: I might have killed you.
Antoine: It'sh all right. I shaw your licensh plate. From out of town. I waved you to shtop. You didn't she me. I'm OK.
Philippe: Your jaw is hurt?
Antoine: Huh?

Philippe: It hurts you to talk?
Antoine: Whot?
Philippe: Your jaw ok?
Antoine: No, my ash shmartsh. I fell on my ash.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 21 minutes, 45 seconds – 22 minutes, 40 seconds)

1

French Dialogue:

Antoine: Voilà, **ch'est** là.

English Subtitles:

Antoine: In here.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 23 minutes, 01 seconds – 23 minutes, 02 seconds)

2

French Dialogue:

Philippe: Les **chiens**, les **chats**! Putain, tout le monde parle comme vous ici?

English Subtitles:

Philippe: **No subtitle.** You talk like that here?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 24 minutes, 07 seconds – 24 minutes, 08 seconds)

1

French Dialogue:

Antoine: Qu'est-**che** que vous voulez faire?

English Subtitles:

Antoine: What will you do?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 24 minutes, 17 seconds – 24 minutes, 18 seconds)

2

French Dialogue:

Antoine: Ch'est à **mi** que **cha** fait plaisir.

English Subtitles:

Antoine: My pleashure.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 24 minutes, 45 seconds – 24 minutes, 47 seconds)

4

French Dialogue:

Philippe: Vous êtes mariés, hein?

Antoine: Marié, **mi**? Y a pas de danger. **Mi**, les femmes, vous **chavez**.

Philippe: Vous voulez dire que vous vivez seul ou . . .

Antoine: On est chez m'mère, ichi.

Philippe: Vous vivez chez votre mère?

Antoine: Ouais, ch'est cha chambre. Elle dort à c't'heure. Au fond, la challe de bain avec tout ce qui faut. Là c'est la chambre. Faut pas qu'on fache trop de bruit. Cha va pas? Vous êtes blanc comme une linche. Vous voulez que je vous prête un pyjama?

Philippe: Non non, Ça va. Merci, j'ai ce qu'il faut.

Antoine: Bougez pas.

Philippe: Ah d'accord.

Antoine: Vous devez aimer lavande, vous qui êtes du chud. Ch'est des draps propres. M'mère les parfume à la lavande. Cha sent bon quand on a son nez dedans. On va faire euch'lit, tous les deux.

Philippe: Non, ça va. Je vais débrouiller tout seul, merci. Bonne nuit.

Antoine: Bonne nuit.

Philippe: Dormez bien.

Antoine: Vous **auchi**.

English Subtitles:

Philippe: Are you married?

Antoine: Married? Me? No chance. Me and women.

Philippe: You live alone?

Antoine: It's my mom's housh.

Philippe: Your mom.

Antoine: That'sh her room. She's shleeping. Bathroom down the hall. That'sh the room. We can't make noishe. You OK? You're pale. Want pajamash?

Philippe: No, I've got it.

Antoine: Hang on.

Philippe: I see.

Antoine: You southerners like lavender. Clean sheets, lavender schent. It shmellsh sho good. Should we make your bed?

Philippe: I'll manage on my own. Good night.

Antoine: Good night.

Philippe: Sleep well.

Antoine: You, too.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 25 minutes, 02 seconds – 26 minutes, 21 seconds)

2

French Dialogue:

Antoine: Ben **ichi**, ch'est complet. Monchieur Abrams, ch'est l'heure. **Monchieur** Abrams faut vous réveiller.

English Subtitles:

Antoine: That takesh the cake! Mr. Abramsh. It'sh time. Time to wake up.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 4: 26 minutes, 50 seconds – 27 minutes, 02 seconds)

11

French Dialogue:

Antoine's mother: Pourquoi il dort dans t'chambre, ch'ti-là? Ch'est t'chambre. T'as pas à prêter t'chambre. Ch'est tout.

Antoine: T'es chûre qu'y n'a pas d'thé? Thé j'aime pas cha. T'entends qu'**ech** que j'te dis?

Antoine: Maman, j'allais pas lui demander de dormir dans le chalon. Ch'est mun nouveau patron quand même.

Antoine's Mother: Ch'est pas une raison. Antoine!

Philippe: Bonjour Madame.

Antoine's Mother: Bonjour.

Antoine: Asseyez-vous.

Antoine's Mother: Vous avo rin bougé à l'chambre de mun tchiot?

Philippe: Euh, non, madame.

Maman: Vous avo **eur'rait** le lit?

Philippe: Pas encore.

Antoine: Arrête maman. Elle rigole.

Antoine's Mother: Moi, j'rigole pas de tout. Ch'est pas parche que ch'est tun directeur quin va faire des manières. Oui, mon garçon?

Philippe: Oui, madame. C'est du caramel?

Antoine: Ch'est **deule** chicorée. On rajoute toujours **deule** chicorée dans le café.

Philippe: De la quoi?

Antoine's Mother: **Deule** chicorée! Goûto avant d'in dire du mal. Ch'est pas bon, **ch'est cha**.

Philippe: Si, si, c'est très bon. Qu'est-ce que vous mettez sur le pain que vous trempez, là?

Antoine: Ah, **cha**? Ch'est du maroilles.

Philippe: Du maroilles? Qu'est-ce que c'est ça?

Antoine: Ch'est un fromage qui chent un petit peu fort. Comme **eul** vieux-Lille. Vous voulez goûter?

Philippe: Non.

Antoine's Mother: Vous avo tort, ch'est moins fort dans l'bouc qu'à l'odeur.

Antoine: Ch'est bon, hein?

Philippe: Ah! C'est aussi fort une fois à l'interieur.

Antoine: **Ch'est** pour **cha** qu'on le trempe dans le café. Ça adouchit. Allez-y trempez.

English Subtitles:

Antoine's Mother: Why'd he shleep in your room? It'sh yoursh. You shouldn't lend it, that'sh all.

Antoine: There'sh no tea?

Antoine's Mother: I dishlike tea. Are you lishening to me?

Antoine: Mom, I couldn't put him on the couch. He'sh my new bosh.

Antoine's Mother: Datsh no reason!

Philippe: Morning ma'am.

Antoine: Sit down.

Antoine's Mother: Chew dishturb the boy'sh room?

Philippe: No.
 Antoine's Mother: Chew make up the bed?
 Philippe: Not yet.
 Antoine: Quit it, Mom. She's kidding.
 Antoine's Mother: I'm not kidding. He's your boss, no reason to put on airsh.
 Right?
 Philippe: Yes. Caramel?
 Antoine: Chicory. We always put it in coffee.
 Philippe: What?
 Antoine's Mother: Chicory! Taste it before criticizing.
 Philippe: What's on the bread you dip?
 Antoine: That? It's maroilles.
 Philippe: What's that?
 Antoine: Cheese. A little strong. Like vieux-Lille. Want to taste?
 Philippe: No.
 Antoine's Mother: Not as strong in the mouth as in the smell.
 Antoine: Good, huh?
 Philippe: Just as strong as inside.
 Antoine: That's why we dunk it in coffee. Takes the edge off. Dunk it.
 (Boon, *Bienvenue Chez les Ch'tis*, Chapter 5: 27 minutes, 40 seconds – 29 minutes, 35 seconds)

4

French Dialogue:

Antoine's Mother: **Ch'est deule** faluche à l'cassonade. Vous n'**avo rin** mangé.

English Subtitles:

Antoine's Mother: A brown sugar faluche. You hardly ate.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 29 minutes, 49 seconds – 29 minutes, 54 seconds)

3

French Dialogue:

Antoine's Mother: Ah quand même, **ch'est** pas trop tôt. Oh **mun** ch'tiot, **mun** ch'tiot.

English Subtitles:

Antoine's Mother: It's about time. My shon, my shon.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 03 seconds – 30 minutes, 05 seconds)

2

French Dialogue:

Antoine: Pas pour **mi**. Je l'ai toujours connue comme **cha**, hein.

English Subtitles:

Antoine: Not to me.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 13 seconds – 30 minutes, 15 seconds)

1

French Dialogue:

Antoine: Ben, respirez par **eule** bouche, cha va aérer. Ch'est maroilles.

English Subtitles:

Antoine: Breathe through your mouth, air it out. That's maroilles.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 22 seconds – 30 minutes, 24 seconds)

1

French Dialogue:

Antoine: Pour un mois d'avril, il fait même **ko**, hein?

English Subtitles:

Antoine: For April, it's warm.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 35 seconds – 30 minutes, 36 seconds)

2

French Dialogue:

Antoine: Ouais, **ch'est chur**. Ichi en avril, on faisait du patinage, des bonhommes eud'neige.

English Subtitles:

Antoine: In April, we used to shkate, make shnowmen.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 43 seconds – 30 minutes, 52 seconds)

6

French Dialogue:

Antoine: Un **tchiot** peu **monchieur** le directeur.

Philippe: Ça me fait pas rire.

Antoine: Pourquoi vous avez choisi le nord si vous avez **eude** mourir **eude** froid?

Mr. Zounds: **Chalut** Antoine.

Antoine: **Cha** va, tizaute? Monsieur Abrahms le nouveau directeur de l'poste.

English Subtitles:

Antoine: Just a little.

Philippe: It's not funny.

Antoine: Why come north if you fear the cold?

Mr.Zounds: Hey Antoine!

Antoine: Hey Zounds! Mr. Abrahms, the new P.O. Manager.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 30 minutes, 52 seconds – 31 minutes, 04 seconds)

1

French Dialogue:

Antoine: **Ch'est** pas contre vous.

English Subtitles:

Antoine: We didn't mean it.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 14 seconds – 31 minutes, 16 seconds)

1

French Dialogue:

Antoine: Yann Vandernoout qui **ch'occupe** de la partie banque postale.

English Subtitles:

Antoine: And Yann Vandernoout, our postal bank specialist.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 33 seconds – 31 minutes, 48 seconds)

2

French Dialogue:

Fabrice: Alors comme **cha** vous êtes du ch'ud?
Philippe: Non. Pas du **chud**, du sud. S.U.D., le chud, je ne sais pas où c'est.

English Subtitles:

Fabrice: From the shouth?
Philippe: No, from the South, with an S. Never heard of the shouth.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 31 minutes, 48 seconds – 31 minutes, 51 seconds)

1

French Dialogue:

Antoine: Vous connaissez l'aut bourbourse **eude** motard qu'a déposé Annabelle?

English Subtitles:

Antoine: Know the biker bourbourse who dropped Annabelle off?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 39 seconds – 32 minutes, 40 seconds)

3

French Dialogue:

Antoine's Mother: **Kok** ch'est **k'tas** dans t'tête? T'as encore oublié t'gamelle.
Antoine: Maman, je mange avec les collègues ce midi.
Antoine's Mother: T'as besoin de dépenser tes sous pour rin.
Antoine: Mais c'est pas pour rin, c'est pour manger.
Antoine's Mother: Prends t'gamelle. Fais pas **tun** frimeuh.
Antoine: Maman, j'ai 35 ans, hein.
Antoine's Mother: Ferme eud'gif. Eute langue, elle va être usée qu'tes bras s'ront encore tout neufs!

English Subtitles:

Antoine's Mother: Where ish your head? You forgot your lunch.
Antoine: Mom, we're eating out today.
Antoine's Mother: Don't washte your money on nothing.
Antoine: It's not nothing, it's to eat.
Antoine's Mother: Take thish, you showoff.

Antoine: Mom, I'm 35.
Antoine's Mother: Hush! Your tongue's used up and your arms are still new.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 32 minutes, 49 seconds – 32 minutes, 53 seconds)

11

French Dialogue:

Yann: Bonjour m'sieur Vasseur. Comment **cha** va ce matin?
Mr. Vasseur: Oh, comme un **vu mun** garchon. Comme un **vu**. Il paraît qu'y est arrivé **tun nouveau** patron?
Yann: Ah oui, il est arrivé d'puis ce matin.
Mr. Vasseur: Oui, Ah! J'pourro pas l'**vir**.
Yann: Chi, ch'est possible.
Philippe: Qu'est-ce que c'est?
Yann: Monsieur le directeur, il y a un client qui veut vous voir.
Philippe: Pour quoi faire?
Yann: Bah, il veut vous voir.
Philippe: Bonjour monsieur. Qu'est-ce que je peux faire pour vous?
Mr. Vasseur: Ah chi fort content d'vir entre quat'yeux ch'ti qui va t'occuper d'**mun** compte en banque. Parce qui faut pas m'raconter des carabistoules, hein. Faut pas m'un baver, hein.
Philippe: J'ai pas compris là. Y faut quoi?
Mr. Vasseur: Y faut nin **eume** baver des carabistoules à **mi**, hein.
Philippe: Marche pas ce truc.
Mr. Vasseur: Mais quo qu'c'est qu'tu baves, hein?
Philippe: Deux secondes. Deux secondes, monsieur. Voilà. Qu'est-ce que vous voulez?
Mr. Vasseur: Bah, j'ai akaté granment d'matérial pour **min** gardin. Ch'est qu'y avo fort draché. Une berdoule.

English Subtitles:

Yann: How's it going?
Mr. Vasseur: Like an oldster. Your new boss is here?
Yann: Started this morning.
Mr. Vasseur: Can I see him?
Yann: I'll go see.
Philippe: What?
Yann: Customer for you.
Philippe: What for?
Yann: To see you.
Philippe: What can I do for you?
Mr. Vasseur: Might be glad to see the one in charge of my bank account. I don't take confabulation. Don't beshmeer me.
Philippe: I didn't get that. What do you need?
Mr. Vasseur: I don't cotton to confabulation.
Philippe: Doesn't work.
Mr. Vasseur: What you beshmeering?

Philippe: Two seconds, two seconds sir. There. What do you want?
Mr. Vasseur: I wash a need a quipment for me gard. Cosh it mighty mucked.
A whop.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 34 minutes, 08 seconds – 35 minutes, 39 seconds)

2

French Dialogue:

Yann: **Cho vo?**
Annabelle: Oui, ça va.

English Subtitles:

Yann: No subtitle.
Annabelle: No subtitle.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 5: 36 minutes, 00 seconds – 36 minutes, 02 seconds)

1

French Dialogue:

Yann: Maintenant **ch'est** une baraque à frites.

English Subtitles:

Yann: They don't sleep in it.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 36 minutes, 32 seconds – 36 minutes, 34 seconds)

2

French Dialogue:

Annabelle: Non, ch'est une spécialité d'**ichi**.
Philippe: C'est bon, hein? Qu'est-ce qu'il y a dedans?
Yann: La fricadelle, on a pas l'droit de l'dire c'qu'y a dedans!
Fabrice: Ichi dans ch'nord, eule fricadelle, tout le monde eule sait ce qu'y a dedans, mais personne le dit.
Yann: Ch'est comme les Américains avec **eule** Coco.

English Subtitles:

Annabelle: No, it's a local delicashy.
Philippe: It's good. What's in it?
Yann: Can't ask what'sh in it?
Fabrice: In the north, everyone knowsh what'sh in the fricadelle. Nobody shays it.
Yann: Like Americans and Coco.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 37 minutes, 03 seconds – 37 minutes, 25 seconds)

2

French Dialogue:

Fabrice: Non, **laichez**. **Ch'est** pour nous, hein?

English Subtitles:

Fabrice: Our treat.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 39 minutes, 14 seconds – 39 minutes, 16 seconds)

1

French Dialogue:

Annabelle: On se connaît depuis longtemps avec Antoine. **Ch'est** pas un mauvais bougre.

Philippe: Ce n'est pas une raison pour m'insulter! Et il est interdit de boire pendant le service!

English Subtitles:

Annabelle: I know Antoine well. He's a good guy.

Philippe: That's no reason to insult me. And there's no drinking on duty.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 39 minutes, 45 seconds – 39 minutes, 52 seconds)

1

French Dialogue:

Antoine: **Cha** va? M'sieur le Directeur?

Philippe: Qu'est-ce que vous voulez Bailleul?

English Subtitles:

Antoine: How are you?

Philippe: What is it?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 40 minutes, 02 seconds – 40 minutes, 04 seconds)

5

French Dialogue:

Annabelle: Oh! On a qu'à tous aller dîner dans **ch'Veieux**-Lille.

Yann: Oh non, j'ai trop mal à mun dos.

Fabrice: **Cha** va. Tu manges avec **eute** bouc, pas avec **tun** dos.

Antoine: Vous connaissez ch'Veieux-Lille, monsieur Abrams?

Philippe: C'est pas encore un de vos fromages qui pue?

Yann: Si, mais ch'est **auchi** une belle ville.

English Subtitles:

Annabelle: We can have dinner in Vieux-Lille.

Yann: No, back hurtsh.

Fabrice: You eat with your mouth, not your back.

Antoine: Know Vieux-Lille, monsieur?

Philippe: Another of your smelly cheeses?

Yann: Yesh, but also a nice town.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 6: 40 minutes, 45 seconds – 41 minutes, 00 seconds)

1

French Dialogue:

Annabelle: La carbonade. C'est comme eule pot-au-feu mais avec **deule** bière.

English Subtitles:

Annabelle: The carbonade. It's like a shtew, but with beer.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 41 minutes 35 seconds – 41 minutes 45 seconds)

1

French Dialogue:

Annabelle: **Ch'est joli.**

English Subtitles:

Annabelle: How pretty.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 43 minutes, 13 seconds – 43 minutes, 14 seconds)

6

French Dialogue:

Philippe: Milliard! Du brun! Hein! J'ai remarqué aussi qu'on dit pas "moi" on dit "t." Non, non. Non, on dit pas "moi" on dit "mi" et on dit pas "toi", on dit "ti."
Yann: Voilà. **Ch'est ça.**
Antoine: C'est comme CE ça devient CHEU et CHE devient KEU.
Philippe: Par exemple, ah oui. Oui, les "chiens." c'est les "kiens"
Everyone: Voilà.
Annabelle: Vous passez une commande.
Philippe: Non, non.
Annabelle: Mais chi. Ça f'ra une bonne pratique.
Antoine: Ouais, ouais saque eud'dans.
Philippe: **Saque eud'quoi?**
Antoine: Saque eud'dans.
Philippe: Saque eud'dans ça veut dire quoi?
Antoine: Ça veut dire: Allez-y monsieur le directeur, n'ayez pas peur.
Philippe: Bon. Garchon.
Antoine: Non, non, non. Faut que **cha** sorte **eude** là. **Garchon!**
Philippe: **Garchon!**

English Subtitles:

Philippe: Millard, Da braun, huh? I also noticed that instead of "me" you say "yo." No, I mean "me" is "mo" and instead of "you" it's "yo."
Yann: No subtitle.
Antoine: Like S is SH and SH is shka.
Philippe: Like for example, fish are fishkas.
Everyone: Right!
Annabelle: You order! That way you can practish. Good idea.
Philippe: No, no.
Antoine: Sakadon.
Philippe: What?
Antoine: Sakadon.
Philippe: Saque eud'dans ça veut dire quoi?

Antoine: It means don't be afraid, boss.
Philippe: Excuse me!
Antoine: From the gut!
Philippe: No subtitle.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 43 minutes, 18 seconds – 44 minutes, 00 seconds)

1

French Dialogue:

Yann: Volià, **ch'est** ouvert.

English Subtitles:

Yann: It's open.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 47 minutes, 14 seconds – 47 minutes, 15 seconds)

2

French Dialogue:

Annabelle: Soyez prudent, Monsieur le Directeur, **ch'est** un long voyage, hein.
Fabrice: Faites attention sur la route. Vous téléphonez en rentrant **pi** laisser sonner deux coups. On saura que c'est vous.

English Subtitles:

Annabelle: Careful on the road. It's a long trip.
Fabrice: Drive carefully. Call us when you get there. Ring twice, we'll know it's you.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 7: 47 minutes, 21 seconds – 47 minutes, 28 seconds)

3

French Dialogue:

Philippe: Oh bonjour, tizaute. **Cha** va tizaute?
Mr. Tizaute: Ouais, **cho vo**. Ch'est couvert aujourd'hui
Philippe: J'crois même qu'il va dracher, hein.

English Subtitles:

Philippe: Zounds! **No subtitle**.
Mr. Tizaute: **No subtitle**. It'sh cloudish.
Philippe: Gonna muck.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 52 minutes, 10 seconds – 52 minutes, 09 seconds)

2

French Dialogue:

Antoine: **Ch'est** pas grave.
Philippe: Donc, vous m'appellez et vous me dites quoi.
Antoine: Ben que le **dochier** est bien arrivé, non?
Philippe: Oh I see. Sorry, Bailleul.
Antoine: Forget it.
Philippe: Call me and say what.

Antoine: That he got the envelope, right?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 53 minutes 05 seconds – 53 minutes 11 seconds)

3

French Dialogue:

Antoine's Mother: Teno. Min gamin, il a encore oublié s'gamelle. Min Antoine, il est fort influençable. Faut pas l'prendre partout avec vous comme **cha**. Y peut pas aller à l'baraque à frites tous les jours, **li**. Je **pourro** compter sur vous?

Philippe: Oui, madame.

Antoine's Mother: Hein?

Philippe: Oui, madame.

Antoine's Mother: Ch'est du propre. J'diro rin, mais j'en pense pas, moins, hein. Cha alors!

English Subtitles:

Antoine's Mother: Take dish. My kid forgot his lunchska. My Antoine ish mighty impreskonable. Don't lead him around all the time with you. No fry shack every day. Can I count on you?

Philippe: Yes, ma'am.

Antoine's Mother: Huh?

Philippe: Yes, ma'am.

Antoine's Mother: Dishgusting. My lipsh are sealed, but don't askh what I think. Heavensh.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 54 minutes, 19 seconds – 54 minutes, 58 seconds)

6

French Dialogue:

Woman: 26 kilos. Ch'est pas possible. Ch'est des grammes.

Antoine: Ah ouais! J'me disais aussi, qu'est-ce qu'y a d'dans?

Woman: 17 pour 26 grammes. **Ch'est** pas possible. **Ch'est** des timbres à combien?

Antoine: Ch'est pas grave si j'mets auchi des z'hiboux? N'ai pas assez des n'hérissons.

Woman: **Cha** va pas. Vous vous trompez, hein.

Antoine: Va falloir la jouer fine. Y a pas assez d'place pour les n'hérissons, là? Va falloir aussi qu'j'en mette **eude** l'aut'côté, hein?

Woman: 17 timbres pour 26 grammes, mais, c'est pas possible. Arrêtez vous vous trompez.

Antoine: Ouais, j'ai avalé quelques z'hiboux. J'vous les compte pas, ceux-là.

Woman: Mais arrêtez!

Annabelle: Donne-moi **cha** Antoine. Pousse-toi. Pousse-toi. Je m'en occupe madame. Vous aurez rien à payer. **Ch'est** pour nous. J'm'en occupe.

English Subtitles:

Woman: Can't be. It's in grams.
Antoine: Right. I was thinking, what'sh in it? 17 hedgehogs.
Woman: That can't be. How much is each stamp?
Antoine: Mind if I mix owls in, too? I'm out of hedgehogs.
Woman: You're making a mistake.
Antoine: There'sh not enough room for all these hedgehogsh. I'll have to put shome on the other side.
Woman: 17 stamps for 26 grams.
Antoine: It can't be. It's a mistake.
Woman: I swallowed some owls. I won't charge you. Stop it.
Annabelle: Give me that. Move.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 55 minutes, 30 seconds – 56 minutes, 15 seconds)

5

French Dialogue:

Antoine: **Merchi** Annabelle. Je **chais** pas ce que je ferais sans **ti**.
Annabelle: Tu boirais **po**. Crois-moi, **cha** te ferait du bien.

English Subtitles:

Antoine: What would I do without you?
Annabelle: You wouldn't drink and it would do you good.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 56 minutes, 46 seconds – 56 minutes, 51 seconds)

11

French Dialogue:

Antoine: **Mi** à la mer, **cha** va toujours. On ne va pas braire, hein.
Philippe: Braire?
Antoine: Ça veut dire pleurer.
Philippe: Comment on dit rigoler.
Antoine: Rigoler, on dit rigoler.
Philippe: C'est pareil.
Antoine: Faut bien qu'on parle un **tchiot** peu français de temps en temps, non?
Philippe: Et sinon, au travail, tout va bien?
Antoine: Pas de problème. Je **voulo** vous dire et je sais que les autres ils pensent comme **mi**, mais **ch'est mi** qui vous l'dis, on est très heureux de vous avoir comme directeur.
Philippe: Merchi Antoine. Vous habitez vraiment une région très accueillante.
Antoine: On est peut-être accueillants, mais **chi** y a personne pour être accueilli, on **chert** à **rin**! Donc **ch'est** nous qu'on vous remercie!

English Subtitles:

Antoine: Always good by the shore. I can't bray?
Philippe: Bray?

Antoine: It means cry.
 Philippe: How do you say laugh?
 Antoine: Laugh is laugh.
 Philippe: Same word.
 Antoine: We got to shpeak a little French now and then.
 Philippe: Everything at work OK?
 Antoine: Great. By the way, I'm speaking for all of us. We're happy you're are manager.
 Philippe: Thanksh Antoine. Your region is very friendly.
 Antoine: Maybe so, but no one to welcome, who cares? So we thank you.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 57 minutes, 40 seconds – 58 minutes, 19 seconds)

1

French Dialogue:

Antoine: Il y a un grand proverbe ch'timi qui dit: Quand il y a un étranger qui vient vivre dans **ch'Nord**, il braie deux fois: quand il arrive, et quand il repart.

English Subtitles:

Antoine: There's a Shtimi proverb. When a stranger comes north, he brays twice. When he arrives and when he leaves.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 58 minutes, 22 seconds – 58 minutes, 28 seconds)

3

French Dialogue:

Antoine: **Ch'est** rien à côté de quand vous allez repartir, hein.
 Philippe: Non.
 Antoine: **Ch'est** ce qu'on va vir.
 Philippe: C'est chez moi dans le sud.
 Antoine: **Ch'est** ce qu'on va vir.

English Subtitles:

Antoine: Just wait till you leave!
 Philippe: No subtitle.
 Antoine: We'll shee.
 Philippe: The south is my home.
 Antoine: We'll shee.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 58 minutes, 36 seconds – 58 minutes, 40 seconds)

1

French Dialogue:

Fabrice: M. le directeur, **ch'est** vendredi, là
 Annabelle: Vous rentrez plus chez vous?
 Yann: Dans le chud.

English Subtitles:

Fabrice: Sir, it's Friday.
Annabelle: Aren't you going home?
Yann: To the south.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 8: 58 minutes, 55 seconds – 58 minutes, 59 seconds)

14

French Dialogue:

Tony: Ça te gêne qu'y nous voie tous les deux? **Ch'est ça?**
Annabelle: Non, pas de tout.
Tony: Mais alors, embrache-moi.
Annabelle: Oh, écoute, c'est ridicule. Allez, à **ch'soir**.
Tony: Embrache-moi, je te dis.
Annabelle: Eh, tu me fais mal.
Antoine: T'as un problème Annabelle.
Annabelle: Non, non, **cha** va.
Tony: Qu'est-**che** qu'il a l'postier?
Antoine: **Quo** que tu baves, **ti**?
Tony: T'as du courrier pour mi, **ch'est cha?**
Annabelle: Arrête Tony.
Tony: Attends-toi.
Antoine: J'ai pas de courrier pour **ti**, mais j'ai un SMS. Comme tu sais pas lire, je vais l'dire oralement.
Annabelle: Antoine, arrête.
Antoine: Il est interdit de s'garer devant l'poste. **Chigné eule** facteur.
Tony: Elle est **po lo** ta mère? Elle range **eute** chambre?

English Subtitles:

Tony: You don't like him seeing us?
Annabelle: No, that's not it.
Tony: So kish me.
Annabelle: Don't be ridiculous. See you tonight.
Tony: Kish me.
Annabelle: That hurts.
Antoine: Problem, Annabelle?
Annabelle: No, I'm fine.
Tony: What is it, mailman?
Antoine: What you want?
Tony: Got mail for me?
Annabelle: Stop Tony.
Tony: No subtitle.
Antoine: No mail, but a text message. You can't read, so here it is.
Annabelle: No subtitle.
Antoine: No parking in front of the post office. Signed, Postman.

Tony: Where's your mother? Picking up after you?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 00 minutes, 30 seconds – 01 hour, 01 minutes, 03 seconds)

6

French Dialogue:

Yann: **Chi cha** va là.
Fabrice: Ben, il répond pas.
Yann: **Ch'est** qu'**cha** va là. Allez, v'nez m'sieur directeur.
Annabelle: Il sait po dire non. Mais vous **chavez** comment ça **che** passe.

English Subtitles:

Yann: He's fine.
Fabrice: He's not answering.
Yann: He's fine. Come on boss.
Annabelle: He can't shay no. You know how it is.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 01 minute, 37 seconds – 01 hour, 01 minute, 45 seconds)

2

French Dialogue:

Annabelle: **Ch'est** pas avec un blâme, **ch'est** qu'il va s'arranger.

English Subtitles:

Annabelle: Reprimanding him won't help.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 02 minutes, 08 seconds – 01 hour, 02 minutes, 10 seconds)

4

French Dialogue:

Antoine: **Ch'est** pour **eume** donner un diplôme **eude** musique ou un blâme que vous êtes monté jusqu'**ichi**?

English Subtitles:

Antoine: Are you here to give me a music degree or a reprimand?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 03 minutes, 45 seconds – 01 hour, 03 minutes, 48 seconds)

1

French Dialogue:

Antoine: Ma mère, il faut que je l'mènage. Elle a eu une vie **diffichile**.

English Subtitles:

Antoine: I have to be kind to my mom. She's had a hard life.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 04 minutes, 03 seconds – 01 hour, 04 minutes, 05 seconds)

2

French Dialogue:

Antoine: Je **savo** même pas que vous étiez marié.
Philippe: Ben, si.
Antoine: Pourquoi que votre femme vient pas vivre **ichi** avec vous?

English Subtitles:

Antoine: I didn't know you were married.
Philippe: I am.
Antoine: Then why doesn't she come and live here with you?
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 04 minutes, 18 seconds – 01 hour, 04 minutes, 26 seconds)

1

French Dialogue:

Antoine: **Chi** c'est réparable.

English Subtitles:

Antoine: It can't be fixed.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 05 minutes, 00 seconds – 01 hour, 05 minutes, 02 seconds)

2

French Dialogue:

Antoine: **Ch'est** comme **eule** piano, hein.

English Subtitles:

Antoine: It's like a piano.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 05 minutes, 15 seconds – 01 hour, 05 minutes, 17 seconds)

7

French Dialogue:

Mr Mahieux: Ah, **cha** va, biloute.
Antoine: Bonjour, M. Mahieux.
Philippe: Bonjour **tizaute**. Philippe Abrhams, directeur de la poste de Bergues.
Mr Mahieux: C'est de gentil de venir dire bonjour. Entrez deux minutes.
Philippe: Non, merci, M. Mahieux. C'est bien gentil, mais on va y aller. Il est un petit peu tôt pour l'apéritif.
Mr. Malhieux: Vous voulez même pas prendre un **tchiot** café?
Philippe: Un café, là, c'est différent. C'est pas de refus. Allez.
Mr. Malhieux: J'vous mets une **tchiote** goûte de genièvre **eudedans**.
Antoine: Pas pour **mi**. **Merchi**.

English Subtitles:

Mr. Mahieux: Hey, biloute!
Antoine: Mr. Mahieux.
Philippe: Hi. Philippe Abrahms, the post office manager.
Mr. Mahieux: Nice of you to come. Come in for a minute.
Philippe: No, thank you, Mr. Mahieux. We'll be moving on. Too early for cocktails.
Mr. Mahieux: How about coffee?
Philippe: That's different. Fine.
Mr. Mahieux: A little juniper?
Antoine: Not for me.
Philippe: No, thank you.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 06 minutes, 18 seconds – 01 hour, 06 minutes, 41 seconds)

3

French Dialogue:

Mr. Malhieux: Allez, **cha** va vous réchauffer.
Philippe: Je peux pas boire ça, moi.
Mr. Malhieux: Le g'nievre, c'est typique du nord. Goûtez juste. Au pire, **cha** va vous désinfecter. Allez, santé! Allez, prenez un canard **cha** va adoucir.

English Subtitles:

Mr. Mahieux: It'll warm you up. A southerner like yourself!
Philippe: I can't drink that.
Mr. Mahieux: It's a local specialty. Just taste. It disinfects. To your health! Sugar takes the edge off!
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 06 minutes, 42 seconds – 01 hour, 06 minutes, 47 seconds)

2

French Dialogue:

Mr. Malhieux: De rien! Et **pis**, tu r'viens quand tu veux. **Eule** porte, elle est grande ouverte.

English Subtitles:

Mr. Mahieux: Don't mention it. Come back any time.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 07 minutes, 20 seconds – 01 hour, 07 minutes, 22 seconds)

3

French Dialogue:

Monsieur Vasseur: **Ch'est** vous. Je m'disais aussi. Je connais cette voix.
Philippe: Monsieur Vasseur. Quelle bonne surprise.
Antoine: **Ch'est** pour un recommandé, M. Vasseur. Faut **chigner** là.

English Subtitles:

Mr. Vasseur: You. Voice sounded familiar.
Philippe: Mr. Vasseur. What a nice surprise.
Antoine: Registered letter. Sign here.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 08 minutes, 10 seconds – 01 hour, 10 minutes, 18 seconds)

3

French Dialogue:

Philippe: Du **tchiot** jaune?
Antoine: C'est du pastis.
Philippe: Oh, du pastis. Comme chez moi. Du **tchiot** jaune!
Antoine: **Mi**, je veux pas boire.
Philippe: Un p'tit pastis, ça vous fera pas de mal.

English Subtitles:

Philippe: Yellow?
Antoine: Pastis.
Philippe: Pastis, just like home. A little yellow!

Antoine: I won't drink.
Philippe: A little pastis won't hurt.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 08 minutes, 42 seconds – 01 hour, 08 minutes, 51 seconds)

3

French Dialogue:

Antoine: Vous avez eu tort **ch'était** du Picon-bière. **Ch'est** très bon, le Picon-bière **pis** ça saoule pas.

English Subtitles:

Antoine: You shouldn't have. It was Picon beer. I love it and it doesn't get you drunk.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 10 minutes, 18 seconds – 01 hour, 10 minutes, 21 seconds)

4

French Dialogue:

Philippe: Arrête biloute! On est entre ch'tis! J'chuis devenu ch'ti, hein biloute? J'**chuis** devenu **ch'ti**! Allez biloute, fais **po** babache!
Police Officer: Calmez-vous!
Philippe: **Ch'est** pas possible! Vous n'êtes pas ch'timi! Tu pas ch'timi, toi! Il est pas ch'timi celui-là!

English Subtitles:

Philippe: Shtop it biloute. We're all Sh'ti here. I'm Sh'ti now, right? Hey biloute, don't be a babash!

Police Officer: Calm down, sir.

Philippe: Come on, aren't you Sh'ti? You're not. Let me see. You're not a Sh'ti. He's not Sh'ti.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 10: 01 hour, 13 minutes – 01 hour, 13 minutes, 11 seconds)

1

French Dialogue:

Fabrice: **Cha** va pas entre nous?

Philippe: Si, justement.

English Subtitles:

Fabrice: Marriage not good?

Philippe: Yes it is.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 16 minutes, 59 seconds – 01 hour, 17 minutes, 01 seconds)

1

French Dialogue:

Antoine: **Ch'est** tordu c't'histoire.

Philippe: Peut-être, mais ça marche.

English Subtitles:

Antoine: Pretty twisted.

Philippe: Maybe, but it works.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 17 minutes, 27 seconds – 01 hour, 17 minutes, 30 seconds)

1

French Dialogue:

Annabelle: Mais, wous lui avez dites quoi **chur** nous exactement?

English Subtitles:

Annabelle: What did you tell her about us?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 17 minutes, 32 seconds – 01 hour, 17 minutes, 35 seconds)

1

French Dialogue:

Everyone: Bienvenue dans le **ch'nord**, Julie!

English Subtitles:

Everyone: Welcome to the north, Julie!
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 19 minutes, 10 seconds – 01 hour, 19 minutes, 12 seconds)

2

French Dialogue:

Antoine: **Ch'est** les mineurs **deule** mine, hein!

English Subtitles:

Antoine: They're miners from the mine.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 20 minutes, 37 seconds – 01 hour, 20 minutes, 39 seconds)

2

French Dialogue:

Yann: **Cha** dépend de **ch'**qu'on trouve.

English Subtitles:

Yann: Depends what we find.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 11: 01 hour, 22 minutes, 47 seconds – 01 hour, 22 minutes, 49 seconds)

1

French Dialogue:

Antoine: **Ch'est** bon, Fabrice, y n'a assez. Viens manger, va.

English Subtitles:

Antoine: Fabrice, we got enough. Come eat.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 22 minutes, 25 seconds – 01 hour, 22 minutes, 58 seconds)

3

French Dialogue:

Annabelle: **Cha** va pas non, Yann?
Antoine: T'es complètement babache, **ti**.
Yann: De toute façon, **mi** tout che que je propose ch'est du brun.

English Subtitles:

Annabelle: Are you crazy?
Antoine: You're a babash.
Yann: Sure if I shuggest it, it's da braun.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 25 minutes, 20 seconds – 01 hour, 25 minutes, 25 seconds)

6

French Dialogue:

Antoine: Annabelle, attends. Tu crois pas que **che** serait mieux que tu dormes ici, **ti** aussi?
 Annabelle: Antoine, si te plaît.
 Antoine: **Ch'est** parce que si demain matin, j'**chuis** tout seul ça va faire trop **louche**. Elle va se douter quelque chose, hein.
 Annabelle: Pour l'instant, **ch'est** moi qui me doute de quelque chose.

English Subtitles:

Antoine: Annabelle, wait. Maybe you should sleep here too.
 Annabelle: Antoine, please.
 Antoine: If I'm alone tomorrow morning, she might get suspicious.
 Annabelle: Right now, I'm suspicious.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 25 minutes, 52 seconds – 01 hour, 26 minutes, 08 seconds)

3

French Dialogue:

Antoine: Ça va?
 Philippe: Non.
 Antoine: **Mi**, non plus.
 Philippe: Julie veut rester ici.
 Antoine: **Ichi**, dans **ch'nord**?
 Philippe: No, ici là.

English Subtitles:

Antoine: Did it go ok?
 Philippe: No.
 Antoine: Me neither.
 Philippe: She wants to stay?
 Antoine: In the north?
 Philippe: No. Right here.
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 27 minutes, 01 seconds – 01 hour, 27 minutes, 08 seconds)

1

French Dialogue:

Philippe: Et c'est tout ici que tout s'arrange.
 Antoine: Tant mieux **chi** tout s'arrange.

English Subtitles:

Philippe: And here in the north it all works out!
 Antoine: That's great if it works out!
 (Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 27 minutes, 23 seconds – 01 hour, 27 minutes, 27 seconds)

4

French Dialogue:

Antoine: C'est lâche.
Philippe: Non, **ch'est** pas lâche.
Antoine: Si, c'est lâche. Ta femme, elle t'aime **ti auchi**, et t'oses pas être franc avec elle. Réagis en Ch'ti. **Chois** franc.

English Subtitles:

Antoine: Coward.
Philippe: I'm not a coward.
Antoine: You are. Your wife loves you. You're here and you can't level with her. Be a Shti.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 27 minutes, 35 seconds – 01 hour, 27 minutes, 45 seconds)

3

French Dialogue:

Antoine: **Cha** n'a rien à voir. **Mi** mère, je lui parle quand je veux.
Philippe: Vas-y.
Antoine: Va parler à t'femme au lieu d'me dire **quo** faire.

English Subtitles:

Antoine: I can talk to my mom anytime.
Philippe: Then do it.
Antoine: Go talk to your wife and butt out.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 27 minutes, 50 seconds – 01 hour, 27 minutes, 57 seconds)

3

French Dialogue:

Man: Bergues? **Ch'est** pas ici, Bergues.
Julie: On est pas à Bergues, là?
Man: Ben, non. **Ch'est** l'ancienne cité minière ichi. Bergues **ch'est** plus loin, par là.

English Subtitles:

Man: This isn't Bergues.
Julie: It isn't?
Man: No, it's the old mining village. Bergue's over that way.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 12: 01 hour, 28 minutes, 31 seconds – 01 hour, 28 minutes, 33 seconds)

2

French Dialogue:

Antoine's Mother: Ah, **min tchiot** biloute. T'as du courrier pour t'mère?

English Subtitles:

Antoine's Mother: Ah little biloute. Mail for your mom.
(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 30 minutes, 26 seconds – 01 hour, 30 minutes, 28 seconds)

9

French Dialogue:

Antoine's Mother: Eh bien, ch'est pas trop tôt. Je m'demando même quand **ch'est** que t'**allo** décider.

Antoine: T'es pas fâchée?

Antoine's Mother: Pourquoi je **sero** fâchée? Ch'est tout ce qu'une mère, elle demande. Que sin **tchiot** gamin il trouve enfin sin bonheur. **Ch't'ai** pas élevé pour mi toute seule. **Chi** tu m'**feso** un tchiot biloute ou une tchiote biloute, alors **cha** me **fero** plaisir, tu sais.

English Subtitles:

Antoine's Mother: It'sh about time. I wash wondering when you would finally do it.

Antoine: You're not mad?

Antoine's Mother: Why would I be mad? That'sh all a mother could want. For her shon to find happinesh. I didn't raise you for myshelf. And if one day, you have a wee biloute or a wee biloutesh, I'd be very happy.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 31 minutes, 04 seconds – 01 hour, 31 minutes, 31 seconds)

8

French Dialogue:

Antoine's Mother: T'as gagné **mun** garchon. **Cha** y est, j'y fous la paix. **Ch'est** fini. Je l'**surveillo** plus. À partir d'aujourd'hui, **ch'est** vous deux que j'ai à l'œil. Et vous **avo** intérêt à être heureux, sinon vous **auro** affaire à **mi**. T'as compris? Hein? Tous mes vœux d'bonheur.

English Subtitles:

Antoine's Mother: You have won my shon. I'm leaving him alone now. All my besht.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 32 minutes, 44 seconds – 01 hour, 33 minutes, 17 seconds)

1

French Dialogue:

Antoine: J'sais **nin**. J'espère pas.

English Subtitles:

Antoine: I don't know. I hope not.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 13: 01 hour, 34 minutes, 06 seconds – 01 hour, 34 minutes, 08 seconds)

1

French Dialogue:

Annabelle: **Ch'est** vous, m'sieur le directeur? Qu'est-ce qui se passe?

English Subtitles:

Annabelle: It's you sir? What is it?

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 14: 01 hour, 34 minutes, 13 seconds – 01 hour, 34 minutes, 15 seconds)

1

French Dialogue:

Antoine: Attends, avant d'me donner ta réponse. Sache que j'ai quitté ma mère.

Annabelle: **J'chais**. Ch'est elle qui m'l'a dit.

English Subtitles:

Antoine: Before you answer, I left my mother.

Annabelle: I know. She told me.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 14: 01 hour, 35 minutes, 49 seconds – 01 hour, 36 minutes, 02 seconds)

4

French Dialogue:

Antoine: **Ch'est** la poste. **Ch'est** pour **ti**, Philippe.

Philippe: Merde. La DRH.

Antoine: Cha fait plus de trois ans, fallait bien que **cha** arrive un jour.

English Subtitles:

Antoine: Mail. For you Philippe.

Philippe: Shit. It's H.R.

Antoine: Been three yearsh. Had to happen one day.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 38 minutes, 32 seconds – 01 hour, 38 minutes, 44 seconds)

2

French Dialogue:

Antoine: **Ch'est** formidable, **cha**. Pourquoirolles.

English Subtitles:

Antoine: That's great.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 38 minutes, 58 seconds – 01 hour, 39 minutes, 00 seconds)

6

French Dialogue:

Antoine's Mother: Tiens. C'est pour **eule** route. **Deule** chicorée, deux faluche et une **bir** pour **ti**.
Philippe: Oh, merci.
Antoine's Mother: Allez, au r'voir. Bonne route.
Antoine: On ira vous vir en vacances, hein, Annabelle? Le chud, c'est pas aussi bieau que l'nord, mais c'est rudement bien aussi.
Philippe: Merci pour tout biloute.
Antoine: T'as pas à me remercier biloute.
Philippe: Que si.
Antoine: Tu vois que, j'**avo** raison.
Philippe: De quoi?
Antoine: Un étranger qui vient vivre dans **ch'Nord**, il braie deux fois: quand il arrive, et quand il repart.

English Subtitles:

Antoine's Mother: For the road, it's chicory. And beer for you.
Antoine: We'll see you for vacations. Right? The shouth isn't as good as the north. But it'sh not half bad.
Philippe: Thanks for everything.
Antoine: You don't have to thank me.
Philippe: Yes I do.
Antoine: See? I was right.
Philippe: About what?
Antoine: A stranger in the north brays twice. When he arrives, when he leaves.

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 15: 01 hour, 39 minutes, 31 seconds – 01 hour, 40 minutes, 26 seconds)

OMISSION OF LINGUISTIC DIFFERENCES IN *LES VISITEURS* (17)

1

French Dialogue:

Jacquasse: Messire Godefroy, les Anglois! Les **Anglois**!

English Subtitles:

Jacquasse: Sire Godefroy! The English!
(Poiré, *Les Visiteurs*; Chapter 1: 01 minute, 24 seconds – 01 minute, 32 seconds)

1

French Dialogue:

Jacquasse: C'est diablerie. C'est **diablerie**.

English Subtitles:

Jacquasse: It's devildom. **No subtitle**.
(Poiré, *Les Visiteurs*; Chapter 2: 08 minutes, 38 seconds – 08 minutes, 40 seconds)

1

French Dialogue:

Godefroy: Que fais-tu, **maraud**?

English Subtitles:

Godefroy: What are you up to?
(Poiré, *Les Visiteurs*; Chapter 3: 14 minutes, 44 seconds – 14 minutes, 45 seconds)

2

French Dialogue:

Godefroy: Quelle infamie mon Jacquille! Les vilains ne paient plus les impôts, ni la **taille**, ni les corvées, ni les tonlieux, la **dime**!
Quelle injuste! Il faut vite rentrer chez nous.

English Subtitles:

Godefroy: Peasants no longer pay taxes. No more tallage, no more tithers.
How unfair! We must return home.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 03 minutes, 51 seconds – 01 hour, 03 minutes, 57 seconds)

1

French Dialogue:

Godefroy: C'est mon sceau, ma **fillotte**.

English Subtitles:

Godefroy: It's my seal.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 04 minutes, 03 seconds – 01 hour, 04 minutes, 04 seconds)

2

French Dialogue:

Godefroy: Je suis très fâché ma fillotte, que vous me prenez pour un **pillard**?
Béatrice: Oh mais là j'ai jamais dit **pillard**. N'exagérons pas.

English Subtitles:

Godefroy: I'm angered that you think me a **bandit**.
Béatrice: I never said **bandit**. Don't exaggerate.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 05 minutes, 22 seconds – 01 hour, 05 minutes, 24 seconds)

1

French Dialogue:

Godefroy: Mon sceau flamboie, ma **fillotte**.

English Subtitles:

Godefroy: My seal's a-fire.
(Poiré, *Les Visiteurs*; Chapter 12: 01 hour, 08 minutes, 06 seconds – 01 hour, 08 minutes, 07 seconds)

1

French Dialogue:

Béatrice: Bien sur, mon cousin. Vous êtes né en 1079, monsieur, c'est **un écuyer** de Jeanne d'Arc, et moi je suis la reine d'Angleterre, alors, OK?

English Subtitles:

Béatrice: You're Godefroy, he's Joan of Arc, and I'm the queen of England, OK?
(Poiré, *Les Visiteurs*; Chapter 13: 01 hour, 15 minutes, 44 seconds – 01 hour, 15 minutes, 48 seconds)

1

French Dialogue:

Jacquasse: N'importe quoi, mon fillot. C'est la famille.
Ginette: Mollo, **fillot**.

English Subtitles:

Jacquasse: Calm thyself, youngling. We're kin.

Ginette: Chill out.
(Poiré, *Les Visiteurs*; Chapter 14: 01 hour, 20 minutes, 34 seconds – 01 hour, 20 minutes, 39 seconds)

1

French Dialogue:

Godefroy: Rentrons vite au château, ma **fillotte**!

English Subtitles:

Godefroy: Let's return to the castle
(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 25 minutes, 26 seconds – 01 hour, 25 minutes, 27 seconds)

1

French Dialogue:

Godefroy: Mais non, ma **fillotte**, que fait ton mari, cul nu, devant cette femme? Elle lui foque le fessart.

English Subtitles:

Godefroy: Your husband is bearing his ass to this woman. She's caressing his bun'lings.

(Poiré, *Les Visiteurs*; Chapter 15: 01 hour, 26 minutes, 02 seconds – 01 hour, 26 minutes, 07 seconds)

1

French Dialogue:

Police: **Manant?** Mais, de quoi parle-t-il?

English Subtitles:

Police: What does he mean?

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 27 minutes, 22 seconds – 01 hour, 27 minutes, 40 seconds)

1

French Dialogue:

Jacquasse: Ça ne vous fâche **point**?

English Subtitles:

Jacquasse: You're not angry.

(Poiré, *Les Visiteurs*; Chapter 16: 01 hour, 28 minutes, 19 seconds – 01 hour, 29 minutes, 04 seconds)

1

French Dialogue:

Godefroy: Donne-moi, les petites boules roses, ma **fillotte**.

English Subtitles:

Godefroy: The little red balls.

(Poiré, *Les Visiteurs*; Chapter 17: 01 hour, 31 minutes, 33 seconds – 01 hour, 31 minutes, 34 seconds)

1

French Dialogue:

Godefroy: Je n'ai pas le temps. Écoute-moi, ma **fillotte**.

Béatrice: Je t'écoute.

Godefroy: J'suis pas Hubert. Je suis Godefroy Amoury de Malfête, Comte de Montmirail, d'Apremont et de Popincourt, fils d'Aldebert de Malfête et de Thibaude de Montfaucon. Je suis ton aïeul.

English Subtitles:

Godefroy: I have no time. Listen.

Béatrice: I'm listening, Hubert.

Godefroy: I'm not Hubert. I'm Godefroy Amoury de Malfete, Count of Montmirail, of Apremont, and of Popincourt. Son of Aldebert of Malfete and Thibaude of Montfaucon. I am your ancestor.
(Poiré, *Les Visiteurs*; Chapter 18: 01 hour, 36 minutes, 27 seconds – 01 hour, 36 minutes, 46 seconds)

OMISSION OF LINGUISTIC DIFFERENCES IN *LE BONHEUR DE PIERRE*(9)

1

French Dialogue:

Michel: Je te ferai remarquer, **Ti-Guy**, qu'avant la Française, cette auberge là appartenait à mon grand-père et a été bâtie sur le terrain de mon arrière-grand-père.

English Subtitles:

Michel: Before that Frenchwoman had it, it was my grandfather's and it was built on my great-grandfather's land.

(Ménard, *Le Bonheur de Pierre*; Chapter 4: 25 minutes, 01 seconds – 25 minutes, 05 seconds)

1

French Dialogue:

Michel: Un, deux, test; un, deux, test. M'entends-tu, **Ti-Guy**?

English Subtitles:

Michel: Testing 1, 2, do you read me?

(Ménard, *Le Bonheur de Pierre*; Chapter 6: 33 minutes, 08 seconds – 33 minutes, 12 seconds)

1

French Dialogue:

Michel: Une Parisienne pas d'eau, mon **Ti-Guy**, là, le fait pas une semaine.

English Subtitles:

Michel: A Parisian girl won't last a week without water.

(Ménard, *Le Bonheur de Pierre*; Chapter 6: 34 minutes, 03 seconds – 34 minutes, 05 seconds)

1

French Dialogue:

Pierre: Dites-moi, il est là Ti-Guy? Comment qui Ti-Guy? Ti-Guy! Il est pas **li**, là? Ah! C'est gênant, ça. Oui, non c'est gênant, ça, parce qu'il est passé hier pour faire la plomberie. Hé, hé, hé, et alors, figurez-vous que c'est complément.

English Subtitles:

Pierre: Tell me, is Big Joe there? Big Joe who? Big Joe! He's not there? Oh, that's awkward. Because yesterday he came by to fix our plumbing and you can imagine? Now it's . . .

(Ménard, *Le Bonheur de Pierre*; Chapter 6: 39 minutes, 40 seconds – 39 minutes, 55 seconds)

3

French Dialogue:

Pauline: Moi rien comprendre **pantoute, pantoute, pantoute** de ce que toi raconter.

English Subtitles:

Pauline: I no understand what you is telling I.
(Mènard, *Le Bonheur de Pierre*; Chapter 6: 40 minutes, 05 seconds – 40 minutes, 07 seconds)

1

French Dialogue:

Michel: **Ti-Guy** veux-tu arrêter de te répéter et la fermer, ta gueule?

English Subtitles:

Michel: Will you stop repeating everything and shut up?
(Mènard, *Le Bonheur de Pierre*; Chapter 8: 52 minutes, 57 seconds – 52 minutes, 59 seconds)

1

French Dialogue:

Michel: **Envoye!** Es-tu correct?

English Subtitles:

Michel: No subtitle. All right?
(Mènard, *Le Bonheur de Pierre*; Chapter 9: 59 minutes, 26 seconds – 59 minutes, 28 seconds)

1

French Dialogue:

Michel: Hein, mon **Ti-Guy**? Pense à ton contrat!

English Subtitles:

Michel: Remember your contract.
(Mènard, *Le Bonheur de Pierre*; Chapter 12: 01 hour, 19 minutes, 13 seconds – 01 hour, 19 minutes, 16 seconds)

OMISSION OF LINGUISTIC DIFFERENCES IN *BON COP*, *BAD COP* (4)

1

French Dialogue:

Jeff: Mais, ça c'est bien plus frais que ça. Quelques hours à peine et il a pas commencé à cicatrizer de **pantoute**. Pantutti for you.

English Subtitles:

Jeff: I'd say that this tattoo is fresher than that. A few hours at the most, it had hardly started to heal. No subtitle.
(Canuel, *Bon Cop, Bad Cop*; Chapter 4: 20 minutes, 50 seconds – 20 minutes, 57 seconds)

1

French Dialogue:

Lebœuf: Tu mets un suspect dans ta valise de **char**, puis ce qui reste, on pourrait le mettre dans un Ziploc! Trouves-tu ça normal, toi?

English Subtitles:

Lebœuf: You put the suspect in the trunk. All that's left of him fits in a sandwich bag. Do you think that's normal?

(Canuel, *Bon Cop, Bad Cop*; Chapter 7: 54 minutes, 46 seconds – 54 minutes, 53 seconds)

1

French Dialogue:

David: Jeff, Jeff, Jeff. j'ai pas le temps de jaser.

Jeff: Hé, en passant, si c'était un gars là dans la **valise** de ton char, l'opération était assez réussie.

English Dialogue:

David: Jeff, I don't have time for this.

Jeff: If it was a guy in your car, then the operation was a success.

(Canuel, *Bon Cop, Bad Cop*; Chapter 11: 01 hour, 21 minutes, 35 seconds – 01 hour, 22 minutes, 44 seconds)

1

French Dialogue:

David: Ça va être correct. Ça va être **correct**.

English Subtitles:

David: It'll be okay. **No subtitle.**

(Canuel, *Bon Cop, Bad Cop*; Chapter 14: 01 hour, 44 minutes, 29 seconds – 01 hour, 44 minutes, 31 seconds)

OMISSION OF LINGUISTIC DIFFERENCES IN *CAMP DE THIAROYE* (312)

1

French Dialogue:

Corporal Diarra: Ici, **pas** camp de concentration. Pays, Buchenwald. Fini.

English Subtitles:

Corporal Diarra: Here you are no longer a prisoner. It's over.

(Sembène, *Camp de Thiaroye*; Chapter 2: 13 minutes, 59 seconds – 14 minutes, 05 seconds)

3

French Dialogue:

Corporal Diarra: Ici terre **afriki**. Terre chaud. Bientôt, toi moi, **partirai** mais sans papa mama dans village **nous**.

English Subtitles:

Corporal Diarra: This is the warm land of Africa. You and I will go home soon to the village.

(Sembène, *Camp de Thiaroye*; Chapter 3: 14 minutes, 15 seconds – 14 minutes, 25 seconds)

4

French Dialogue:

Senegalese Soldier 1: Celui là croit qu'il est prisonnier dans camp concentration allemand. Viens, sinon **lui** va faire guerre contre toi. Nous **parti** ailleurs.

Senegalese Soldier 2: **Lui perdi** la tête complètement.

English Subtitles:

Senegalese Soldier 1: He stayed too long in concentration camps. Let's get out of here. He'll declare war on us soon

Senegalese Soldier 2: He is completely crazy.

(Sembène, *Camp de Thiaroye*; Chapter 3: 15 minutes, 34 seconds – 15 minutes, 42 seconds)

3

French Dialogue:

Groquet: Congo, toi apprends-moi monter bicyclette, moi donner toi des colas.

Congo: D'accord. D'accord.

Groquet: Donner toi colas

Congo: Combien, combien colas?

Groquet: Deux kolas.

Congo: Deux kolas?

Groquet: Un kola, aujourd'hui, si tu es bien, un kola demain.

Congo: Bien.

Groquet: Il faut que tu bien me montrer.

Congo: Moi? Moi Congo. **Moi venité** depuis Allemagne.

Groquet: Maintenant, toi apprendre moi bicyclette, ici.

Congo: **Moi** bon.

Groquet: Bon, montrer moi.

Congo: Doucement. Bien. Garder devant. Doucement.

English Subtitles:

Groquet: Congo, you teach me to how to ride, and I give you kola nuts

Congo: All right.

Groquet: I give you cola nuts

Congo: How many?

Groquet: Two.

Congo: No subtitle.

Groquet: One today, One tomorrow.

Congo: No subtitle.

Groquet: You teach me well.

Congo: Me? Congo? I began riding in Germany.
 Groguet: Now you teach me here.
 Congo: **No subtitle.**
 Groguet: Okay, I mount.
 Congo: No subtitle. Look straight ahead.
 (Sembène, *Camp de Thiaroye*; Chapter 3: 16 minutes, 16 seconds – 16 minutes, 50 seconds)

8

French Dialogue:

Senegalese Soldier 1: Mais nous, entre nous, francs français.
 Senegalese Soldier 2: Eh nous, il y a francs français.
 Senegalese Soldier 3: Pas problème. Toi **donner** tes francs français **Lui donner** marchandise avec petite quelque chose.
 Senegalese Soldier: **Toi** connais marché noir Sénégal. **Moi** connais grand marché avec marché noir.
 Senegalese Soldier 3: **Moi** c'est d'accord. D'accord.
 Senegalese Soldier: Nous **partis** aussi. Nous **partis** aussi.

English Subtitles:

Senegalese Soldier 1: We only have French francs.
 Senegalese Soldier 2: No problem. You give your French francs.
 Senegalese Soldier 3: You know the black market.
 Senegalese Soldier: I know the big market and the black market.
 Senegalese Soldier 3: Okay let's go.
 Senegalese Soldier: We're coming too.
 (Sembène, *Camp de Thiaroye*; Chapter 3: 18 minutes, 95 seconds – 18 minutes, 23 seconds)

1

French Dialogue:

Head Cook: Nous **preparer** repas pour grands combattants.

English Subtitles:

Head Cook: We are cooking a great meal for great fighters.
 (Sembène, *Camp de Thiaroye*; Chapter 3: 17 minutes, 56 seconds – 17 minutes, 58 seconds)

2

French Dialogue:

Senegalese Soldier 1: **Manger**-là. C'est pas bon.
 Senegalese Soldier 2: Nous **pas** cochons.

English Subtitles:

Senegalese Soldier 1: This food is disgusting.
 Senegalese Soldier 2: We're not pigs.
 (Sembène, *Camp de Thiaroye*; Chapter 5: 21 minutes, 13 seconds – 21 minutes, 18 seconds)

9

French Dialogue:

Senegalese Soldier 1: C'est quoi même?
Senegalese Soldier 2: Ça c'est **manger** de quoi?
Head Cook: Ça c'est ordinaire tirailleurs.
Senegalese Soldier 1: Tu **connais** cartofune, rutabaga? Ça **manger** dans
camp prisonnier allemand. Cartofune même mieux que ça.
Head Cook: Moi, chef cuisinier. **Moi** pas attendant, **moi préparer** de ce **ké**
donner moi.
Senegalese Soldier 1: **Toi** crois que c'est camp prisonnier. Ici, pas camp prisonnier
allemand.
Head Cook: Vous n'êtes pas **contentement**, **monter** voir mon Lieutenant.

English Subtitles:

Senegalese Soldier 1: What's this?
Senegalese Soldier: What kind of food is this?
Head Cook: This is the food for an infantryman.
Man: Do you know Cartofune, rutabaga? That's the food in German
POW camps. Even cartofune is better than that.
Head Cook: I can only cook what they give me.
Senegalese Soldier1: You'd think we are prisoners here. This isn't a German camp.
Head Cook: If you don't like it, go and see the lieutenant.
(Sembène, *Camp de Thiaroye*; Chapter 5: 21 minutes, 33 seconds – 22 minutes, 01 seconds)

7

French Dialogue:

Senegalese Soldier 1: Tu donner cochons. Même cochons refusent de manger.
Head Cook: Moi simple chef cuisinier. Moi, pas attendant. **Préparer** ce **ké**
donner moi. Vous là, pas **contentement**, **venir** voir **seneral**. Pas
de **facilement**. Pas de baguerrement.

English Subtitles:

Senegalese Soldier 1: We're not going to eat this shit.
Head Cook: I am a cook, not an administrative officer. I cook what they give
me. If you don't like it, go and see the general. Cool it.
(Sembène, *Camp de Thiaroye*; Chapter 5: 22 minutes, 24 seconds – 22 minutes, 41 seconds)

3

French Dialogue:

Head Cook: Mon Lieutenant, **moi** connais pas. **Moi donné** manger ordinaire.

English Subtitles:

Head Cook: I don't know, Lieutenant. I gave them the usual.
(Sembène, *Camp de Thiaroye*; Chapter 5: 23 minutes, 27 seconds – 24 minutes, 05 seconds)

14

French Dialogue:

Corporal Diarra:

Manger là pas bon. Nous **compris** Sergent-chef. En tout cas, nous **manger** là, pas **manger** ça. Chien **manger** ça, immédiatement, **cadavris**. Cochon **manger** ça immédiatement **cadavris**. **Toi**, Sergent-chef, si tu **manger** ça sergent-chef, immédiatement **cadavris**.

Senegalese Soldier:

Si un haut, cochon haut **manger** ça, il **cadavris**. Ça **verité** mon Lieutenant.

English Subtitles:

Corporal Diarra:

The food is rotten. We heard you. We're not going to eat this. A dog eats this, he dies. A pig, a pig; if they eat this, they die!

(Sembène, *Camp de Thiaroye*; Chapter 5: 23 minutes, 39 seconds – 24 minutes, 05 seconds)

2

French Dialogue:

Senegalese Soldier:

Ici pays **nous**. Nous **trouver** manger là-bas.

English Subtitles:

Senegalese Soldier:

This is our land, we will **get** something to eat.

(Sembène, *Camp de Thiaroye*; Chapter 5: 24 minutes, 30 seconds – 24 minutes, 33 seconds)

1

English Subtitles:

Head Cook:

Mon capitaine, c'est ordinaire riz, patates, haricots, moi **preparer**.

Captain Raymond:

Il n'y a pas de viande.

English Subtitles:

Head Cook:

Captain, it's the usual rice, potatoes and beans.

Captain Raymond:

No meat?

(Sembène, *Camp de Thiaroye*; Chapter 5: 26 minutes, 40 seconds – 26 minutes, 45 seconds)

1

French Dialogue:

Corporel Diarra:

Nous **garder** camp.

English Subtitles:

Corporel Diarra:

We'll stay at camp.

(Sembène, *Camp de Thiaroye*; Chapter 5: 25 minutes, 02 seconds – 25 minutes, 04 seconds)

3

French Dialogue:

Corporal Diarra:

Manger là, pas bon. Ça c'est **veritement**. Nous pas contents.

English Subtitles:

Corporal Diarra: This food is bad. That's true. We are upset.
(Sembène, *Camp de Thiaroye*; Chapter 5: 25 minutes, 41 seconds – 25 minutes, 43 seconds)

5

French Dialogue:

Senegalese Soldier 1: **Toi** viens tuer mouton.
Senegalese Soldier 2: Non, **moi** Musulman. **Toi** pas **tuer** mouton. Marabout, lui va tuer.
Comme ça tout le monde **gagner** manger. Marabout, toi, venez là-bas, tuer mouton pour nous?

English Subtitles:

Senegalese Soldier 1: Come, we'll slaughter the sheep.
Senegalese Soldier 2: No, I'm a Muslim. You can't slaughter it. Marabout will do it. That way everyone will eat. Marabout, can you kill the sheep?
(Sembène, *Camp de Thiaroye*, Chapter 5: 29 minutes, 21 seconds – 29 minutes, 40 seconds)

26

French Dialogue:

Senegalese Soldier 1: Gabon, qu'est-ce qu'il y a de bon?
Gabon: Américains, ils frapper Sergent-chef jusqu'à **coucher** la voiture.
Partir.
Senegalese Soldier 2: Pourquoi, eh pourquoi?
Gabon: Mais moi, je pas connais.
Senegalese Soldier 1: Nous, il y a **mouri**?
Grouget: **Lui** est fatigué, eh.
Gabon: **Moi parti**. Mes ont parents Koffi, vous déjà **parti**. Moi **courer** ici jusqu'à camp. Américains, il y a quatre.
Grouget: Eh, combien?
Gabon: Quatre.
Grouget: Quatre contre un. C'est fasciste.
Pays: C'est vrai ça.
Grouget: Gabon, mais pourquoi Américains ils a frappé Sergent-chef?
Gabon: **Moi vener** comme ça. **Moi** trouver Sergent-chef, il **parler** l'anglais. Moi, j'ai pas compris.
Grouget: Anglais?
Senegalese Soldier 1: Comment nous **fairiez**? Américains frapper Sergent-chef. Nous **rester** assis comme femmes. Nous femmes ou hommes?
Senegalese Soldier 4: Américains frapper Sergent-chef. **Moi pas aimer**. Sergeant-chef Diatta, **lui parler** français même même **toubabou** de **Fransi** comprends pas français là. Corporel-chef Diarra, toi, tu es commandant maintenant.
Senegalese Soldier 1: Français connaissent tirailleurs. Allemands connaissent tirailleurs. Anglais connaissent tirailleurs. Italiens connaissent tirailleurs. Si Américains pas connaissent pas tirailleurs, **lui** va connaître tirailleurs maintenant.
Corporal Diarra: Il faut beaucoup **pensement**. Il faut beaucoup penser et **réfléchi**.

Senegalese Soldier: Eh, Corporel-chef, il y a rien comme ça. Attaque. C'est attaque.
 Nous **est** combattants, tous et nous respecter.
 Grouget: Tirailleurs tous, c'est même chose. Nous **parti** maintenant.
 Senegalese Soldier: Non, la nuit, tout le monde est dormi. Comme ça, nous **fait**
 commando.
 Corporal Diarra: D'accord. Toi, Corporel Koffi. Toi, Oubangui. Toi, Gabon et moi-
 même, **parti** en ville.

English Subtitles:

Senegalese Soldier 1: Gabon, what's wrong?
 Gabon: The Americans beat up Sarge and they've taken him away.
 Senegalese Soldier 2: Why? But why?
 Gabon: I have no idea. Is he dead?
 Senegalese Soldier 1: They really hit him. When I came back from Koffi's home, you
 were gone, so I ran here. There were four Americans.
 Grouget: How many?
 Gabon: Four.
 Grouget: Four against one: that's fascism.
 Pays: True.
 Grouget: Gabon, why did the Americans beat up Sarge?
 Gabon: Sarge was speaking English, I didn't understand.
 Grouget: English?
 Senegalese Soldier 1: What are we going to do? We're not going to take it sitting down
 like women. Are we sissies?
 Senegalese Soldier 4: The Americans beat up Sarge. I don't like it. Sergeant Major Diatta
 is educated. He speaks excellent French. Corporal Diarra, you are
 the leader now. The French know the infantrymen. The Germans
 know the infantrymen. The English know the infantrymen. The
 Italians know us. If the Americans don't know who we are, we'll
 show them.
 Corporal Diarra: We have to think it over.
 Senegalese Soldier: No need. We attack now. We are all fighters. They must respect us.
 Senegalese Soldier: We are one. Let's go now!
 Corporal Diarra: Okay. Corporal Koffi. Oubangui, Gabon and me. We'll go to town.
 (Sembène, *Camp de Thiaroye*; Chapter 8: 38 minutes, 39 seconds – 40 minutes, 23 seconds)

9

French Dialogue:

Senegalese Soldier: **Jouer** ici. **Jouer** ici pas bon. **Lui**, c'est con. Toi aussi, tu es petit
 con. Tu es con.
 Senegalese Soldier 2: Pourquoi m'**insulter**?
 Senegalese Soldier 1: Prenez-toi la carte. **Garder** là. Pourquoi tu moyen **regarder** mon
 jeu? C'est moi qui **gagner** là. **Regarder** là, Gabon. Pourquoi **couri**
 comme ça?

English Subtitles:

Senegalese Soldier 1: What are you doing? You're playing stupidly.
 Senegalese Soldier 2: No subtitle.
 Senegalese Soldier 1: Put down the right card. And don't look at my hand. No subtitle.
 Why is Gabon running so fast?
 (Sembène, *Camp de Thiaroye*; Chapter 8: 37 minutes, 11 seconds – 37 minutes, 50 seconds)

35

French Dialogue:

Senegalese Soldier: Niger, Niger, **toi** es content, **toi** es content attraper marché comme tailleur.

Niger: Ouais, **moi** content retour Niger. Toi, tu as une adresse pour moi? Oumarou, ancien combattant, mettre tailleur, mode de Paris, civil, militaire. Grand marché Niamey.

Senegalese Soldier: Tu **donner** une adresse. Moi, j'écris toi.
 Grouguet: **Moi**, j'ai **venu**, voir toi. Faut que tu as fait des habits pour ma femme, quoi.

Niger: Tu as porté d'ici.
 Grouguet: **Toi** me **donner** ça.
 Congo: Eh non, **laisser** ça. Ça c'est pour tirailleur acheté à Dakar.
 Grouguet: C'est pas grave. Demain matin, je vais **parti** à tirailleur Rachid pour payer moi.

Niger: Attends, femme pour **toi**, est grande ou petite.
 Grouguet: Est grande avant, mais est petite maintenant.
 Niger: Est grande comme ça?
 Grouguet: Non, avant, est grande comme ça, mais comme je n'**ai** pas là, est pensé sa tête, maintenant elle est maigri, est maigri. Donc, il faut faire deux robes, un **petit** et un **gros**.

Niger: Tu as une femme ou tu as deux?
 Grouguet: Niger, c'est une femme. Mais comme, j'ai **veni** comme là maintenant, il **va** grand.

Niger: **Moi** compris.
 Grouguet: Compris maintenant.
 Congo: Niger, moi aussi, fais-moi culottes, là.
 Niger: Quoi culottes, là?
 Congo: Il a **cadavre**. **Toi ranger** moi ça.
 Niger: Qu'est-ce que tu **foutu lui** comme ça?
 Congo: Mais c'est Grouguet. **Moi** crois que c'était lui, **lui** connaît pas rien. **Lui**, petit petit con. Laisser comme ça.
 Grouguet: C'est toi, **c'est** a tombé.
 Congo: **Mettre-moi**, **mettre-moi**. **Mettre-moi** une plaque, là.
 Niger: À quoi **dechirer** comme ça?
 Congo: **Lui** c'est **tomber**.
 Grouguet: **Lui** vélo.
 Congo: Tiens. Comme j'ai bien content. Il faut que tu fais **vitement** une robe pour moi.
 Niger: Comme maison quoi.

Congo: Donner moi kolas, eh?
 Grouget: Tu es content? Deux kolas, voilà. Deux kolas.
 Congo: Merci.
 Grouget: Nous revenons, Niger. Il faut **vitement**. Nous **parti**. Petite avec une grande robe.

English Subtitles:

Senegalese Soldier: You are happy to go home. You will work as a tailor.
 Niger: I can't wait to get home to Niger. You want my address. Oamarou, veteren fighter, ace tailor. Paris fashion, civilian and military. Big market. Niamey.
 Senegalese Soldier: I'll write to you.
 Grouget: I want you to make clothes for my wife.
 Niger: You've got materials?
 Grouget: You sell me this?
 Niger: Leave that. An infantryman bought it from Dakar.
 Grouget: Tomorrow I'll go and get one at Rachid's.
 Niger: Is your wife fat or thin?
 Grouget: Before, she was big, but now she's lost weight.
 Niger: She is that big?
 Grouget: No. Before she was, but while I was away, she missed me so much, she lost weight. I need two dresses, one loose and one tight.
 Niger: What, you have one or two wives?
 Grouget: I have one wife. But as soon as I get back, she'll get fat again.
 Congo: No subtitle. Niger, can you mend my shorts? They got torn. Can you mend it?
 Niger: But how did you do it?
 Congo: Grouget did it. He's an idiot.
 Grouget: He fell.
 Congo: You made me fall.
 Grouget: Put a patch here.
 Niger: How did it get torn like that?
 Grouget: He fell.
 Congo: I knew how you liked it.
 Niger: You're a nice fellow. It's like family.
 Congo: Don't I get any cola nuts?
 Grouget: Congo, you happy now? You have two bits of cola.
 Grouget: We must go now.
 Niger: A loose one and a tight one.
 (Sembène, *Camp de Thiaroye*; Chapter 8: 41 minutes, 39 seconds – 44 minutes, 07 seconds)

6

French Dialogue:

Congo: **Toi casser** nous ici là.
 Grouget: Cochon! Fous le camp. Tu vas casser ma bicyclette là. Si tu **casser lui**, tu **moi** le payer.

English Subtitles:

Congo: Idiot! You must be crazy! Moron. You nearly hit us.
Grouget: You swine! Idiot! You want to break my bike? If you break it, you pay.

(Sembène, *Camp de Thiaroye*; Chapter 8: 44 minutes, 36 seconds – 45 minutes, 01 seconds)

4

French Dialogue:

Lieutenant Pierre: Corporel-chef, qu'est-ce qui se passe ici?
Corporal Diarra: Ça affaire nous pas **relâchement**. Américains frapper Sergent-chef Diatta. Nous **prendre** Américain prisonnier.
Lieutenant Pierre: C'est un Américain, c'est un soldat blanc Américain, relâche-lui immédiatement.
Corporal Diarra: Sergent-chef Diatta **rendre** nous, nous **rendre** soldat Américain.

English Subtitles:

Lieutenant Pierre: Corporal, what is this?
Corporal Diarra: It's our business. The Americans beat up Sarge. We are keeping their soldier.
Lieutenant Pierre: He's a white American soldier. Let him loose immediately.
Corporal Diarra: If the Americans release Sergeant Diatta, we'll give back their soldier.

(Sembène, *Camp de Thiaroye*; Chapter 10: 48 minutes, 50 seconds – 49 minutes, 33 seconds)

3

French Dialogue:

Corporal Diarra: Si **toi** pas **libérer**, nous **garder** lui tout le temps.

English Subtitles:

Corporal Diarra: If they hadn't freed you, we would've kept you.
(Sembène, *Camp de Thiaroye*; Chapter 11: 01 hour, 04 minutes, 30 seconds – 01 hour, 04 minutes, 36 seconds)

29

French Dialogue:

Senegalese Soldier 1: Vous tous là, comment **tristement** comme ça? Vous **assis** comment? Pourquoi? Vous **pas** né Américains.
Pays: Armée américaine **donner** nous tenues. Armée Américaine **donner** nous tenues, oui et puis armée française, il **pris** nous. Et alors? Blancs américains, blanc français, blanc, blanc, c'est kiffe kiffe, même chose, bourricot.
Senegalese Soldier 2: Nous pas américains, nous pas français. Nous africains. Nous hommes. Nous **qu'est-ce qui** la guerre. Nous **vivement**, nous **coucher** dormi avec morts. Nous **manger** même viande. Pourquoi **tristement**, là?

Pays: Pourquoi **rentrer** comme ça, pour rentrer hommes? **Toi pas voler. Toi pas voler.** Toi! Pas fais caca papa de ta femme. Alors, pourquoi vous honti? Pourquoi vous honti?

Corporal Diarra: Mais pourquoi **actement** comme ça? Nous **fait** guerre Europe. Nous **souffri** froid Europe. Nous **souffri** neige Europe. Vous **connaît** Europe. Nous **connaît** bombardements Europe. Maintenant, pour **revenis** maison Afrique, vous **assis** comme femmes. Pleurez, pleurez, pleurez tenues américaines. C'est honte. Vous honte. Vous **honte**. Mais pourquoi?

Senegalese Soldier 3: **Moi parti** village. **Qu'est-ce** qui vient avec moi?

English Subtitles:

Senegalese Soldier 1: Why are you so sad? You look dejected. Why? You are not Americans. The Americans gave us uniforms.

Pays: The American army gave them to us. The French army has taken them back. So what? White Americans, white French they're both exactly the same thing.

Senegalese Soldier 2: We aren't American, nor French. We're African. We're men. We fought the war. We even slept and ate with corpses. We ate the same meat. So why look so sad? Why so sad?

Pays: Why so dejected? We're not thieves. You haven't brought shame on your family. So, why look so sad? Why so sad?

Corporal Diarra: Why do you say these things about me? We spent four years in Europe. We suffered from the cold in Europe. We suffered from the snow in Europe. We took the bombings. Now, we are in Africa, at home. And we are here crying. Shame! Shame on you! No subtitle. Why?

Senegalese Soldier 3: I am going to the village. Who is coming with me?
(Sembène, *Camp de Thiaroye*; Chapter 14: 01 hour, 16 minutes, 24 seconds – 01 hour, 19 minutes, 57 seconds)

5

French Dialogue:

Corporal Diarra: Tout le monde **entendi** mon commandant? Il a dit nous **voler** l'argent des soldats **mouris** sans les batailles.

Corporal Diarra: Pays dit, si commandant **couper** notre argent, nous aussi **couper** son bagala.

English Subtitles:

Corporal Diarra: You **heard** the major? He said we **stole** money from **dead** soldiers on the battlefields!

Senegalese Soldier: If the Major cuts the money, we'll cut his prick!
(Sembène, *Camp de Thiaroye*; Chapter 14: 01 hour, 33 minutes, 25 seconds – 01 hour, 33 minutes, 46 seconds)

9

French Dialogue:

Niger:

Sergeant Chef, pas n'importe qui. Il **connaisse** bon français comme les blancs. Est-ce que vous **connaissez français** pour délégué parler les blancs?

Grouget:

Tu es con. Oui, tu es con quelquefois. Français, c'est quoi? C'est une langue. Tu **parler** bon français, tu **parler** mauvais français ça que tu **parler** dedans, ça qu'il est bon. Français c'est comme femme. Tu prends femme, tu fais, tu fais, tu fais, c'est **facilement**. Et puis, c'est tout. Nous **pas nommer** sergent chef comme délégué.

English Subtitles:

Niger:

Sarge is educated. He speaks French like the whites. A delegate must talk like them. Can any of us make himself understood by the whites?

Grouget:

You're stupid. You sure are stupid. What is French? It's a language. Whether you speak it well or not, it's what you say that counts. French is like a woman. You take her the way you want, you take her, take her, provided you say what you want to say. Let's not delegate Sarge as our delegate.

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 40 minutes, 07 seconds – 01 hour, 41 minutes, 18 seconds)

5

French Dialogue:

Corporal Diarra:

Ça c'est **partissant** discuter bien bon. 1000 francs **français** pour 500 francs **afrikis**. 1000 francs **français** pour 250 francs **afrique**, ça.

English Subtitles:

Corporal Diarra:

The normal rate is 1,000 French francs for 500 CFA Francs. So, we must consult to know if we accept or refuse. We'll go back to the barrack rooms and discuss it.

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hour, 38 minutes, 39 seconds – 01 hour, 39 minutes, 06 seconds)

38

French Dialogue:

Senegalese Soldier 1:

Pourquoi nous **accepter** 1,000 francs **français** pour 250 francs **Afrique**?

Senegalese Soldier 2:

Corporel, nous tous **afriqis**. Nous **comprends** bien blancs. Il a commandé par toute Afrique. Nous n'a qu'accepter 250 francs **afrique** pour 1000 francs **français**. Moi, j'ai pas de mon tous parole.

Senegalese Soldier 3: Si nous tous **former** comme un, toubabouts **payer**. Lui **accepter** payer. **Lui** paye. L'officier **parler** toute de suite, **lui** pas **parler** pims. **Lui** pas **parler** indemnités, **lui** pas **parler** démobiliser. Tous ailleurs **voler** nous. Pas **voler** combattants. C'est fasciste. Nous pas **accepter**.

Niger: Nous nommer Sergent chef délégué par le **seneral**. **Seneral** pas connaît quoi c'est passé ici.

Grouget: Nous pas nommer sergent Chef délégué. C'est les toubabouts qui **nommer** lui chef. Nous africains. Chaque chambre **nommer** délégué.

Niger: Sergent-chef pas n'importe qui. **Lui** **connaisse** bon **français** comme les blancs. Est-ce que vous **connaisse français** pour délégué **parler** les blancs.

Grouget: Tu es con. Oui, tu es con quelquefois. **Français**, c'est quoi? C'est une langue. Tu **parler** bon **français**, tu **parler** mauvais **français** ça que tu **parler** dedans, ça qu'il est bon. **Français** c'est comme femme. Tu prends femme, tu fais, tu fais, tu fais, c'est pour faire petits enfants seulement. Et puis, c'est tout. Nous pas nommer sergent-chef comme délégué.

English Subtitles:

Senegalese Soldier 1: Corporal, we are all Africans. We know that everywhere, it's the whites who govern. We should accept 250 CFA for 1,000 French francs.

Senegalese Soldier 2: That's what I think.

Niger: The whites are united like the fingers of the hand. If we form a group, the whites will have to pay us. The officer who spoke said nothing about gratuities, earnings, and allowances. They want to rob us of all that. That's fascist.

Senegalese Soldier: We say no!

Niger: We designate Sarge to speak to the general. In the name of Allah, the general doesn't know what's going on here.

Senegalese Soldier: No!

Grouget: We are not going to designate Sarge as our delegate. The whites promoted him. We are Africans. Each barrack room must designate their delegate. Sarge is educated. He speaks French like the whites. A delegate must talk like them. Can any of us make himself understood by the whites?

Congo: You're stupid.

Grouget: You sure are stupid. What is French? It's a language. Whether you speak it well or not, it's what you say that counts. French is like a woman. You take her the way you want, you take her, take her, provided you say what you want to say. Let's not delegate Sarge as our delegate.

(Sembène, *Camp de Thiaroye*; Chapter 17: 1 hour, 39 minutes, 11 seconds – 1 hour, 41 minutes, 19 seconds)

2

French Dialogue:

Corporal Diarra

Chaque chambre **nommer** immédiatement délégation ancienne, délégation ancienne. Ensemble parti voir sergent-chef, **nous** chambre proposer marabout tirailleur.

English Subtitles:

Corporal Diarra:

Each barrack designates a delegate right now. We'll go and see Sarge together. We've designated the marabout infantryman.

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hours, 41 minutes, 27 seconds – 01 hours, 41 minutes, 17 seconds)

1

French Dialogue:

Soldier:

Pourquoi nous **au soleil**? Ça, c'est fasciste.

English Subtitles:

Soldier:

Why keep **us**? It's fascist.

(Sembène, *Camp de Thiaroye*; Chapter 18: 01 hour, 50 minutes, 14 seconds – 01 hour, 50 minutes, 20 seconds)

7

French Dialogue:

Corporal Diarra:

Ma **sénéral**, pas **véritément** ça. C'est ça la **veritement**. 1,000 francs **français** pour 500 francs **afrikis**. C'est ça la **veritement**.

Captain:

Mais toi, gardes debout.

Corporal Diarra:

Et encore vous, moi **garder** debout.

English Subtitles:

Corporal Diarra:

General, it's not true. 1, 000 French francs are worth 500 CFA. That's the truth.

Captain:

You stand to attention.

Corporal Diarra:

Attention again. I am already standing to attention.

(Sembène, *Camp de Thiaroye*; Chapter 18: 01 hour, 54 minutes, 31 seconds – 01 hour, 55 minutes, 10 seconds)

10

French Dialogue:

Senegalese Soldier 1:

Nous pas **parti** si nous **prends** propre argent. 1000 francs **français** pour 500 francs **afrikis**.

General:

Vous serez traduit devant un tribunal militaire.

Senegalese Soldier 1:

Corporel-chef, général **mendi** nous **garder** général.

Voiceoff:

Capitaine! Capitaine! Capitaine! Capitaine!

Senegalese Soldier 2:

Regardez bagages, tout. Tu fous de quoi, toi? Nous pas **voler** argent.

Senegalese Soldier 3: Toi, général, **assis** ici. Si vous échappez nous, taisez-vous.
Corporal Diarra: Nous **parti** dehors. Chaque pays **parler** son casqué. Tout le monde dehors.

English Subtitles:

Senegalese Soldier: We will not go without our money. 1, 000 French francs for 500 francs CFA.

Captain Labrousse: You will be summoned before a military tribunal.

Corporal Diarra: Corporal, the general is lying. We must capture him.

Voiceoff: Captain! No subtitle. No subtitle! No subtitle!

Senegalese Soldier: Look at our baggage. They've searched him. Why? We haven't stolen anything.

Senegalese Soldier 2: General, sit down!

Senegalese Soldier 3: If you try to escape, you will be tied.

Corporal Diarra: We talk outside. Each country must consult. All out.

(Sembène, *Camp de Thiaroye*; Chapter 18: 1 hour, 55 minutes, 15 seconds – 01 hours, 55 minutes, 55 seconds)

16

French Dialogue:

Corporal Diarra: Nous **garder seneral**. **Lui refuser payer nous pekis**, indemnités en combattants.

Senegalese Soldier 1: Et si le **seneral** refuse de payer nous?

Senegalese Soldier 2: Si le **seneral refuser** payer nous, nous **garder** lui quand-même.

Mosi: Comment nous **garder** lui? Tu **connaites** Africains, ils **commander** tout.

Corporel Diarra: Et toi, Mosi? Tu es peur ou quoi?

Sengeales Soldier 2: Nous **prend** fusils.

Corporal Diarra: Vous, fous le camp. Tu pas **connaites**. Tout fusils, là. Pas de munition.

Senegalese Soldier: Nous **prends** tout miradors avec sentiers. Toi ici. Toi, toi, toi, venez avec moi.

English Subtitles:

Corporal Diarra: Let us keep the general until he pays us our gratuities and our earnings as soldiers.

Senegalese Soldier 1: And if he refuses to pay?

Senegalese Soldier 2: If he refuses, we keep him.

Mosi: How can we keep him? The whites govern Africa.

Corporal Diarra: Mosi, are you afraid or what?

Senegalese Solider 2: We take the guns.

Corporal Diarra: Idiot. You don't know that these guns are loaded.

Senegalese Soldier 3: Let's take the watchtowers. You! Here! You and you, come with me.

(Sembène, *Camp de Thiaroye*; Chapter 19: 1 hour, 58 minutes, 08 seconds – 1 hour, 58 minutes, 55 seconds)

15

French Dialogue:

Watchtower Soldier

Montez, **moi tirer**. Pas **menti**. Toi, soldat, moi, soldat. **Moi** connais fusils pour toi, pas munition. **Toi pas descendre, moi monter** de suite.

Watchtower Soldier:

Corporel! Corporel! Corporel de garde. Corporel de garde.

Senegalese Soldier:

Corporel, qu'est-ce qu'il y a? Nous prisonnier, moi prisonnier. Moi soldat, toi, soldat. **Moi fais** guerre Europe. Dis-lui pas **descends** tout de suite, nous **monter**, nous **tuer** lui.

Senegalese Soldier 2:

Sentrier, **toi** descends.

Senegalese Soldier 1:

Corporel, merci. Sentrier **monter** là haut.

English Subtitles:

Watchtower Soldier:

I'll shoot!

Senegalese Soldier:

We know you can't. You have no ammunitions. If you don't, I'll come up.

Watchtower Soldier:

Corporal! Corporal! Guard commander! No subtitle.

Guard Commander:

What's going on?

Senegalese Soldier 1:

The general is our prisoner. You are a soldier, me too. I fought in Europe. If the sentry doesn't come down, we go up and kill him.

Guard Commander:

Sentry, down.

Senegalese Soldier:

Corporal, thank you. You go up there.

(Sembène, *Camp de Thiaroye*; Chapter 19: 02 hours, 05 minutes, 25 seconds – 02 hours, 06 minutes, 18 seconds)

17

French Dialogue:

Corporel Diarra

Si soldats **attaquer** camp, toi **mouris** immédiatement, ici. **Toi pas connais** nous **connaisseras**.

Senegalese Soldier:

Nous **pris** le camp. Sentiers nous là haut.

Sergeant Diatta:

Il va dire mon général que nous contrôlons le camp.

Grouget:

Nous pas fascistes. Nous **suffrir** beaucoup, beaucoup la guerre. Camp concentration. Nous **manger** cartofune. Est-ce que tu **mi** comprends mon français? **Toi compris** pas. Nous **vi** beaucoup beaucoup beaucoup cadavres juifs. Alors, tu comprends mon français? **Moi** pas école. Moi tirailleur. Tirailleur pas école. Tirailleurs connaissent fusils. Tirailleurs connaissent conseils. La guerre, la guerre, nous **vi** beaucoup cadavres. Ici tous hommes. Toi, homme; moi, homme; lui, homme. Alors, tu comprends rien? Cadavre noir, cadavre blanc, kiffe kiffe fous le camp. Alors, pourquoi **toi pas payer** nous?

English Subtitles:

Corporal Diarra:

If the camp is attacked, we kill you. We'll see who we are.

Senegalese Soldier:

We've placed our sentries everywhere.

Sergeant Diatta:

He means, general, that we control the camp.

Grouget: We're not fascists. We have suffered a lot from the war. Do you understand my French? No, you don't? We've seen a lot of massacred Jews. You understand my French? I didn't go to school. The infantryman only knows two things: guns and orders. At war, we saw a lot of corpses. We are all men: you, me, him. You get me? A white corpse, a black corpse, it's the same. So why do you refuse to pay us?

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 06 minutes, 56 seconds – 02 hours, 08 minutes, 10 seconds)

2

French Dialogue:

Corporal Diarra: Pays a dit **seneral menti** nous. C'est qu'il dit là de vrai, pas même chose dans sa tête. Menti beaucoup, beaucoup, beaucoup.

English Subtitles:

Corporal Diarra: What he says is not what he thinks. Lots of lies.

(Sembène, *Camp de Thiaroye*; Chapter 20: 02 hours, 09 minutes, 12 seconds – 02 hours, 09 minutes, 17 seconds)

6

French Dialogue:

Corporal Diarra: Pays a dit, Allemands **attaquer** camp.
Senegalese Soldier: Il est complètement la tête. Allemands en **afriki**. Il voit Allemands partout.

Corporal Diarra: Allemands **attaquer** camp. Allemands.
Senegalese Soldier: Il est complètement fou. Il pas **moi dormi**. Pays, il est complètement fou alors. Il a cassé, lui. Il a cassé, lui. Quoi alors?

Sergeant Diatta: Pays, qu'est-ce qui se passe?

Corporal Diarra: Pays lui a dit Allemands **attaquer** camp.

English Subtitles:

Corporal Diarra: Pays says that the Germans are invading the camp.

Senegalese Soldier: He really is loony. Germans in Africa? He sees Germans everywhere. Germans attacking the camp. He's crazy. He keeps us from sleeping.

Sergeant Diatta: What is going on?

Corporal Diarra: He says that the Germans are invading the camp.

(Sembène, *Camp de Thiaroye*; Chapter 22: 02 hours, 22 minutes, 22 seconds – 02 hours, 23 minutes, 45 seconds)

TRANSLATION OF CULTURAL CONSTRUCTS

LITERAL TRANSLATION OF CULTURAL CONSTRUCTS (4)

LITERAL TRANSLATION OF CULTURAL CONSTRUCTS IN *BIENVENUE CHEZ LES CH'TIS* (3)

3

French Dialogue:

Monsieur Vasseur: Mais, il m'reste peut-être du tchiot **jaune** comme on dit par chez vous. Une bouteille qu'on m'a offerte.

Philippe: Du tchiot **jaune**?

Antoine: C'est du pastis.

Philippe: Oh, du pastis. Comme chez moi. Du tchiot **jaune**!

English Subtitles:

Monsieur. Vasseur: I might have a wee **yellow**, like in your neck of the woods. I got it as a gift.

Philippe: **Yellow?**

Antoine: Pastis.

Philippe: Pastis, just like home. A little **yellow**!

(Boon, *Bienvenue Chez les Ch'tis*; Chapter 9: 01 hour, 5 minutes, 50 seconds – 01 hour, 10 minutes, 7 seconds)

LITERAL TRANSLATION OF CULTURAL CONSTRUCTS IN *FAAT KINÉ* (1)

1

French Dialogue:

Mada: Quel Mademba? Ton premier mari que tu avais largué y a quinze ans pour **polygamie**?

English Subtitles:

Mada: Which Mademba? Your first husband whom you abandoned 15 years ago because you accused him of **polygamy**?

(Sembène, *Faat Kiné*; Chapter 7: 01 hour, 06 minutes, 15 seconds – 01 hour, 06 minutes, 27 seconds)

EQUIVALENCE OF CULTURAL CONSTRUCTS (17)

EQUIVALENCE OF CULTURAL CONSTRUCTS IN *NEUILLY SA MÈRE* (3)

1

French Dialogue:

Sophie: Excuse-moi, mais **chez nous** c'est 2.

Sami: Désolé, chez nous c'est 4.

English Subtitles:

Sophie: I'm sorry. **We kiss** 2 times.

Sami: Sorry, for us it's 4.

(Laferrière, *Neuilly Sa Mère*; Chapter 3: 22 minutes, 06 minutes – 22 minutes, 09 minutes)

1

French Dialogue:

Senator: Tu es prêt écraser à enemies? Trahir amis? À **faire la bise** à des milliers vieux qui bavent?

Charles: S'il le faut.

English Subtitles:

Senator: **Kiss** drooling crowds?

Charles: If necessary.

(Laferrière, *Neuilly Sa Mère*; Chapter 7: 48 minutes, 54 seconds – 49 minutes, 00 seconds)

1

French Dialogue:

Charles: Bonsoir Virginie, venez, **on se fait la bise**.

English Subtitles:

Charles: Hello, Virigine! Come on in. **A little kiss**.

(Laferrière, *Neuilly Sa Mère*; Chapter 10: 01 hour, 05 minutes, 19 seconds – 01 hour, 05 minutes, 23 seconds)

EQUIVALENCE OF CULTURAL CONSTRUCTS IN *LES VISITEURS* (2)

2

French Dialogue:

Ginette: C'est **Mardi Gras**? Vous êtes déguisés comme au **carnaval**!

English Subtitles:

Ginette: Is it **Halloween**? You're dressed to go **trick or treating**?

(Poiré, *Les Visiteurs*; Chapter 5: 23 minutes, 13 seconds – 23 minutes, 17 seconds)

EQUIVALENCE OF CULTURAL CONSTRUCTS IN *LE BONHEUR DE PIERRE* (2)

2

French Dialogue:

Michel: Ç'a pas d'allure, je te le dis! **Aux Rois**, ils sont partis.

Louise: Arrête donc de faire simple. Voyons donc, **les Rois**!

English Subtitles:

Michel: I won't have it. I'll tell you! They'll be gone in a **week**.

Louise: That's just silly. In a **week**!

(Ménard, *Le Bonheur de Pierre*; Chapter 8: 50 minutes, 00 seconds – 50 minutes, 08 seconds)

EQUIVALENCE OF CULTURAL CONSTRUCTS IN *TGV* (1)

1

French Dialogue:

Servant: Mon maître est attendu à Conakry pour le grand **rendez-vous de féticheurs de festival**.

English Subtitle:

Servant: My master will be there for the **fetishers' meeting**.
(Touré, *TGV*; Chapter 8: 25 minutes, minutes – 25 minutes, 17 seconds).

KEEPING THE ORIGINAL OF CULTURAL CONSTRUCTS

KEEPING THE ORIGINAL OF CULTURAL CONSTRUCTS IN *FAAT KINÉ* (5)

1

French Dialogue:

Alpha: Je sais que c'est toi qui as embauché le montant de votre **tontine**.

English Subtitles:

Alpha: Kiné, I know you collected money from your **tontine**.
(Sembène, *Faat Kiné*; Chapter 5: 42 minutes, 56 seconds – 42 minutes, 58 seconds)

1

French Dialogue:

Kiné: La **tontine** a été 24 mois de privation pour moi.

English Subtitles:

Kiné: Contributing to the **tontine** was 24 months of deprivation for me.
(Sembène, *Faat Kiné*; Chapter 5: 43 minutes, 31 seconds – 43 minutes, 34 seconds)

1

French Dialogue:

Man: Félicitations pour votre **tontine**.

English Subtitles:

Man: Fatou, congratulations for your **tontine**.
(Sembène, *Faat Kiné*; Chapter 5: 44 minutes, 21 seconds – 44 minutes, 23 seconds)

1

French Dialogue:

Kiné: Pour la **tontine**?

English Subtitles:

Kiné: For the **tontine**?
(Sembène, *Faat Kiné*; Chapter 6: 55 minutes, 04 seconds – 55 minutes, 05 seconds)

1

French Dialogue:

Amy: Qui a bénéficié de la **tontine** de ma partie?

English Subtitles:

Amy: Who benefited from last month's **tontine**?
(Sembène, *Faat Kiné*; Chapter 7: 01 hour, 05 minutes, 02 seconds – 01 hour, 05 minutes, 03 seconds)

KEEPING THE ORIGINAL OF CULTURAL CONSTRUCTS IN *TGV* (5)

1

French Dialogue:

Salambaré: Le **marabout** est l'oncle de mon mari et quant à il a décidé le mariage, personne ne s'y est opposé.

English Subtitles:

Salambaré: The **marabout** is his uncle. He decided they had to marry.
(Touré, *TGV*; Chapter 6: 18 minutes, 55 seconds – 19 minutes, 00 seconds)

1

French Dialogue:

Minister: Mes biscuits.
Minister's Wife: Offre-z'en-un au **marabout**.

English Subtitles:

Minister: My biscuits.
Minister's Wife: Offer the **marabout** one.
(Touré, *TGV*; Chapter 9: 32 minutes, 10 seconds – 32 minutes, 14 seconds)

1

French Dialogue:

Woman: Ce **marabout** est plus fort que l'autre.

English Subtitles:

Woman: This **marabout**'s stronger than the other.
(Touré, *TGV*; Chapter 10: 34 minutes, 58 seconds – 34 minutes, 59 seconds)

1

French Dialogue:

Demba: Je crois que le Ministre et sa femme font des affaires avec les **marabouts**.

English Subtitle:

Demba: The minister and his wife are busy with the **marabouts**.
(Touré, *TGV*; Chapter 12: 41 minutes, 25 seconds – 41 minutes, 27 seconds)

1

French Dialogue:

Soldier: Notre **totem de natalité** était pris d'un village pour être exposé au musée.

English Subtitles:

Soldier: Our **birth totem** was taken from a village and put in a museum.
(Touré, *TGV*; Chapter 15: 01 hour, 06 minutes, 18 seconds – 01 hour, 06 minutes, 20 seconds)

KEEPING THE ORIGINAL OF CULTURAL CONSTRUCTS IN *CAMP DE THIAROYE* (5)

2

French Dialogue:

Senegalese Soldier 1: Toi viens tuer mouton.
Senegalese Soldier 2: Non, moi Musulman. Toi pas tuer mouton. **Marabout**, lui va tuer. Comme ça tout le monde gagner manger. **Marabout**, toi, venez là-bas, tuer mouton pour nous?

English Subtitles:

Senegalese Soldier 1: Come, we'll slaughter the sheep.
Senegalese Soldier 2: No, I'm a Muslim. You can't slaughter it. **Marabout** will do it. That way everyone will eat. **Marabout**, can you kill the sheep?
(Sembène, *Camp de Thiaroye*, Chapter 5: 29 minutes, 21 seconds – 29 minutes, 40 seconds)

1

French Dialogue:

Madam: Ces beaux culs, là, c'est pour les **toubabs**.

English Subtitles:

Madam: Those little asses are all for **toubabs**.
(Sembène, *Camp de Thiaroye*; Chapter 6: 35 minutes, 06 seconds – 35 minutes, 09 seconds)

1

French Dialogue:

French Soldier: Vous prenez un pair de chaussures, un centurion, and vous allez changer là-bas, chef. Estimez voilà, on vous donne pas un **chéchia**

English Subtitles:

French Soldier: Take a pair of shoes, a belt, and you change there. Be happy you didn't get a **chechia**.
(Sembène, *Camp de Thiaroye*; Chapter 14: 01 hour, 12 minutes, 51 seconds – 01 hour, 12 minutes, 57 seconds)

1

French Dialogue:

Corporal Diarra

Nous chambre proposer **marabout** tirailleur.

English Subtitles:

Corporal Diarra:

We've designated the **marabout** infantryman.

(Sembène, *Camp de Thiaroye*; Chapter 17: 01 hours, 41 minutes, 38 seconds – 01 hours, 41 minutes, 41 seconds)

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6. CONCLUSIONS

Differences between Francophone cultures exist, yet the subtitlers have the same task: translating references to various target audiences. Translation research should be based: “on the creation of maps which would delineate the economic and sociocultural geography of audiovisual translation. This would include audiovisual texts, the financial sources, and the problematic issue of what is considered a translation, and what is not” (Bartrina 2004: 165). Subtitlers may have their own ideas of how to translate cultural references; however, foreign film distributors may place limitations on them and dictate how to translate certain cultural references to intended viewers. This qualitative and quantitative study analyzed how language and cultural barriers in nine Francophone films (three from France, three from Quebec, and three from Senegal) are communicated in the English subtitles. It went one step further by providing a postcolonial analysis within a multi-continental focus. The hypothesis set forth in the introduction states: subtitlers should keep such references in original as a more effective solution in order to bring about a more positive attitude towards foreign cultures and to provide the target viewers with a more accurate representation of the source culture depicted.

6.1 MEETING OF CULTURES AND MISCOMMUNICATION

All films have an accent in any culture and language and this study highlights how the source dialogue and corresponding subtitles in a particular film allow the viewers to identify with certain characters and their frustrations caused by miscommunication: these characters act as surrogates for the viewers, many of whom are encountering an alien culture in the films. Subtitles may serve political purposes when remaining faithful to the source dialogue even when a film is deliberately racist. Including opening cultures to each other instead of being faithful to the text because it may allow viewers to relate better to one another. As in *Camp de Thiaroye*,

subtitlers of historical films may have more liberties when translating racist dialogue because viewers understand the use of racist language (i.e. *nigger*) in a historical context and has become more acceptable in such films. Take Quentin Tarantino's *Hateful Eight* where *nigger* is uttered about 65 times (Juzwlak, "The Complete History of Quentin Tarento Saying 'Nigger,'" [Http://gawker.com/the-complete-history-of-quentin-tarantino-saying-nigge-1748731193](http://gawker.com/the-complete-history-of-quentin-tarantino-saying-nigge-1748731193), 1).

Such racist language may stem from miscommunication as a result of people from different cultural, social and racial backgrounds cohabitating together. The films studied demonstrate how characters learn to understand (and ultimately understand) each other despite cultural and linguistic differences. *Neuilly Sa Mère*, *Bienvenue Chez les Ch'tis*, *La Face Cachée de La Lune*, and *Faat Kiné* stress the importance of success: in education and in one's professional life. Specifically, *La Face Cachée de la Lune*

ironically juxtaposes the proliferation of advanced means of telecommunication in an information age and failed human communication in Philippe's life . . . Philippe's critique of naïve views of the planet or the globe and their confusion with the human world can be seen to also illustrate the pitfalls of Eurocentric and utopian cosmopolitanisms that overlook the complexities, the contradictions and mysteries of human experience (Babana-Hampton, 488).

Initially, the characters have trouble communicating with one another and appear to have nothing in common. However, the issues of miscommunication, economic disparity, loss of a loved one, success/failure, and mistreatment emerge and represent universal topics or sentiments that transcend all cultures.

6.2 IMPACT OF ALL FOUR TRANSLATION SOLUTIONS

6.2.1 LITERAL TRANSLATION

Literal translation, or word for word translation, may be the oldest form of translation (Bassnett 2002: 80), but it is not used very often in the films studied and was found only slightly

more than keeping the original. The results demonstrate that literal translation is effective on the surface and is not really a viable option because viewers always correlate the cultural items on the screen to their own personal experiences and culture. Therefore, what is at stake is assuming that viewers (of a particular culture) will equate a literal translation with the same meaning and subtitlers know never to assume anything.

6.2.2 EQUIVALENCE OF CULTURAL REFERENCES

Despite globalization, fear of Eurocentrism, and the promotion of multiculturalism, subtitlers choose equivalence more than the other three solutions combined. Subtitlers create clever translations of the original culture references by using a variety of equivalence translation strategies, including adaptation, addition, compensation, generalization, modulation, and transposition. They still unilaterally determine that it is important to translate certain cultural references with an equivalent and is most effective when trying to reach a large number of target viewers (with varying degrees of Francophone cultures). The subtitles of the French films, in particular, suggest that the target viewers are more familiar with American icons, particularly with pop culture icons and political figures (e.g. *Madonna* and *John McCain*). It still cannot be assumed that the subtitled version of this film was only marketed for American viewers and highlights how cultural loss occurs when the intended viewers do not understand the equivalent concept. On the other hand, viewers living in the target culture are better able to understand the “foreignness” of a particular film by connecting it to the target culture concept.

The main point of this study found that integrating equivalence with keeping the original provides target viewers with an initial frame of reference taken from their own culture; thus, enabling subtitlers to keep subsequent references to something unfamiliar in the original. Being aware that cultural references do not always carry the same meaning in different cultures allows

subtitlers in the future to find ways to keep cultural references in the original. This integration minimizes cultural loss because it allows the target viewer to first connect the original reference with his or her own culture while leaving the subsequent references in the original.

6.2.3 KEEPING THE ORIGINAL OF CULTURAL REFERENCES

Once provided with an equivalent (i.e. when a previous definition or explanation is given, or when the viewers can rely on the visual cues), certain cultural references can be understood when left in original and provide the viewers with an opportunity to learn about the source culture. Keeping the original is most effective when the original reference is combined with another translation solution (most notably equivalence). Peter Newmark suggests that “as world communication increases, fewer attempts may be made to translate” certain cultural items such as the British *pub*, German *Gaststätte* and French *bistro* (Newmark 1981:155) and in this case, this conclusion holds true. Culinary references are kept in the original more often than the other types of reference, which coincides with the world’s fascination with foreign cuisine (evidenced by the overload of food photos found on Facebook and Instagram) and exposes intended viewers to the source culture. This increased interest in foreign cultures affairs may prompt subtitlers to keep food, historical and political references in the original.

Out of the three Francophone cultures studied, a Eurocentric view that target viewers are most familiar with French cultural references may still exist, supported by the quantitative results of the pop cultural references. “Topic specific material, including recent advertisements and television programs, films and book titles, and clichéd phrases not yet defined or explained in reference works, will create even more problems for translators who live outside the source culture (Leppihalme 1997: 200).” Subtitlers may keep pop culture references more than any of the other types of cultural references because of the world’s fascination with art, television, film,

music, and celebrity gossip. Because viewers may be unable to rely on their own personal experiences for references kept in the original, they must pay closer attention to other visual and auditory cues to better understand the “foreign” culture. Some loss is inevitable; however, by maintaining certain cultural references in the original, the target viewers are exposed to aspects of a particular source culture and can give the target viewers a truer picture of Francophone cultures.

6.2.4 OMISSION OF CULTURAL REFERENCES

Omission was found the second most often in this study and indicates that subtitlers may delete a cultural reference when it appears subsequently in a particular film. Omission is unavoidable, shown by the examples discussed. According to Shohat and Stam,

some films are striking in their omission of subtitles. Film translators tend to be vococentric, concentrating on spoken dialogue while ignoring other linguistic messages, such as background conversation, radio announcements and television commercials, not mention written materials, such as posters, marques, billboards and newspapers. Thus the spectator unfamiliar with the source language misses certain ironies Shochat and Stam 1985: 47).

Omission also allows the viewers to identify with certain characters who are left out of the conversation and serves as another way to add humor in these situations (e.g. the omission of the *elle tire* in *Bon Cop, Bad Cop*).

6.3 IMPACT OF VISUAL CUES

The omission of cultural references in the subtitles (e.g. song lyrics for *Que Reste-t-il de Nos Amours* and *Au Clair de la Lune* and the pidgin French spoken by the *tirailleurs*) require the intended viewers to rely on the visual images of a particular film. Visual images provide additional cues linked to a particular film’s plot. In addition, action-packed films allow for less dialogue and account for fewer references coded. When cultural references are omitted in the

subtitles, they still may be conveyed through visual cues and/or nonverbal communication. Omission may alter or erase the original message of a particular political, social, and cultural event depicted on screen.¹³⁶ Using action is a way for the directors to reach a large number of viewers without the need for translation. The director's choices of script and editing shape the film's circulation across cultures – Translation concerns do not emerge only in the phase of film distribution, but well before that, at the every phase of production. Humor and comic incidents connect us and provide a relief when dealing with serious issues.

Humor is potentially what gets lost in translation, which is connected to the process of translation itself. It is the very attempt to cross over from one language and culture to another which becomes the focus of comic attention. Humor, here, is what gets found in translation (Cronin 2009: 72).

Humor is reinforced through repetition. Prime examples of both humor and repetition are found in Philippe's use of *Vandeu*s and *biloute*; and Martin's use of *tabarnak*. French and English-speaking Canadians understand these stereotypes due to their interaction with one another. The exaggeration of these stereotypes adds to its appeal and humor. Subtitlers also use a character's physical appearance (e.g. in *Bon Cop, Bad Cop*, David wears a white tank top, jeans, and a leather jacket; Martin is more straight-laced and wears dress slacks and a turtleneck) and the actual physical action of the film, (e.g. the slapstick comedy involving Godefroy and Jacquille's journey in the modern-day world, David shoving Luc into the trunk of the car, Michel's mischievous behaviors toward Pierre and Catherine, and the route of the TGV bus) to guide a viewer's understand without the need for subtitles the also play a major role in this film:

¹³⁶ The numbers may be slightly skewed because the subtitlers of *Camp de Thiaroye* omit the languages spoken by the Senegalese soldiers in the subtitlers.

In addition to visual cues, shooting films in multiple languages highlights the issue of multilingualism where some target viewers are able to understand parts of the film in their native language. For example, *Bon Cop, Bad Cop* is filmed in both French and English; *Faat Kiné*, *TGV*, and *Camp de Thiaroye* are shot in French and Wolof.

6.4 RECOMMENDATIONS FOR FUTURE RESEARCH

Recent foreign language films released direct-to-DVD offer different language options as well as extra media content. In the future, software programs, such as Trados and Systran, are designed to help translators to translate a wide variety of texts more efficiently. *Readings in Machine Translation* (Edited by Nirenburg, Somers, and Wilks 2003) examines how machine translation has evolved in recent years and how translators can use these software programs. Recently developed innovative techniques involving machine translation software programs, such as Trados and Systran may help subtitlers, especially in the translation of food, historical, political, and educational references that have remained constant. They would also work for simple, non-specific cultural references translated literally, such as *pain*, *révolution*, *maire*, *université*, *merde*, and *seins*, and repetitive linguistic differences such as *filot* (*fillotte*) and *gueux* found in *Les Visiteurs*. Admittedly, such programs would not work for the translation of pop culture references, vulgar language, sexual references, and linguistic differences because the cultural context would have to be considered. Machine translation programs would be effective for repetitive cultural words and concepts found in a particular foreign language film.

6.5 GENERAL OBSERVATIONS APPLICABLE TO OTHER POSTCOLONIAL FILMS

Globalization has had a positive effect on this particular aspect of translation studies where the subtitlers keep the original of such specific references because the international community has become more familiar with them than ever before. Integrating the source cultural

references in the subtitles enhances the target viewers' exposure to the source culture depicted, which serves to increase a viewer's social and cultural awareness in today's postcolonial world.

Translation problems ensue when other cultures struggle to cohabitate with one another.

Subtitles are not the only way to convey the cultural identity of a film and the visual cues also play a vital role in conveying the source cultural references. Equivalence is the most effective solution to reach a large number of target viewers with varying degrees of the source culture.

There is a need for improvement where subtitlers can find new ways to integrate the source references in their translations to enhance the target viewers' exposure to a particular film's source culture.

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