

## **Subtitling study on South Park episodes 01 and 02 season 23 Satire and orality in a written cartoon translation**

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**LIÈGE**  
université

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Master en Langues et Lettres modernes à  
finalité traduction

**Subtitling study on *South Park* episodes 01 and 02 season 23**  
**Satire and orality in a written cartoon translation**

Mémoire présenté par **Elie Rentier** en vue de l'obtention du diplôme de Master  
en Langues et Lettres modernes, orientation générale à finalité traduction

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I also want to thank my family. My parents, who gave me the love of reading and culture at a young age, and also gave to my brothers and me the right to watch whatever we wanted on the TV. My three brothers, Tom, Basile and Igor, for being a support at any time in my life and without whom humour would not have had such an important place in my life.

Finally, I want to thank all my friends for being the best distraction one can ask while trying to write a thesis. I will give a special thanks to Sophie Lambion, for being my partner in crime through those six years at the XX août.



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# 1 Introduction

After these past five years at the University of Liège studying Modern Languages and Literatures, I developed, through my different classes, an interest in interlinguistic pragmatism and cultural influence of languages. This interest naturally drove me to the Master specialized in translation instead of making me want to deepen my literature knowledge. It is back in my first year of Master that I got the idea of making my final thesis on the translation of humour and cultural references. Indeed, during my Erasmus in Valencia, I had a class of comparative literature during which we analysed the translation of a famous scene from the film *Shrek*. While both English and Spanish versions used a famous children song in their respective language for the scene, the French version used an obscure counting rhythm. As I did not have a translator training but a philologist one, it was the first time I heard about the *Skopos* theory of Hans Vermeer and Katarina Reiß<sup>1</sup>, adaptation in translation, and intercultural communication.

This cultural point of view in translation naturally aroused my interest because I grew up surrounded by Asian *manga*, American cartoons and TV shows, and European comics. Due to the current cultural melting pot, linked to the hyper-globalization of our time, translate the cultural complexity of a language has become more important than ever. It became essential for me that my future thesis deals with intercultural communication.

Later on in my curriculum, I have had the chance to learn how to make subtitles. Without that class, I would not have guessed that this medium was filled with technical difficulties and rules that challenge the translator so much. Yet, while being complex and so different from a classic translation, subtitles are slowly turning into the biggest medium of translation thanks to the audio-visual boom we are living and to new technologies facilitating the subtitling tasks<sup>2</sup>. Even though preponderant, subtitles are often looked down on for their intrinsic rules (more on that in Chapter 4). The dichotomy between the universality of this medium and its intricacies caught my attention. I was sure I could do a subtitle translation and take into account my desire for a translation linked to the *Skopos* theory and intercultural communication. Furthermore, just

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<sup>1</sup> REISS, K. and H.J. VERMEER. (1984). *Towards a General Theory of Translational Action. Skopos Theory Explained*. New York: Routledge.

<sup>2</sup> Rosnet, P. (2012). "L'adaptation pour le sous-titrage." *Varia Les métiers du cinéma*, 20, p. 74-81.

like all language lovers, I always loved watching films and series with subtitles, so making subtitles for my thesis became sort of a certainty.

I had an idea of what my future thesis will look like, but I still had to find something to work on. I searched for a few weeks then heard about the new season of *South Park*. Media were talking about it because it got cancelled in China after its second episode aired. It was not the first time the harsh satire of this cartoon raised indignation and censorship (more on that in Chapter 3). I always liked the new wave cartoons whose target audience is young adults more than children, and I especially like *South Park*. Its apparent simplicity and vulgarity hide something much more complex and is a profound satire of the USA's society. After checking that the season was not officially translated into French yet, I asked my two thesis advisors if they thought it was a good idea and started to work on the first two episodes of the season because I did not want to lose too much of their interest and confuse them by picking up episodes not related to each other. Furthermore, it includes the episode that raised the polemic about China's censorship.

The present thesis will thus first show my work as a translator-subtitler. Second, it will explain the translation strategy and methodology followed during the translation and it will elaborate on my translation's *Skopos*. Next chapter will talk about subtitles, their rules, and intrinsic qualities and defaults. Subtitling rules are just as important as the *Skopos* of my translation because they both are "spectrums" through which my whole translation must pass through before the final result. Afterward, it will pinpoint the cultural and linguistic difficulties I met during my translation (such as accents, cultural references, and orality) and it will display translation theories I decided to follow or not in order solve these difficulties. Finally, the thesis will deal with extralinguistic difficulties, linked to the specific humour in *South Park* and how the political inclination of the show might have influenced my translation. All in all, this thesis has two goals. First, it tries to figure how to make written language seems like orality. Second, it aims to analyse how the translation of cultural references and satirical humour in an American cartoon can help non-American people somehow understand America's politics and the critics those said politics can face. Nevertheless, these two goals must not overcome my subtitling framework. The analysis is still focused on a personal translation that has to follow subtitling and usual translation rules.





## 2 Translation

### 2.1 Episode 01 season 23

1 00:00:06,520 --> 00:00:07,980 Goin' down to Tegridy Farms,	1 00:00:06,520 --> 00:00:07,980 J'prends la route de Tégrité
2 00:00:07,980 --> 00:00:09,820 gonna have myself a time	2 00:00:07,980 --> 00:00:09,820 histoire de prendre un peu l'air.
3 00:00:10,060 --> 00:00:11,850 Friendly faces everywhere	3 00:00:10,060 --> 00:00:11,850 Que des visages amicaux,
4 00:00:11,920 --> 00:00:13,520 Humble folks without temptation	4 00:00:11,920 --> 00:00:13,630 des gens gentils bien comme il faut.
5 00:00:13,920 --> 00:00:15,120 Goin' down to Tegridy Farms,	5 00:00:13,920 --> 00:00:15,120 J'prends la route de Tégrité
6 00:00:15,210 --> 00:00:16,920 gonna leave my woes behind	6 00:00:15,210 --> 00:00:16,920 et j'oublie toutes mes galères.
7 00:00:17,070 --> 00:00:19,020 There's ample parking day or night	7 00:00:17,070 --> 00:00:19,020 Y'a de la place pour se garer,

<p>8 00:00:19,020 --&gt; 00:00:20,590 People spouting, "Howdy, neighbor"</p>	<p>8 00:00:19,020 --&gt; 00:00:20,590 tout le monde vous dit "bonne journée".</p>
<p>9 00:00:20,590 --&gt; 00:00:22,350 I'm headin' down to Tegrity Farms</p>	<p>9 00:00:20,590 --&gt; 00:00:22,350 J'taille la route pour Tégrité</p>
<p>10 00:00:22,480 --&gt; 00:00:24,350 Gonna see if I can't unwind</p>	<p>10 00:00:22,480 --&gt; 00:00:24,350 histoire de me calmer les nerfs.</p>
<p>11 00:00:24,350 --&gt; 00:00:25,980 I got some weed</p>	<p>11 00:00:24,350 --&gt; 00:00:25,980 J'ai de la beuh</p>
<p>12 00:00:25,980 --&gt; 00:00:27,390 and I don't know what's going on</p>	<p>12 00:00:26,040 --&gt; 00:00:27,390 et j'sais pas ce qu'il se passe.</p>
<p>13 00:00:27,520 --&gt; 00:00:29,560 So come on down to Tegrity Farms</p>	<p>13 00:00:27,520 --&gt; 00:00:29,560 Alors suivez-moi à Tégrité</p>
<p>14 00:00:29,920 --&gt; 00:00:31,420 And meet some friends of mine.</p>	<p>14 00:00:29,730 --&gt; 00:00:31,420 et j'vous présenterai des potes.</p>
<p>15 00:00:37,040 --&gt; 00:00:40,400 Some people will like their weed made the ol' fashion way.</p>	<p>15 00:00:37,040 --&gt; 00:00:40,400 Certains aiment leur herbe à l'ancienne.</p>

<p>16 00:00:41,560 --&gt; 00:00:44,720 Here in Tegridy we believe weed is about people.</p> <p>17 00:00:45,500 --&gt; 00:00:48,060 Over the past few months, Tegridy has expanded</p> <p>18 00:00:48,080 --&gt; 00:00:50,430 from the simple farm house you see behind me</p> <p>19 00:00:50,570 --&gt; 00:00:53,280 to actually owning the entire 420 valley.</p> <p>20 00:00:53,740 --&gt; 00:00:57,310 And I think you'll see on this tour that even though our business has grown</p> <p>21 00:00:57,480 --&gt; 00:00:59,470 we've kept our weed simple.</p> <p>22 00:01:00,600 --&gt; 00:01:05,000 It takes over a thousand plants to make just one box of Tegridy weed.</p>	<p>16 00:00:41,565 --&gt; 00:00:44,710 À la ferme Tégrité, l'herbe est une histoire d'humanité.</p> <p>17 00:00:45,500 --&gt; 00:00:48,060 En peu de temps, la ferme s'est agrandie.</p> <p>18 00:00:48,160 --&gt; 00:00:50,430 On n'avait que cette petite étable.</p> <p>19 00:00:50,570 --&gt; 00:00:53,280 Maintenant, on possède toute la vallée 420.</p> <p>20 00:00:53,740 --&gt; 00:00:59,470 Notre entreprise s'est développée mais on a su garder notre simplicité.</p> <p>21 00:01:00,600 --&gt; 00:01:05,000 Il faut mille plants pour remplir une seule boîte de Tégrité.</p>
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<p>23 00:01:05,420 --&gt; 00:01:06,750 There's Juan Carlos over there.</p> <p>24 00:01:06,830 --&gt; 00:01:08,430 He's one of our newest employees.</p> <p>25 00:01:08,480 --&gt; 00:01:09,930 Mornin', Juan Carlos.</p> <p>26 00:01:13,120 --&gt; 00:01:16,400 What happens when you combine science, with tegridy?</p> <p>27 00:01:16,890 --&gt; 00:01:18,400 A lot of magic.</p> <p>28 00:01:18,780 --&gt; 00:01:22,910 Here you can see our latest growing methods along with our science center.</p>	<p>22 00:01:05,420 --&gt; 00:01:06,750 Voilà Juan Carlos.</p> <p>23 00:01:06,830 --&gt; 00:01:08,430 Un nouvel employé.</p> <p>24 00:01:08,480 --&gt; 00:01:09,930 Salut, Juan Carlos.</p> <p>25 00:01:13,120 --&gt; 00:01:16,600 Qu'obtient-on en combinant science et &lt;i&gt;tégrité&lt;/i&gt; ?</p> <p>26 00:01:16,890 --&gt; 00:01:18,060 Un produit magique.</p> <p>27 00:01:18,780 --&gt; 00:01:22,910 Ici, nos scientifiques testent nos nouvelles techniques de culture.</p>
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<p>29 00:01:26,560 --&gt; 00:01:31,610 And of course it wouldn't be Colorado weed without our Rocky Mountain High tasting room.</p> <p>30 00:01:31,900 --&gt; 00:01:36,400 Feel free to come back here later and try all our Tegridy products.</p> <p>31 00:01:37,230 --&gt; 00:01:39,370 Well, folks, we hope you've enjoyed your tour.</p> <p>32 00:01:39,420 --&gt; 00:01:41,420 There's a lot to buy here in the gift shop,</p> <p>33 00:01:41,600 --&gt; 00:01:45,640 And please do remember your tour guides work on tips.</p> <p>34 00:01:45,760 --&gt; 00:01:47,360 Let's give me a big hand.</p>	<p>28 00:01:26,560 --&gt; 00:01:28,822 Et vu qu'on est au Colorado, 29 00:01:28,980 --&gt; 00:01:32,03 notre espace dégustation offre une superbe vue.</p> <p>30 00:01:32,060 --&gt; 00:01:36,400 N'hésitez pas à y revenir pour tester tous nos produits Tégrité.</p> <p>31 00:01:37,230 --&gt; 00:01:39,370 J'espère que la visite vous a plu.</p> <p>32 00:01:39,480 --&gt; 00:01:41,634 Nous vendons de nombreux souvenirs.</p> <p>33 00:01:41,737 --&gt; 00:01:45,640 Et n'oubliez pas, votre guide travaille aux pourboires.</p> <p>34 00:01:45,760 --&gt; 00:01:47,360 Applaudissez-moi bien fort.</p>
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<p>35 00:01:51,370 --&gt; 00:01:52,490 This sucks balls.</p> <p>36 00:01:53,050 --&gt; 00:01:55,370 Ever since you guys moved, everything just keeps changing.</p> <p>37 00:01:56,570 --&gt; 00:01:59,200 I mean, how are us kids supposed to have any hope anymore?</p> <p>38 00:01:59,820 --&gt; 00:02:02,250 All I think about is all the problems our generation is inheriting.</p> <p>39 00:02:02,640 --&gt; 00:02:05,210 Climate change, over fishing, Kyle</p> <p>40 00:02:05,480 --&gt; 00:02:07,630 I mean, how are we supposed to get happy about anything?</p> <p>41 00:02:07,950 --&gt; 00:02:10,250 Hey, there, Stan. You input all the weed orders?</p>	<p>35 00:01:51,370 --&gt; 00:01:52,490 Ça craint trop.</p> <p>36 00:01:53,050 --&gt; 00:01:55,560 Depuis que vous habitez ici, tout change.</p> <p>37 00:01:56,434 --&gt; 00:01:59,245 Comment les jeunes peuvent avoir de l'espoir ?</p> <p>38 00:01:59,840 --&gt; 00:02:02,250 On hérite de trop de problèmes.</p> <p>39 00:02:02,640 --&gt; 00:02:04,500 Réchauffement, Surpêche...</p> <p>40 00:02:04,650 --&gt; 00:02:05,210 Kyle.</p> <p>41 00:02:05,405 --&gt; 00:02:07,770 J'veux dire, comment on peut être heureux ?</p> <p>42 00:02:07,950 --&gt; 00:02:10,250 Hé, Stan. T'as encodé les commandes ?</p>
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<p>42 00:02:10,520 --&gt; 00:02:11,710 Yeah it's all right here.</p> <p>43 00:02:14,510 --&gt; 00:02:16,770 This looks like our orders are actually down.</p> <p>44 00:02:16,800 --&gt; 00:02:17,760 You sure you did that right?</p> <p>45 00:02:18,090 --&gt; 00:02:19,070 Yeah, I went through it twice.</p> <p>46 00:02:19,260 --&gt; 00:02:20,710 People aren't ordering as much as last month.</p> <p>47 00:02:21,290 --&gt; 00:02:22,640 Not ordering as much?</p> <p>48 00:02:23,400 --&gt; 00:02:24,640 What the hell is going on?</p> <p>49 00:02:28,600 --&gt; 00:02:29,650 Oh, hey Randy.</p>	<p>43 00:02:10,520 --&gt; 00:02:11,710 Ouais, tout y est.</p> <p>44 00:02:14,510 --&gt; 00:02:16,770 On dirait qu'on est en baisse.</p> <p>45 00:02:16,800 --&gt; 00:02:17,760 T'as recompté ?</p> <p>46 00:02:18,090 --&gt; 00:02:19,070 Ouais, deux fois.</p> <p>47 00:02:19,260 --&gt; 00:02:20,710 Ils commandent moins.</p> <p>48 00:02:21,290 --&gt; 00:02:22,640 Ils commandent moins ?</p> <p>49 00:02:23,400 --&gt; 00:02:24,640 Il se passe quoi, là ?</p> <p>50 00:02:28,600 --&gt; 00:02:29,650 Hé, Randy.</p>
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<p>50 00:02:29,980 --&gt; 00:02:32,120 Howdy, Stephen! How you been gettin' on?</p> <p>51 00:02:32,430 --&gt; 00:02:34,360 Good! How's life out in the valley treating you?</p> <p>52 00:02:34,650 --&gt; 00:02:37,420 Oh, it's early mornins' and lots a hard work,</p> <p>53 00:02:37,630 --&gt; 00:02:39,150 but I gotta do what's best for my youngins.</p> <p>54 00:02:39,610 --&gt; 00:02:42,220 I noticed you hadn't supplied up in a while, Stephen,</p> <p>55 00:02:42,330 --&gt; 00:02:44,760 so I thought I'd deliver your weed to you personally.</p> <p>56 00:02:45,400 --&gt; 00:02:48,840 Oh yeah, no, I actually hadn't ordered any in a while.</p>	<p>51 00:02:29,980 --&gt; 00:02:32,120 Salut, Stephen. Comment va ?</p> <p>52 00:02:32,308 --&gt; 00:02:34,410 Bien, tout va bien dans la vallée ?</p> <p>53 00:02:34,650 --&gt; 00:02:37,420 Oh, on travaille dur dès potron-minet.</p> <p>54 00:02:37,670 --&gt; 00:02:39,360 Faut bin nourrir les petits.</p> <p>55 00:02:39,610 --&gt; 00:02:42,220 J'ai vu que tu te fournissais plus.</p> <p>56 00:02:42,280 --&gt; 00:02:44,760 Alors, je t'amène moi-même ta beuh.</p> <p>57 00:02:45,400 --&gt; 00:02:48,840 Oh, non, j'en ai pas commandé depuis un moment.</p>
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<p>57 00:02:49,360 --&gt; 00:02:49,980 Why not?</p> <p>58 00:02:50,390 --&gt; 00:02:52,470 You're not gettin' all sober on us are ya?</p> <p>59 00:02:53,080 --&gt; 00:02:54,860 No, I just, well, here let me show you.</p> <p>60 00:02:57,400 --&gt; 00:02:58,120 What do you think?</p> <p>61 00:02:58,920 --&gt; 00:03:01,050 I started growing my own plants a couple weeks ago.</p> <p>62 00:03:01,050 --&gt; 00:03:03,050 I totally get it. It's a really fun hobby.</p> <p>63 00:03:03,160 --&gt; 00:03:04,560 That's Diego, my gardener.</p> <p>64 00:03:05,210 --&gt; 00:03:07,180 Oh. Hey.</p>	<p>58 00:02:49,360 --&gt; 00:02:49,980 Pourquoi ?</p> <p>59 00:02:50,390 --&gt; 00:02:52,470 Tu vas pas nous la jouer sobre, si ?</p> <p>60 00:02:53,080 --&gt; 00:02:54,860 Non, mais... Je vais te montrer.</p> <p>61 00:02:57,400 --&gt; 00:02:58,010 Alors ?</p> <p>62 00:02:58,920 --&gt; 00:03:01,050 Je cultive depuis deux semaines.</p> <p>63 00:03:01,050 --&gt; 00:03:03,050 C'est vraiment un hobby génial.</p> <p>64 00:03:03,160 --&gt; 00:03:04,560 Diego, mon jardinier.</p>
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<p>65 00:03:07,640 --&gt; 00:03:08,380 Fuck you.</p> <p>66 00:03:09,040 --&gt; 00:03:09,420 What?</p> <p>67 00:03:09,740 --&gt; 00:03:11,630 Is my weed not good enough for you?</p> <p>68 00:03:11,630 --&gt; 00:03:12,940 Something wrong with Tegridy?</p> <p>69 00:03:13,360 --&gt; 00:03:16,190 No, I just started kind of getting into it. I just enjoy the whole</p> <p>70 00:03:16,640 --&gt; 00:03:18,590 You're stealing my idea, Stephen!</p> <p>71 00:03:18,800 --&gt; 00:03:21,210 Come on, growing marijuana is not your idea.</p> <p>72 00:03:21,310 --&gt; 00:03:21,890 Yeah-huh!</p>	<p>65 00:03:07,640 --&gt; 00:03:08,380 Va te faire *****.</p> <p>66 00:03:09,040 --&gt; 00:03:09,420 Quoi ?</p> <p>67 00:03:09,771 --&gt; 00:03:13,108 Ma beuh n'est pas assez bien ? T'aimes pas la Tégrité ?</p> <p>68 00:03:13,360 --&gt; 00:03:16,190 Si, c'est juste que j'ai découvert le plaisir de...</p> <p>69 00:03:16,377 --&gt; 00:03:18,590 Tu me voles mon idée, Stephen.</p> <p>70 00:03:18,720 --&gt; 00:03:21,291 C'est pas ton idée de cultiver de l'herbe.</p> <p>71 00:03:21,371 --&gt; 00:03:21,890 Oh, si.</p>
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<p>73 00:03:22,290 --&gt; 00:03:24,320 While you assholes were screwing around,</p> <p>74 00:03:24,480 --&gt; 00:03:25,800 I went out and made a living.</p> <p>75 00:03:26,190 --&gt; 00:03:29,820 When you grow your own pot, you're taking weed out of my children's mouths!</p> <p>76 00:03:30,060 --&gt; 00:03:30,860 Oh, hey guys!</p> <p>77 00:03:31,120 --&gt; 00:03:33,440 Sorry, the front door was open so I just walked on in.</p> <p>78 00:03:33,530 --&gt; 00:03:35,820 Seeing if I could still get those seeds from you, Stephen.</p> <p>79 00:03:36,060 --&gt; 00:03:37,130 What seeds?</p> <p>80 00:03:37,580 --&gt; 00:03:39,790 Oh, I was gonna try my hand at growing some weed</p>	<p>72 00:03:22,290 --&gt; 00:03:24,320 Vous, les trouducs, vous glandiez.</p> <p>73 00:03:24,480 --&gt; 00:03:25,800 Moi, je travaillais.</p> <p>74 00:03:26,190 --&gt; 00:03:29,820 La beuh que tu cultives ne nourrira pas mes enfants.</p> <p>75 00:03:30,060 --&gt; 00:03:30,860 Hé, les mecs.</p> <p>76 00:03:31,120 --&gt; 00:03:33,440 La porte était grande ouverte.</p> <p>77 00:03:33,530 --&gt; 00:03:35,820 Je venais pour avoir des graines.</p> <p>78 00:03:36,060 --&gt; 00:03:37,130 Quelles graines ?</p> <p>79 00:03:37,580 --&gt; 00:03:39,790 Je voulais commencer à cultiver.</p>
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81  
00:03:39,790 --> 00:03:42,280  
and Stephen said he'd give me some of his seeds to get started.

82  
00:03:42,640 --> 00:03:44,280  
Fuck you guys!

83  
00:03:44,990 --> 00:03:46,700  
I'll get you for this, Stephen

84  
00:03:47,020 --> 00:03:48,590  
You mess with my tegridy

85  
00:03:48,780 --> 00:03:50,400  
then I'm gonna mess with you.

86  
00:04:11,690 --> 00:04:13,480  
You alright there, partner?

87  
00:04:13,690 --> 00:04:16,030  
Kids are being handed a world that's broken and sick.

80  
00:03:39,900 --> 00:03:42,280  
Stephen a des graines pour m'aider.

81  
00:03:42,640 --> 00:03:44,280  
Allez vous faire \*\*\*\*\*.

82  
00:03:44,990 --> 00:03:46,700  
Je me vengerai, Stephen.

83  
00:03:47,020 --> 00:03:48,660  
T'as un problème de <i>tégrité</i> ?

84  
00:03:48,780 --> 00:03:50,400  
T'as un problème avec moi.

85  
00:04:11,690 --> 00:04:13,480  
Ça va, mon pote ?

86  
00:04:13,690 --> 00:04:16,030  
On hérite d'un monde malade et brisé.

<p>88 00:04:16,360 --&gt; 00:04:19,480 We aren't the ones who messed this planet up, but we're the ones who will pay the price.</p> <p>89 00:04:20,520 --&gt; 00:04:21,960 Okay, you have a nice day.</p> <p>90 00:04:30,220 --&gt; 00:04:32,860 Por favor no! Por favor no más quiero trabajar!</p> <p>91 00:04:32,860 --&gt; 00:04:35,230 This is inhumane! Diego is my gardener.</p> <p>92 00:04:37,920 --&gt; 00:04:38,750 What's going on?</p> <p>93 00:04:39,000 --&gt; 00:04:41,440 This is an I.C.E. raid, son. You need to keep back.</p> <p>94 00:04:41,680 --&gt; 00:04:42,570 Put him in my car.</p>	<p>87 00:04:16,445 --&gt; 00:04:19,668 On a rien fait et on doit payer les pots cassés.</p> <p>88 00:04:20,520 --&gt; 00:04:21,960 O.K., bonne journée</p> <p>89 00:04:32,860 --&gt; 00:04:35,230 C'est inhumain. C'est mon jardinier.</p> <p>90 00:04:37,920 --&gt; 00:04:38,750 Y'a quoi ?</p> <p>91 00:04:39,000 --&gt; 00:04:41,440 Police douanière fiston, recule un peu.</p> <p>92 00:04:41,702 --&gt; 00:04:42,617 Embarquez-le.</p>
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<p>95 00:04:43,920 --&gt; 00:04:44,940 What did that guy do?</p> <p>96 00:04:45,050 --&gt; 00:04:47,920 Somebody called in an anonymous tip that he might be here illegally.</p> <p>97 00:04:48,190 --&gt; 00:04:49,820 No! No te lo puedes llevar!</p> <p>98 00:04:50,020 --&gt; 00:04:52,080 Es mi esposo! Mi esposo!</p> <p>99 00:04:52,220 --&gt; 00:04:54,110 Papa! Papa, no! Papa!</p> <p>100 00:04:54,140 --&gt; 00:04:56,410 Wife goes in the van, kids can go with Donovan.</p> <p>101 00:04:56,620 --&gt; 00:04:57,870 Who called you people?</p> <p>102 00:04:57,920 --&gt; 00:04:59,550 It was Randy Marsh, wasn't it?!</p>	<p>93 00:04:43,920 --&gt; 00:04:44,940 Il a fait quoi ?</p> <p>94 00:04:45,050 --&gt; 00:04:47,920 Un appel anonyme l'a dénoncé pour séjour illégal.</p> <p>95 00:04:54,140 --&gt; 00:04:56,410 Elle va dans le van, eux avec Donovan.</p> <p>96 00:04:56,620 --&gt; 00:04:57,870 Qui vous a appelés ?</p> <p>97 00:04:57,920 --&gt; 00:04:59,550 C'était Randy Marsh ?</p>
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<p>103 00:04:59,740 --&gt; 00:05:01,320 We're just doing our job, sir.</p> <p>104 00:05:01,450 --&gt; 00:05:04,730 If the family checks out, we'll release them from their detention centers.</p> <p>105 00:05:05,000 --&gt; 00:05:05,950 Detention centers?</p> <p>106 00:05:06,250 --&gt; 00:05:07,660 Well this is nice.</p> <p>107 00:05:07,870 --&gt; 00:05:09,230 When did we start doing this?</p> <p>108 00:05:09,610 --&gt; 00:05:11,230 Kids go to LS22.</p> <p>109 00:05:11,500 --&gt; 00:05:12,960 So anyone can make an anonymous tip,</p> <p>110 00:05:12,980 --&gt; 00:05:14,760 and you can round up families and send them away?</p>	<p>98 00:04:59,740 --&gt; 00:05:01,320 On fait not' travail.</p> <p>99 00:05:01,450 --&gt; 00:05:04,880 S'ils sont en ordre, ils sortiront des centres de détention.</p> <p>100 00:05:05,062 --&gt; 00:05:07,660 Centre de détention ? Ça, c'est cool.</p> <p>101 00:05:07,900 --&gt; 00:05:09,400 Depuis quand ça existe ?</p> <p>102 00:05:09,610 --&gt; 00:05:11,230 Les enfants vont au LS22.</p> <p>103 00:05:11,500 --&gt; 00:05:14,760 Un appel, et vous choppez une famille ?</p>
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<p>111 00:05:14,970 --&gt; 00:05:16,260 Nobody told me about this.</p> <p>112 00:05:16,290 --&gt; 00:05:17,770 I thought everything sucked now!</p> <p>113 00:05:18,350 --&gt; 00:05:19,070 Do you have a card?</p> <p>114 00:05:24,910 --&gt; 00:05:25,550 What do you want?</p> <p>115 00:05:26,570 --&gt; 00:05:29,950 Do you remember last week you called me a asshole in front of Suzie Tobler?</p> <p>116 00:05:30,880 --&gt; 00:05:32,410 Yeah, 'cause you were gonna snap her bra.</p> <p>117 00:05:32,590 --&gt; 00:05:36,120 I want you to apologize for every time you've been a dick to me, Kyle.</p> <p>118 00:05:37,200 --&gt; 00:05:37,800 Fuck you.</p>	<p>104 00:05:14,970 --&gt; 00:05:17,770 J'en savais rien. J'me faisais chier.</p> <p>105 00:05:18,350 --&gt; 00:05:19,070 Le numéro ?</p> <p>106 00:05:24,910 --&gt; 00:05:25,550 Quoi ?</p> <p>107 00:05:26,570 --&gt; 00:05:29,950 Tu te souviens, tu m'as traité de trouduc devant Suzie ?</p> <p>108 00:05:30,822 --&gt; 00:05:32,468 T'allais tirer son soutard.</p> <p>109 00:05:32,590 --&gt; 00:05:36,120 Excuse-toi pour toutes les fois où t'as été un connard.</p> <p>110 00:05:37,085 --&gt; 00:05:37,800 Va te faire *****.</p>
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<p>119 00:05:38,490 --&gt; 00:05:40,120 Are you sure you don't want to take that back?</p> <p>120 00:05:40,590 --&gt; 00:05:43,280 Okay, Kyle, just remember I gave you a chance.</p> <p>121 00:05:44,520 --&gt; 00:05:45,960 Are you done now? Can I hang up?</p> <p>122 00:05:51,820 --&gt; 00:05:53,390 220, we've breached the front door.</p> <p>123 00:05:55,370 --&gt; 00:05:56,030 Mommy.</p> <p>124 00:05:56,270 --&gt; 00:05:57,630 Excuse me. What is going on?</p> <p>125 00:05:59,320 --&gt; 00:06:00,640 640, on the first floor.</p>	<p>111 00:05:38,560 --&gt; 00:05:40,280 T'es bien sûr de ton coup ?</p> <p>112 00:05:40,590 --&gt; 00:05:43,280 O.K., n'oublie pas, je t'ai laissé une chance.</p> <p>113 00:05:44,520 --&gt; 00:05:45,960 C'est bon, t'as fini ?</p> <p>114 00:05:51,820 --&gt; 00:05:53,390 220, on est rentrés.</p> <p>115 00:05:55,370 --&gt; 00:05:56,030 Maman.</p> <p>116 00:05:56,150 --&gt; 00:05:57,630 Il se passe quoi, là ?</p> <p>117 00:05:59,320 --&gt; 00:06:00,640 640, premier étage.</p>
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<p>126 00:06:00,760 --&gt; 00:06:01,710 Who are you people?</p> <p>127 00:06:02,510 --&gt; 00:06:03,930 We're I.C.E ma'am.</p> <p>128 00:06:04,090 --&gt; 00:06:05,450 We're American citizens.</p> <p>129 00:06:05,560 --&gt; 00:06:06,810 Just doing our job, sir.</p> <p>130 00:06:07,020 --&gt; 00:06:09,720 If you check out, you'll be released from the detention centers.</p> <p>131 00:06:09,720 --&gt; 00:06:11,720 Get the fuck out of my house!</p> <p>132 00:06:14,750 --&gt; 00:06:15,770 Mom, dad.</p> <p>133 00:06:15,880 --&gt; 00:06:17,240 This is ridiculous.</p>	<p>118 00:06:00,760 --&gt; 00:06:01,710 Vous êtes qui ?</p> <p>119 00:06:02,510 --&gt; 00:06:03,930 Police douanière, m'dame.</p> <p>120 00:06:04,090 --&gt; 00:06:05,450 Nous sommes américains.</p> <p>121 00:06:05,560 --&gt; 00:06:06,920 On fait not' travail.</p> <p>122 00:06:07,020 --&gt; 00:06:09,720 Si vous êtes en ordre, vous sortirez du centre.</p> <p>123 00:06:09,720 --&gt; 00:06:11,720 Sortez de ma ***** de maison.</p> <p>124 00:06:14,750 --&gt; 00:06:15,770 Maman, papa.</p> <p>125 00:06:15,880 --&gt; 00:06:17,240 Ça n'a aucun sens.</p>
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<p>134 00:06:17,240 --&gt; 00:06:19,240 You can't take our children away from us.</p> <p>135 00:06:22,030 --&gt; 00:06:23,230 That's so sweet.</p> <p>136 00:06:23,580 --&gt; 00:06:26,200 You guys take the parents, we'll take the kids.</p> <p>137 00:06:26,510 --&gt; 00:06:27,450 Come on you.</p> <p>138 00:06:28,480 --&gt; 00:06:30,730 No, you will not take my children from me.</p> <p>139 00:06:31,770 --&gt; 00:06:32,730 No way.</p> <p>140 00:06:33,870 --&gt; 00:06:37,070 I'm telling you I just don't know where our passports are!</p>	<p>126 00:06:17,240 --&gt; 00:06:19,240 Laissez nos enfants.</p> <p>127 00:06:22,030 --&gt; 00:06:23,230 C'est génial.</p> <p>128 00:06:23,580 --&gt; 00:06:26,200 Vous prenez les parents, nous les enfants.</p> <p>129 00:06:26,510 --&gt; 00:06:27,450 Allez.</p> <p>130 00:06:28,480 --&gt; 00:06:30,730 Vous ne me prendrez pas mes enfants.</p> <p>131 00:06:31,770 --&gt; 00:06:32,730 Incroyable.</p> <p>132 00:06:33,870 --&gt; 00:06:37,070 Je vous l'ai dit, je ne sais pas où sont nos passeports.</p>
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<p>141 00:06:37,200 --&gt; 00:06:38,320 Then we have to detain you.</p> <p>142 00:06:38,320 --&gt; 00:06:40,490 If you're legal, you can sort it all out on Monday.</p> <p>143 00:06:40,490 --&gt; 00:06:41,420 Monday?</p> <p>144 00:06:46,810 --&gt; 00:06:48,220 God dammit, Cartman</p> <p>145 00:06:49,310 --&gt; 00:06:50,640 You can't do this.</p> <p>146 00:06:56,320 --&gt; 00:06:57,930 What's happened to our country?</p> <p>147 00:06:58,280 --&gt; 00:07:00,440 People are being wronged by a broken system</p> <p>148 00:07:00,590 --&gt; 00:07:02,010 and we must say "no more".</p>	<p>133 00:06:37,200 --&gt; 00:06:40,490 Si vous avez vos papiers, vous sortirez lundi.</p> <p>134 00:06:40,490 --&gt; 00:06:41,420 Lundi ?</p> <p>135 00:06:46,810 --&gt; 00:06:48,220 Bon dieu, Cartman.</p> <p>136 00:06:49,310 --&gt; 00:06:50,640 Arrêtez ça.</p> <p>137 00:06:56,320 --&gt; 00:06:58,091 "Qu'est-il arrivé à notre pays ?"</p> <p>138 00:06:58,280 --&gt; 00:07:00,440 "On subit un système défaillant."</p> <p>139 00:07:00,590 --&gt; 00:07:02,010 "Il faut dire stop."</p>
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<p>149 00:07:02,410 --&gt; 00:07:04,160 No more homegrown marijuana.</p> <p>150 00:07:04,240 --&gt; 00:07:05,710 Yeah! That's right!</p> <p>151 00:07:05,800 --&gt; 00:07:08,350 Yeah! That's right I agree! Me too! Yeah, right!</p> <p>152 00:07:09,240 --&gt; 00:07:11,580 As the son of a proud American farmer</p> <p>153 00:07:11,660 --&gt; 00:07:14,240 I am concerned about what homegrown can lead to.</p> <p>154 00:07:14,670 --&gt; 00:07:17,260 People can grow weed wrong and poison themselves.</p> <p>155 00:07:17,280 --&gt; 00:07:17,580 What?</p>	<p>140 00:07:02,410 --&gt; 00:07:04,160 "Plus de marijuana maison."</p> <p>141 00:07:04,240 --&gt; 00:07:04,750 Ouais.</p> <p>142 00:07:04,780 --&gt; 00:07:07,390 C'est vrai. J'suis bien d'accord.</p> <p>144 00:07:09,240 --&gt; 00:07:11,580 "Je suis le fils d'un fermier américain."</p> <p>145 00:07:11,660 --&gt; 00:07:14,240 "Et la culture à domicile m'inquiète."</p> <p>146 00:07:14,670 --&gt; 00:07:17,260 "Les gens pourraient s'empoisonner"</p> <p>147 00:07:17,280 --&gt; 00:07:17,580 Quoi ?</p>
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<p>156 00:07:17,720 --&gt; 00:07:19,870 Yeah! That's right! Yeah, come on!</p>	<p>148 00:07:17,720 --&gt; 00:07:19,870 Ouais. C'est vrai. Allez.</p>
<p>157 00:07:20,720 --&gt; 00:07:24,160 Unscrupulous growers could use cheap irrigation and drown babies.</p>	<p>149 00:07:20,720 --&gt; 00:07:24,160 "Une irrigation bon marché pourrait noyer des bébés."</p>
<p>158 00:07:24,160 --&gt; 00:07:24,810 Oh come on.</p>	<p>150 00:07:24,260 --&gt; 00:07:24,810 Sérieux ?</p>
<p>159 00:07:24,830 --&gt; 00:07:25,660 That's right.</p>	<p>151 00:07:24,830 --&gt; 00:07:25,660 C'est bin vrai.</p>
<p>160 00:07:25,760 --&gt; 00:07:27,660 Drown babies! Yeah, drown babies! That's right. Drown babies</p>	<p>152 00:07:25,760 --&gt; 00:07:27,610 Oui, des bébés qui se noient. Oui.</p>
<p>161 00:07:28,590 --&gt; 00:07:29,660 The fact is simple.</p>	<p>153 00:07:28,590 --&gt; 00:07:29,660 "C'est simple."</p>
<p>162 00:07:29,850 --&gt; 00:07:32,080 Marijuana must be grown with tegridy.</p>	<p>154 00:07:29,850 --&gt; 00:07:32,080 "Il faut cultiver avec intégrité."</p>

<p>163 00:07:32,200 --&gt; 00:07:32,970 Tegridy.</p> <p>164 00:07:33,770 --&gt; 00:07:34,510 Tegridy.</p> <p>165 00:07:36,650 --&gt; 00:07:38,000 Stupid government.</p> <p>166 00:07:38,190 --&gt; 00:07:40,400 How can they sit there and look a child in the face</p> <p>167 00:07:40,400 --&gt; 00:07:42,650 and say it's fine for people to grow their own weed?</p> <p>168 00:07:43,040 --&gt; 00:07:44,360 Oh, why does it matter?</p> <p>169 00:07:44,720 --&gt; 00:07:45,440 Why does it /</p>	<p>155 00:07:32,200 --&gt; 00:07:32,970 &lt;i&gt;Tégrité. &lt;\i&gt;</p> <p>156 00:07:33,770 --&gt; 00:07:34,510 &lt;i&gt;Tégrité. &lt;\i&gt;</p> <p>157 00:07:36,650 --&gt; 00:07:38,060 Idiots du gouvernement.</p> <p>158 00:07:38,190 --&gt; 00:07:42,650 Comment osent-ils dire à un enfant qu'on peut cultiver chez soi ?</p> <p>159 00:07:43,040 --&gt; 00:07:44,360 Oh, et alors ?</p> <p>160 00:07:44,720 --&gt; 00:07:45,440 Et alors ?</p>
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<p>170 00:07:45,740 --&gt; 00:07:47,870 Am I the only person here who understands</p> <p>171 00:07:47,960 --&gt; 00:07:49,120 what this will do to us?</p> <p>172 00:07:49,260 --&gt; 00:07:51,560 Yeah but that, you gonna piss off everybody in South Park.</p> <p>173 00:07:51,900 --&gt; 00:07:52,490 You know what?</p> <p>174 00:07:52,730 --&gt; 00:07:53,760 Fuck South Park.</p> <p>175 00:07:53,800 --&gt; 00:07:54,880 Fuck South Park?</p> <p>176 00:07:54,880 --&gt; 00:07:55,870 Yeah I'm sick of it.</p> <p>177 00:07:56,110 --&gt; 00:07:57,400 I'm just- I'm done.</p>	<p>161 00:07:45,740 --&gt; 00:07:49,120 Personne comprend ce que ça signifie pour nous ?</p> <p>162 00:07:49,260 --&gt; 00:07:51,560 Tu vas énerver tout le monde.</p> <p>163 00:07:51,900 --&gt; 00:07:53,760 Tu sais quoi? J'***** South Park.</p> <p>164 00:07:53,800 --&gt; 00:07:54,880 T'***** South Park ?</p> <p>165 00:07:54,880 --&gt; 00:07:55,870 J'en ai marre.</p> <p>166 00:07:56,110 --&gt; 00:07:57,400 Juste... C'est fini.</p>
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<p>178 00:07:57,770 --&gt; 00:07:59,480 I don't give two shits about South Park</p> <p>179 00:07:59,660 --&gt; 00:08:01,900 All that matters is Tegridy farm now.</p> <p>180 00:08:03,230 --&gt; 00:08:05,390 I don't know if you wanna say fuck south park.</p> <p>181 00:08:19,230 --&gt; 00:08:22,080 Good day children, my name is Jeff.</p> <p>182 00:08:22,590 --&gt; 00:08:25,160 Buenas dias niños, me llamo Jefe.</p> <p>183 00:08:25,760 --&gt; 00:08:28,730 We know you've been separated from your families.</p> <p>184 00:08:29,080 --&gt; 00:08:31,150 Tu familia no está aquí.</p> <p>185 00:08:31,180 --&gt; 00:08:33,800 Es Triste. Tu kri. Tu kri.</p>	<p>167 00:07:57,770 --&gt; 00:07:59,480 Je m'en fous de South Park.</p> <p>168 00:07:59,660 --&gt; 00:08:01,900 Seule la ferme Tégrité compte.</p> <p>169 00:08:03,230 --&gt; 00:08:05,510 Quand même, "j'***** South Park"...</p> <p>170 00:08:19,230 --&gt; 00:08:22,080 Salut, les enfants, moi, c'est Jeff.</p> <p>171 00:08:22,590 --&gt; 00:08:25,160 Bonjour &lt;i&gt;niños, me llamo Jefe.&lt;/i&gt;</p> <p>172 00:08:25,760 --&gt; 00:08:28,730 On sait que vous avez été séparés de vos familles.</p> <p>173 00:08:29,080 --&gt; 00:08:31,150 &lt;i&gt;Tu familia&lt;/i&gt; n'est pas &lt;i&gt;aquí&lt;/i&gt;.</p> <p>174 00:08:31,180 --&gt; 00:08:33,800 &lt;i&gt;Es triste&lt;/i&gt;, ouin ouin.</p>
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<p>186 00:08:34,240 --&gt; 00:08:36,380 But we want you to get a little excited</p> <p>187 00:08:36,410 --&gt; 00:08:38,490 about the fun we have in store for you.</p> <p>188 00:08:38,830 --&gt; 00:08:42,560 Aquí es maravillosa! Divertida!</p> <p>189 00:08:44,800 --&gt; 00:08:47,690 Everyone please take your own piece of aluminium foil.</p> <p>190 00:08:47,880 --&gt; 00:08:50,040 Papel de aluminio por favor.</p> <p>191 00:08:54,080 --&gt; 00:08:55,920 All new kids, el nombre</p> <p>192 00:08:56,110 --&gt; 00:08:57,980 Line up and announce when your name is read.</p>	<p>175 00:08:34,240 --&gt; 00:08:36,300 Mais on veut que vous vous amusiez.</p> <p>176 00:08:36,410 --&gt; 00:08:38,700 On a plein de trucs cools en réserve.</p> <p>177 00:08:38,830 --&gt; 00:08:42,560 &lt;i&gt;Aquí es&lt;/i&gt; merveilleux. Très &lt;i&gt;divertida&lt;/i&gt;.</p> <p>178 00:08:44,800 --&gt; 00:08:47,690 S'il vous plaît, prenez une feuille d'aluminium.</p> <p>180 00:08:54,080 --&gt; 00:08:55,920 Les nouveaux, &lt;i&gt;el nombre.&lt;/i&gt;</p> <p>181 00:08:56,110 --&gt; 00:08:57,980 Répondez à l'appel de votre nom.</p>
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<p>193 00:08:58,140 --&gt; 00:08:58,840 Martinez.</p> <p>194 00:08:59,020 --&gt; 00:08:59,850 Aquí.</p> <p>195 00:09:00,160 --&gt; 00:09:00,880 Aquilar.</p> <p>196 00:09:01,130 --&gt; 00:09:02,000 Aquí.</p> <p>197 00:09:02,510 --&gt; 00:09:03,720 Broflovski.</p> <p>198 00:09:04,040 --&gt; 00:09:04,540 Here!</p> <p>199 00:09:08,350 --&gt; 00:09:11,320 Broflovski, is that an El salvadorian name?</p> <p>200 00:09:11,550 --&gt; 00:09:12,910 No, I'm Jewish.</p>	<p>182 00:08:58,140 --&gt; 00:08:58,840 Martinez.</p> <p>184 00:09:00,160 --&gt; 00:09:00,880 Aquilar.</p> <p>186 00:09:02,510 --&gt; 00:09:03,720 Broflovski.</p> <p>187 00:09:04,040 --&gt; 00:09:04,685 Présent.</p> <p>188 00:09:08,350 --&gt; 00:09:11,320 Broflovski, c'est un nom salvadorien ?</p> <p>189 00:09:11,550 --&gt; 00:09:12,910 Non, je suis juif.</p>
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<p>201 00:09:15,150 --&gt; 00:09:15,530 What?</p> <p>202 00:09:16,320 --&gt; 00:09:17,960 How did a Jew get in here?</p> <p>203 00:09:18,080 --&gt; 00:09:21,370 I'm just here because some fat intolerant asshole didn't want me around!</p> <p>204 00:09:21,680 --&gt; 00:09:23,200 Yeah, that's why I'm here too.</p> <p>205 00:09:23,200 --&gt; 00:09:24,200 Yeah, me too.</p> <p>206 00:09:24,440 --&gt; 00:09:26,680 Oh boy, we gotta get this kid out of here.</p> <p>207 00:09:27,120 --&gt; 00:09:28,910 People might think we are racist.</p>	<p>190 00:09:15,150 --&gt; 00:09:15,530 Quoi ?</p> <p>191 00:09:16,320 --&gt; 00:09:18,030 Comment un juif a fini ici ?</p> <p>192 00:09:18,080 --&gt; 00:09:21,370 Un gros con intolérant m'a envoyé ici.</p> <p>193 00:09:21,680 --&gt; 00:09:24,200 -Je suis là pour ça aussi. -Ouais, moi aussi.</p> <p>194 00:09:24,440 --&gt; 00:09:26,680 Il faut sortir ce gamin d'ici.</p> <p>195 00:09:27,120 --&gt; 00:09:29,520 On va nous prendre pour des racistes.</p>
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<p>208 00:09:38,650 --&gt; 00:09:41,850 Huh, sorry, tours are at 11:00 and 2:00 and 4:20.</p> <p>209 00:09:42,010 --&gt; 00:09:43,420 Oh, we are not here for a tour.</p> <p>210 00:09:44,060 --&gt; 00:09:46,700 We represent a million dollar marijuana company.</p> <p>211 00:09:46,880 --&gt; 00:09:49,450 Oh, I told you rich city folks before.</p> <p>212 00:09:49,630 --&gt; 00:09:51,160 You can't buy tegridy.</p> <p>213 00:09:51,340 --&gt; 00:09:53,340 You seem to be fighting the same fight we are.</p> <p>214 00:09:53,530 --&gt; 00:09:55,100 We just want to help you</p> <p>215 00:09:56,160 --&gt; 00:09:57,680 Ever heard of Med men?</p>	<p>196 00:09:38,650 --&gt; 00:09:41,850 Les visites c'est le matin, puis 2h et 4h20.</p> <p>197 00:09:42,010 --&gt; 00:09:43,420 On n'est pas là pour ça.</p> <p>198 00:09:44,080 --&gt; 00:09:46,700 Nous sommes une entreprise de marijuana.</p> <p>199 00:09:46,880 --&gt; 00:09:49,450 J'l'ai d'ja dit aux riches citadins.</p> <p>200 00:09:49,630 --&gt; 00:09:51,160 On achète pas la &lt;i&gt;tégrité. &lt;/i&gt;</p> <p>201 00:09:51,340 --&gt; 00:09:53,340 On mène le même combat.</p> <p>202 00:09:53,530 --&gt; 00:09:55,100 On veut vous aider.</p> <p>203 00:09:56,160 --&gt; 00:09:57,680 Vous connaissez &lt;i&gt;Med men&lt;/i&gt; ?</p>
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<p>216 00:09:58,400 --&gt; 00:09:59,520 Yeah I think so.</p> <p>217 00:10:00,750 --&gt; 00:10:01,850 What do you want with me?</p> <p>218 00:10:02,250 --&gt; 00:10:04,330 Well, we have a common problem.</p> <p>219 00:10:06,110 --&gt; 00:10:07,360 Homegrown weed.</p> <p>220 00:10:08,250 --&gt; 00:10:10,040 We're just worried about safety, you know.</p> <p>221 00:10:11,420 --&gt; 00:10:13,870 Babies drowning in irrigation an such.</p> <p>222 00:10:14,280 --&gt; 00:10:16,040 Yeah I hate watching babies drown.</p> <p>223 00:10:17,390 --&gt; 00:10:19,340 Seems like a waste of a good baby.</p>	<p>204 00:09:58,400 --&gt; 00:09:59,520 Je pense, oui.</p> <p>205 00:10:00,750 --&gt; 00:10:02,034 Vous me voulez quoi ?</p> <p>206 00:10:02,250 --&gt; 00:10:04,330 On a un problème commun.</p> <p>207 00:10:06,110 --&gt; 00:10:07,360 La culture maison.</p> <p>208 00:10:08,250 --&gt; 00:10:10,040 On ne pense qu'à la sécurité.</p> <p>209 00:10:11,420 --&gt; 00:10:13,870 Par exemple, les bébés qui se noient.</p> <p>210 00:10:14,280 --&gt; 00:10:16,040 Je déteste qu'un bébé se noie.</p> <p>211 00:10:17,390 --&gt; 00:10:19,474 C'est du gaspillage de bons bébés.</p>
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<p>224 00:10:19,840 --&gt; 00:10:21,180 We are glad you agree.</p> <p>225 00:10:23,180 --&gt; 00:10:23,560 Now what?</p> <p>226 00:10:28,120 --&gt; 00:10:32,990 So you guys wanna put our money together and we go fuck this town up so nobody can ever grow their own weed again? I'm totally in.</p> <p>227 00:10:36,060 --&gt; 00:10:37,820 Sorry for our little mistake.</p> <p>228 00:10:37,820 --&gt; 00:10:40,640 We're going to get you on your way home as soon as we can.</p> <p>229 00:10:41,790 --&gt; 00:10:43,040 What about all the other kids?</p> <p>230 00:10:43,200 --&gt; 00:10:44,250 When do they get to go home?</p>	<p>212 00:10:19,840 --&gt; 00:10:21,180 On est d'accord.</p> <p>213 00:10:23,180 --&gt; 00:10:23,560 Donc ?</p> <p>214 00:10:28,120 --&gt; 00:10:32,285 Donc, vous voulez qu'on s'associe pour ***** la culture à domicile ?</p> <p>215 00:10:32,422 --&gt; 00:10:32,971 J'en suis.</p> <p>216 00:10:36,060 --&gt; 00:10:37,820 Désolé pour l'erreur.</p> <p>217 00:10:37,820 --&gt; 00:10:40,640 On va te ramener chez toi très vite.</p> <p>218 00:10:41,860 --&gt; 00:10:43,040 Me ramener moi ?</p> <p>219 00:10:43,200 --&gt; 00:10:44,250 Et les autres ?</p>
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<p>231 00:10:44,620 --&gt; 00:10:47,400 Hey, when it's raining, you gotta roll up the windows.</p> <p>232 00:10:47,770 --&gt; 00:10:50,360 We understand these things are hard for your people.</p> <p>233 00:10:50,640 --&gt; 00:10:51,440 My people?</p> <p>234 00:10:51,790 --&gt; 00:10:53,690 Aren't you worried about what you are creating here?</p> <p>235 00:10:54,090 --&gt; 00:10:55,100 What do you mean?</p> <p>236 00:10:55,310 --&gt; 00:10:58,480 You're pulling children away from their parents and isolating them behind bars.</p> <p>237 00:10:59,040 --&gt; 00:10:59,550 Yeah.</p>	<p>220 00:10:44,620 --&gt; 00:10:47,400 Hé, quand il pleut, on remonte sa fenêtre.</p> <p>221 00:10:47,770 --&gt; 00:10:50,360 On sait que c'est dur pour votre peuple.</p> <p>222 00:10:50,640 --&gt; 00:10:51,440 Mon peuple ?</p> <p>223 00:10:51,790 --&gt; 00:10:53,790 Vous savez ce que vous créez ici ?</p> <p>224 00:10:54,090 --&gt; 00:10:55,100 C'est-à-dire ?</p> <p>225 00:10:55,310 --&gt; 00:10:58,480 Vous enfermez des enfants loin de leurs parents.</p> <p>226 00:10:59,040 --&gt; 00:10:59,550 Oui.</p>
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<p>238 00:10:59,980 --&gt; 00:11:01,280 You are traumatizing them.</p> <p>239 00:11:01,390 --&gt; 00:11:03,790 And teaching them to fear the U.S. government.</p> <p>240 00:11:04,060 --&gt; 00:11:04,670 Correct.</p> <p>241 00:11:05,470 --&gt; 00:11:08,650 Okay, let me try to put this in terms you people will understand.</p> <p>242 00:11:08,840 --&gt; 00:11:10,460 You know superheroes movies right?</p> <p>243 00:11:10,860 --&gt; 00:11:11,790 Yeah.</p> <p>244 00:11:11,900 --&gt; 00:11:14,040 Okay, you remember how they always create the villain?</p>	<p>227 00:10:59,980 --&gt; 00:11:01,280 Vous les traumatisez.</p> <p>228 00:11:01,390 --&gt; 00:11:03,790 Ils vont avoir peur du gouvernement.</p> <p>229 00:11:04,060 --&gt; 00:11:04,670 Exact.</p> <p>230 00:11:05,470 --&gt; 00:11:08,650 Je vais utiliser des termes que vous comprenez.</p> <p>231 00:11:08,840 --&gt; 00:11:10,560 Vous aimez les super-héros ?</p> <p>232 00:11:10,860 --&gt; 00:11:11,790 Ouais.</p> <p>233 00:11:11,900 --&gt; 00:11:14,182 Le méchant, comment il devient méchant ?</p>
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<p>245 00:11:14,190 --&gt; 00:11:17,840 Some random person, who, when they were a child got taken from their parents and locked away.</p> <p>246 00:11:18,000 --&gt; 00:11:20,220 And the kid was just left to sit and plan revenge.</p> <p>247 00:11:20,440 --&gt; 00:11:23,260 What you're doing here is creating a Mexican Joker.</p> <p>248 00:11:25,920 --&gt; 00:11:27,530 And what's a Mexican Joker gonna do?</p> <p>249 00:11:27,680 --&gt; 00:11:31,130 He's gonna grow up and have memories of being wronged by you</p> <p>250 00:11:31,210 --&gt; 00:11:33,180 and he will grow and wait, and then finally,</p> <p>251 00:11:33,580 --&gt; 00:11:36,940 fight back with a passion unlike anything you've ever seen.</p>	<p>234 00:11:14,274 --&gt; 00:11:20,220 Enfant, il est enlevé et enfermé. Puis on le laisse préparer sa vengeance.</p> <p>235 00:11:20,440 --&gt; 00:11:23,260 Ici, vous créez un Joker mexicain.</p> <p>236 00:11:25,920 --&gt; 00:11:27,530 Et que va-t-il faire ?</p> <p>237 00:11:27,680 --&gt; 00:11:31,130 Il grandira et se souviendra de ce que vous avez fait.</p> <p>238 00:11:31,210 --&gt; 00:11:33,180 Il attendra le bon moment.</p> <p>239 00:11:33,330 --&gt; 00:11:36,940 Finalement, il combattra avec une rage jamais vue avant.</p>
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<p>252 00:11:38,250 --&gt; 00:11:40,160 Which one of them do you think is Mexican Joker?</p> <p>253 00:11:40,800 --&gt; 00:11:42,650 No, it could be any of them! That's the point!</p> <p>254 00:11:42,860 --&gt; 00:11:44,580 You don't know which kid in there is gonna snap</p> <p>255 00:11:44,640 --&gt; 00:11:46,280 from being separated and locked down like this!</p> <p>256 00:11:46,760 --&gt; 00:11:46,970 But</p> <p>257 00:11:47,460 --&gt; 00:11:50,070 doesn't Mexican Joker understand that we we're just doing our job</p> <p>258 00:11:50,100 --&gt; 00:11:51,200 and trying to make America great?</p> <p>259 00:11:51,450 --&gt; 00:11:53,000 Mexican Joker doesn't care!</p>	<p>240 00:11:38,250 --&gt; 00:11:40,308 Lequel est le Joker mexicain ?</p> <p>241 00:11:40,800 --&gt; 00:11:42,650 Ils peuvent tous l'être.</p> <p>242 00:11:42,860 --&gt; 00:11:44,580 Ils sont enlevés et isolés.</p> <p>243 00:11:44,640 --&gt; 00:11:46,280 On sait pas qui craquera.</p> <p>244 00:11:46,760 --&gt; 00:11:47,040 Mais...</p> <p>245 00:11:47,460 --&gt; 00:11:51,200 On fait que not' travail, rendre l'Amérique meilleure.</p> <p>246 00:11:51,450 --&gt; 00:11:53,000 Il s'en fout.</p>
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<p>260 00:11:53,210 --&gt; 00:11:55,660 When that kid grows up, all that will matter is getting back at all of you.</p> <p>261 00:11:56,220 --&gt; 00:11:58,320 Well, what would Mexican Jok- -David can I talk to you alone, please?</p> <p>262 00:11:58,460 --&gt; 00:11:59,200 Excuse us kid</p> <p>263 00:12:06,720 --&gt; 00:12:09,820 Now, the most important thing is that we've got to keep this quiet.</p> <p>264 00:12:10,190 --&gt; 00:12:12,490 We can't let Mexican Joker know that we're on to him.</p> <p>265 00:12:12,760 --&gt; 00:12:15,360 If If we could interrogate the kids, maybe we could get a lead, you know.</p> <p>266 00:12:15,550 --&gt; 00:12:16,670 Just scare them a little.</p>	<p>247 00:11:53,210 --&gt; 00:11:55,660 Adulte, il pensera qu'à se venger.</p> <p>248 00:11:56,220 --&gt; 00:11:58,320 -Que va-t-il... -David j'peux te parler ?</p> <p>249 00:11:58,460 --&gt; 00:11:59,200 Excuse-nous.</p> <p>250 00:12:06,720 --&gt; 00:12:09,820 C'est important que ça reste entre nous.</p> <p>251 00:12:10,190 --&gt; 00:12:12,490 Il doit se douter de rien.</p> <p>252 00:12:12,760 --&gt; 00:12:15,360 Cherchons un indice auprès des enfants.</p> <p>253 00:12:15,550 --&gt; 00:12:16,670 En les effrayant.</p>
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<p>267 00:12:16,940 --&gt; 00:12:18,670 Yeah, unless that's just what he wants us to do.</p> <p>268 00:12:18,880 --&gt; 00:12:19,610 What are you saying?</p> <p>269 00:12:20,040 --&gt; 00:12:23,400 I'm saying what if he is on Mexican Joker's side.</p> <p>270 00:12:30,560 --&gt; 00:12:31,770 Hey, Randy.</p> <p>271 00:12:32,030 --&gt; 00:12:34,400 Did you go make a deal with another weed company?</p> <p>272 00:12:34,700 --&gt; 00:12:38,360 Yes, Towelie, I'm working on a merger with Med Men.</p> <p>273 00:12:38,640 --&gt; 00:12:41,770 Med Men? But those guys are posers.</p>	<p>254 00:12:16,940 --&gt; 00:12:18,670 Oui, sauf si c'est ce qu'il veut.</p> <p>255 00:12:18,880 --&gt; 00:12:19,610 Comment ça ?</p> <p>256 00:12:20,040 --&gt; 00:12:23,400 Je m'demande juste de quel côté il est, lui.</p> <p>257 00:12:30,560 --&gt; 00:12:31,770 Hé, Randy.</p> <p>258 00:12:32,030 --&gt; 00:12:34,560 T'as passé un accord avec une entreprise ?</p> <p>259 00:12:34,700 --&gt; 00:12:38,360 Oui, Servietsky, je travaille sur une fusion avec &lt;i&gt;Med Men&lt;/i&gt;.</p> <p>260 00:12:38,640 --&gt; 00:12:41,770 Med Men ? Ces mecs sont des frimeurs.</p>
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<p>274 00:12:41,920 --&gt; 00:12:45,370 We have a deal in the works to help each other put a stop to home growers</p> <p>275 00:12:45,630 --&gt; 00:12:46,570 once and for all.</p> <p>276 00:12:46,830 --&gt; 00:12:47,500 Jesus.</p> <p>277 00:12:47,980 --&gt; 00:12:51,520 You know, I knew a guy once who thought weed should be for everybody</p> <p>278 00:12:51,870 --&gt; 00:12:53,930 A guy who believed in integrity.</p> <p>279 00:12:54,640 --&gt; 00:12:57,260 I don't understand who you even are any more!</p> <p>280 00:12:57,630 --&gt; 00:13:00,120 That's because I'm the president of the company</p>	<p>261 00:12:41,920 --&gt; 00:12:45,370 On a passé un accord pour arrêter la culture maison.</p> <p>262 00:12:45,630 --&gt; 00:12:46,570 Pour de bon.</p> <p>263 00:12:46,830 --&gt; 00:12:47,500 Mince.</p> <p>264 00:12:47,980 --&gt; 00:12:51,520 J'ai connu un mec qui pensait que l'herbe était pour tous.</p> <p>265 00:12:51,870 --&gt; 00:12:53,930 Un mec qui croyait en l'intégrité.</p> <p>266 00:12:54,640 --&gt; 00:12:57,260 Je comprends même plus qui tu es.</p> <p>267 00:12:57,630 --&gt; 00:13:00,120 C'est parce que je suis le directeur.</p>
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<p>281 00:13:00,220 --&gt; 00:13:01,790 and you are a towel.</p> <p>282 00:13:02,010 --&gt; 00:13:03,790 You are a towel!</p> <p>283 00:13:03,790 --&gt; 00:13:05,630 What is wrong with trying to protect our business?</p> <p>284 00:13:06,030 --&gt; 00:13:09,710 Because weed isn't supposed to be some money grubbing business model.</p> <p>285 00:13:10,120 --&gt; 00:13:11,340 It's a gift from god.</p> <p>286 00:13:11,710 --&gt; 00:13:14,920 And not something to be exploited by some stupid towel!</p> <p>287 00:13:15,120 --&gt; 00:13:16,520 I'm not a towel!</p>	<p>268 00:13:00,220 --&gt; 00:13:01,790 Et toi, une serviette.</p> <p>269 00:13:02,010 --&gt; 00:13:03,260 Toi t'es une serviette.</p> <p>270 00:13:03,420 --&gt; 00:13:05,630 Je peux pas protéger nos affaires ?</p> <p>271 00:13:06,030 --&gt; 00:13:09,710 La beuh, c'est pas un outil de croissance économique.</p> <p>272 00:13:10,200 --&gt; 00:13:11,565 C'est un cadeau divin.</p> <p>273 00:13:11,710 --&gt; 00:13:15,085 Pas quelque chose qu'une stupide serviette doit exploiter.</p> <p>274 00:13:15,120 --&gt; 00:13:16,788 Je suis pas une serviette.</p>
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<p>288 00:13:18,750 --&gt; 00:13:19,420 Yeah.</p> <p>289 00:13:19,950 --&gt; 00:13:21,420 Yeah, sure thing, Randy.</p> <p>290 00:13:22,270 --&gt; 00:13:23,290 You are not a towel.</p> <p>291 00:13:33,150 --&gt; 00:13:35,340 My name is princess star.</p> <p>292 00:13:35,640 --&gt; 00:13:39,120 For I shine like all the stars in the night sky.</p> <p>293 00:13:39,400 --&gt; 00:13:42,010 Kids let's all say hi to princess star.</p> <p>294 00:13:42,280 --&gt; 00:13:44,400 Hi, princess star.</p> <p>295 00:13:46,010 --&gt; 00:13:48,190 It's me, Mexican Joker.</p>	<p>275 00:13:18,750 --&gt; 00:13:19,420 Ouais...</p> <p>276 00:13:19,950 --&gt; 00:13:21,420 Bien sûr, Randy.</p> <p>277 00:13:22,270 --&gt; 00:13:23,660 T'es pas une serviette.</p> <p>278 00:13:33,150 --&gt; 00:13:35,340 Je suis Princesse Étoile.</p> <p>279 00:13:35,640 --&gt; 00:13:39,120 Car je brille comme les étoiles dans la nuit.</p> <p>280 00:13:39,400 --&gt; 00:13:42,010 Dites bonjour à Princesse Étoile.</p> <p>281 00:13:42,280 --&gt; 00:13:44,400 Bonjour, Princesse Étoile.</p> <p>282 00:13:46,010 --&gt; 00:13:48,190 C'est moi, le Joker mexicain.</p>
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<p>296 00:13:48,360 --&gt; 00:13:50,920 Oh no, everyone boo Mexican Joker kids.</p> <p>297 00:13:54,220 --&gt; 00:13:57,840 I'm filled with anger and rage for what happened to me as a child.</p> <p>298 00:13:58,000 --&gt; 00:13:59,930 So now I would kill and rape you all.</p> <p>299 00:14:00,030 --&gt; 00:14:02,800 But Mexican Joker you forget the magic word.</p> <p>300 00:14:02,960 --&gt; 00:14:04,250 Forgiveness.</p> <p>301 00:14:05,470 --&gt; 00:14:07,560 I don't care about forgiveness.</p>	<p>283 00:13:48,360 --&gt; 00:13:51,062 Oh non, les enfants, huez le Joker mexicain.</p> <p>284 00:13:54,050 --&gt; 00:13:55,030 J'enrage.</p> <p>285 00:13:55,090 --&gt; 00:13:57,840 Il m'est arrivé des choses horribles plus jeune.</p> <p>286 00:13:58,000 --&gt; 00:13:59,930 J'veais vous violer et vous tuer.</p> <p>287 00:14:00,030 --&gt; 00:14:02,800 Mais, tu as oublié le mot magique.</p> <p>288 00:14:02,960 --&gt; 00:14:04,250 Le pardon.</p> <p>289 00:14:05,470 --&gt; 00:14:07,560 J'm'en fous du pardon.</p>
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<p>302 00:14:07,740 --&gt; 00:14:09,560 But you were a migrant from another country,</p> <p>303 00:14:09,640 --&gt; 00:14:11,710 and we had to protect our borders and secure our jobs.</p> <p>304 00:14:12,140 --&gt; 00:14:14,330 I don't care I'm going to rape you now.</p> <p>305 00:14:16,330 --&gt; 00:14:17,230 Oh no, no.</p> <p>306 00:14:17,390 --&gt; 00:14:18,620 What about forgiveness?</p> <p>307 00:14:18,720 --&gt; 00:14:20,060 No forgiveness.</p> <p>308 00:14:21,080 --&gt; 00:14:22,780 That's enough Mexican Joker.</p>	<p>290 00:14:07,740 --&gt; 00:14:09,600 Mais tu étais un immigré.</p> <p>291 00:14:09,702 --&gt; 00:14:12,000 Pense à nos frontières et not' travail.</p> <p>292 00:14:12,140 --&gt; 00:14:14,330 Je m'en fous, j'vais vous violer.</p> <p>293 00:14:16,330 --&gt; 00:14:17,230 Oh non, non.</p> <p>294 00:14:17,390 --&gt; 00:14:18,620 Et le pardon ?</p> <p>295 00:14:18,720 --&gt; 00:14:20,060 Pas de pardon.</p> <p>296 00:14:21,080 --&gt; 00:14:22,780 Assez, Joker mexicain.</p>
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<p>309 00:14:22,920 --&gt; 00:14:26,560 Your rage and your anger have made you a bad person in the eyes of Christ.</p>	<p>297 00:14:22,920 --&gt; 00:14:26,560 T'es une mauvaise personne aux yeux du Christ.</p>
<p>310 00:14:26,800 --&gt; 00:14:28,830 I know your life was hard as a kid</p>	<p>298 00:14:26,674 --&gt; 00:14:28,830 T'as eu une enfance difficile, oui.</p>
<p>311 00:14:28,940 --&gt; 00:14:30,670 But everyone has hard times.</p>	<p>299 00:14:28,890 --&gt; 00:14:30,710 Mais tout le monde a des soucis.</p>
<p>312 00:14:32,200 --&gt; 00:14:33,690 Another bus load coming in.</p>	<p>300 00:14:32,200 --&gt; 00:14:33,690 Un autre bus arrive.</p>
<p>313 00:14:33,950 --&gt; 00:14:36,360 Another busload? Oh, criminy.</p>	<p>301 00:14:33,950 --&gt; 00:14:36,360 Un autre bus, saperlipopette.</p>
<p>314 00:14:48,280 --&gt; 00:14:50,830 Welcome children my name is Jeff.</p>	<p>302 00:14:48,280 --&gt; 00:14:50,830 Bienvenus, je m'appelle Jeff.</p>
<p>315 00:14:51,070 --&gt; 00:14:53,800 Hola niños me llama Jefe.</p>	<p>303 00:14:51,070 --&gt; 00:14:53,800 &lt;i&gt;Hola niños&lt;/i&gt; je me &lt;i&gt;llama Jefe.&lt;/i&gt;</p>
<p>316 00:15:01,070 --&gt; 00:15:01,950 Oh, hey Kyle.</p>	<p>304 00:15:01,070 --&gt; 00:15:01,950 Oh, hé Kyle.</p>

<p>317 00:15:03,150 --&gt; 00:15:04,540 What the fuck are you doing here?</p> <p>318 00:15:05,370 --&gt; 00:15:05,960 So weak.</p> <p>319 00:15:06,240 --&gt; 00:15:08,340 Jimmy pissed me off 'cause he told the teacher I was texting in class,</p> <p>320 00:15:08,350 --&gt; 00:15:10,380 so I told Jimmy I'd have him sent to a migrant detention center.</p> <p>321 00:15:10,540 --&gt; 00:15:12,700 He didn't believe me, so I said, "Oh, I already did it to Kyle," and Stan heard that</p> <p>322 00:15:12,850 --&gt; 00:15:14,750 and got pissed off and had me sent to a migrant detention center.</p> <p>323 00:15:17,440 --&gt; 00:15:20,360 I haven't seen my parents in two weeks.</p>	<p>305 00:15:03,150 --&gt; 00:15:04,708 Qu'est-ce tu fous là, ***** ?</p> <p>306 00:15:05,370 --&gt; 00:15:05,960 C'est naze.</p> <p>307 00:15:06,240 --&gt; 00:15:08,340 Jimmy m'a balancé au prof.</p> <p>308 00:15:08,411 --&gt; 00:15:10,380 J'ai menacé de l'envoyer ici.</p> <p>309 00:15:10,570 --&gt; 00:15:12,777 J'ai dit que je l'avais fait avec toi.</p> <p>310 00:15:12,850 --&gt; 00:15:14,960 Ça a énervé Stan, il m'a envoyé ici.</p> <p>311 00:15:17,440 --&gt; 00:15:20,360 J'ai pas vu mes parents depuis deux semaines.</p>
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<p>324 00:15:20,520 --&gt; 00:15:22,360 Nobody even knows where my little brother is.</p> <p>325 00:15:22,590 --&gt; 00:15:23,760 I know, I know it sucks.</p> <p>326 00:15:23,960 --&gt; 00:15:25,290 But we're stuck in here together.</p> <p>327 00:15:25,770 --&gt; 00:15:26,520 Come on guys.</p> <p>328 00:15:26,730 --&gt; 00:15:28,520 All we have to do is try to make the most of it.</p> <p>329 00:15:28,890 --&gt; 00:15:33,470 It's a hard knock life, for us. It's a hard knock life, for us.</p> <p>330 00:15:45,360 --&gt; 00:15:47,500 Hey, you gonna buy a towel or just stare at them?</p> <p>331 00:15:47,760 --&gt; 00:15:48,860 I'm not a towel.</p>	<p>312 00:15:20,520 --&gt; 00:15:22,450 Personne sait où est mon frère.</p> <p>313 00:15:22,590 --&gt; 00:15:23,760 Je sais, ça craint.</p> <p>314 00:15:23,960 --&gt; 00:15:25,290 Mais on est ensemble.</p> <p>315 00:15:25,770 --&gt; 00:15:26,520 Allez.</p> <p>316 00:15:26,730 --&gt; 00:15:28,520 On doit essayer d'en profiter.</p> <p>317 00:15:28,890 --&gt; 00:15:33,470 &lt;i&gt;Ça n'est pas le rêve, pour nous.&lt;/i&gt;</p> <p>318 00:15:45,360 --&gt; 00:15:47,500 Tu comptes acheter une serviette ?</p> <p>319 00:15:47,657 --&gt; 00:15:49,040 J'suis pas une serviette.</p>
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<p>332 00:15:49,120 --&gt; 00:15:50,330 Go on. Get out of here.</p> <p>333 00:15:54,170 --&gt; 00:15:58,030 Yeah, you know, I think I'll just grow my own weed.</p> <p>334 00:15:58,110 --&gt; 00:16:00,090 Oh, yeah, I'm growing my own weed.</p> <p>335 00:16:00,090 --&gt; 00:16:01,630 I enjoy growing my own weed now.</p> <p>336 00:16:01,630 --&gt; 00:16:03,630 I'll grow my own weed. My own weed.</p> <p>337 00:16:03,630 --&gt; 00:16:08,940 My own weed.</p> <p>338 00:16:10,090 --&gt; 00:16:12,560 I said get out of here if you aren't buying towels.</p> <p>339 00:16:13,320 --&gt; 00:16:17,420 I'll grow my own weed.</p>	<p>320 00:15:49,120 --&gt; 00:15:50,330 Allez, fous le camp.</p> <p>321 00:15:54,170 --&gt; 00:15:58,030 "Oh, tu sais, je pense que je vais cultiver ma beuh."</p> <p>322 00:15:58,110 --&gt; 00:16:00,090 "Oh oui, ma propre beuh."</p> <p>323 00:16:00,090 --&gt; 00:16:01,630 "J'aime cultiver ma beuh."</p> <p>324 00:16:01,630 --&gt; 00:16:03,630 "Je vais cultiver ma beuh."</p> <p>325 00:16:03,630 --&gt; 00:16:08,940 "Ma propre beuh."</p> <p>326 00:16:10,090 --&gt; 00:16:12,560 Je t'ai dit de foutre le camp.</p> <p>327 00:16:13,320 --&gt; 00:16:17,420 "Je vais cultiver ma beuh."</p>
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<p>340 00:16:17,870 --&gt; 00:16:20,480 Nooooooooo.</p> <p>341 00:16:28,380 --&gt; 00:16:30,520 Hey, hey, what the hell are you guys doing?</p> <p>342 00:16:30,780 --&gt; 00:16:31,610 Ho, hey Jeff.</p> <p>343 00:16:31,710 --&gt; 00:16:33,740 Rodgers read an article about how electroshock therapy</p> <p>344 00:16:33,770 --&gt; 00:16:35,960 can help people who've gone through traumatic experiences.</p> <p>345 00:16:36,140 --&gt; 00:16:38,780 We figured some treatments could help Mexican Joker deal with his trauma.</p> <p>346 00:16:39,020 --&gt; 00:16:40,780 Are you guys completely stupid?</p>	<p>328 00:16:17,870 --&gt; 00:16:20,480 Noooooon.</p> <p>329 00:16:28,380 --&gt; 00:16:30,520 Hé, qu'est-ce que vous foutez ?</p> <p>330 00:16:30,780 --&gt; 00:16:31,610 Hé, Jeff.</p> <p>331 00:16:31,740 --&gt; 00:16:35,960 Roger a lu un article. Les électrochocs aident les traumatisés.</p> <p>332 00:16:36,140 --&gt; 00:16:38,780 Ça pourrait aider le Joker mexicain.</p> <p>333 00:16:39,020 --&gt; 00:16:40,850 Vous êtes totalement stupides ?</p>
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<p>347 00:16:40,970 --&gt; 00:16:43,960 We can't perform shock therapy on every child that comes in here.</p> <p>348 00:16:43,960 --&gt; 00:16:45,960 Think of the budgetary restrains.</p> <p>349 00:16:46,120 --&gt; 00:16:47,610 To hell with the cost, Jeff.</p> <p>350 00:16:47,820 --&gt; 00:16:51,180 If Mexican Joker doesn't have flashbacks, then he doesn't grow up to become a monster.</p> <p>351 00:16:51,560 --&gt; 00:16:53,840 What if this is the flashback?</p> <p>352 00:16:54,010 --&gt; 00:16:56,510 We might be in the flashback Dave.</p> <p>353 00:16:56,750 --&gt; 00:17:00,540 Maybe you're shocking the child that grows up to be Mexican Joker.</p>	<p>334 00:16:40,970 --&gt; 00:16:44,040 On va pas faire des électrochocs à tout le monde.</p> <p>335 00:16:44,190 --&gt; 00:16:45,960 Imaginez le budget.</p> <p>336 00:16:46,120 --&gt; 00:16:47,610 Qu'importe le prix, Jeff.</p> <p>337 00:16:47,820 --&gt; 00:16:51,325 Sans flashback, le Joker mexicain devient pas un monstre.</p> <p>338 00:16:51,560 --&gt; 00:16:53,840 Et si c'était le flashback ?</p> <p>339 00:16:54,010 --&gt; 00:16:56,510 On est peut-être dans le flashback.</p> <p>340 00:16:56,750 --&gt; 00:17:00,540 Tu fais peut-être des électrochocs au futur Joker mexicain.</p>
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<p>354 00:17:03,120 --&gt; 00:17:03,760 Oh God.</p> <p>355 00:17:04,360 --&gt; 00:17:06,040 I don't know which way is up anymore.</p> <p>356 00:17:06,250 --&gt; 00:17:08,250 We can't fight this guy alone Dave.</p> <p>357 00:17:09,050 --&gt; 00:17:10,590 It's time to alert the military.</p> <p>358 00:17:16,520 --&gt; 00:17:19,080 Don't it feel like the wind is always howlin'?</p> <p>359 00:17:19,230 --&gt; 00:17:21,530 Don't it feel like there's never any light?</p> <p>360 00:17:21,680 --&gt; 00:17:23,770 Santa never come for me.</p> <p>361 00:17:23,960 --&gt; 00:17:26,220 Santa claus no está aquí.</p>	<p>341 00:17:03,100 --&gt; 00:17:03,910 Mon dieu.</p> <p>342 00:17:04,360 --&gt; 00:17:06,040 J'suis complètement perdu.</p> <p>343 00:17:06,250 --&gt; 00:17:08,250 On y arrivera pas seuls.</p> <p>344 00:17:09,050 --&gt; 00:17:10,590 Il faut prévenir l'armée.</p> <p>345 00:17:16,520 --&gt; 00:17:19,080 &lt;i&gt;Entendez-vous ce grand vent qui souffle dans la nuit ?&lt;/i&gt;</p> <p>346 00:17:19,230 --&gt; 00:17:21,530 &lt;i&gt;On dirait qu'on est toujours dans le noir.&lt;/i&gt;</p> <p>347 00:17:21,680 --&gt; 00:17:23,770 &lt;i&gt;Père Noël pour quoi, pour qui ?&lt;/i&gt;</p> <p>348 00:17:23,960 --&gt; 00:17:26,220 &lt;i&gt;Père Noël ne vient pas aquí&lt;/i&gt;</p>
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<p>362 00:17:29,980 --&gt; 00:17:30,990 Oh come on Kyle.</p> <p>363 00:17:31,290 --&gt; 00:17:32,990 I know it's no fun to be in here, but</p> <p>364 00:17:33,100 --&gt; 00:17:35,840 you can't think about yourself, think about the greater good.</p> <p>365 00:17:37,530 --&gt; 00:17:39,610 Now, when you don't like people, you can have them taken from their families</p> <p>366 00:17:39,610 --&gt; 00:17:41,240 and put into camps! Why does that make you/</p> <p>367 00:17:42,620 --&gt; 00:17:43,600 Oh my God.</p> <p>368 00:17:44,750 --&gt; 00:17:47,120 Oh, Jesus, Kyle. I totally forgot you're a/</p>	<p>349 00:17:29,980 --&gt; 00:17:30,990 Oh, allez, Kyle.</p> <p>350 00:17:31,290 --&gt; 00:17:32,990 C'est pas très drôle ici.</p> <p>351 00:17:33,100 --&gt; 00:17:35,840 Mais pense à l'intérêt général, pas à toi.</p> <p>352 00:17:37,530 --&gt; 00:17:39,610 Quelqu'un t'énerves, tu le fais rafler.</p> <p>353 00:17:39,714 --&gt; 00:17:41,480 Après, il va dans un camp...</p> <p>354 00:17:42,620 --&gt; 00:17:43,600 Oh mon dieu.</p> <p>355 00:17:44,750 --&gt; 00:17:47,120 Oh, mince. J'avais oublié que t'étais...</p>
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<p>369 00:17:48,030 --&gt; 00:17:49,440 Of course you are extra sensitive to this stuff.</p> <p>370 00:17:49,480 --&gt; 00:17:50,780 Oh, dude, I am sorry.</p> <p>371 00:17:52,720 --&gt; 00:17:55,130 Oh my god, Kyle, I didn't even make the connection, you know?</p> <p>372 00:17:55,660 --&gt; 00:17:58,480 I was just like, "Oh, I'm gonna have Kyle thrown in a detention camp! That'll be sweet!"</p> <p>373 00:17:58,480 --&gt; 00:17:59,560 and I didn't stop to think that,</p> <p>374 00:17:59,690 --&gt; 00:18:01,370 for you guys, it's not that sweet.</p> <p>375 00:18:01,950 --&gt; 00:18:04,780 Man, if I had just thought it through for like two more minutes,</p> <p>376 00:18:04,830 --&gt; 00:18:06,540 I would have got you back some other way.</p>	<p>356 00:17:48,030 --&gt; 00:17:50,780 Je suis désolé. Bien sûr que ça te touche plus.</p> <p>357 00:17:52,605 --&gt; 00:17:55,177 J'ai pas fait le lien. J'me suis juste dit :</p> <p>358 00:17:55,660 --&gt; 00:17:58,480 "Cool, Kyle va finir dans un camp de détention"</p> <p>359 00:17:58,525 --&gt; 00:17:59,610 J'ai pas réfléchi.</p> <p>360 00:17:59,690 --&gt; 00:18:01,370 Pour vous, c'est pas cool.</p> <p>361 00:18:01,950 --&gt; 00:18:06,540 Si j'avais réfléchi deux minutes, je me serais vengé autrement.</p>
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<p>377 00:18:06,650 --&gt; 00:18:07,690 I feel terrible, Kyle.</p> <p>378 00:18:08,170 --&gt; 00:18:08,480 Wait.</p> <p>379 00:18:08,970 --&gt; 00:18:10,480 I have an idea how to get everyone out of here.</p> <p>380 00:18:11,020 --&gt; 00:18:12,700 Get everyone's aluminum foil and some scissors.</p> <p>381 00:18:13,310 --&gt; 00:18:14,410 Why, Kyle? What are you gonna do with/</p> <p>382 00:18:14,410 --&gt; 00:18:15,900 Just do it before I kill you!</p> <p>383 00:18:16,300 --&gt; 00:18:17,450 Aluminum foil and some scissors.</p> <p>384 00:18:21,290 --&gt; 00:18:22,680 That was a great dinner honey.</p>	<p>362 00:18:06,697 --&gt; 00:18:07,874 Je m'en veux, Kyle.</p> <p>363 00:18:08,160 --&gt; 00:18:08,760 Attends.</p> <p>364 00:18:08,970 --&gt; 00:18:10,480 J'ai une idée.</p> <p>365 00:18:11,020 --&gt; 00:18:12,830 Trouve de l'alu et des ciseaux.</p> <p>366 00:18:13,310 --&gt; 00:18:14,410 Pourquoi tu veux...</p> <p>367 00:18:14,457 --&gt; 00:18:15,900 Fais-le ou j'te tue.</p> <p>368 00:18:16,300 --&gt; 00:18:17,450 Alu et ciseaux.</p> <p>369 00:18:21,290 --&gt; 00:18:22,680 Quel bon repas, chéri.</p>
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<p>385 00:18:23,130 --&gt; 00:18:24,510 What do you want to do for desert?</p> <p>386 00:18:24,940 --&gt; 00:18:28,700 Hey, how about I cut us down some of our homegrown weed, and we get baked?</p> <p>387 00:18:29,000 --&gt; 00:18:29,690 I'm in.</p> <p>388 00:18:35,530 --&gt; 00:18:36,350 Is someone there?</p> <p>389 00:18:42,080 --&gt; 00:18:43,870 Jack, everything alright?</p> <p>390 00:18:44,120 --&gt; 00:18:46,640 Yeah, you want a normal size or a big fatty?</p> <p>391 00:18:48,170 --&gt; 00:18:49,320 Jack.</p>	<p>370 00:18:23,130 --&gt; 00:18:24,510 Tu veux un dessert ?</p> <p>371 00:18:24,940 --&gt; 00:18:28,700 Et si je nous coupais un peu d'herbe pour se défoncer ?</p> <p>372 00:18:29,000 --&gt; 00:18:29,690 Partante.</p> <p>373 00:18:35,530 --&gt; 00:18:36,350 Y'a quelqu'un ?</p> <p>374 00:18:42,080 --&gt; 00:18:43,870 Tout va bien, Jack ?</p> <p>375 00:18:44,120 --&gt; 00:18:46,640 Tu veux un normal ou bien un bon gros ?</p> <p>376 00:18:48,170 --&gt; 00:18:49,320 Jack.</p>
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<p>392 00:19:00,990 --&gt; 00:19:03,740 A brutal act of terror in an American town.</p>	<p>377 00:19:00,990 --&gt; 00:19:03,740 Un attentat horrible dans une petite ville.</p>
<p>393 00:19:04,060 --&gt; 00:19:06,510 Tonight, innocent people were attacked at their home.</p>	<p>378 00:19:04,060 --&gt; 00:19:06,510 Des innocents ont été attaqués chez eux.</p>
<p>394 00:19:06,650 --&gt; 00:19:07,500 In their yards.</p>	<p>379 00:19:06,650 --&gt; 00:19:07,500 Dans leur jardin.</p>
<p>395 00:19:07,680 --&gt; 00:19:10,360 And the F.B.I. believe they know who is responsible.</p>	<p>380 00:19:07,680 --&gt; 00:19:10,360 Le F.B.I. pense savoir qui est le coupable.</p>
<p>396 00:19:10,750 --&gt; 00:19:12,010 The probable suspect.</p>	<p>381 00:19:10,750 --&gt; 00:19:12,010 Le suspect présumé ?</p>
<p>397 00:19:12,860 --&gt; 00:19:13,930 Mexican Joker.</p>	<p>382 00:19:12,860 --&gt; 00:19:13,930 Le Joker mexicain.</p>
<p>398 00:19:15,550 --&gt; 00:19:16,480 Yes, that's right.</p>	<p>383 00:19:15,550 --&gt; 00:19:16,480 En effet.</p>

<p>399 00:19:16,840 --&gt; 00:19:19,470 Joining me now is Commander Miller of national defense.</p> <p>400 00:19:19,820 --&gt; 00:19:22,650 We've only recently learned of Mexican Joker's existence.</p> <p>401 00:19:23,340 --&gt; 00:19:24,650 He has no reason.</p> <p>402 00:19:24,920 --&gt; 00:19:26,200 He has no compassion.</p> <p>403 00:19:26,620 --&gt; 00:19:28,890 Mexican Joker simply wants to invoke fear.</p> <p>404 00:19:29,600 --&gt; 00:19:31,850 We are advising people to stay inside.</p> <p>405 00:19:32,670 --&gt; 00:19:35,640 Oh, Captain Uh, Captain, what made Mexican Joker this way?</p>	<p>384 00:19:16,840 --&gt; 00:19:19,470 Commandant Miller, de la défense nationale.</p> <p>385 00:19:19,820 --&gt; 00:19:22,650 Nous n'avons appris son existence que récemment.</p> <p>386 00:19:23,340 --&gt; 00:19:24,650 Il n'a pas de motif.</p> <p>387 00:19:24,920 --&gt; 00:19:26,200 Pas de compassion.</p> <p>388 00:19:26,620 --&gt; 00:19:28,890 Il ne veut que répandre la peur.</p> <p>389 00:19:29,600 --&gt; 00:19:32,251 Nous vous conseillons de rester chez vous.</p> <p>390 00:19:32,670 --&gt; 00:19:35,640 Oh, Capitaine, comment est-il devenu ainsi ?</p>
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<p>406 00:19:35,710 --&gt; 00:19:37,950 Why is Mexican Joker so filled with hate?</p> <p>407 00:19:38,320 --&gt; 00:19:41,040 Well it's most likely something that happened to him as a child.</p> <p>408 00:19:41,370 --&gt; 00:19:43,580 Whatever bent Mexican Joker's mind this way,</p> <p>409 00:19:43,760 --&gt; 00:19:44,860 It clearly happened a...</p> <p>410 00:19:45,660 --&gt; 00:19:46,320 long</p> <p>411 00:19:47,310 --&gt; 00:19:48,410 long time ago.</p> <p>412 00:19:54,700 --&gt; 00:19:56,700 Oh, shit, it's the flashback.</p> <p>413 00:19:56,960 --&gt; 00:19:57,930 This is the flashback?</p>	<p>391 00:19:35,710 --&gt; 00:19:38,022 Pourquoi est-il rempli de rage ?</p> <p>392 00:19:38,320 --&gt; 00:19:41,188 Il a surement été traumatisé dans son enfance.</p> <p>393 00:19:41,370 --&gt; 00:19:43,580 Ce qui l'a rendu fou,</p> <p>394 00:19:43,760 --&gt; 00:19:44,860 est arrivé il y a...</p> <p>395 00:19:45,660 --&gt; 00:19:46,320 très...</p> <p>396 00:19:47,310 --&gt; 00:19:48,410 très longtemps.</p> <p>397 00:19:54,700 --&gt; 00:19:56,700 C'est le flashback, merde.</p> <p>398 00:19:56,960 --&gt; 00:19:57,930 C'est maintenant ?</p>
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<p>414 00:19:58,080 --&gt; 00:19:59,240 It's the flash back, come on!</p> <p>415 00:19:59,530 --&gt; 00:20:01,240 Something must be happening with the kids.</p> <p>416 00:20:02,430 --&gt; 00:20:03,870 Oh Christ, look!</p> <p>417 00:20:10,270 --&gt; 00:20:12,670 He's converted them all to Judaism.</p> <p>418 00:20:15,020 --&gt; 00:20:18,560 Oh, Jesus! They're all Jews with their little aluminum foil yarmulkes!</p> <p>419 00:20:18,910 --&gt; 00:20:20,000 Jeff, do you know what this means?</p> <p>420 00:20:20,440 --&gt; 00:20:22,380 Now we'll have to let them all go!</p>	<p>399 00:19:58,080 --&gt; 00:19:59,240 Oui, venez avec moi.</p> <p>400 00:19:59,530 --&gt; 00:20:01,240 Il doit se passer un truc.</p> <p>401 00:20:02,430 --&gt; 00:20:03,870 Oh mon dieu, regardez.</p> <p>402 00:20:10,270 --&gt; 00:20:12,670 Il les a convertis au Judaïsme.</p> <p>403 00:20:15,020 --&gt; 00:20:18,560 Ils sont tous juifs, avec leur petite kippa en alu.</p> <p>404 00:20:18,910 --&gt; 00:20:20,000 Jeff, tu comprends ?</p> <p>405 00:20:20,440 --&gt; 00:20:22,380 On doit les laisser partir.</p>
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<p>421 00:20:22,810 --&gt; 00:20:25,050 This is how Mexican Joker breaks free.</p> <p>422 00:20:25,310 --&gt; 00:20:26,380 That's right it is.</p> <p>423 00:20:32,330 --&gt; 00:20:33,120 Mexican joker</p> <p>424 00:20:33,340 --&gt; 00:20:36,650 I just want you to remember that I helped you, Jeff Corrigan.</p> <p>425 00:20:36,750 --&gt; 00:20:38,320 Remember, Jeff was your buddy.</p> <p>426 00:20:38,410 --&gt; 00:20:39,950 Now come on, let's go Mexican Joker.</p> <p>427 00:20:40,090 --&gt; 00:20:42,320 God dammit, nobody here is Mexican Joker.</p> <p>428 00:20:42,570 --&gt; 00:20:43,690 That's not what I meant.</p>	<p>406 00:20:22,810 --&gt; 00:20:25,050 C'est comme ça qu'il s'échappe.</p> <p>407 00:20:25,310 --&gt; 00:20:26,380 Exactement.</p> <p>408 00:20:32,330 --&gt; 00:20:33,230 Joker mexicain.</p> <p>409 00:20:33,340 --&gt; 00:20:36,650 Je veux que tu te souviennes qui t'a aidé.</p> <p>410 00:20:36,750 --&gt; 00:20:38,320 Souviens-toi, c'est Jeff.</p> <p>411 00:20:38,410 --&gt; 00:20:39,950 Allez maintenant vas-y.</p> <p>412 00:20:40,090 --&gt; 00:20:42,320 Bordel, y'a pas de Joker mexicain.</p> <p>413 00:20:42,570 --&gt; 00:20:43,790 Vous comprenez rien.</p>
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<p>429 00:20:44,090 --&gt; 00:20:45,290 The future is not set.</p> <p>430 00:20:45,520 --&gt; 00:20:47,930 We make decisions now that affect our future.</p> <p>431 00:20:49,450 --&gt; 00:20:51,120 Nobody here is Mexican Joker?</p> <p>432 00:20:51,470 --&gt; 00:20:52,090 No!</p> <p>433 00:20:52,600 --&gt; 00:20:54,090 Oh, then I'm in the wrong flashback.</p> <p>434 00:21:11,090 --&gt; 00:21:12,060 Well gang,</p> <p>435 00:21:13,560 --&gt; 00:21:17,120 Looks like Tegridy farms is turning big profits again.</p>	<p>414 00:20:44,090 --&gt; 00:20:47,930 On peut changer le futur. Nos décisions affectent notre avenir.</p> <p>415 00:20:49,245 --&gt; 00:20:51,260 Personne n'est le Joker mexicain ?</p> <p>416 00:20:51,470 --&gt; 00:20:52,090 Non.</p> <p>417 00:20:52,600 --&gt; 00:20:54,274 C'est pas le bon flashback.</p> <p>418 00:21:11,090 --&gt; 00:21:12,060 Hé ben.</p> <p>419 00:21:13,560 --&gt; 00:21:17,120 On dirait que la ferme Tégrité rapporte de nouveau.</p>
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<p>436 00:21:18,830 --&gt; 00:21:21,760 We're on our way to becoming the biggest weed brand in the country.</p> <p>437 00:21:22,250 --&gt; 00:21:24,380 I'm not getting pushed around anymore, you got it?</p> <p>438 00:21:24,880 --&gt; 00:21:25,690 So go on.</p> <p>439 00:21:26,120 --&gt; 00:21:29,200 Anybody here wants to call me a towel, just go ahead and do it!</p> <p>440 00:21:30,400 --&gt; 00:21:31,200 Go on Sharon.</p> <p>441 00:21:31,790 --&gt; 00:21:32,720 Call me a towel.</p> <p>442 00:21:34,480 --&gt; 00:21:35,770 Fine, you're a towel.</p>	<p>420 00:21:18,830 --&gt; 00:21:21,760 On va être le plus grand fournisseur du pays.</p> <p>421 00:21:22,250 --&gt; 00:21:24,380 Je me laisse plus faire, ok ?</p> <p>422 00:21:24,880 --&gt; 00:21:25,690 Alors, allez-y.</p> <p>423 00:21:26,120 --&gt; 00:21:29,200 Allez-y, traitez-moi de serviette si vous voulez.</p> <p>424 00:21:30,400 --&gt; 00:21:31,200 Vas-y, Sharon.</p> <p>425 00:21:31,790 --&gt; 00:21:32,720 Dis-le.</p> <p>426 00:21:34,480 --&gt; 00:21:35,770 Ok, t'es une serviette.</p>
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<p>443 00:21:38,800 --&gt; 00:21:40,780 Best towel you've ever had, bitch!</p>	<p>427 00:21:38,800 --&gt; 00:21:40,230 La meilleure de ta vie. 428 00:21:40,350 --&gt; 00:21:40,790 Salope.</p>
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## 2.2 Episode 02 season 23

<p>1 00:00:03,570 --&gt; 00:00:05,200 Goin' down to Tegridy Farms,</p> <p>2 00:00:05,200 --&gt; 00:00:06,660 gonna have myself a time.</p> <p>3 00:00:07,200 --&gt; 00:00:08,560 Friendly faces everywhere,</p> <p>4 00:00:08,970 --&gt; 00:00:10,720 Humble folks without temptation.</p> <p>5 00:00:10,800 --&gt; 00:00:12,240 Goin' down to Tegridy Farms,</p>	<p>1 00:00:03,570 --&gt; 00:00:05,200 J'prends la route de Tégrité</p> <p>2 00:00:05,200 --&gt; 00:00:06,660 histoire de prendre un peu l'air.</p> <p>3 00:00:07,200 --&gt; 00:00:08,560 Que des visages amicaux</p> <p>4 00:00:08,970 --&gt; 00:00:10,720 des gens gentils bien comme il faut.</p> <p>5 00:00:10,800 --&gt; 00:00:12,240 J'prends la route de Tégrité</p>
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<p>6 00:00:12,240 --&gt; 00:00:13,860 gonna leave my woes behind.</p>	<p>6 00:00:12,240 --&gt; 00:00:13,860 et j'oublie toutes mes galères</p>
<p>7 00:00:14,020 --&gt; 00:00:15,860 There's ample parking day or night,</p>	<p>7 00:00:14,020 --&gt; 00:00:15,860 Y'a de la place pour se garer</p>
<p>8 00:00:16,050 --&gt; 00:00:17,480 People spouting, "Howdy, neighbor".</p>	<p>8 00:00:16,050 --&gt; 00:00:17,480 tout le monde vous dit "bonne journée".</p>
<p>9 00:00:17,650 --&gt; 00:00:19,250 I'm headin' down to Tegridy Farms,</p>	<p>9 00:00:17,650 --&gt; 00:00:19,250 J'taille la route pour Tégrité</p>
<p>10 00:00:19,390 --&gt; 00:00:21,080 Gonna see if I can't unwind.</p>	<p>10 00:00:19,390 --&gt; 00:00:21,080 histoire de me calmer les nerfs.</p>
<p>11 00:00:21,290 --&gt; 00:00:22,880 I got weed</p>	<p>11 00:00:21,290 --&gt; 00:00:22,880 J'ai de la beuh</p>
<p>12 00:00:22,950 --&gt; 00:00:24,330 and I don't know what's going on.</p>	<p>12 00:00:22,950 --&gt; 00:00:24,330 et je sais pas ce qu'il se passe.</p>
<p>13 00:00:24,420 --&gt; 00:00:26,490 So come on down to Tegridy Farms,</p>	<p>13 00:00:24,420 --&gt; 00:00:26,490 Alors suivez-moi à Tégrité</p>

<p>14 00:00:26,780 --&gt; 00:00:28,020 and meet some friends of mine.</p> <p>15 00:00:35,740 --&gt; 00:00:38,250 Stan! Family meeting, get downstairs.</p> <p>16 00:00:38,460 --&gt; 00:00:39,640 I'm writing a song dad.</p> <p>17 00:00:39,840 --&gt; 00:00:40,750 Nobody cares about that,</p> <p>18 00:00:40,800 --&gt; 00:00:42,200 come on I've got big news.</p> <p>19 00:00:46,100 --&gt; 00:00:48,340 Sharon, Shelley! Hurry! I've got it!</p> <p>20 00:00:51,120 --&gt; 00:00:52,570 What is it Randy?</p> <p>21 00:00:52,770 --&gt; 00:00:53,280 You guys,</p>	<p>14 00:00:26,780 --&gt; 00:00:28,020 et je vous présenterai des potes.</p> <p>15 00:00:35,740 --&gt; 00:00:38,250 Stan, réunion de famille, ramène-toi.</p> <p>16 00:00:38,340 --&gt; 00:00:39,691 J'écris une chanson, p'pa.</p> <p>17 00:00:39,840 --&gt; 00:00:40,750 Rien à foutre.</p> <p>18 00:00:40,810 --&gt; 00:00:42,320 J'ai une grande nouvelle.</p> <p>19 00:00:46,100 --&gt; 00:00:48,340 Sharon, Shelley, magnez-vous.</p> <p>20 00:00:51,120 --&gt; 00:00:52,570 Qu'y a-t-il, Randy ?</p> <p>21 00:00:52,770 --&gt; 00:00:53,280 Les gars,</p>
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<p>22 00:00:53,690 --&gt; 00:00:56,640 I've just had the greatest idea, ever.</p> <p>23 00:00:57,170 --&gt; 00:00:58,360 We're gonna move back to our old house?</p> <p>24 00:00:58,780 --&gt; 00:00:59,300 No.</p> <p>25 00:00:59,840 --&gt; 00:01:02,490 I've been trying to figure out how to make more money selling weed.</p> <p>26 00:01:03,010 --&gt; 00:01:04,600 And last night, it came to me.</p> <p>27 00:01:05,390 --&gt; 00:01:08,240 We could grow the family business by selling Tegrityd</p> <p>28 00:01:09,130 --&gt; 00:01:10,540 To the Chinese.</p>	<p>22 00:00:53,690 --&gt; 00:00:56,640 j'ai eu la meilleure idée de tous les temps.</p> <p>23 00:00:57,170 --&gt; 00:00:58,360 On redéménage ?</p> <p>24 00:00:58,780 --&gt; 00:00:59,300 Non.</p> <p>25 00:00:59,840 --&gt; 00:01:02,720 Je voulais que la ferme ramène plus de blé.</p> <p>26 00:01:03,010 --&gt; 00:01:04,720 Hier, j'ai trouvé comment.</p> <p>27 00:01:05,390 --&gt; 00:01:08,410 On va se développer en vendant de la Tégrité...</p> <p>28 00:01:09,130 --&gt; 00:01:10,540 aux Chinois.</p>
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<p>29 00:01:13,720 --&gt; 00:01:14,920 I did a little research.</p>	<p>29 00:01:13,720 --&gt; 00:01:14,920 Je m'suis renseigné.</p>
<p>30 00:01:15,170 --&gt; 00:01:17,660 Turns out there's a lot of people in China.</p>	<p>30 00:01:15,170 --&gt; 00:01:17,660 On dirait qu'ils sont très nombreux.</p>
<p>31 00:01:18,140 --&gt; 00:01:21,240 If we can get like 2% of that market to buy our weed,</p>	<p>31 00:01:18,140 --&gt; 00:01:21,240 Si 2% de ce marché achète notre beuh</p>
<p>32 00:01:21,840 --&gt; 00:01:24,360 we'd make millions of millions of dollars.</p>	<p>32 00:01:21,840 --&gt; 00:01:24,520 on s'ferait des millions de dollars.</p>
<p>33 00:01:24,980 --&gt; 00:01:26,260 I'm flying to China tomorrow.</p>	<p>33 00:01:24,980 --&gt; 00:01:26,260 J'y vais dès demain.</p>
<p>34 00:01:26,670 --&gt; 00:01:28,590 I've got to get in on this before anyone else thinks of it.</p>	<p>34 00:01:26,670 --&gt; 00:01:28,650 Faut que je sois le premier.</p>
<p>35 00:01:29,080 --&gt; 00:01:29,700 Tomorrow?</p>	<p>35 00:01:29,080 --&gt; 00:01:29,700 Demain ?</p>
<p>36 00:01:30,580 --&gt; 00:01:32,500 Randy are you forgetting about this Saturday?</p>	<p>36 00:01:30,580 --&gt; 00:01:32,500 N'oublie pas ce qu'il y a samedi.</p>

<p>37 00:01:33,280 --&gt; 00:01:33,890 What's this Saturday?</p>	<p>37 00:01:33,280 --&gt; 00:01:33,890 Y'a quoi ?</p>
<p>38 00:01:34,440 --&gt; 00:01:36,260 Autumnfest? Stan's concert?</p>	<p>38 00:01:34,440 --&gt; 00:01:36,420 Le festival, le concert de Stan ?</p>
<p>39 00:01:36,650 --&gt; 00:01:39,050 He and his little friends have been rehearsing all week.</p>	<p>39 00:01:36,650 --&gt; 00:01:39,100 Lui et ses amis ont répété des jours.</p>
<p>40 00:01:39,320 --&gt; 00:01:41,800 A lot of people in town are coming out to support him.</p>	<p>40 00:01:39,320 --&gt; 00:01:41,800 Tout le monde vient l'encourager...</p>
<p>41 00:01:42,210 --&gt; 00:01:43,400 Everyone but you.</p>	<p>41 00:01:42,210 --&gt; 00:01:43,400 Sauf toi.</p>
<p>42 00:01:44,170 --&gt; 00:01:44,860 Everyone?</p>	<p>42 00:01:44,170 --&gt; 00:01:45,120 Tout le monde ?</p>
<p>43 00:01:46,660 --&gt; 00:01:49,700 Stan, you need to wear your Tegridy t-shirt at the performance.</p>	<p>43 00:01:46,660 --&gt; 00:01:49,770 Tu dois porter le t-shirt Tégrité à ton concert.</p>
<p>44 00:01:49,980 --&gt; 00:01:51,000 Come on dad.</p>	<p>44 00:01:49,980 --&gt; 00:01:51,000 Arrête, papa.</p>

<p>45 00:01:51,370 --&gt; 00:01:53,700 Stan, they're available on Amazon starting Friday.</p> <p>46 00:01:53,730 --&gt; 00:01:56,240 So you could really help promote the family business while I'm gone.</p> <p>47 00:01:56,990 --&gt; 00:01:59,980 But then again, I guess family doesn't mean all that much to you.</p> <p>48 00:02:09,560 --&gt; 00:02:10,780 Tumbleweeds</p> <p>49 00:02:10,820 --&gt; 00:02:13,210 and squirrels my darling.</p> <p>50 00:02:13,350 --&gt; 00:02:15,790 Tumbleweeds and squirrels.</p> <p>51 00:02:18,840 --&gt; 00:02:21,860 Okay, that was the South Park Sounderoos.</p>	<p>45 00:01:51,370 --&gt; 00:01:53,700 On les vend sur Amazon vendredi.</p> <p>46 00:01:53,760 --&gt; 00:01:56,320 Tu pourrais aider l'entreprise familiale.</p> <p>47 00:01:56,990 --&gt; 00:02:00,140 Mais j'imagine que tu t'en fous de la famille.</p> <p>48 00:02:09,560 --&gt; 00:02:10,780 Du foin</p> <p>49 00:02:10,820 --&gt; 00:02:13,210 et des écureuils, chérie.</p> <p>50 00:02:13,350 --&gt; 00:02:15,170 Du foin et des écureuils.</p> <p>51 00:02:19,720 --&gt; 00:02:21,860 C'était les Cowboys Mélomanes.</p>
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<p>52 00:02:22,120 --&gt; 00:02:24,100 Thanks again to Kate and Earl.</p> <p>53 00:02:24,380 --&gt; 00:02:28,320 Alright, up next we have four of our local South Park fourth graders</p> <p>54 00:02:28,550 --&gt; 00:02:29,870 who have formed a band.</p> <p>55 00:02:30,390 --&gt; 00:02:33,630 Let's hear it for Stan Marsh and Crimson Dawn!</p> <p>56 00:02:35,810 --&gt; 00:02:36,910 Hi Stanley.</p> <p>57 00:02:38,910 --&gt; 00:02:40,110 Oh, there's our Butters!</p> <p>58 00:02:40,410 --&gt; 00:02:42,560 Oh Butters, aren't they cute?</p>	<p>52 00:02:22,120 --&gt; 00:02:24,100 Encore merci à Kate et Earl.</p> <p>53 00:02:24,380 --&gt; 00:02:28,320 Très bien. Ensuite, nous avons quatre de nos élèves de CM1</p> <p>54 00:02:28,490 --&gt; 00:02:30,100 qui ont monté un groupe.</p> <p>55 00:02:30,280 --&gt; 00:02:33,480 Faites du bruit pour Stan Marsh et les Crimson Dawn.</p> <p>56 00:02:35,810 --&gt; 00:02:36,910 Hé, Stanley.</p> <p>57 00:02:38,910 --&gt; 00:02:40,160 Voilà notre Butters.</p> <p>58 00:02:40,410 --&gt; 00:02:42,560 Ne sont-ils pas mignons ?</p>
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<p>59 00:02:43,610 --&gt; 00:02:45,850 Um, hi. We're Crimson Dawn, and um,</p> <p>60 00:02:46,760 --&gt; 00:02:50,150 this is a song I wrote about living out in the country on a farm.</p> <p>61 00:02:50,540 --&gt; 00:02:52,380 Alright, f-f-fellas, just like we rehearsed it</p> <p>62 00:02:52,790 --&gt; 00:02:54,270 And a one, and a two and a</p> <p>63 00:03:37,140 --&gt; 00:03:38,560 First time going to China?</p> <p>64 00:03:38,960 --&gt; 00:03:40,200 No, not really.</p> <p>65 00:03:40,720 --&gt; 00:03:41,650 It's my first time.</p> <p>66 00:03:42,050 --&gt; 00:03:44,770 I'm goin' out to try and drum up a little business.</p>	<p>59 00:02:43,610 --&gt; 00:02:45,850 Salut, on est les Crimson Dawn.</p> <p>60 00:02:46,760 --&gt; 00:02:50,150 J'ai écrit cette chanson sur ma vie à la campagne.</p> <p>61 00:02:50,540 --&gt; 00:02:52,380 Les gars, comme aux répétès.</p> <p>62 00:02:52,790 --&gt; 00:02:54,270 Et un, et deux, et...</p> <p>63 00:03:37,140 --&gt; 00:03:38,670 Première fois en Chine ?</p> <p>64 00:03:38,960 --&gt; 00:03:40,200 Non, pas vraiment.</p> <p>65 00:03:40,720 --&gt; 00:03:41,650 Moi bien.</p> <p>66 00:03:42,050 --&gt; 00:03:44,770 J'y vais pour monter un petit business.</p>
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<p>67 00:03:45,260 --&gt; 00:03:46,310 What are you heading on for?</p> <p>68 00:03:46,740 --&gt; 00:03:48,310 I work for a clothing company.</p> <p>69 00:03:48,550 --&gt; 00:03:49,650 We're trying to break into the market</p> <p>70 00:03:49,650 --&gt; 00:03:51,370 and get the Chinese people as customers.</p> <p>71 00:03:54,330 --&gt; 00:03:54,930 Fuck you.</p> <p>72 00:03:55,280 --&gt; 00:03:55,530 Huh?</p> <p>73 00:03:56,630 --&gt; 00:03:58,590 I had that idea like 3 days ago.</p> <p>74 00:03:58,930 --&gt; 00:03:59,410 So what?</p>	<p>67 00:03:45,260 --&gt; 00:03:46,310 Et toi ?</p> <p>68 00:03:46,740 --&gt; 00:03:48,310 Mon entreprise m'envoie.</p> <p>69 00:03:48,550 --&gt; 00:03:51,370 On essaye d'attirer une clientèle chinoise.</p> <p>70 00:03:54,330 --&gt; 00:03:55,020 Je t'*****.</p> <p>71 00:03:56,630 --&gt; 00:03:58,590 J'ai eu l'idée il y a 3 jours.</p> <p>72 00:03:58,930 --&gt; 00:03:59,410 Et ?</p>
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<p>75 00:03:59,790 --&gt; 00:04:01,500 So when did you come up with it?</p> <p>76 00:04:01,770 --&gt; 00:04:03,410 Hey Mitchel you're on this flight?</p> <p>77 00:04:03,780 --&gt; 00:04:05,940 Yeah that's so funny, I'm working for Google now.</p> <p>78 00:04:06,220 --&gt; 00:04:08,530 Overseeing the expansions into the Chinese user base.</p> <p>79 00:04:08,830 --&gt; 00:04:10,150 Yeah, I'm still with the NBA.</p> <p>80 00:04:10,170 --&gt; 00:04:13,200 Doing some press with the players to try to get more Chinese viewers.</p> <p>81 00:04:15,150 --&gt; 00:04:16,790 Oh for Christ sake.</p> <p>82 00:04:17,220 --&gt; 00:04:19,370 You have a good idea and everyone wants to copy you.</p>	<p>73 00:03:59,790 --&gt; 00:04:01,500 Quand est-ce que tu l'as eue ?</p> <p>74 00:04:01,770 --&gt; 00:04:03,490 Mitchel, t'es ici toi aussi ?</p> <p>75 00:04:03,780 --&gt; 00:04:05,940 Ouais, je travaille pour Google.</p> <p>76 00:04:06,220 --&gt; 00:04:08,530 Je supervise l'expansion du marché.</p> <p>77 00:04:08,830 --&gt; 00:04:10,150 Moi, toujours à la NBA.</p> <p>78 00:04:10,170 --&gt; 00:04:13,200 On veut séduire de nouveaux spectateurs.</p> <p>79 00:04:15,150 --&gt; 00:04:16,790 Merde alors.</p> <p>80 00:04:17,220 --&gt; 00:04:19,460 Dès que j'ai une idée, on me copie.</p>
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<p>83 00:04:19,810 --&gt; 00:04:22,360 Fine, I can handle some healthy competition.</p> <p>84 00:04:22,980 --&gt; 00:04:25,560 Who else wants to go to China and get some of their money.</p> <p>85 00:04:27,630 --&gt; 00:04:29,280 Oh, for crying out loud.</p> <p>86 00:04:35,500 --&gt; 00:04:36,000 Let me guess,</p> <p>87 00:04:36,040 --&gt; 00:04:38,730 you work for a company trying to get Chinese people as customers.</p> <p>88 00:04:39,090 --&gt; 00:04:41,090 Wow, where'd you get that idea?</p> <p>89 00:04:41,770 --&gt; 00:04:43,090 It's okay. It's okay.</p>	<p>81 00:04:19,810 --&gt; 00:04:22,360 O.K., je sais gérer un peu de concurrence.</p> <p>82 00:04:22,980 --&gt; 00:04:25,560 Qui d'autre va en Chine pour leur argent ?</p> <p>83 00:04:27,630 --&gt; 00:04:29,280 Pour l'amour de Dieu.</p> <p>84 00:04:35,500 --&gt; 00:04:38,840 Je parie que votre société veut des clients chinois ?</p> <p>85 00:04:39,090 --&gt; 00:04:41,090 Ouh, quelle originalité.</p> <p>86 00:04:41,770 --&gt; 00:04:43,090 C'est bon, c'est bon.</p>
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<p>90 00:04:43,390 --&gt; 00:04:46,170 I'm sure there's plenty of Chinese people for all of us.</p> <p>91 00:05:07,250 --&gt; 00:05:08,670 Okay, okay. Wait, uh, hang on, guys.</p> <p>92 00:05:10,370 --&gt; 00:05:11,840 Very good boys.</p> <p>93 00:05:12,620 --&gt; 00:05:14,200 I heard you play at autumnfest.</p> <p>94 00:05:14,360 --&gt; 00:05:15,740 I really liked your sound.</p> <p>95 00:05:16,140 --&gt; 00:05:16,720 Who're you?</p> <p>96 00:05:16,940 --&gt; 00:05:17,920 Well, I'm a producer.</p>	<p>87 00:04:43,390 --&gt; 00:04:46,170 Il y a assez de Chinois pour tout le monde.</p> <p>88 00:05:07,250 --&gt; 00:05:08,670 Attendez, les gars.</p> <p>89 00:05:10,370 --&gt; 00:05:11,840 C'est super, les garçons.</p> <p>90 00:05:12,620 --&gt; 00:05:14,200 J'étais au festival.</p> <p>91 00:05:14,360 --&gt; 00:05:15,740 J'adore votre son.</p> <p>92 00:05:16,020 --&gt; 00:05:16,760 Vous êtes ?</p> <p>93 00:05:16,940 --&gt; 00:05:17,920 Un producteur.</p>
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<p>97 00:05:18,180 --&gt; 00:05:20,460 I manage all the big rock bands in South Park.</p> <p>98 00:05:20,910 --&gt; 00:05:21,810 PC Babies.</p> <p>99 00:05:23,090 --&gt; 00:05:23,570 All of them.</p> <p>100 00:05:24,090 --&gt; 00:05:25,290 You manage PC Babies?</p> <p>101 00:05:25,600 --&gt; 00:05:27,170 Holy smokes guys, they are huge.</p> <p>102 00:05:27,550 --&gt; 00:05:29,890 You want to sign us so we can make a record and I can move away from here?</p> <p>103 00:05:30,350 --&gt; 00:05:30,980 Records?</p>	<p>94 00:05:18,180 --&gt; 00:05:20,720 Je dirige tous les groupes de South Park.</p> <p>95 00:05:20,910 --&gt; 00:05:21,810 PC Babies.</p> <p>96 00:05:23,090 --&gt; 00:05:23,570 Tous.</p> <p>97 00:05:24,090 --&gt; 00:05:25,290 Les PC Babies ?</p> <p>98 00:05:25,600 --&gt; 00:05:27,170 Ils sont super connus.</p> <p>99 00:05:27,550 --&gt; 00:05:30,030 Vous voulez nous produire pour un album ?</p> <p>100 00:05:30,350 --&gt; 00:05:30,980 Un album ?</p>
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<p>104 00:05:31,240 --&gt; 00:05:32,900 What are you kids, from the 90's?</p> <p>105 00:05:34,210 --&gt; 00:05:37,250 There's no money in albums or singles or even tours anymore.</p> <p>106 00:05:37,830 --&gt; 00:05:39,250 What we need to focus on</p> <p>107 00:05:39,730 --&gt; 00:05:40,910 is your biopic.</p> <p>108 00:05:41,340 --&gt; 00:05:41,960 Biopic?</p> <p>109 00:05:42,390 --&gt; 00:05:43,930 You want to make the Crimson Dawn biopic?</p> <p>110 00:05:44,270 --&gt; 00:05:46,360 PC Babies' biopic came out last week.</p> <p>111 00:05:46,570 --&gt; 00:05:48,650 Made over 100 million dollars.</p>	<p>101 00:05:31,240 --&gt; 00:05:32,900 Vous vivez en 1990 ?</p> <p>102 00:05:34,210 --&gt; 00:05:37,250 Les albums et les tournées ne marchent plus.</p> <p>103 00:05:37,830 --&gt; 00:05:39,420 Ce qu'il vous faut c'est...</p> <p>104 00:05:39,730 --&gt; 00:05:40,910 un biopic.</p> <p>105 00:05:41,340 --&gt; 00:05:42,080 Un biopic ?</p> <p>106 00:05:42,290 --&gt; 00:05:44,050 Le biopic des Crimson Dawn ?</p> <p>107 00:05:44,270 --&gt; 00:05:46,480 Celui des PC Babies vient de sortir.</p> <p>108 00:05:46,570 --&gt; 00:05:48,720 Il a fait 100 millions de dollars.</p>
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<p>112 00:05:51,560 --&gt; 00:05:53,310 I'll just let you guys think on it.</p> <p>113 00:05:53,660 --&gt; 00:05:55,310 But don't take too long, huh?</p> <p>114 00:06:09,640 --&gt; 00:06:10,160 Hello.</p> <p>115 00:06:10,930 --&gt; 00:06:11,350 Howdy.</p> <p>116 00:06:12,710 --&gt; 00:06:15,190 I'm a small business owner from the United States.</p> <p>117 00:06:15,630 --&gt; 00:06:17,050 You guys know any money people here?</p> <p>118 00:06:18,820 --&gt; 00:06:20,030 Can I give you guys my card?</p> <p>119 00:06:20,240 --&gt; 00:06:22,290 I'm just starting to grow my business here in China.</p>	<p>109 00:05:51,560 --&gt; 00:05:53,440 Je vous laisse y réfléchir.</p> <p>110 00:05:53,660 --&gt; 00:05:55,310 Mais pas trop longtemps.</p> <p>111 00:06:09,640 --&gt; 00:06:10,160 Bonjour.</p> <p>112 00:06:10,930 --&gt; 00:06:11,350 Salut.</p> <p>113 00:06:12,710 --&gt; 00:06:15,190 Je suis un petit entrepreneur américain.</p> <p>114 00:06:15,630 --&gt; 00:06:17,050 Vous voulez investir ?</p> <p>115 00:06:18,820 --&gt; 00:06:20,030 Voilà ma carte.</p> <p>116 00:06:20,240 --&gt; 00:06:22,290 Je lance mon entreprise en Chine.</p>
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<p>120 00:06:29,980 --&gt; 00:06:30,890 What is this, sir?</p> <p>121 00:06:31,290 --&gt; 00:06:32,890 Oh, that? That's weed.</p> <p>122 00:06:33,450 --&gt; 00:06:34,650 Marijuana.</p> <p>123 00:06:36,910 --&gt; 00:06:37,450 You know.</p> <p>124 00:06:44,320 --&gt; 00:06:44,960 Oh, here we go.</p> <p>125 00:06:45,450 --&gt; 00:06:48,530 Jay shi daamaa Tegridy Weed.</p> <p>126 00:06:50,070 --&gt; 00:06:51,460 Whoa! Oh, hey! Everything alright?</p>	<p>117 00:06:29,980 --&gt; 00:06:31,070 Qu'est-ce que c'est ?</p> <p>118 00:06:31,290 --&gt; 00:06:32,890 Ça ? C'est de la beuh.</p> <p>119 00:06:33,450 --&gt; 00:06:34,650 Marijuana.</p> <p>120 00:06:36,830 --&gt; 00:06:37,540 Vous savez.</p> <p>121 00:06:44,230 --&gt; 00:06:44,960 J'ai révisé.</p> <p>122 00:06:45,450 --&gt; 00:06:48,530 &lt;i&gt;Jay chi daamaa&lt;/i&gt; beuh Tégrité.</p> <p>123 00:06:50,070 --&gt; 00:06:51,460 Hé, tout va bien ?</p>
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<p>127 00:06:51,920 --&gt; 00:06:53,960 What's going on? Oh, hey, don't forget my suitcase!</p> <p>128 00:06:54,240 --&gt; 00:06:55,610 Could you grab my suitcase?</p> <p>129 00:06:55,890 --&gt; 00:06:57,020 All my weed is in there!</p> <p>130 00:06:57,440 --&gt; 00:06:58,010 Excuse me?</p> <p>131 00:06:58,450 --&gt; 00:06:59,320 Jay shi damaa!</p> <p>132 00:07:02,200 --&gt; 00:07:03,900 What makes a band truly great?</p> <p>133 00:07:04,270 --&gt; 00:07:05,780 It's a desire to be heard.</p> <p>134 00:07:06,150 --&gt; 00:07:07,030 And a commitment</p>	<p>124 00:06:51,820 --&gt; 00:06:53,960 Il se passe quoi ? Prenez ma valise.</p> <p>125 00:06:54,240 --&gt; 00:06:55,790 Vous oubliez ma valise.</p> <p>126 00:06:55,850 --&gt; 00:06:57,250 Ma beuh est dedans.</p> <p>127 00:06:57,440 --&gt; 00:06:58,010 Allô ?</p> <p>128 00:06:58,450 --&gt; 00:06:59,520 &lt;i&gt;Jay chi daamaa ?&lt;/i&gt;</p> <p>129 00:07:02,200 --&gt; 00:07:04,000 Un bon groupe, c'est quoi ?</p> <p>130 00:07:04,270 --&gt; 00:07:05,780 Le désir d'être écouté</p> <p>131 00:07:06,150 --&gt; 00:07:07,030 et le respect...</p>
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<p>135 00:07:07,280 --&gt; 00:07:09,800 to a three-act structure that has a 20-minute setup,</p> <p>136 00:07:10,120 --&gt; 00:07:11,390 about an hour and a half of conflict,</p> <p>137 00:07:11,590 --&gt; 00:07:13,010 and a big, triumphant resolution.</p> <p>138 00:07:13,410 --&gt; 00:07:15,530 So let's start at the beginning, gang.</p> <p>139 00:07:15,970 --&gt; 00:07:17,460 When did your band first form?</p> <p>140 00:07:18,080 --&gt; 00:07:21,500 Um, it was about two weeks ago Yeah, it was about two and a half, three weeks ago, I'd say.</p> <p>141 00:07:21,580 --&gt; 00:07:24,650 I hadn't seen my friend Kyle, and I hate living on a farm so I started writing songs.</p>	<p>132 00:07:07,280 --&gt; 00:07:09,810 d'une structure en trois actes, une intro,</p> <p>133 00:07:10,120 --&gt; 00:07:11,390 1H30 de conflits,</p> <p>134 00:07:11,590 --&gt; 00:07:13,010 et un final grandiose.</p> <p>135 00:07:13,410 --&gt; 00:07:15,530 Commençons par le commencement.</p> <p>136 00:07:15,970 --&gt; 00:07:17,460 Quand est né le groupe ?</p> <p>137 00:07:18,080 --&gt; 00:07:21,500 -Heu y'a deux semaines -Oui, deux semaines et demie.</p> <p>138 00:07:21,580 --&gt; 00:07:24,650 J'écrivais sur la ferme et la disparition de Kyle.</p>
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<p>142 00:07:24,700 --&gt; 00:07:25,590 That's good, that's good!</p> <p>143 00:07:25,690 --&gt; 00:07:28,730 Lost a close friend. Put loneliness into lyrics.</p> <p>144 00:07:28,980 --&gt; 00:07:31,290 Yeah, and Stan came to me and I said, "Well, I can play the drums" But</p> <p>145 00:07:31,350 --&gt; 00:07:32,600 But he'd already asked me to play the drums.</p> <p>146 00:07:32,670 --&gt; 00:07:34,380 So, yeah, I said, "Okay, I'll play guitar."</p> <p>147 00:07:34,790 --&gt; 00:07:37,130 Inner conflict over direction of band, good.</p> <p>148 00:07:37,490 --&gt; 00:07:41,030 Oh, and then Kenny learned to play bass watching YouTube videos of John Lennon with the Dalai Lama.</p>	<p>139 00:07:24,700 --&gt; 00:07:25,590 Bien, bien.</p> <p>140 00:07:25,690 --&gt; 00:07:28,730 Perte d'un ami. Des paroles sur la solitude.</p> <p>141 00:07:28,980 --&gt; 00:07:32,600 -Je faisais de la batterie mais... -J'étais déjà le batteur.</p> <p>142 00:07:32,630 --&gt; 00:07:34,480 Alors, j'ai commencé la guitare.</p> <p>143 00:07:34,790 --&gt; 00:07:37,130 Des conflits internes, bien.</p> <p>144 00:07:37,490 --&gt; 00:07:41,030 Kenny a appris la basse avec une vidéo du Dalai-Lama.</p>
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<p>149 00:07:41,430 --&gt; 00:07:44,360 Oh, oh, yeah, no, no, we don't want to go there.</p>	<p>145 00:07:41,430 --&gt; 00:07:44,440 Oh, oui, non, vaut mieux pas parler de ça.</p>
<p>150 00:07:44,680 --&gt; 00:07:48,190 Talking about the Dalai Lama doesn't go over well with the Chinese.</p>	<p>146 00:07:44,680 --&gt; 00:07:48,190 Les Chinois n'aiment pas trop parler du Dalai-Lama.</p>
<p>151 00:07:49,420 --&gt; 00:07:50,190 The, the what?</p>	<p>147 00:07:49,420 --&gt; 00:07:50,190 Les quoi ?</p>
<p>152 00:07:50,650 --&gt; 00:07:54,800 Look, for this movie to really make money, we need to be sure it clears the Chinese censors, you know?</p>	<p>148 00:07:50,650 --&gt; 00:07:54,800 Pour faire de l'argent, ce film doit passer la censure chinoise.</p>
<p>153 00:07:54,800 --&gt; 00:07:56,260 We want those Chinese viewers!</p>	<p>149 00:07:54,880 --&gt; 00:07:56,440 On veut le public chinois.</p>
<p>154 00:07:56,730 --&gt; 00:07:57,650 Aw, seriously?</p>	<p>150 00:07:56,730 --&gt; 00:07:57,650 Sérieusement ?</p>
<p>155 00:07:58,020 --&gt; 00:08:00,520 Oh, it's okay. There's plenty of other things to talk about with your story.</p>	<p>151 00:07:58,020 --&gt; 00:08:00,520 Rien de grave, on parlera d'autres sujets.</p>

<p>156 00:08:00,770 --&gt; 00:08:03,310 How about What kind of things were you into when you were younger?</p> <p>157 00:08:03,720 --&gt; 00:08:05,680 Well, I always liked Winnie the Pooh!</p> <p>158 00:08:06,470 --&gt; 00:08:09,030 Oh, no, no, no, no no no, that's definitely off limits.</p> <p>159 00:08:09,350 --&gt; 00:08:13,450 Winnie the Pooh is illegal in China because some Chinese students said he looked like the Chinese President.</p> <p>160 00:08:13,870 --&gt; 00:08:15,310 Aw, come on. That's ridiculous.</p> <p>161 00:08:15,660 --&gt; 00:08:17,450 Hey, you want to move away from your family, right?</p> <p>162 00:08:17,810 --&gt; 00:08:19,600 You want to be successful on your own, right?</p>	<p>152 00:08:00,770 --&gt; 00:08:03,310 Par exemple, vous aimiez quoi plus jeunes ?</p> <p>153 00:08:03,720 --&gt; 00:08:05,900 J'ai toujours aimé Winnie l'ourson.</p> <p>154 00:08:06,470 --&gt; 00:08:09,030 Oh, non, non, non, ça ne passe pas.</p> <p>155 00:08:09,350 --&gt; 00:08:13,450 Winnie est interdit en Chine, un étudiant l'a comparé au Président.</p> <p>156 00:08:13,870 --&gt; 00:08:15,310 Allez, c'est débile.</p> <p>157 00:08:15,660 --&gt; 00:08:17,450 Tu veux déménager, non ?</p> <p>158 00:08:17,810 --&gt; 00:08:19,600 Tu veux être riche, non ?</p>
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<p>163 00:08:20,390 --&gt; 00:08:20,810 Yeah.</p> <p>164 00:08:21,160 --&gt; 00:08:23,100 Alright, well, you know what they say.</p> <p>165 00:08:23,580 --&gt; 00:08:25,770 You got to lower your ideals of freedom</p> <p>166 00:08:25,900 --&gt; 00:08:28,460 if you want to suck on the warm teat of China.</p> <p>167 00:08:52,460 --&gt; 00:08:55,200 "I am a proud member of the Communist Party."</p> <p>168 00:08:55,860 --&gt; 00:08:58,610 "The Party is more important than the individual."</p> <p>169 00:09:24,700 --&gt; 00:09:25,610 Oh. Hello, there.</p>	<p>159 00:08:20,390 --&gt; 00:08:20,810 Ouais...</p> <p>160 00:08:21,160 --&gt; 00:08:23,100 Alors tu sais ce qu'on dit.</p> <p>161 00:08:23,580 --&gt; 00:08:25,770 "Oublie tes idéaux de liberté"</p> <p>162 00:08:25,900 --&gt; 00:08:28,670 "si tu veux téter le riche mamelon chinois."</p> <p>163 00:08:52,460 --&gt; 00:08:55,200 "Je suis un fier membre du parti communiste."</p> <p>164 00:08:55,860 --&gt; 00:08:58,610 "Le parti est plus important que l'individu."</p> <p>165 00:09:24,700 --&gt; 00:09:25,610 Oh, salut.</p>
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<p>170 00:09:26,860 --&gt; 00:09:27,610 Who Who's there?</p> <p>171 00:09:28,590 --&gt; 00:09:30,290 Nobody. Just a bear.</p> <p>172 00:09:31,300 --&gt; 00:09:33,310 Only wondering since you're new,</p> <p>173 00:09:33,750 --&gt; 00:09:36,780 if you might have some honey.</p> <p>174 00:09:37,700 --&gt; 00:09:39,250 No, I don't have any honey.</p> <p>175 00:09:39,580 --&gt; 00:09:41,050 Are you prisoners here?</p> <p>176 00:09:41,370 --&gt; 00:09:44,740 Some people said Pooh looked like the Chinese P-P-President,</p> <p>177 00:09:44,950 --&gt; 00:09:47,210 so we're illegal in China now.</p>	<p>166 00:09:26,860 --&gt; 00:09:27,610 Qui est là ?</p> <p>167 00:09:28,590 --&gt; 00:09:30,290 Personne, rien qu'un ours.</p> <p>168 00:09:31,300 --&gt; 00:09:33,310 Je me demandais juste,</p> <p>169 00:09:33,750 --&gt; 00:09:36,780 tu n'aurais pas un peu de miel ?</p> <p>170 00:09:37,700 --&gt; 00:09:39,250 Non, j'ai pas de miel.</p> <p>171 00:09:39,580 --&gt; 00:09:41,050 Tu es prisonnier ici ?</p> <p>172 00:09:41,370 --&gt; 00:09:44,740 Quelqu'un l'a comparé au président chinois.</p> <p>173 00:09:44,950 --&gt; 00:09:47,210 Donc, on est interdit en Chine.</p>
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<p>178 00:09:47,940 --&gt; 00:09:48,530 Jesus.</p> <p>179 00:09:49,550 --&gt; 00:09:50,630 What kind of mad house is this?</p> <p>180 00:10:19,260 --&gt; 00:10:21,910 Your Honors, I'm just a simple farmer,</p> <p>181 00:10:22,330 --&gt; 00:10:23,470 From a simpler time.</p> <p>182 00:10:24,080 --&gt; 00:10:26,830 Now, I'd never been to China before, but I hate to say,</p> <p>183 00:10:27,360 --&gt; 00:10:29,300 I'm a little disappointed in all of you.</p> <p>184 00:10:30,210 --&gt; 00:10:33,290 With what I've seen, you you seem to treat your people like dirt.</p>	<p>174 00:09:47,940 --&gt; 00:09:48,530 Mince.</p> <p>175 00:09:49,210 --&gt; 00:09:50,900 Où est-ce que j'suis tombé ?</p> <p>176 00:10:19,260 --&gt; 00:10:23,470 Votre honneur, j'suis qu'un fermier d'une époque plus simple.</p> <p>177 00:10:24,050 --&gt; 00:10:26,830 J'suis désolé, mais pour ma première visite</p> <p>178 00:10:27,360 --&gt; 00:10:29,300 vous me décevez tous un peu.</p> <p>179 00:10:30,030 --&gt; 00:10:31,714 De ce que j'ai vu,</p> <p>180 00:10:31,794 --&gt; 00:10:33,670 vous maltraitez votre peuple.</p>
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<p>185 00:10:33,670 --&gt; 00:10:36,090 You don't believe in any individual freedoms.</p> <p>186 00:10:36,380 --&gt; 00:10:39,610 I mean, you've got Winnie the Pooh and Piglet in jail?</p> <p>187 00:10:39,890 --&gt; 00:10:41,210 Now come on China.</p> <p>188 00:10:41,980 --&gt; 00:10:42,490 You know,</p> <p>189 00:10:42,920 --&gt; 00:10:47,330 a country ain't nothing unless it's got decency and integrity.</p> <p>190 00:10:48,040 --&gt; 00:10:51,130 And I think I speak for Pooh and Piglet and all of Disney</p> <p>191 00:10:51,250 --&gt; 00:10:54,240 when I say you could use some Tegridy, China!</p>	<p>181 00:10:33,670 --&gt; 00:10:36,090 Vous vous fichez du libre arbitre.</p> <p>182 00:10:36,380 --&gt; 00:10:39,610 J'veux dire, vous avez enfermé Winnie et Porcinet ?</p> <p>183 00:10:39,890 --&gt; 00:10:41,210 Sérieusement.</p> <p>184 00:10:41,980 --&gt; 00:10:44,040 Vous savez, un pays n'est rien</p> <p>185 00:10:44,100 --&gt; 00:10:47,330 sans de la décence et de l'intégrité.</p> <p>186 00:10:48,040 --&gt; 00:10:51,130 Je pense parler au nom de Winnie et tout Disney</p> <p>187 00:10:51,250 --&gt; 00:10:54,240 Quand je dis que vous manquez un peu de Tégrité.</p>
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<p>192 00:10:55,280 --&gt; 00:10:55,640 Now</p> <p>193 00:10:56,320 --&gt; 00:11:01,140 it just so happens that I own a Tegridy farm.</p> <p>194 00:11:02,950 --&gt; 00:11:08,110 And I think I might be able to work out a deal for all you nice folk.</p> <p>195 00:11:12,910 --&gt; 00:11:15,380 This is so awesome, you guys! Our band is gonna be huge!</p> <p>196 00:11:15,690 --&gt; 00:11:17,230 Yeah, and we're gonna be rich!</p> <p>197 00:11:19,290 --&gt; 00:11:20,530 Yeah, isn't it just great?</p> <p>198 00:11:21,330 --&gt; 00:11:22,530 Hey, what's wrong, Jimmy?</p>	<p>188 00:10:55,280 --&gt; 00:10:55,640 Bref,</p> <p>189 00:10:56,320 --&gt; 00:11:01,140 il se trouve justement que j'suis propriétaire de la ferme Tégrité.</p> <p>190 00:11:02,950 --&gt; 00:11:03,720 Et je pense</p> <p>191 00:11:03,780 --&gt; 00:11:08,110 pouvoir trouver un accord pour chacun d'entre vous, les gars.</p> <p>192 00:11:12,910 --&gt; 00:11:15,680 C'est génial, notre groupe va être connu.</p> <p>193 00:11:15,690 --&gt; 00:11:17,230 Et on sera riche.</p> <p>194 00:11:19,290 --&gt; 00:11:20,530 C'est vraiment top...</p> <p>195 00:11:21,330 --&gt; 00:11:22,530 Qu'est ce qu'il y a ?</p>
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<p>199 00:11:23,330 --&gt; 00:11:24,530 Fellas, I need to tell you something.</p> <p>200 00:11:24,870 --&gt; 00:11:25,890 I think I'm homosexual.</p> <p>201 00:11:26,210 --&gt; 00:11:27,690 And also, I'm addicted to cocaine.</p> <p>202 00:11:28,500 --&gt; 00:11:29,690 Oh, that's okay, Jimmy.</p> <p>203 00:11:30,040 --&gt; 00:11:31,690 Yeah, we can get you a liver transplant.</p> <p>204 00:11:32,080 --&gt; 00:11:33,320 Cut, cut.</p> <p>205 00:11:33,830 --&gt; 00:11:37,010 Listen, guys, we, uh, just got word back from the Chinese censors.</p>	<p>196 00:11:23,330 --&gt; 00:11:24,530 Les gars...</p> <p>197 00:11:24,870 --&gt; 00:11:25,890 je suis gay.</p> <p>198 00:11:26,210 --&gt; 00:11:27,690 Et aussi cocaïnomane.</p> <p>199 00:11:28,500 --&gt; 00:11:29,690 Oh, pas grave, Jimmy.</p> <p>200 00:11:30,040 --&gt; 00:11:31,690 On te greffera un foie.</p> <p>201 00:11:32,080 --&gt; 00:11:33,320 Coupez, coupez.</p> <p>202 00:11:33,830 --&gt; 00:11:37,010 Écoutez, on vient d'avoir des nouvelles des censeurs.</p>
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<p>206 00:11:37,090 --&gt; 00:11:39,570 They don't want us mentioning organ transplants.</p> <p>207 00:11:40,060 --&gt; 00:11:40,510 How come?</p> <p>208 00:11:41,040 --&gt; 00:11:44,230 Well, they've been accused of harvesting organs from the</p> <p>209 00:11:44,230 --&gt; 00:11:45,450 look, it doesn't matter.</p> <p>210 00:11:45,780 --&gt; 00:11:47,310 They just said no to the organ stuff.</p> <p>211 00:11:47,950 --&gt; 00:11:50,010 Oh, and, uh, no homosexuality either.</p> <p>212 00:11:50,320 --&gt; 00:11:52,770 No homosexuality?! We're trying to do a band biopic!</p>	<p>203 00:11:37,090 --&gt; 00:11:39,720 Ils veulent pas qu'on parle de greffe.</p> <p>204 00:11:40,060 --&gt; 00:11:40,510 Hein ?</p> <p>205 00:11:41,040 --&gt; 00:11:44,230 Hé bien, la Chine est accusée de gérer un trafic d'...</p> <p>206 00:11:44,230 --&gt; 00:11:45,450 C'est pas important.</p> <p>207 00:11:45,780 --&gt; 00:11:47,570 Ils ont dit pas de greffe.</p> <p>208 00:11:47,950 --&gt; 00:11:50,040 Et pas d'homosexualité non plus.</p> <p>209 00:11:50,320 --&gt; 00:11:52,850 Pas d'homosexualité dans un groupe ?</p>
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<p>213 00:11:52,900 --&gt; 00:11:55,780 Yeah, and what's wrong with homosexuality anyway?</p> <p>214 00:11:56,730 --&gt; 00:11:57,160 Nothing.</p> <p>215 00:11:57,540 --&gt; 00:11:59,480 Unless you want to make money in China.</p> <p>216 00:12:00,010 --&gt; 00:12:01,480 Now, come on. Everyone back to one.</p> <p>217 00:12:06,280 --&gt; 00:12:09,190 Alright, who's the asshole?</p> <p>218 00:12:10,690 --&gt; 00:12:12,700 Which one of you decided to go</p> <p>219 00:12:12,700 --&gt; 00:12:15,550 and start badmouthing the Chinese government?</p>	<p>210 00:11:52,940 --&gt; 00:11:55,870 Y'a un problème avec l'homosexualité ?</p> <p>211 00:11:56,730 --&gt; 00:11:57,260 Non, aucun.</p> <p>212 00:11:57,540 --&gt; 00:11:59,630 Sauf si on veut passer en Chine.</p> <p>213 00:12:00,010 --&gt; 00:12:01,480 Allez, depuis le début.</p> <p>214 00:12:06,280 --&gt; 00:12:09,190 O.K., qui est le trou du cul ?</p> <p>215 00:12:10,690 --&gt; 00:12:12,700 Qui a pris la décision</p> <p>216 00:12:12,700 --&gt; 00:12:15,550 d'aller dire du mal du gouvernement chinois ?</p>
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<p>220 00:12:17,900 --&gt; 00:12:19,850 Who here thought they had permission</p> <p>221 00:12:20,520 --&gt; 00:12:23,270 to say anything critical of Chinese politics?</p> <p>222 00:12:23,630 --&gt; 00:12:24,710 Well, it is true, sir.</p> <p>223 00:12:24,830 --&gt; 00:12:27,600 The Chinese seem to exploit their own people with forced labor</p> <p>224 00:12:27,620 --&gt; 00:12:28,790 Shut the fuck up, Thor!</p> <p>225 00:12:29,040 --&gt; 00:12:32,040 You're here to flex and not think, ya fucking bitch!</p> <p>226 00:12:32,720 --&gt; 00:12:33,170 Please</p> <p>227 00:12:33,720 --&gt; 00:12:36,270 Mr. Marsh was only standing up for me and Piglet.</p>	<p>217 00:12:17,720 --&gt; 00:12:20,370 Qui, ici, a cru avoir la permission</p> <p>218 00:12:20,520 --&gt; 00:12:23,450 d'émettre la moindre critique politique ?</p> <p>219 00:12:23,630 --&gt; 00:12:24,660 Mais c'est vrai.</p> <p>220 00:12:24,830 --&gt; 00:12:27,320 Le peuple est exploité dans des camps...</p> <p>221 00:12:27,390 --&gt; 00:12:28,790 Ferme ta *****, Thor.</p> <p>222 00:12:29,040 --&gt; 00:12:32,260 T'es là pour tes muscles, pas ton cerveau, grosse *****.</p> <p>223 00:12:32,720 --&gt; 00:12:33,170 S.V.P.</p> <p>224 00:12:33,720 --&gt; 00:12:36,270 Mr Marsh nous défendait Porcinet et moi.</p>
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<p>228 00:12:36,950 --&gt; 00:12:39,360 Because we were political prisoners.</p> <p>229 00:12:39,730 --&gt; 00:12:42,130 You are a fat diabetic bear,</p> <p>230 00:12:42,500 --&gt; 00:12:44,130 and if the Chinese don't want you,</p> <p>231 00:12:44,330 --&gt; 00:12:45,210 then I don't either!</p> <p>232 00:12:45,790 --&gt; 00:12:47,480 Now, who the fuck is Mr. Marsh?</p> <p>233 00:12:48,690 --&gt; 00:12:49,690 Oh, uh, that's me.</p> <p>234 00:12:50,050 --&gt; 00:12:50,740 Randy Marsh.</p> <p>235 00:12:51,890 --&gt; 00:12:54,200 Who is this? I don't know you. Are you from Pixar?</p>	<p>225 00:12:36,950 --&gt; 00:12:39,360 Nous étions prisonniers politiques.</p> <p>226 00:12:39,730 --&gt; 00:12:42,130 T'es un gros ours diabétique.</p> <p>227 00:12:42,500 --&gt; 00:12:44,130 S'ils ne t'aiment pas</p> <p>228 00:12:44,220 --&gt; 00:12:45,390 alors, moi non plus.</p> <p>229 00:12:45,790 --&gt; 00:12:47,480 Qui est ce ***** de Mr Marsh ?</p> <p>230 00:12:48,690 --&gt; 00:12:49,690 Euh, c'est moi.</p> <p>231 00:12:50,050 --&gt; 00:12:50,740 Randy Marsh.</p> <p>232 00:12:51,890 --&gt; 00:12:54,200 Je te connais pas, tu es de Pixar ?</p>
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<p>236 00:12:54,590 --&gt; 00:12:55,550 No, I'm from South Park.</p> <p>237 00:12:56,000 --&gt; 00:12:57,550 What's South Park? Do I own that?</p> <p>238 00:12:57,910 --&gt; 00:12:58,830 No, not yet, sir.</p> <p>239 00:12:59,730 --&gt; 00:13:00,580 You're telling me</p> <p>240 00:13:01,390 --&gt; 00:13:03,310 That I am losing Chinese customers</p> <p>241 00:13:03,530 --&gt; 00:13:06,750 because of some shithhead that's not even from my company?!</p> <p>242 00:13:07,080 --&gt; 00:13:08,230 Hey, hold on a minute.</p>	<p>233 00:12:54,590 --&gt; 00:12:55,702 Non, de South Park.</p> <p>234 00:12:56,000 --&gt; 00:12:57,550 C'est à moi, South Park ?</p> <p>235 00:12:57,910 --&gt; 00:12:58,830 Pas encore.</p> <p>236 00:12:59,730 --&gt; 00:13:00,580 Tu me dis</p> <p>237 00:13:01,390 --&gt; 00:13:03,310 que je perds des clients</p> <p>238 00:13:03,530 --&gt; 00:13:06,750 à cause d'un connard qui ne m'appartient même pas ?</p> <p>239 00:13:07,080 --&gt; 00:13:08,230 Hé, une minute.</p>
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<p>243 00:13:08,500 --&gt; 00:13:11,530 You really think that business should be run through intimidation and fear?</p> <p>244 00:13:11,920 --&gt; 00:13:13,710 Whatever happened to old-time values?</p> <p>245 00:13:14,230 --&gt; 00:13:15,960 You already have business with the Chinese.</p> <p>246 00:13:15,970 --&gt; 00:13:18,030 You have all the connections money can buy.</p> <p>247 00:13:18,670 --&gt; 00:13:20,350 But there's one thing you don't have.</p> <p>248 00:13:21,070 --&gt; 00:13:21,940 And that's Tegrity.</p> <p>249 00:13:23,100 --&gt; 00:13:23,440 Now</p> <p>250 00:13:24,070 --&gt; 00:13:25,750 it just so happens...</p>	<p>240 00:13:08,500 --&gt; 00:13:11,530 Un business doit-il fonctionner grâce à la peur ?</p> <p>241 00:13:11,920 --&gt; 00:13:13,710 Et les valeurs d'antan ?</p> <p>242 00:13:14,170 --&gt; 00:13:15,960 Vous avez déjà un marché ici.</p> <p>243 00:13:15,970 --&gt; 00:13:18,030 Et tous les contacts possibles.</p> <p>244 00:13:18,670 --&gt; 00:13:20,350 Il ne vous manque que...</p> <p>245 00:13:21,070 --&gt; 00:13:21,940 de la Tégrité.</p> <p>246 00:13:23,100 --&gt; 00:13:23,440 Bref,</p> <p>247 00:13:24,070 --&gt; 00:13:25,750 il se trouve justement...</p>
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<p>251 00:13:28,140 --&gt; 00:13:31,000 Boys, I understand you've got a band here at the school?</p> <p>252 00:13:31,400 --&gt; 00:13:32,300 Yeah, what's wrong with that?</p> <p>253 00:13:32,660 --&gt; 00:13:35,510 Well, boys, it seems to me like your music is kind of</p> <p>254 00:13:36,070 --&gt; 00:13:37,310 angry, m'kay?</p> <p>255 00:13:37,680 --&gt; 00:13:40,600 I mean it's really loud, m'kay, and it's a little angry.</p> <p>256 00:13:40,960 --&gt; 00:13:43,480 Yeah, because I hate living on a farm 30 miles outside of town!</p> <p>257 00:13:43,790 --&gt; 00:13:44,730 Yeah, tell him, Stan!</p>	<p>248 00:13:28,140 --&gt; 00:13:31,000 Si j'ai bien compris, vous avez un groupe ?</p> <p>249 00:13:31,400 --&gt; 00:13:32,300 Et alors ?</p> <p>250 00:13:32,660 --&gt; 00:13:35,510 Il semblerait que votre musique soit un peu...</p> <p>251 00:13:36,070 --&gt; 00:13:37,310 agressive, m'voyez.</p> <p>252 00:13:37,680 --&gt; 00:13:40,600 C'est très bruyant, m'voyez, et agressif.</p> <p>253 00:13:40,960 --&gt; 00:13:43,480 Je supporte plus ma vie à la ferme.</p> <p>254 00:13:43,790 --&gt; 00:13:44,730 Ouais, dis-lui.</p>
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<p>258 00:13:45,090 --&gt; 00:13:46,250 I can't stand my dad anymore!</p> <p>259 00:13:46,380 --&gt; 00:13:48,550 And if I want to do death metal, I can! It's a free country!</p> <p>260 00:13:48,660 --&gt; 00:13:50,060 Cut! Cut, cut! Cut!</p> <p>261 00:13:50,290 --&gt; 00:13:52,170 Uh, kids, let's not say anything about</p> <p>262 00:13:52,280 --&gt; 00:13:53,800 This being a free country.</p> <p>263 00:13:54,240 --&gt; 00:13:55,060 Aw, come on.</p> <p>264 00:13:55,230 --&gt; 00:13:57,840 Hey, these guys were nice enough to come all the way from China</p> <p>265 00:13:57,870 --&gt; 00:13:59,110 to help us with our standards.</p>	<p>255 00:13:45,090 --&gt; 00:13:46,250 Ni mon père.</p> <p>256 00:13:46,380 --&gt; 00:13:48,550 On est dans un pays libre, non ?</p> <p>257 00:13:48,660 --&gt; 00:13:50,060 Coupez, coupez.</p> <p>258 00:13:50,290 --&gt; 00:13:52,170 Les enfants, laissons de côté</p> <p>259 00:13:52,280 --&gt; 00:13:53,800 l'idée de pays libre.</p> <p>260 00:13:54,240 --&gt; 00:13:55,060 Oh, sérieux.</p> <p>261 00:13:55,230 --&gt; 00:13:59,110 Ces gens sont venus de Chine exprès pour nous aider.</p>
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<p>266 00:13:59,350 --&gt; 00:14:00,870 We can at least listen to their notes.</p> <p>267 00:14:02,450 --&gt; 00:14:03,510 Okay, okay</p> <p>268 00:14:03,900 --&gt; 00:14:06,100 Actually, gang, we need to rewrite the whole second act.</p> <p>269 00:14:06,660 --&gt; 00:14:07,810 But that will take forever.</p> <p>270 00:14:08,250 --&gt; 00:14:09,040 Come on, guys.</p> <p>271 00:14:09,080 --&gt; 00:14:11,760 Everyone else is fine with China approving our entertainment.</p> <p>272 00:14:12,180 --&gt; 00:14:13,980 Even the PC Babies don't seem to mind.</p> <p>273 00:14:14,170 --&gt; 00:14:16,050 And PC Babies cry about everything!</p>	<p>262 00:13:59,350 --&gt; 00:14:00,870 Écoutons leurs conseils.</p> <p>263 00:14:03,900 --&gt; 00:14:06,100 En fait, on va réécrire tout cet acte.</p> <p>264 00:14:06,460 --&gt; 00:14:07,977 Ça va prendre des heures.</p> <p>265 00:14:08,250 --&gt; 00:14:09,040 Les gars,</p> <p>266 00:14:09,080 --&gt; 00:14:11,760 Tout le monde laisse la Chine décider.</p> <p>267 00:14:12,180 --&gt; 00:14:14,060 Même les PC Babies s'en foutent.</p> <p>268 00:14:14,170 --&gt; 00:14:16,050 Et ils se plaignent de tout.</p>
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<p>274 00:14:16,490 --&gt; 00:14:19,410 You just got to rewrite the script before we continue shooting.</p> <p>275 00:14:19,740 --&gt; 00:14:22,700 Go back to your room and just write your story.</p> <p>276 00:14:23,100 --&gt; 00:14:24,460 It has to come from your heart.</p> <p>277 00:14:56,240 --&gt; 00:14:58,400 It's like, it's like they didn't even want to listen.</p> <p>278 00:14:59,240 --&gt; 00:15:00,200 They didn't listen at all?</p> <p>279 00:15:01,350 --&gt; 00:15:02,580 But why not?</p> <p>280 00:15:02,920 --&gt; 00:15:03,720 It's the bear.</p> <p>281 00:15:03,780 --&gt; 00:15:05,410 They're still pissed off about the bear.</p>	<p>269 00:14:16,490 --&gt; 00:14:19,410 Tu réécris juste le script, puis on continue.</p> <p>270 00:14:19,740 --&gt; 00:14:22,840 Retourne dans ta chambre et écris ton histoire.</p> <p>271 00:14:23,100 --&gt; 00:14:24,730 Ça doit venir du cœur.</p> <p>272 00:14:56,240 --&gt; 00:14:58,400 Ils ne voulaient même pas écouter.</p> <p>273 00:14:59,240 --&gt; 00:15:00,200 Pas du tout ?</p> <p>274 00:15:01,350 --&gt; 00:15:02,580 Mais pourquoi pas ?</p> <p>275 00:15:02,920 --&gt; 00:15:05,657 C'est l'ours. Ils sont en rogne contre l'ours.</p>
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<p>282 00:15:05,800 --&gt; 00:15:06,520 But for what?</p> <p>283 00:15:08,230 --&gt; 00:15:12,370 'Cause some Chinese people on the Internet started posting pictures of their President as Winnie the Pooh.</p> <p>284 00:15:12,580 --&gt; 00:15:13,690 It's a real thing, look it up.</p> <p>285 00:15:13,810 --&gt; 00:15:15,460 Man, this is really good shit.</p> <p>286 00:15:16,310 --&gt; 00:15:17,940 So what if we took their side, then?</p> <p>287 00:15:18,270 --&gt; 00:15:19,410 What if we showed China</p> <p>288 00:15:19,630 --&gt; 00:15:23,160 that we understand how they feel to be made fun off on the internet.</p>	<p>276 00:15:05,800 --&gt; 00:15:06,520 Pourquoi ?</p> <p>277 00:15:08,230 --&gt; 00:15:12,460 Un Chinois a publié des photos du Président ressemblant à Winnie.</p> <p>278 00:15:12,500 --&gt; 00:15:13,730 C'est vrai, google-le.</p> <p>279 00:15:13,810 --&gt; 00:15:15,460 Mec, c'est de la bonne.</p> <p>280 00:15:16,310 --&gt; 00:15:17,940 Et si on tenait avec eux ?</p> <p>281 00:15:18,270 --&gt; 00:15:19,410 On leur montre</p> <p>282 00:15:19,630 --&gt; 00:15:23,450 qu'on sait ce que c'est de se faire ridiculiser sur le net.</p>
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<p>289 00:15:31,160 --&gt; 00:15:33,360 Remember, write your story.</p> <p>290 00:15:33,700 --&gt; 00:15:35,850 The script has to come from your heart.</p> <p>291 00:16:40,300 --&gt; 00:16:42,010 Now I know how all the writers in Hollywood feel.</p> <p>292 00:16:51,140 --&gt; 00:16:55,220 My goodness, Pooh, China sure is a big p-p-place!</p> <p>293 00:16:55,600 --&gt; 00:16:57,130 Yes Piglet, it is.</p> <p>294 00:16:57,850 --&gt; 00:16:59,130 Too big, I think.</p> <p>295 00:16:59,700 --&gt; 00:17:01,130 to find what I need.</p> <p>296 00:17:02,090 --&gt; 00:17:03,030 Excuse me.</p>	<p>283 00:15:31,160 --&gt; 00:15:33,360 “Souviens-toi, écris ton histoire.”</p> <p>284 00:15:33,700 --&gt; 00:15:35,850 “Le scénario doit venir de ton cœur.”</p> <p>285 00:16:40,240 --&gt; 00:16:42,480 C'est ça, d'être écrivain à Hollywood ?</p> <p>286 00:16:51,140 --&gt; 00:16:55,220 Mon dieu, Winnie, la Chine est un pays vraiment grand.</p> <p>287 00:16:55,600 --&gt; 00:16:57,130 En effet, Porcinet.</p> <p>288 00:16:57,850 --&gt; 00:16:59,130 Peut-être trop grand</p> <p>289 00:16:59,700 --&gt; 00:17:01,130 pour ce que je cherche.</p> <p>290 00:17:02,090 --&gt; 00:17:03,030 Excusez-moi.</p>
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<p>297 00:17:04,460 --&gt; 00:17:05,750 Would you happen to have</p> <p>298 00:17:06,150 --&gt; 00:17:07,170 some honey?</p> <p>299 00:17:11,810 --&gt; 00:17:12,620 Oh, bother.</p> <p>300 00:17:13,160 --&gt; 00:17:15,410 This just doesn't seem a place for a bear.</p> <p>301 00:17:15,870 --&gt; 00:17:17,160 Wait, Pooh.</p> <p>302 00:17:17,650 --&gt; 00:17:18,790 L-I-look.</p> <p>303 00:17:20,060 --&gt; 00:17:21,010 Oh, Piglet.</p> <p>304 00:17:21,280 --&gt; 00:17:22,270 What wonderful luck.</p>	<p>291 00:17:04,460 --&gt; 00:17:05,750 Se peut-il que</p> <p>292 00:17:06,150 --&gt; 00:17:07,390 vous ayez du miel ?</p> <p>293 00:17:11,810 --&gt; 00:17:12,620 Mince.</p> <p>294 00:17:13,160 --&gt; 00:17:15,410 Ce n'est pas un endroit pour un ours.</p> <p>295 00:17:15,870 --&gt; 00:17:17,160 Winnie, attends.</p> <p>296 00:17:17,650 --&gt; 00:17:18,790 Regarde.</p> <p>297 00:17:20,060 --&gt; 00:17:21,010 Oh, Porcinet.</p> <p>298 00:17:21,280 --&gt; 00:17:22,270 Quelle chance.</p>
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<p>305 00:17:25,390 --&gt; 00:17:26,590 What delicious honey.</p> <p>306 00:17:28,430 --&gt; 00:17:29,960 I would like to share, Piglet.</p> <p>307 00:17:31,600 --&gt; 00:17:33,640 Perhaps I will share.</p> <p>308 00:17:34,880 --&gt; 00:17:36,540 In just a few more slurps.</p> <p>309 00:17:37,260 --&gt; 00:17:37,690 I can</p> <p>310 00:17:41,890 --&gt; 00:17:43,560 W-W-What are you do</p> <p>311 00:17:44,090 --&gt; 00:17:45,130 What No!</p> <p>312 00:17:58,080 --&gt; 00:17:59,350 I can't do it any more, you guys.</p>	<p>299 00:17:25,390 --&gt; 00:17:26,590 Quel miel délicieux.</p> <p>300 00:17:28,430 --&gt; 00:17:29,960 J'aimerais partager.</p> <p>301 00:17:31,600 --&gt; 00:17:33,640 Je le ferai peut-être.</p> <p>302 00:17:34,880 --&gt; 00:17:36,540 Encore quelques bouchées.</p> <p>303 00:17:37,260 --&gt; 00:17:37,690 Et je...</p> <p>304 00:17:41,890 --&gt; 00:17:42,780 Qu'est ce que...</p> <p>305 00:17:58,080 --&gt; 00:17:59,350 J'peux pas continuer.</p>
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<p>313 00:17:59,630 --&gt; 00:18:00,370 I can't even think</p> <p>314 00:18:00,390 --&gt; 00:18:02,440 with the Chinese government censoring everything I write.</p> <p>315 00:18:03,230 --&gt; 00:18:05,740 So there's not gonna be a biopic movie for us?</p> <p>316 00:18:06,260 --&gt; 00:18:07,600 It's so wrong.</p> <p>317 00:18:07,300 --&gt; 00:18:07,600 You know.</p> <p>318 00:18:08,180 --&gt; 00:18:11,070 I mean, we live in a time where the only movies that us American kids go see</p> <p>319 00:18:11,160 --&gt; 00:18:12,630 are ones that are approved by China.</p>	<p>306 00:17:59,570 --&gt; 00:18:02,680 La Chine censure tout. J'arrive même plus à penser.</p> <p>307 00:18:03,230 --&gt; 00:18:05,740 Donc, on aura pas de biopic ?</p> <p>308 00:18:06,260 --&gt; 00:18:07,600 C'est vraiment injuste.</p> <p>309 00:18:08,180 --&gt; 00:18:11,070 Les enfants américains ne voient que des films</p> <p>310 00:18:11,160 --&gt; 00:18:12,630 approuvés par la Chine.</p>
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<p>320 00:18:13,010 --&gt; 00:18:14,980 Yeah, it's like China is the new MPAA.</p> <p>321 00:18:15,420 --&gt; 00:18:18,280 Stinks to say goodbye to all that biopic money and glory.</p> <p>322 00:18:19,100 --&gt; 00:18:19,850 We just got to face it.</p> <p>323 00:18:20,280 --&gt; 00:18:22,440 A death metal band is never gonna make real money anymore.</p> <p>324 00:18:22,870 --&gt; 00:18:25,700 The only band that would get approved by China would be all vanilla and cheesy.</p> <p>325 00:18:26,390 --&gt; 00:18:28,340 I'm going to have to live on that fucking farm forever.</p> <p>326 00:18:35,530 --&gt; 00:18:36,190 Kyle!</p>	<p>311 00:18:13,010 --&gt; 00:18:15,100 Ouais, c'est pire que le CSA.</p> <p>312 00:18:15,420 --&gt; 00:18:18,434 On peut dire au revoir à l'argent et à la gloire.</p> <p>313 00:18:19,100 --&gt; 00:18:19,850 C'est la vie.</p> <p>314 00:18:20,280 --&gt; 00:18:22,440 Le rock métal ne marchera plus.</p> <p>315 00:18:22,870 --&gt; 00:18:25,700 La Chine n'approuve que le fade et le niais.</p> <p>316 00:18:26,390 --&gt; 00:18:28,340 Je quitterai jamais cette ferme.</p> <p>317 00:18:35,530 --&gt; 00:18:36,190 Kyle.</p>
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<p>327 00:18:36,620 --&gt; 00:18:37,550 Dude, you're back.</p> <p>328 00:18:38,180 --&gt; 00:18:39,840 Yeah, the migrant detention camp was cool</p> <p>329 00:18:39,870 --&gt; 00:18:41,610 but it kind of rubbed Kyle the wrong way.</p> <p>330 00:18:41,930 --&gt; 00:18:43,230 Anything happen while we were gone?</p> <p>331 00:18:43,740 --&gt; 00:18:46,210 Not really, we just almost had a biopic made for our band but.</p> <p>332 00:18:46,810 --&gt; 00:18:47,080 Wait a minute.</p> <p>333 00:18:48,090 --&gt; 00:18:49,260 Wait, vanilla and cheesy.</p>	<p>318 00:18:36,620 --&gt; 00:18:37,550 Mec, t'es revenu.</p> <p>319 00:18:38,180 --&gt; 00:18:39,840 Le camp, c'était sympa.</p> <p>320 00:18:39,870 --&gt; 00:18:41,680 Mais Kyle l'a un peu mal vécu.</p> <p>321 00:18:41,930 --&gt; 00:18:43,230 On a raté un truc ?</p> <p>322 00:18:43,740 --&gt; 00:18:46,210 Pas vraiment, on a failli faire un...</p> <p>323 00:18:46,810 --&gt; 00:18:47,270 Attends.</p> <p>324 00:18:48,090 --&gt; 00:18:49,260 Fade et niais.</p>
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<p>334 00:18:49,660 --&gt; 00:18:50,880 I've got it! I've got it!</p>	<p>325 00:18:49,660 --&gt; 00:18:50,190 Je sais.</p>
<p>335 00:19:19,900 --&gt; 00:19:22,440 Bang, bang, bang, bang</p>	<p>326 00:18:50,260 --&gt; 00:18:51,120 J'ai trouvé.</p>
<p>336 00:19:22,840 --&gt; 00:19:25,600 Fingerbang, bang Bang, bang, bang</p>	<p>327 00:19:19,900 --&gt; 00:19:22,440 Pan, pan pan.</p>
<p>337 00:19:25,720 --&gt; 00:19:29,120 I'm gonna fingerbang bang you into my life</p>	<p>328 00:19:22,840 --&gt; 00:19:25,600 Je fais pan pan. Pan, pan, pan.</p>
<p>338 00:19:29,710 --&gt; 00:19:31,080 Girl you like to fingerbang</p>	<p>329 00:19:25,720 --&gt; 00:19:29,120 Je vais faire pan pan avec toi.</p>
<p>339 00:19:31,080 --&gt; 00:19:32,700 and it's alright</p>	<p>330 00:19:29,710 --&gt; 00:19:31,080 T'aimes faire pan pan,</p>
<p>340 00:19:33,290 --&gt; 00:19:36,170 'Cause I'm the king of fingerbang, let's not fight</p>	<p>331 00:19:31,080 --&gt; 00:19:32,700 y'a pas de mal à ça.</p>
	<p>332 00:19:33,290 --&gt; 00:19:36,170 Je suis le roi du pan pan, y'a pas de combat.</p>

<p>341 00:19:36,170 --&gt; 00:19:37,520 I've got the fingerbang...</p> <p>342 00:19:37,520 --&gt; 00:19:38,470 Cut. Cut! Cut!</p> <p>343 00:19:39,000 --&gt; 00:19:39,810 This is all wrong!</p> <p>344 00:19:40,500 --&gt; 00:19:41,580 No, it's good, kids.</p> <p>345 00:19:41,700 --&gt; 00:19:42,420 They're loving it.</p> <p>346 00:19:42,930 --&gt; 00:19:44,620 Yeah, but I can't sell my soul like this.</p> <p>347 00:19:44,920 --&gt; 00:19:46,180 I want to get away from that farm,</p> <p>348 00:19:46,580 --&gt; 00:19:47,360 more than anything.</p>	<p>333 00:19:36,170 --&gt; 00:19:37,520 Je fais pan...</p> <p>334 00:19:37,520 --&gt; 00:19:38,470 Coupez, coupez.</p> <p>335 00:19:39,000 --&gt; 00:19:39,870 C'est nul.</p> <p>336 00:19:40,500 --&gt; 00:19:41,580 Non, c'est parfait.</p> <p>337 00:19:41,700 --&gt; 00:19:42,420 Ils adorent.</p> <p>338 00:19:42,930 --&gt; 00:19:44,620 Je vendrai pas mon âme.</p> <p>339 00:19:44,920 --&gt; 00:19:46,180 Je veux déménager</p> <p>340 00:19:46,580 --&gt; 00:19:47,440 Plus que tout.</p>
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<p>349 00:19:47,790 --&gt; 00:19:49,010 But it's not worth living in a world</p> <p>350 00:19:49,060 --&gt; 00:19:50,730 where China controls my country's art.</p> <p>351 00:19:53,810 --&gt; 00:19:55,150 I don't care how many people you have.</p> <p>352 00:19:55,350 --&gt; 00:19:57,930 I've got something in me that just won't let me be a part of all this.</p> <p>353 00:19:58,250 --&gt; 00:19:58,650 Yeah.</p> <p>354 00:19:58,930 --&gt; 00:20:00,370 Whatever it is, I've got it too!</p> <p>355 00:20:00,710 --&gt; 00:20:01,370 Yeah.</p> <p>356 00:20:01,930 --&gt; 00:20:03,590 I want to be proud of who we are, guys.</p>	<p>341 00:19:47,790 --&gt; 00:19:50,920 Mais ça vaut pas le coup si la Chine contrôle tout.</p> <p>342 00:19:53,810 --&gt; 00:19:57,930 Je m'en fous si vous êtes nombreux, je changerai pas qui je suis.</p> <p>343 00:19:58,250 --&gt; 00:19:58,650 Ouais.</p> <p>344 00:19:58,930 --&gt; 00:20:00,370 Moi non plus.</p> <p>345 00:20:00,710 --&gt; 00:20:01,370 Ouais.</p> <p>346 00:20:01,930 --&gt; 00:20:03,590 Soyons fiers, les gars.</p>
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<p>357 00:20:03,880 --&gt; 00:20:05,590 And anybody who would betray their ideals</p> <p>358 00:20:05,810 --&gt; 00:20:06,870 just to make money in China</p> <p>359 00:20:07,140 --&gt; 00:20:08,390 isn't worth a lick of spit.</p> <p>360 00:20:10,850 --&gt; 00:20:14,850 Us Chinese people have always liked things the old-fashioned way.</p> <p>361 00:20:15,850 --&gt; 00:20:18,710 We like things a little simpler, a little quieter.</p> <p>362 00:20:19,530 --&gt; 00:20:23,660 And now, there's a new weed that goes along with China's beating heart.</p> <p>363 00:20:25,020 --&gt; 00:20:27,740 Because after a hard day of forced labor,</p>	<p>347 00:20:03,880 --&gt; 00:20:05,590 Il n'y a qu'un moins que rien</p> <p>348 00:20:05,810 --&gt; 00:20:08,390 qui s'abaisserait si bas pour de l'argent.</p> <p>349 00:20:10,850 --&gt; 00:20:14,850 Nous, les Chinois, aimons les choses à l'ancienne.</p> <p>350 00:20:15,730 --&gt; 00:20:18,710 Les choses un peu plus simples, plus silencieuses.</p> <p>351 00:20:19,530 --&gt; 00:20:23,660 Il y a enfin une herbe en accord avec le cœur de notre patrie.</p> <p>352 00:20:25,020 --&gt; 00:20:27,740 Après une journée de travail forcé,</p>
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<p>364 00:20:28,480 --&gt; 00:20:30,590 or gettin' beat for criticizing the government,</p> <p>365 00:20:31,390 --&gt; 00:20:35,800 we all could use a little time with some good ol' Rocky Mountain weed.</p> <p>366 00:20:37,800 --&gt; 00:20:39,300 It's the soul of the American West,</p> <p>367 00:20:39,700 --&gt; 00:20:41,620 right here in mother China.</p> <p>368 00:20:42,310 --&gt; 00:20:43,880 All hail the Communist Party.</p> <p>369 00:20:44,290 --&gt; 00:20:45,200 And hall hail</p> <p>370 00:20:45,900 --&gt; 00:20:47,730 Tegridy weed.</p> <p>371 00:21:06,130 --&gt; 00:21:06,700 Well, gang,</p>	<p>353 00:20:28,480 --&gt; 00:20:30,730 ou s'être fait tabasser par la police.</p> <p>354 00:20:31,390 --&gt; 00:20:35,800 Rien de tel qu'un peu de tranquillité et d'herbe du Colorado.</p> <p>355 00:20:37,140 --&gt; 00:20:39,300 L'âme de l'Amérique</p> <p>356 00:20:39,700 --&gt; 00:20:41,620 dans la mère patrie chinoise.</p> <p>357 00:20:42,310 --&gt; 00:20:43,880 Longue vie au parti.</p> <p>358 00:20:44,290 --&gt; 00:20:45,200 Et longue vie</p> <p>359 00:20:45,900 --&gt; 00:20:47,730 à l'herbe Tégrité.</p> <p>360 00:21:06,130 --&gt; 00:21:06,700 Hé bien,</p>
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<p>372 00:21:06,730 --&gt; 00:21:09,740 looks like the family business is starting to really turn the corner.</p> <p>373 00:21:10,510 --&gt; 00:21:11,470 I don't know about you,</p> <p>374 00:21:11,550 --&gt; 00:21:15,200 but I for one think the world is going to be a better and safer place</p> <p>375 00:21:15,440 --&gt; 00:21:17,640 now that China finally has Tegridy.</p> <p>376 00:21:19,370 --&gt; 00:21:20,970 Dad, why are you covered in honey and blood?</p> <p>377 00:21:23,130 --&gt; 00:21:24,830 Dad, did you kill Winnie the Pooh?</p> <p>378 00:21:25,710 --&gt; 00:21:26,830 Winnie the Pooh, Winnie the Pooh?</p>	<p>361 00:21:06,730 --&gt; 00:21:09,740 le business familial prend enfin son envol.</p> <p>362 00:21:10,510 --&gt; 00:21:11,760 J'ai l'impression que</p> <p>363 00:21:11,850 --&gt; 00:21:15,200 le monde devient meilleur, j'sais pas vous.</p> <p>364 00:21:15,440 --&gt; 00:21:17,640 La Chine a enfin de la Tégrité.</p> <p>365 00:21:19,370 --&gt; 00:21:20,970 C'est du sang et du miel ?</p> <p>366 00:21:23,130 --&gt; 00:21:24,830 T'as tué Winnie l'ourson ?</p> <p>367 00:21:25,710 --&gt; 00:21:26,830 Winnie l'ourson ?</p>
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<p>379 00:21:27,150 --&gt; 00:21:28,880 Oh, yeah, I did kill Winnie the Pooh.</p> <p>380 00:21:30,290 --&gt; 00:21:31,190 Where are you going, Stan?</p> <p>381 00:21:31,760 --&gt; 00:21:33,500 I'm going to go write another song about you.</p> <p>382 00:21:33,820 --&gt; 00:21:34,660 About me?</p> <p>383 00:21:35,030 --&gt; 00:21:37,360 Make sure it talks about me bringing Tegrity to China!</p>	<p>368 00:21:27,150 --&gt; 00:21:28,980 Ah oui, j'ai tué Winnie l'ourson.</p> <p>369 00:21:30,290 --&gt; 00:21:31,190 Où vas-tu, Stan ?</p> <p>370 00:21:31,760 --&gt; 00:21:33,500 Écrire une chanson sur toi.</p> <p>371 00:21:33,820 --&gt; 00:21:34,660 Sur moi ?</p> <p>372 00:21:35,030 --&gt; 00:21:37,690 Dis bien que j'ai amené la Tégrité en Chine.</p>
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### 3 Methodology and Skopos

“You know, I think that if parents would spend  
less time worrying about what their kids watch on TV  
and more time worrying about what’s going on in their kids’ lives,  
this world would be a much better place.”  
Stan Marsh, *South Park* season 01 episode 06

#### 3.1 Methodology

Christiane Nord, through her book *Text Analysis in Translation*<sup>3</sup> and her article “Translating as a Purposeful Activity: a Prospective Approach”<sup>4</sup>, aims to provide a “systematic and functional translation strategy”. Her analysis is based on the *Skopos* theory developed in Hans Vermeer and Katarina Reiß’s *Towards a General Theory of Translational Action. Skopos Theory Explained* (1984). Vermeer and Reiß’s theory places the *Skopos* of the target text at the centre of their reflection, *Skopos* meaning “purpose” in modern Greek. According to them, a translation is a new piece of work that has to take into account the cultural and social frame of the target text. A translation has its own purpose that may differ from the source text purpose.

This is the theory Christiane Nord relies on in her attempt to create a systematic methodology of translation. First, in her article,<sup>4</sup> she tries to define what a translator really is when following the *Skopos* theory. In her own term, a translator is an ‘intermediary’. She explains that, while most translation theories focus on the source text (ST), the model she wants to create also focuses on each and every decision made by the translator. The translation framework must be considered as a specific one, not solely based on the characteristics of both languages, whether it be the source or the target one. She states:

If the target culture conditions differ from those of the source culture, there are usually two basic options: either to transform the text in such a way that it can work under target-culture conditions (instrumental translation), or to replace the source-text functions by their respective meta-functions (documentary translation).<sup>4</sup>

She continues her explanations by stating that for one ST, the number of interpretations can be bountiful, sometimes there can be as many interpretations as there are readers.

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<sup>3</sup> NORD, C. (2005). *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Amsterdam: Rodopi B.V.

<sup>4</sup> NORD, C. (2005). “Translating as a Purposeful Activity: a Prospective Approach.” *TRADTERM*, 11, p. 15-28.

Translators, being readers as well, cannot possibly translate the ST. They will translate their own interpretation of the ST. She says:

Merely by looking back at the source text they will not be able to find out what another receiver might find interesting or important in this text – particularly in cases where this other receiver is located in and influenced by another culture community and its specific perspective on the things and phenomena of the world.<sup>4</sup>

A translation has a communicative purpose. The translator should then analyse not only the ST, but also its communicative purpose and which target audience is aimed at by that communicative purpose. Any act of communication exists in a cultural context. In the case of a translated text, the cultural context of the sender of the message is different from the receiver's. Thus, translators have to be familiar with both contexts and act as 'intermediaries'.

Furthermore, professional translators hardly work for themselves, they often work for a third person, Nord uses the term 'commissioner'. Therefore, any translator will have to not only serve as an intermediary but, also, meet the commissioner's expectations. Translators should then adapt the communicative purpose of a text toward one asked by their commissioner. This thesis's translation was made for the sole purpose of its own analysis and thus did not meet any commissioner's expectations. However, in order to make this translation, I put myself into a professional translator's shoes and worked as if I was making subtitles for the diffusion of *South Park* in European and French-speaking countries. This idea of context and target audience is primordial in the methodology Nord tries to create.

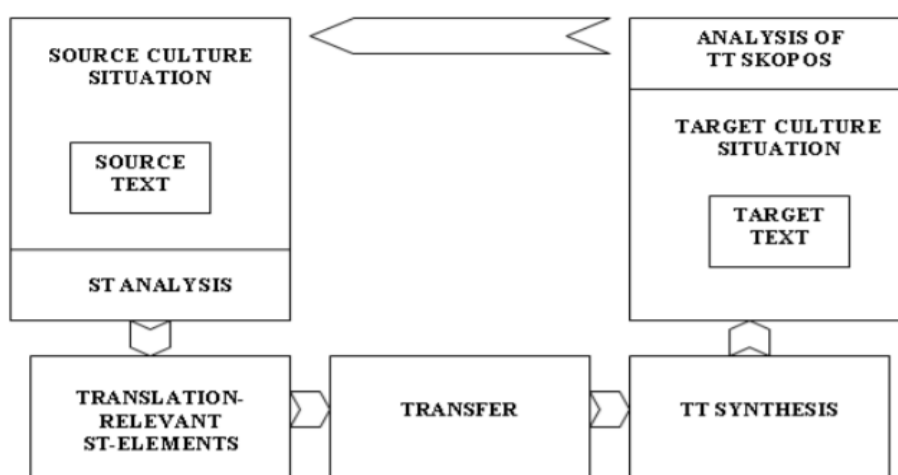
She theorised her methodology back in 1991 but I used the 2005 re-edition<sup>3</sup> to help me translate the two *South Park* episodes. In 1991, she coined out the term 'looping model', as opposed to the previous two-phase and three-phase models used in traductology. The two-phase model is based on the 'analysis', also called the decoding or comprehension phase, which consists in reading the ST and pinpointing translation-relevant items. Then come the 'synthesis' phase, also known as encoding, reconstruction or reverbalization phase, where translators will choose the correct TL signs matching the SL signs' meaning (Nord, 2005: 34). The three phases model adds a 'transfer' between the two. Her looping model, as the name indicates, is based not on distinct phases but rather on steps the translator has to take to and fro during the translation process.

She divides her looping model in three different steps (Nord, 2005: 36-37):

- a) Target Text (TT) *Skopos* analysis: the translator should understand what the function and the target audience of the translation in the making are.

- b) Source Text (ST) text analysis: the translator should determine the pertinence of the ST related to the target audience and then pinpoint ST elements that must be adapted for the TT.
- c) TT structuring: the translator should make sure the result meet the commissioner's request.

The translator should follow these three steps in a circular pattern and should always come back to the TT *Skopos* analysis before searching for particular elements relevant to the translation in the ST and then go back to the TT and harmonize the result. Here is how Pavlína Pobočíková schematizes it in her graduation thesis<sup>5</sup>:



In order to make my translation, I thus had to first analyse my TT *Skopos*, then analyse my ST and see if there were any translation-relevant elements in it to, finally, transfer and structure my TT.

### 3.2 TT Skopos

As stated earlier, this translation was solely made for the purpose of analysing it. No commissioner asked me to make it, no real audience except my final jury will see the result and I will thus not serve as a real intermediary. Nonetheless, I acted as if I were a professional translator making subtitles for a television channel or a streaming service, such as *Netflix*, which recently started to air *South Park*. Even if my target audience and, by extension, my *Skopos* are fictive, it does not change the fact that I had to follow this methodology to make my translation and justify my choices. While I might not have a commissioner telling me what is wanted, I

<sup>5</sup> POBOČÍKOVÁ, P. (2012). *Changes in a Source Text during Repeated Translation*. MA Thesis. Brno: Masaryk University.

still tried to imagine what could be asked to a translator in terms of quality expectations and respect to the original œuvre. The only compliance I could not stick to is the schedule a real translator has to follow.

My fictional target audience would be French-speaking European people and they would be between 12 and 25 years old. Of course, younger or older people might watch *South Park* but my audience is more likely to be in this age bracket. First, they are not likely to be younger because the French and Belgian CSA (Superior Council of Audio-visual) advised not to watch *South Park* under 12-years old. Thus, except if someone tried to make a sweetened version to be able to reach people under 12, *South Park* would not air with people under 12 as the main target audience. Second, they would neither be older because, even though *South Park* is not a typical children cartoon, it is filled with adult humour and deals with a lot of themes that are clearly not for children. Moreover, its cartoonish aspect and vulgarity might more than probably prevent a lot of older people from watching it. As explained by Lavaur,<sup>7</sup> it is hard to pinpoint one and homogenous group as a target audience, in an audio-visual context, because of nowadays popularity of this kind of media. It is then important to translate/adapt while thinking about one specific group instead of trying to aim everyone. It is probable that someone who is not in my target audience watches *South Park* and reads my subtitles but it is useless to try and meet everybody's expectations.

Another thing I had to take into account in the TT *Skopos* in order to make my translation is the fact that it is the 23<sup>rd</sup> season of *South Park*. While, of course, new viewers are always welcomed in the television industry, people who will watch the 23<sup>rd</sup> season are more than likely to have watched a lot of the previous episodes before, if not the totality. I thus had to be careful while translating running gags or someone's speech mannerism (more on that in Chapter 5). Now that the target audience and their expectations are clearly set, I have to understand what the purpose, the *Skopos*, of my translation is. While, of course, I will keep the main purpose of the original episodes, that is to entertain an audience through a humorous satire of modern USA (see next section), I decided to emphasize two aspects of my translation.

The first aspect is the 'naturalization' of my translation. It is a specific strategy of translation opposed to 'foreignization'. This strategy, also called 'domestication', will try to make a text more familiar for the reader/spectator, while foreignization strategy will try to conserve as much as possible cultural and linguistic elements from the Source Language (SL).

These two strategies may seem obvious in a translation work but the first person to theorize them in 1995 was Lawrence Venuti in *The Translator's Invisibility: A History of Translation*.<sup>6</sup> I decided to follow the naturalization strategy because, as explained by J-M Lavaur and A. Şerban,<sup>7</sup> the medium of subtitling and its constraints make it the obvious choice (more on that on the next chapter). Furthermore, my work being a subtitling work for a large audience, its *Skopos* is to make easier the understanding of the show for the spectators. It does not aim to teach the viewers American slang or to deepen their American cultural knowledge. Of course, my translation does not aim to change the fact that *South Park* takes place in the USA. I just tried to stick to the global American knowledge of my target audience to facilitate their experience. Thus, I did not follow this strategy all the way through and still sometimes decided to keep some American references (see Chapter 5). Even though it is an overall work on my translation, here is a clear example of how naturalization was done in my translation.

<b>Subtitle</b>  <b>51</b>  <b>Episode</b>  <b>01</b>	00:02:18,840 --> 00:02:21,860 Okay, that was the <b>South Park</b> <b>Sounderoos</b> .	00:02:19,720 --> 00:02:21,860 C'était les <b>Cowboys Mélomanes</b> .
<b>Comment:</b>	In the original text, the American tone is given by the suffix “-eroos”. Following the Online Oxford English Dictionary definition -eroo is a suffix that works as an intensifier and a “factitious slang suffix as in boozeroo n., brusheroo (brush n.2 8b), flopperoo n. U.S. formations.” Since here it is about a country music band, I could have kept it in its original form in my translation, since my audience knows that foreign music bands obviously have foreign names. Nonetheless, as stated just before, my translation does not aim to keep a foreign accentuation. I thus decided to keep a typical American tone with the word “Cowboys”, that is well known and linked to USA and country music even for French-speaking European people. Hence, I kept an American tone without trying to foreignize my translation but by using references and expressions that, I think, my target audience knows. I did that because subtitles aim to be as easy to read as possible.	

<sup>6</sup> VENUTI, L. (1995). *The Translator's Invisibility*. New York: Routledge.

<sup>7</sup> LAVAU, J-M. and A. ŞERBAN (2008). La traduction audiovisuelle : Approche interdisciplinaire du sous-titrage. Louvain-la-Neuve: de boeck (Traducto). p. 91.

Nonetheless, it was sometimes impossible to get a proper naturalization to some cultural references (more on that in Chapter 5).

The second aspect of my translation that is linked to my *Skopos* is the oral tone I decided to give to my translation. While, as stated before, it did not seem practical nor useful to try to keep a foreign tone in my translation, it seemed appropriate to emphasize orality. *South Park* not only satirizes America, it is also a representation of the everyday American life. While a bit cliché and caricatured, its characters still seem plausible because they speak bluntly. They swear, they stutter, they interrupt each other. Randy Marsh clearly represents a ‘redneck’ (a person who lives in a country area of the US, has little education and has strong conservative political opinions),<sup>8</sup> while the kids protagonists are vulgar like no other kids in any TV show. As the website IMBD states, while talking about the *South Park* film: “In the Guinness World Records 2001, this film was said to have the most profanity used in an animated film. The book cited a total of 399 swear words, including 146 uses of the word “fuck,” along with 199 offensive gestures and 221 acts of violence.”<sup>9</sup> The œuvre clearly has a desire to be plausible in the way its characters interact. It thus seemed logical for me to emphasize the orality tone of my translation (more on that in Chapter 6).

### 3.3 ST Objective and Cultural Context Analysis

*South Park* is an American cartoon written by Trey Parker and Matt Stone. It first aired in the US back in 1997, before quickly arriving on French TV in 1998 and finally on Belgian TV in 2004. As stated earlier, it is a cartoon aimed at an older target audience than usual cartoons. It is vulgar, deals with sex, violence, and drug-related themes. Nonetheless, its first goal is still to entertain. It is obvious that *South Park*, like any TV show, tries to be on TV and to ensure people are watching it and enjoying it. I should then try to take this into account while translating the ST.

I should also consider that *South Park* has changed quite a lot since 1997. It became one of the most popular cartoons of all time. While popularity has its ups, as illustrated by the fact that they renewed for at least three more seasons for example, it also has its downs. Indeed, because of the visibility of the show, many episodes aroused heated controversies. From Catholics trying to cancel the show after an episode where a statue of the virgin Mary has its menstruation, to the current censorship many episodes face on online platforms like Netflix,

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<sup>8</sup> Oxford Dictionary

<sup>9</sup> IMDB. <https://www.imdb.com/title/tt0158983/trivia>



down to Islamists threatening the authors' lives after the portrayal of Mahomet, *South Park* made the front-page news quite a lot in the last twenty years.<sup>10 11 12</sup> This tendency to raise controversy might be the reason why *South Park* has changed through the years. The further we go through the seasons, the more the authors toned the vulgarity and surreal humour down; and focused on the satire and political sides of the show. While the main environment and protagonists stayed the same, that is to tell a story based on a group of young children in Colorado, the themes changed a lot. Back in 2010 Parker stated: "One week we might do something totally political, and the next it's someone shitting out of their mouth."<sup>11</sup> But the original dichotomy between these two kinds of episodes has almost vanished through the last five seasons. Indeed, you just have to compare the two episodes translated in this thesis to the very first episode to see how much the show evolved. The first episode was called "Cartman Gets an Anal Probe" and dealt with one of the heroes getting abducted by aliens, getting an anal probe that ended up letting him "fart fire" on his cat. We are far from the satirical tone and acerbic political criticisms of the first two episodes of the new season. This tone change is important in the œuvre, and since my ST exists in this whole context of evolution, my translation should consider that as well, especially in the translation of vulgarity (see on Chapter 6).

This change means not only the attenuation of vulgarity and surreal humour in *South Park*, it also means an emphasis on the political importance of the show. Why? In 2015, the writers stated that they decided to work weekly on *South Park* because they believed that deadlines helped them to be creative and not to second guess their choices as much as before. Therefore, the last few seasons of the show are much more political and satirical because they decided to focus on the news to get material.<sup>13</sup> My translation thus also had to consider the political inclination of the ST and the whole œuvre, especially the fact that, while the ST is made by Americans for an American audience, my translation is made for French-speaking

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<sup>10</sup> HANCOCK, N. (2006). "Park Life." *Rolling Stones*.  
[https://web.archive.org/web/20071005095418/http://www.rollingstone.com/news/story/9519810/park\\_life](https://web.archive.org/web/20071005095418/http://www.rollingstone.com/news/story/9519810/park_life)

<sup>11</sup> RHET MILLER, J. (2010). "Road to Radicalism: The Man Behind the 'South Park' Threats." *Fox News*.  
<https://www.foxnews.com/us/road-to-radicalism-the-man-behind-the-south-park-threats>

<sup>12</sup> TURCAN, M. (2019). "Pourquoi des épisodes de South Park ont-ils été censurés sur Netflix France ?" *Numerama*.  
<https://www.numerama.com/pop-culture/559077-pourquoi-certains-episodes-de-south-park-ont-ils-ete-censures-sur-netflix-france.html>

<sup>13</sup> LINSON, J. (2015). "The storytelling secrets that netted Matt Stone and Trey Parker 600 million dollars." *The Hustle*.  
<https://thehustle.co/the-storytelling-secrets-that-netted-matt-stone-and-trey-parker-600-million-dollars>

European people. The huge blows that *South Park* throws at Trump's politics against Mexican immigrants or China's influence on Disney and all America's entertainment might not be that well-known by my audience. Thus, I tried to be as clear as possible in my text so that the audience might understand the criticisms of the episodes. My translation, while being 'naturalized' in its form, still took into account the American point of view of the show. My goal was not to make as if the cartoon took place in Europe and lose all the American flavour of the show. My goal was to make it as easy as possible for my audience to understand the themes, the personality of the characters and the general tone of the show.

Indeed, all in all, *South Park* does not aim to change the world. It condemns a lot of today's society attitudes and flaws, but it still is "just" a cartoon. Its main goal is to entertain and be funny. As Trey Parker said in an interview, "We're not in the business of offending people. We're in the business of making people laugh."<sup>14</sup> Thus, my translation aimed to keep the funny tone of the ST. While surreal humour might be a bit indifferent to translation by its very definition, the satirical tone and overall humour of the show had to remain in my subtitles, else the main point of the show would be lost. Delia Chiaro and her book *Translation, Humour and The Media* helped me focus on how to keep humour in a translation. She also recommends following the *Skopos* theory to translate humour (more on that in Chapter 7).

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<sup>14</sup> FERAN, T. "'South Park' a runaway cult hit". *The plain Dealer*. 02 March 1998. p. 5. From [https://fr.wikipedia.org/wiki/Damien\\_\(South\\_Park\)#cite\\_note-7](https://fr.wikipedia.org/wiki/Damien_(South_Park)#cite_note-7) Last accessed 06/07/20.

## 4 *Technical difficulties*

“Once you overcome the one-inch tall barrier of subtitles, you will be introduced to so many more amazing films.”

-Bong Joon Ho, after winning the Golden Globes for Best motion picture, Foreign language

### 4.1 Subtitling History

After the methodology I applied during my translation, I shall discuss the medium, subtitling, and its rules, because they altered my translation just as much as the methodology. The whole act of making subtitles was a huge part of the process of the thesis. First, let us take a quick look at how the medium was born and became preponderant.

The early 1930 saw the emergence of the sound films, called “talkies” back then, quickly followed by the question of audio-visual translation. Three main techniques emerged to fulfil the need to understand films, and nowadays TV shows, documentaries, and cartoons, from another country: dubbing, which consists in a substitution of the voices of the actors by other voices speaking in the target language; voice-over translation, differing from the dubbing in the fact that it is not a substitution of the original voices, that can still be heard in the background, but a superposition of the new voices over the original ones; the last technique is the one I used for this translation, namely subtitling.<sup>15</sup>

The frequency of use of each technique depends above all on the country’s choice, especially budgetary choice. Countries with a bigger audience for cinema and TV shows will have a more substantial budget, thus will put on more effort on the translation technique. Eastern European countries such as Poland and Lithuania tend to use more voice-over. While western European countries with more significant audience and budget, such as France, Belgium and Spain, will tend to dub more frequently, almost systematically, the audio-visual products from a foreign language into theirs.<sup>16</sup> Nonetheless, thanks to modernization, first through DVD and Blu-ray discs, and now to streaming platforms such as *Netflix* and *Amazon Prime*, the options offered to the spectators increase by the years towards an *à la carte* array of possibilities, whether it be dubbing or subtitling in various languages. Subtitles might be used by cinephiles who prefer to feel the real immersive experience as wished by the director, by

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<sup>15</sup> LAVAUR, J-M. and A. ȘERBAN (eds.) (2011). Traduction et médias audiovisuels. Villeneuve d’Ascq: Les Presses Universitaires du Septentrion.

<sup>16</sup> MEDIA CONSULTING GROUP, (2008). Study on Dubbing and Subtitling Needs and Practices in the European Audiovisual Industry. Paris, Londres.

people who try to learn a new language as they can even put subtitles in the original language to learn the spelling and pronunciation at the same time, or even by people who just want to watch their show as quickly as possible, since it takes much more time to get a quality dub version of a show than a subtitled one.

## **4.2 Steps and Rules of Subtitling**

While faster than dubbing, subtitling still takes time and work to get a pleasant result for the spectator. As stated by Lavour and Şerban,<sup>7</sup> subtitling is a process including several steps<sup>2</sup>. Its first step is called the ‘tracking’. It consists in the act of marking time codes of the original dialogues of the œuvre. It is mandatory to begin with this step, because without the time codes, the translator will not be able to adapt its subtitles to the screen-time they get.

Indeed, the next step is the translation and adaptation, and a lot of rules should be observed during this step. The translator, thanks to the previous ‘tracking’ step, knows how long the dialogues, thus the screen-time of the subtitles, are. On the basis of this time, the translator must translate the original dialogue, but most of all, has to reduce the number of characters. As a matter of fact, most rules of subtitling are related to the number of characters and screen-time. Why? Because the goal of subtitles is to be as easy to read as possible for the viewers.<sup>7</sup> While working on subtitles, the translator should always keep that in mind.

The first rule to observe during the translation is that a subtitle line should not exceed 38 characters and that there can only be two lines of subtitles at one given time. Nonetheless, it does not mean that you can reach a line of 38 characters for every single subtitle of the show. Indeed, the second rule is to put a maximum of 15 characters per second of your subtitles screen-time, because it is the average reading pace for an adult.<sup>7</sup> These two rules are a real brain-teaser for translators, and the reason why subtitling is often called a “necessary evil”. Indeed, the respect of the spectator’s comfort sometimes comes at the expense of translation quality and of some information. While subtitling, a translator’s work will mostly consist in what Baldo De Brébisson calls ‘spatio-lexical’, ‘spatio-syntactical’ and ‘spatio-semantic’<sup>17</sup> reductions.

Here are a few examples, from my work, where I had to adjust my translation and reduce it to fit in the screen-time of the subtitle. It is far from an exhaustive list because there are plenty of them. In the end, almost every subtitle had to go through such a process one way or another.

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<sup>17</sup> BALDO DE BRÉBISSEON, S. (2016). “Formes, sens et pratiques du sous-titrage spécial.” *Signata Annals of Semiotics*, 7, p. 255-284.

<b>60 01</b>	00:02:57,400 --> 00:02:58,120 What do you think?	00:02:57,400 --> 00:02:58,010 Alors ?
<b>134 01</b>	00:06:17,240 --> 00:06:19,240 You can't take our children away from us.	00:06:17,240 --> 00:06:19,240 Laissez nos enfants.
<b>380 01</b>	00:18:11,020 --> 00:18:12,700 Get everyone's aluminum foil and some scissors.	00:18:11,020 --> 00:18:12,830 Trouve de l'alu et des ciseaux.
<b>68 02</b>	00:03:46,740 --> 00:03:48,310 I work for a clothing company.	00:03:46,740 --> 00:03:48,310 Mon entreprise m'envoie.
<b>207 02</b>	00:11:40,060 --> 00:11:40,510 How come?	00:11:40,060 --> 00:11:40,510 Hein ?
<b>376 02</b>	00:21:19,370 --> 00:21:20,970 Dad, why are you covered in honey and blood?	00:21:19,370 --> 00:21:20,970 C'est du sang et du miel ?
<b>Comment:</b>	These subtitles, taken from the two episodes, are just a few examples of the work of reduction my translation went through. Whether it be because it cannot exceed 38 characters per line or because the reading pace must remain at 15 characters per second maximum, a 'usual' translation would not have fit in. To obtain the result, I had to elude some information that was not crucial for the meaning of the sentence ("clothing", "dad") or totally paraphrase the sentence.	

Here is another example where I had to work on two subsequent subtitles because one of them had not enough screen-time.

<b>44 -</b>	00:02:16,800 --> 00:02:17,760 You sure you did that right?	00:02:16,800 --> 00:02:17,760 T'as recompté ?
<b>45 01</b>	00:02:18,090 --> 00:02:19,070 Yeah, I went through it twice.	00:02:18,090 --> 00:02:19,070 Ouais, deux fois.
<b>Comment:</b>	When Stan says "Yeah, I went through it twice", there is not enough screen-time for me to make a proper translation like "T'as bien fait ça ? – Oui, j'ai recompté deux fois". I thus decided to change the first line and already include the term "recompté", therefore allowing me to reduce drastically the second line's number of characters.	

All the previous examples might give an idea of the reducing, paraphrasing, and adapting work necessary to make subtitles.

Another rule that takes spectators' comfort into account is the fact that one subtitle cannot overlap two different camera shots from the show. When the camera changes its angle and there is a cut, the spectator will automatically begin to read the subtitle again<sup>7</sup>. Thus, when a sentence spreads on two shots, the translator must cut it. Sometimes it is possible to make two sentences out of one that overlaps shots, but sometimes it is necessary to cut the sentence at a point that will not disturb the reading. Here are two examples.

<b>151 01</b>	00:07:05,800 --> 00:07:08,350 Yeah! That's right I agree! Me too! Yeah, right!	142 00:07:04,780 --> 00:07:07,390 C'est vrai. Je suis bien d'accord.
<b>184 02</b>	00:10:30,210 --> 00:10:33,290 With what I've seen, you you seem to treat your people like dirt.	00:10:30,030 --> 00:10:31,714 De ce que j'ai vu, 00:10:31,794 --> 00:10:33,670 vous maltraitez votre peuple.
<b>Comment:</b>	If you take a look at the time codes of the first example in comparison to the original dialogue, you will notice I had to shorten it a bit. A cut appears at 00:07:07,450. Because of this cut, the rest of the sentence, "Yeah, right" is said in less than a second on a new shot. I thus decided to remove it for the spectator's comfort since the loss of information was almost non-existent. In the second subtitle a cut appears at the middle of the sentence, so it is necessary to make two distinct subtitles. Because of that, subtitles lose screen-time. Following the first rules, I had to elude the stuttering and reduce the natural tone of "treat your people like dirt" to "maltraitez votre peuple" which is more formal.	

Nonetheless, there are a few times I could not respect this rule and had to put some subtitles on two shots. Some of these were just, in my opinion, impossible to change enough to fit the cuts, but most of them happened in the opening generic of the two episodes. The program I used, *Aegisub*, helped me in spotting the frames in which a cut appeared to make it easier for the translator. There, I had to make a choice between the spectators' comfort and their expectations. I will deal with this more deeply in Chapter 5.

Other rules do not have such a drastic and visible impact on translation. The division of your subtitles in two lines should be made to make it easy to read for the spectator. When your subtitle has two lines, you should be careful not to make the new line after a conjunction, nor separate a group of words. You should neither end a sentence then start a new one on the same line. Your subtitles should be big enough to be read easily by the spectators and the font Arial

is often used and seen as the standard font for subtitling.<sup>7</sup> Another rule that influenced my translation is the fact that phatic usages of language can be left off when the original show is explicit enough.<sup>7</sup> For example :

<b>64</b> -	00:03:05,210 --> 00:03:07,180 Oh. Hey.	
<b>65</b> <b>01</b>	00:03:07,640 --> 00:03:08,380 Fuck you.	00:03:07,640 --> 00:03:08,380 Va te faire *****.
<b>Comment:</b>	Randy shouts out “Oh; hey” before waiting a second and screaming “Fuck you!” I did not have to make a subtitle for the “Oh, hey” bit, since it would not have helped the spectators in any way.	

All these rules are extremely important during the translation step. Because of such transformations made on your translation, subtitling is often called “translation-adaptation”, “transadaptation”, or even just “adaptation” in the linguistics world.<sup>7</sup> When you must work so much on your text to make it follow the rules, you do not translate a ST, you translate its sense. It is a semantic adaptation more than just a translation. Nevertheless, following Toury’s definition of translation, quoted in Linde and Nail’s *The semiotics of Subtitling*,<sup>18</sup> translation is based on relevant features, and that relevance should not be seen as a ‘binary’ but as ‘polar’, meaning that there is a hierarchisation of the relevance of a translation, thus putting subtitling under the scope of translation.

After all these steps, the translator must watch the whole thing translated to see if everything is perfect: this step is called the ‘simulation’. Finally, there used to be the step called ‘incrustation’ when films were on physical reels. Nowadays, with modern technology, people automatically use digital incrustation of subtitles. All these steps, from the tracking to the incrustation of subtitles, used to be made by several people. A translator would not have made the tracking himself, nor the incrustation. Today, with special programs, a single person can do all the work, making it more economical. As stated before, I personally used *Aegisub*, a program that allowed me to complete all the steps in an intuitive way. It allows you to create a time-code while watching a video of your choice, and then fill it with a subtitle, enabling the possibility

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<sup>18</sup> LINDE, Z. and N. KAY. (1999) *The Semiotics of Subtitling*. Manchester: St Jerome Publishing.

to watch what you are translating, making it pretty easy, technically speaking, for anyone to make subtitles.

### 4.3 Are Subtitles Really So Bad?

Through my research on subtitling, whether it be in monographs or in articles, subtitling was watched down on as an unachieved form of translation. “A necessary evil” or “un mal nécessaire” in the French articles. Subtitling consists in the loss of at least between 10 and 20 percent of information<sup>2</sup>. It is a real challenge for the translator to try and stick to the original dialogues as much as possible while respecting the rules of subtitling. In translation, even while following such a clear methodology as the one proposed by Christiane Nord, in the end, the translator has to make a choice. In subtitling, you do not always have the luxury of a choice and, because of subtitling rules, must accept to abandon some ‘flavours’ of the ST and a bit of the quality of a good translation for the spectator’s comfort. Here are two examples of my translation where the rules have made it impossible for me to get a proper result.

<b>148 02</b>	00:07:37,490 --> 00:07:41,030 Oh, and then Kenny learned to play bass watching YouTube videos of John Lennon with the Dalai Lama.	00:07:37,490 --> 00:07:41,030 Kenny a appris la basse avec une vidéo du Dalaï-Lama.
<b>351 - 354 02</b>	00:19:53,810 --> 00:19:55,150 I don't care how many people you have. 00:19:55,350 --> 00:19:57,930 I've got something in me that just won't let me be a part of all this.  00:19:58,250 --> 00:19:58,650 Yeah.  00:19:58,930 --> 00:20:00,370 Whatever it is, I've got it too!	00:19:53,810 --> 00:19:57,930 Je m'en fous si vous êtes nombreux, je changerai pas qui je suis.  00:19:58,250 --> 00:19:58,650 Ouais.  00:19:58,930 --> 00:20:00,370 Moi non plus.
<b>Comment:</b>	Here are two examples of subtitling rules taking over the quality of my translation. Given the speech pace of Stan in those two examples, it was necessary to cut off some information. Nevertheless, there is a difference with the previous examples. Here, the information loss will change the original sense of the text. I could not explain in the subtitle that it was a video of John Lennon and Dalai Lama, but then it makes less sense to imagine a video of just the Dalai Lama teaching how to play bass. I still decided to elude John Lennon and keep the Dalai Lama because the main point of that dialogue was to raise awareness about	



	China's censorship about him. In the second example, the whole explanation "I've got something in me that just won't let me be a part of all this" was too long to be put in a subtitle. I decided to simplify it a bit even though the following sentences thus change, a positive sentence becomes a negative one. It can be a problem since spectators still hear the original dialogues thus the intonation of a positive sentence.
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While it can seem of a minor gravity, these types of concessions on translation quality are really hard to avoid from time to time while subtitling. Other problems will be dealt with later, for example the fact that you cannot make translator's note in subtitling makes it sometimes harder to translate cultural references (see next chapter). Furthermore, subtitles are a written form of an oral translation, which raises other difficulties (more on that in Chapter 6).

Subtitling is problematic on more levels than just the quality in comparison of a classic translation. Lavour goes as far as calling it a "sabotage".<sup>7</sup> Indeed, the fact that it is getting easier to make subtitles thanks to technological evolution, the remuneration and quality are dropping. Adaptors have less time than ever to work on their translation, and are paid less, even though there has never been a bigger supply and demand than today. Subtitling quality varies consequently according to the standards set by the commissioner. Lavour writes about two sabotages, first the translator sabotaging himself by accepting to work in these conditions, and second the sabotage of the original œuvre, when he mentions anachronisms, bad translations, and the loss of the original œuvre esthetical "parti pris" due to these conditions.

Nevertheless, Lavour still tries to restore the image of subtitling. First, he writes about the fantastic pedagogical tool it can be to learn a language, as I mentioned before. Moreover, he speaks about a 'cultural prolongation' made by subtitles and about the 'linguistic authenticity' of an œuvre. He cites *The Godfather*, whose bits in Italian were subtitled in its original form, a tour de force by Coppola that played a big part in the success of the film since it was totally new for big budget movies; and *Mawetan*, whose un-translation of French during most part of the film was also a strong esthetical feature. Subtitles, or elision of subtitles, can be part of the general aesthetic of an œuvre (see chapter 7) and not just a necessary evil that fails at correctly translating dialogues.

Other people than Lavour and Şerban also tried to give subtitles star billing. It is the case of Louise Dumas.<sup>19</sup> In her article, she explains that, even though subtitles were seen as a “lesser evil” for a while, the current digital era needs subtitles. Nowadays, especially in the industry of cinema with a gargantuan audience, growing even more every day, the market imposes a tremendous speed of delivery. The speed and flexibility constraints linked to our society and the size of the audience can only be resolved thanks to subtitling. Dubbing is slower, more expensive and is more difficult to create in various languages. She mostly speaks about DVD because the article dates back to 2014 but it is totally translatable to the streaming platforms that are currently burgeoning. Subtitles allow for universality, but a universality that you chose yourself. Dumas calls it a “universalité en puissance”, a potential universality, in comparison to the total universality the very first silent films offered. She continues arguing that, while the arguments of the first detractors of subtitles were logical, they did not change through the years, even though nowadays’ exigences and means of communication are totally different. She explains that back in 1930 people were calling them unaesthetic, a “knife blow” in an artwork. Nonetheless, today’s subtitles are not engraved in a film anymore, they are put there digitally and can be removed. Subtitles are not definitive anymore. Dumas goes as far as stating that today’s use of subtitles finally tends to the harmony between films and their translation, letting the spectators both enjoy the original œuvre and understand the translation at the same time, while being ethereal. She ends up stating that subtitles are as indispensable as modest. Some of these arguments are also encountered in Tessa Dwyer’s book quite aptly called *Speaking in Subtitles: Revaluing Screen Translation*.<sup>20</sup>

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<sup>19</sup> DUMAS, L. (2014). “Sous-titrage.” *Médium*, 40:3, p. 188-191.

<sup>20</sup> DWYER, T. (2017). *Speaking in Subtitles: Revaluing Screen Translation*. Edinburgh: University Press.

## 5 *Cultural difficulties*

“The first problem in defining a culture specific reference derives from the fact that, in a language, everything is practically culture specific, including language itself”  
Francis Aixelá quoted by Irene Ranzato<sup>21</sup>

### 5.1 Translating American Cultural References

Now that both methodology and technical features have been discussed, I shall begin to deal with the translation difficulties I encountered during my work. The next 3 chapters correspond to the ‘spotting of translation-relevant ST elements’, the ‘transfer’, and the ‘TT synthesis’ steps of my methodology.

I will first discuss the translation of cultural references. As stated before, the target audience and its knowledge played a big role in my translation. According to the *Skopos* theory, I should always be sure my translation has the expected effect on the viewers. Furthermore, as stated before, mostly because of the medium and as encouraged by Lavaur,<sup>7</sup> I mostly decided to follow the ‘naturalization’ strategy, also called ‘domestication’. It is much easier to do so in a subtitling transadaptation instead of trying to give a foreign tone to my translation and taking the risk of making the spectators lose the thread of the show. Once again, the goal of my subtitles is to help viewers understand the show they are watching while not disturbing their comfort. I cannot become lyrical or try to teach people American slang while doing my translation, it is not my translation’s purpose, its *Skopos*. However, as stated in the Chapter “Methodology and *Skopos*”, I did not brainlessly follow naturalization strategy all the time. I tried and gave an American tone to my translation when it seemed appropriate, for humorous or quality reasons, and did not disturb the viewers’ comfort and overall understanding of the show.

As the ‘intermediary’, I had to be aware of the cultural knowledge of my audience and act accordingly to make sure that the translation meets its purpose. I first considered the terms, expressions, and any cultural element in the ST and made sure that my target audience could understand them. Of course, some cultural elements are common to both the original American audience’s and my French-speaking European audience’s cultures, hence facilitating the translation. It is what Peter Newmark called a ‘transference’ in his 1988 book *A textbook of*

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<sup>21</sup> RANZATO, I. (2016). *Translating Culture Specific References on Television*. New-York: Routledge.

translation.<sup>22</sup> It consists in keeping the ST cultural references in the TT. Here are a few examples.

<b>247 01</b>	00:11:20,440 --> 00:11:23,260 What you're doing here is creating a <b>Mexican Joker</b> .	00:11:20,440 --> 00:11:23,260 Ici, vous créez un <b>Joker mexicain</b> .
<b>395 01</b>	00:19:07,680 --> 00:19:10,360 And the <b>F.B.I.</b> believe they know who is responsible	00:19:07,680 --> 00:19:10,360 Le <b>F.B.I.</b> pense savoir qui est le coupable.
<b>77 + 79 02</b>	00:04:03,780 --> 00:04:05,940 Yeah that's so funny, I'm working for <b>Google</b> now. 00:04:08,830 --> 00:04:10,150 Yeah, I'm still with the <b>NBA</b> .	00:04:03,780 --> 00:04:05,940 Ouais, je travaille pour <b>Google</b> . 00:04:08,830 --> 00:04:10,150 Moi, toujours à la <b>NBA</b> .
<b>Comment:</b>	Thanks to the success of superheroes movies, the Joker, nemesis of Batman, is a well-known character even for my target audience. The F.B.I. and Google are also both known worldwide. For the translation of “NBA”, I could have naturalized the translation with something along the lines of “la ligue de basket”, but I thought that the NBA was known enough. It gave an American tone without disturbing the viewers’ experience and, moreover, it was easier for the number of characters in my subtitle. My goal is still not to foreignize the translation, but as stated before, to entertain the viewers without disturbing their comfort. That is why I still translated the “Mexican” bit of the Mexican Joker, for example.	

There are other times where I decided to keep the original reference even though it might not be as well known by French-speaking European people:

<b>19 01</b>	00:00:50,570 --> 00:00:53,280 to actually owning the entire <b>420</b> valley	00:00:50,570 --> 00:00:53,280 Maintenant, on possède toute la vallée <b>420</b> .
<b>208 01</b>	00:09:38,650 --> 00:09:41,850 Huh, sorry, tours are at 11:00 and 2:00 and <b>4:20</b> .	00:09:38,650 --> 00:09:41,850 Les visites c'est le matin, puis 2h et <b>4h20</b> .
<b>Comment:</b>	“420” is a number that, for various reasons, is known in cannabis culture. Especially in the USA, the 20 <sup>th</sup> of April is seen as a sort of holiday for some heavy cannabis users, and they view 4:20pm as the perfect hour to smoke marijuana. <sup>23</sup> Nonetheless, the number slowly begins to make sense in Europe too. While most people might not get it, I made the choice of keeping the	

<sup>22</sup> NEWMARK, P. (1988). *A Textbook of Translation*. New York: Prentice Hall.

<sup>23</sup> MCCOY, T. (18/04/2014). "The strange story of how the pot holiday '4/20' got its name". *Washington Post*.

	number as it is in the ST because my target audience, being quite young, will probably get it. I could have changed the first example by something along the lines of “Toute la vallée de la beuh” but it would have been much more straightforward than the ST reference, thus losing a bit of its original “refined” joke. The second example is clearly a joke that needs the number (more about humour in Chapter 7).
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Finally, there are still some cultural references I kept unchanged: names. While, obviously, I could not translate the main characters’ name (see next section), I still had to ask myself whether I wanted to keep names such as “Rodgers” (343, 01) or “Mitchel”(76, 02) that are not customary in French-speaking countries. Nonetheless, I decided to keep them because I thought they were not putting the viewers’ comfort at risk. Furthermore, since we are working in an audio-visual format, my spectators will hear the name and read something else. It could have disturbed them. If I had made a dubbed version, the names would have probably been different.

I decided once not to translate a cultural reference for another, even though it is possible that my target audience do not know the original reference. The reason is that the reference might not be well known even for the original target audience.

<b>176</b>	00:09:41,370 --> 00:09:44,740	00:09:41,370 --> 00:09:44,740
-	Some people said Pooh looked like the Chinese P-P-President,	Quelqu'un l'a comparé au président chinois.
<b>177</b>	00:09:44,950 --> 00:09:47,210	00:09:44,950 --> 00:09:47,210
+	so we're illegal in China now.	Donc, on est interdit en Chine.
<b>284</b>	00:15:12,580 --> 00:15:13,690	00:15:12,500 --> 00:15:13,730
<b>02</b>	It's a real thing, <b>look it up.</b>	C'est vrai, <b>google-le.</b>
<b>Comment:</b>	These two episodes of <i>South Park</i> do not hesitate to break the fourth wall, whether it be for humorous purpose or to hail the spectators. In the first episode, the fake flashback is only happening to make a reference to superheroes movies in a comical way. In the second episode, there are many references to the fact that Winnie the Pooh is banned in China. That information might seem like a joke that the writer pulled out, allowing the show to speak about China’s censorship and Disney’s controversial policy. Nevertheless, the information is told several times during the episode and finally Mickey, while talking to Randy, says: “It’s a real thing, look it up.” In my opinion, here, Mickey is, in a certain way, breaking the fourth wall and	

	asking the viewers to go and look it up. And when you do look it up, you can see that China has indeed banned Winnie the Pooh from their television because his face has been associated with the face of the President through some internet “memes”. I thus decided not to try and explain more than necessary the whole Winnie the Pooh reference even though my target audience would not get it at first. I instead chose to follow the original script and let the “look it up” moment serve as some advice for the viewers. “Google-le” seemed a good way to translate it because it allows me to keep a good oral tone, my target audience will get it, and it fits the right number of characters.
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Apart from these, there were other cultural references that were easier to translate because they had what Newmark called a “cultural equivalent”. Cultural equivalents should have what Newmark called an “equivalent effect”. He defined the equivalent effect as follows: “a similar effect on the target text receiver as the source text is deemed to have on source text receivers.” Here are a few examples of cultural equivalent in my work.

<b>93 01</b>	00:04:39,000 --> 00:04:41,440 This is an <b>I.C.E.</b> raid, son. You need to keep back.	00:04:39,000 --> 00:04:41,440 <b>Police douanière</b> fiston, recule un peu.
<b>53 02</b>	00:02:24,380 --> 00:02:28,320 Alright, up next we have four of our local South Park <b>fourth graders</b>	00:02:24,380 --> 00:02:28,320 Très bien. Ensuite, nous avons quatre de nos élèves de <b>CM1</b>
<b>320 02</b>	00:18:13,010 --> 00:18:14,980 Yeah, it's like China is the new <b>MPAA</b> .	00:18:13,010 --> 00:18:15,100 Ouais, c'est pire que le <b>CSA</b> .
<b>Comment:</b>	I.C.E. stands for “Immigration and Customs Enforcement”. It is a law enforcement agency acting against illegal immigration in the USA. <sup>24</sup> While, of course, there are obviously a few differences between the I.C.E and the French “police douanière”, they embody the same functions and an equivalent effect is created. I decided to translate the second example with the French expression “CM1” instead of the Belgian “quatrième primaire” because of the likelihood that my audience would be bigger in France. Finally, I hesitated to translate the “MPAA” by a reference, I tried something along the lines of “La Chine veut tout contrôler”, but in the end, I thought that given how many times	

<sup>24</sup> Official Website of the Department of Homeland Security. <https://www.ice.gov/overview>

	the actual MPAA gave a hard time to <i>South Park</i> and because of the episode's theme, it was in fact a self-referential joke, and thus, I decided to put the cultural European equivalent to keep the same tone.
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Another difficulty I face during the translation process when it comes to cultural references is the mandatory translation of something that is already known in English by French-speaking people.

257 - 258 01	00:11:47,460 --> 00:11:50,070 doesn't Mexican Joker understand that we we're just doing our job 00:11:50,100 --> 00:11:51,200 and trying to <b>make America great?</b>	00:11:47,460 --> 00:11:51,200 On fait que not' travail, <b>rendre l'Amérique meilleure.</b>
<b>Comment:</b>	The whole first episode seems like a big barb to Trump's policy toward Mexican immigrants: the way they are used as a cheap labour force and how they are jailed in detention centres where the families are separated. One of the employees of the centre makes it a clear reference by almost quoting Trump's famous campaign slogan "Make America Great Again". Here, I decided to follow the domestication strategy and translate the reference even though virtually everyone knows that sentence and what it refers to. I tried to keep the slogan's bit as it is in the ST, with a result close to: "On fait que not' travail, make America great." Nonetheless, it would not have made sense to mix both languages without even having the whole slogan in it. The ST did not put the whole slogan in order to not make it too obvious, so I think that translating it and expecting my audience to catch the reference was the right choice. Moreover, the sentence mixing both languages would have been disturbing for my audience, Lavour and Şerban advised following the naturalization strategy in order to avoid that. <sup>7</sup>	

Finally, and as stated in the "Technical Difficulties" chapter, there were times where, because of the medium, some cultural references were, in my opinion, untranslatable.

214 - 215	00:09:53,530 --> 00:09:55,100 We just want to help you 00:09:56,160 --> 00:09:57,680	00:09:53,530 --> 00:09:55,100 On veut vous aider. 00:09:56,160 --> 00:09:57,680
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01	Ever heard of <b>Med men</b> ?	Vous connaissez <i> <b>Med men</b> </i> ?
29 01	00:01:26,560 --> 00:01:31,610 And of course it wouldn't be Colorado weed without our <b>Rocky Mountain High</b> tasting room.	00:01:26,560 --> 00:01:28,822 Et vu qu'on est au Colorado,  00:01:28,980 --> 00:01:32.03 notre espace dégustation offre une superbe vue.
<p><b>Comment:</b> In the first example, the big marijuana company name is a reference to the TV show <i>Mad Men</i>. It first aired in 2007 in the USA and was about the harsh professional world of an advertising agency. The fact that they use a name with phonological similarities in the cartoon is a way to express how this company works. In <i>Mad Men</i>, professional ethics is not often what drives the characters' actions, they often put profits on top of everything else. The American audience can thus understand that the <i>Med men</i> in <i>South Park</i> are probably the same and that they do not come to speak with Randy Marsh to try to make a sane and safe professional merger. Furthermore, there is a pun. The <i>Med</i> stands for medical, medical use of marijuana. Nonetheless, I thought that the reference might probably be lost on my target audience because <i>Mad Men</i> was not as popular in Europe and, moreover, aired when my target audience was probably too young to be interested in this kind of show. I could not find any ideal solution because, since it is subtitling, I was quite limited in my translation. I did not find an equivalent that could fit in the subtitles without disturbing the audience who would hear "Med men" anyway and thus would find weird to see something else written, except if it was a reference more obvious to them. The second example also shows the limit of subtitling. "Rocky Mountain High" is a song written by John Denver in 1970. In this song he expresses his love for Colorado (<i>South Park</i> takes place in this state), saying that the view he got while in the mountain made him so happy he felt "high". The song almost got banned because it was thought to promote drug abuse before Denver explained it was the feeling of being high only due to the facing of beautiful landscapes. There is a pun here, referring to a song about Colorado's landscape while the episode is really dealing with drug-taking. The references cannot be understood by a European public, especially the target audience of young adults who probably never heard the song. I thought it was better to refer to Colorado and its beautiful landscape, even though we lost the</p>		



	reference to the song, because I could not try to go and make a more fantasist translation nor put a translator's note explaining this joke more in depth, since I work as a subtitler.
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## 5.2 Translating Something Already Translated

Apart from these types of cultural references related constraints that are common to any translation, I faced another problematic: the translation of *South Park* references that were already translated in previous seasons. As stated in my methodology, since it is the 23<sup>rd</sup> season, my target audience is more than likely to have watched some previous seasons of *South Park* and to be accustomed to the characters, their personal gimmicks, and the show overall tone and running gag. There were times when the jokes seemed appropriate for the medium and my translation, but at times I had to decide whether to keep the previous translation or to change it. Here are some examples.

<b>1</b>	00:00:06,520 --> 00:00:07,980 Goin' down to Tegrity Farms,	00:00:06,520 --> 00:00:07,980 J'prends la route de Tégrité
<b>-</b>		
<b>6</b>	00:00:07,980 --> 00:00:09,820 gonna have myself a time	00:00:07,980 --> 00:00:09,820 histoire de prendre un peu l'air.
<b>+</b>		
<b>11</b>	00:00:10,060 --> 00:00:11,850 Friendly faces everywhere	00:00:10,060 --> 00:00:11,850 Que des visages amicaux,
<b>-</b>		
<b>12</b>	00:00:11,920 --> 00:00:13,520 Humble folks without temptation	00:00:11,920 --> 00:00:13,630 des gens gentils bien comme il faut.
<b>01</b>		
<b>and</b>	00:00:13,920 --> 00:00:15,120 Goin' down to Tegrity Farms,	00:00:13,920 --> 00:00:15,120 J'prends la route de Tégrité
<b>02</b>		
	00:00:15,210 --> 00:00:16,920 gonna leave my woes behind	00:00:15,210 --> 00:00:16,920 et j'oublie toutes mes galères.
	00:00:24,350 --> 00:00:25,980 I got some weed	00:00:24,350 --> 00:00:25,980 J'ai de la beuh
	00:00:25,980 --> 00:00:27,390 and I don't know what's going on	00:00:26,040 --> 00:00:27,390 et j'sais pas ce qu'il se passe.
<b>254</b>	00:13:36,070 --> 00:13:37,310 angry, <b>m'kay?</b>	00:13:36,070 --> 00:13:37,310 agressive, <b>m'voyez.</b>
<b>-</b>		
<b>255</b>	00:13:37,680 --> 00:13:40,600	00:13:37,680 --> 00:13:40,600

02	I mean it's really loud, <b>m'kay</b> , and it's a little angry.	C'est très bruyant, <b>m'voyez</b> , et agressif.
<b>Comment:</b>	<p>I took the first six subtitles and subtitles 11-12 of both episodes because they were representative enough of my point, but I could have picked the whole opening song. Indeed, the opening lyrics are well known among <i>South Park</i> fans. They used to be the same for the first 21 seasons. Since the 22<sup>nd</sup> season, they replaced the words “South Park” by the words “Tegridy Farms” and they change some lyrics to allow Towelie to “sing” 2 verses about weed (subtitles 11-12). Thus, did it mean I could have changed them if I thought it would work better? I still think it would not have been permitted to change them. While they made some slight changes to fit the new “Tegridy Farms” recurrent theme, most of the lyrics are exactly the same. There were a few problems because my subtitles exceeded the character number allowed for their respective screen-time and some of them overlapped two different camera shots, thus disturbing the rule of subtitling and, at the same time, the spectators’ comfort. Therefore, I had to weigh up the pros and cons between changing the opening lyrics or keeping them unchanged. I finally decided to keep them as they are in the first French seasons of <i>South Park</i>, because, in my opinion, faithful spectators would know the lyrics almost by heart. They will not be disturbed by subtitles that are a bit too fast to read them whole or that they overlap two shots. In comparison, seeing the usual opening song changed would have bothered them much more. In the second example, Mr. McKay, a recurrent supporting character, has a verbal tic. Since the first season, he says “m’kay” every now and then. There is an obvious joke that his name sounds like his mannerism. Since the first season was translated, Mr. McKay has kept the same name in French version but has a different tic, he says “m’voyez”, losing a bit of the original joke. Once again, I had to ask myself what would bother the spectators the most, changing a translation that I think was not perfect (in my opinion, Mr McKay could say “m’kay” in French too since “OK” exists in both languages), or keeping the original translation. I once again decided to keep the original translation element in order not to bother spectators’ custom.</p>	

There was another time I had to cogitate about the translation of something already translated in the ST. Nevertheless, it was not in previous *South Park* episodes this time.

<b>329</b> + <b>358</b> - <b>361</b> <b>01</b>	00:15:28,890 --> 00:15:33,470 It's a hard knock life, for us. It's a hard knock life, for us.	00:15:28,890 --> 00:15:33,470 <i>Ça n'est pas le rêve, pour nous.</i>
	00:17:16,520 --> 00:17:19,080 Don't it feel like the wind is always howlin'?	00:17:16,520 --> 00:17:19,080 <i>Entendez-vous ce grand vent qui souffle dans la nuit ?</i>
	00:17:19,230 --> 00:17:21,530 Don't it feel like there's never any light?	00:17:19,230 --> 00:17:21,530 <i>On dirait qu'on est toujours dans le noir.</i>
	00:17:21,680 --> 00:17:23,770 Santa never come for me.	00:17:21,680 --> 00:17:23,770 <i>Père Noël pour quoi, pour qui ?</i>
	00:17:23,960 --> 00:17:26,220 Santa claus no está aquí.	00:17:23,960 --> 00:17:26,220 <i>Père Noël ne vient pas aquí</i>
<b>Comment:</b>	<p>In the first episode, Cartman, after sending Kyle to a detention centre, arrives at the same centre. He tries to cheer up his friend by saying that those centres are adequate, and he starts to sing. He sings “It’s a hard knock life”, a song taken from the 1982 film “<i>Annie</i>”. The movie takes place in an orphanage where the guardians are evil to Annie and her friends. They still try to make the most of it and sing this joyful song even though they have a “hard knock life”. Here, the reference is clear, Cartman tries to cheer up Kyle and the other kids jailed in the centre just as if they were in <i>Annie</i>’s orphanage. Nevertheless, given the date of the original movie and the fact that it is American, I was not sure my target audience would have the reference. Still, I could not erase the reference like I did for the “Rocky Mountain High” element, because Cartman sings almost the exact lyrics twice, here it is a direct reference not a vague allusion. I hesitated between trying to find the lyrics of a song better known by my target audience that could have served as a cultural equivalent of <i>Annie</i>’s song. Nonetheless, after thinking about it, it did not seem appropriate to use another song for two reasons. First because my target audience would not have recognized it when Cartman sings. Maybe the dubbing translation will try to find a song that could echo more in the cultural knowledge of French-speaking young people. The second reason is a legal one. <i>South Park</i>’s creators might</p>	

	<p>have bought the rights for this song, or would have to buy the rights for another song, therefore jeopardizing my idea of using another song. I thus decided to look for the official lyrics of the French translation of the film.<sup>25</sup> I then tracked the lyrics corresponding to the one sung by Cartman. Finally, to keep the joke of Cartman who puts a Spanish twist to the lyrics, I did the same joke by keeping the word “aquí”. Luckily, the words “aquí” and “ici” rhyme, allowing the joke and still making it seem like a song.</p>
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<sup>25</sup> *Bide et Musique*. <https://www.bide-et-musique.com/song/18235.html>

## 6 Linguistic difficulties

Oui, d'ailleurs pourquoi voit-on si mal la différence entre l'oral et l'écrit ? Parce que nous avons en général accès à l'oral sous forme d'écrit, c'est-à-dire transcrit. Et on oublie que la transcription de l'oral ne permet pas de travailler sur l'oral. Une fois qu'on a écrit de l'oral, c'est de l'écrit !  
Pierre Encrevé at a discussion, 1992

### 6.1 Translating Orality Through Writing

Now that I have discussed the cultural difficulties I encountered during my translation; I shall discuss the linguistic difficulties. There are many ways one could write about the linguistic constraints of a translation since the core of a translation work is to analyse the problems related to the languages, to the register, and to the specific word usage in context. For the sake of this work, I decided to limit myself to a few precise points.

First, I shall discuss the translation of orality. As stated in my methodology, it played a crucial role in my translation. As I analysed the ST overall tone, the orality and the apparent spontaneity of the dialogues seemed crucial. *South Park* characters do not filter their speech. Thus, I tried to reach this spontaneous tone in my subtitles by using a familiar vocabulary and an everyday way of speaking. Here are a few representative examples.

63 01 + 149 02	00:03:03,160 --> 00:03:04,560 <b>That's</b> Diego, my gardener.	00:03:03,160 --> 00:03:04,560 Diego, mon jardinier.
	00:07:41,430 --> 00:07:44,360 Oh, oh, yeah, no, no, we don't want <b>to go there</b> .	00:07:41,430 --> 00:07:44,440 Oh, oui, non, <b>vaut</b> mieux pas parler de ça.
116 01 + 66 02	00:05:30,880 --> 00:05:32,410 Yeah, 'cause <b>you were gonna snap her bra</b> .	00:05:30,822 --> 00:05:32,468 T'allais <b>tirer son soutard</b> .
	00:03:42,050 --> 00:03:44,770 I'm <b>goin'</b> out to try and <b>drum up</b> a little business.	00:03:42,050 --> 00:03:44,770 J'y vais pour <b>monter</b> un petit business.
261 01 +	00:11:56,220 --> 00:11:58,320 Well, what would Mexican <b>Jok-</b> -David can I talk to you alone, please?	00:11:56,220 --> 00:11:58,320 -Que va-t-il... -David j'peux te parler ?

<b>208</b> -	00:11:41,040 --> 00:11:44,230 Well, they've been accused of harvesting organs from the	00:11:41,040 --> 00:11:44,230 Hé bien, la Chine est accusée de gérer un trafic d'...
<b>209</b> <b>02</b>	00:11:44,230 --> 00:11:45,450 look, it doesn't matter.	00:11:44,230 --> 00:11:45,450 C'est pas important.
<b>58</b> <b>01</b>	00:02:50,390 --> 00:02:52,470 You're not <b>gettin' all sober on us are ya?</b>	00:02:50,390 --> 00:02:52,470 <b>Tu vas pas nous la jouer sobre, si ?</b>
<b>Comment:</b> This list of examples is not exhaustive. Trying to have a natural and oral tone was an overall work on my translation. I pinpointed those elements because they were representative of distinct techniques I used. The first two examples show how the elision of a word can give an oral tone. I chose the second example, with “soutard” and “monter un petit business”, to prove that the vocabulary used can give an oral tone. Indeed, with “soutien-gorge” and “créer”, my translation would not have the same oral tone of the ST given by formulation such as “were gonna” or “drum up a little business”. The third example indicates how I managed, thanks to subtitles and punctuation, to make clear that a character cuts another one short, hence giving my translation an apparent spontaneity. I also used punctuation and subtitles in the same way to emphasize what Alexandra Axis Rosa calls “false starts” <sup>26</sup> . She explains that they are more than current in oral language, thus it was important to keep them in my translation. In the last example, I first had to translate the informal tone of the ST with the elision of the final “g”, the “ya” and the formulation. Since it was really important to make my translation as dialectical as possible when Randy spoke that way (see next section), I decided to use an informal tone, by using the verb “jouer”, and to elude the usual “ne” of the French negation to make it even more oral. It is typical to speak this way in French, this is called a “natural elision”, but it is hardly written this way.		

Another way I gave my translation a natural tone was by using apocope. Apocope consists in the dropping of the last sound or sounds of a word.<sup>8</sup> It is really natural to do so while speaking French thus it seemed obvious to use it in my translation. Nevertheless, I decided not

<sup>26</sup> ROSA, A. (2015). “Translating orality, recreating otherness.” *Translation Studies*, 8:2, p. 209-225.

to use it systematically. Here are two examples of where and why I decided not to use apocope in my translation.

<b>50 01</b>	00:02:29,980 --> 00:02:32,120 <b>Howdy</b> , Stephen! How you been gettin' on?	00:02:29,980 --> 00:02:32,120 <b>Salut</b> , Stephen. Comment va ?
<b>299 02</b>	00:14:00,030 --> 00:14:02,800 But Mexican Joker you forget the magic word.	00:14:00,030 --> 00:14:02,800 Mais, <b>tu as</b> oublié le mot magique.
<p><b>Comment:</b> I chose those two examples because they are particularly representative of why I did not use apocope at certain times. If I were systematically using apocope, I should have used them here, especially given the characters speaking. The first one is Randy Marsh in one of the moments during which he changes his way of speaking to sound more rural (see next section). The second one is a government agent of the detention centre, which I tried to make seem dumber (see next chapter about satire and cliché). Thus, why did I not use apocope? For the first example, I found many articles explaining why I should not overuse apocope. This is what Ronald Macaulay says about too detailed a transcription:</p> <p style="padding-left: 40px;">However, the most important point is that it is not obvious what is gained by the extra effort on the part of both transcriber and reader. As Ochs (1979) points out, "A transcript that is too detailed is difficult to follow and assess. A more useful transcript is a more selective one."<sup>27</sup></p> <p>Even though this is a piece of advice about transcripts more than about giving an oral tone to writing, I could draw a parallel between both cases. Especially since my translation aims to be as comfortable as possible for the spectators. Thus, while I did use apocope like “t’as” or “j’ suis” instead of “tu as” and “je suis”, I chose not to overkill it with truncated forms such as “S’lut” or “B’jour” that I could have used instead of “Salut” here. I thought it would have made my subtitle harder to read. Jeff, the character speaking in the second example, embodies the US government and their politic about Mexican immigration. Through the episode, I made subtitles for him and other government employees with apocope and syllables truncations. But at that moment, he is making a little puppet show for kids. As he says those words, he is incarnating a princess. I thus decided to follow the context and make him speak in a more</p>		

<sup>27</sup> MACAULAY, R. (1991). ““Coz It Izny Spelt When They Say It”: Displaying Dialect in Writing.” *American Speech*, 66:3, p. 280-291.

	formal way, in opposition to how he speaks as the Mexican Joker in that puppet show.
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Another crucial way the show reaches credibility is through swearing. The characters swear a lot and in quite an original way sometimes. Furthermore, at some points, the question of censorship had to be taken into account.

<b>73</b> + <b>115</b> <b>01</b>	00:03:22,290 --> 00:03:24,320 While you <b>assholes</b> were <b>screwing around</b> , 00:05:26,570 --> 00:05:29,950 Do you remember last week you called me a <b>butthole</b> in front of Suzie Tobler?	00:03:22,290 --> 00:03:24,320 Vous, les <b>trouducs</b> , vous <b>glandiez</b> . 00:05:26,570 --> 00:05:29,950 Tu te souviens, tu m'as traité de <b>trouduc</b> devant Suzie ?
<b>313</b> <b>01</b>	00:14:33,950 --> 00:14:36,360 Another busload? Oh, <b>criminy</b> .	00:14:33,950 --> 00:14:36,360 Un autre bus, <b>saperlipopette</b> .
<b>17</b> <b>02</b>	00:00:39,840 --> 00:00:40,750 Nobody <b>cares</b> about that,	00:00:39,840 --> 00:00:40,750 Rien à <b>foutre</b> .
<b>131</b> <b>01</b>	00:06:09,720 --> 00:06:11,720 Get the <b>fuck</b> out of my house!	00:06:09,720 --> 00:06:11,720 Sortez de ma ***** de maison.
<b>Comment:</b>	The first example shows the variety and the high frequency of insults in <i>South Park</i> . The children protagonists will use a different, more original type of swearing. Anyway, because of the medium's limits, I could not try to be as diversified as the ST in my subtitles. The second example shows how important the context is. In the ST, the usage of "criminy" means a lot because the character just spoke about Mexicans raping and killing families, but still, uses a softened language. In my opinion, the writers used that dichotomy in his speech in order to highlight how the government and those working for it think of themselves in comparison to what they do (more about that in Chapter 7). I used the old and unusual word "saperlipopette" as a way to translate and to emphasize the same point. Sometimes, I decided to express more vulgarity than the ST to counterbalance for the times I could not reach the same level of vulgarity, whether it be because of the medium's limit or because of linguistic differences. This is illustrated in the third example. I should have technically used "Rien à faire" because the ST kept a more formal language, I still decided to go for a more vulgar tone because it seemed funnier and it fitted the general	



	tone of the scene. Finally, the last example illustrates how I translated the word “fuck” and all its forms. At first, I tried to translate it with “putain” in this case, but then I realised that the f word was censored through both episodes. The usual beep sound would cover it. I thus decided to translate it with asterisks. It seemed to me more logical, since they censored it in English, that the French version would do the same. It is probably censored in order to make it more friendly for a younger public. If they had let the word “fuck” they would have to raise the age of the MPA rating, and the show would have probably not been broadcasted on certain TV-channels and so on.
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As stated in Chapter 4, even though it helps the ST to have a more natural tone, I did not translate phatic expressions of language and meaningless pragmatic elements.

<b>64</b> -	00:03:05,210 --> 00:03:07,180 <b>Oh. Hey.</b>	
<b>65</b> <b>01</b>	00:03:07,640 --> 00:03:08,380 Fuck you.	00:03:07,640 --> 00:03:08,380 Va te faire *****.
<b>61</b> +	00:02:50,540 --> 00:02:52,380 Alright, <b>f-f-f</b> ellas, just like we rehearsed it	00:02:50,540 --> 00:02:52,380 Les gars, comme aux répètes.
<b>176</b> <b>02</b>	00:09:41,370 --> 00:09:44,740 Some people said Pooh looked like the Chinese <b>P-P-P</b> resident,	00:09:41,370 --> 00:09:44,740 Quelqu'un l'a comparé au président chinois.
<b>Comment:</b>	I chose not to translate the phatic “Oh. Hey” or the stuttering of both Piglet and Jimmy because both are empty of meaning. Furthermore, as stated by Lavour and Şerban, <sup>7</sup> the audio-visual medium, as its name implies, combines images and sounds. These two axes are interdependent; thus, the spectators will obviously hear the stuttering and the phatic expressions even if I do not translate them. Hence, I decided not to translate them in order not to weigh my subtitles down.	

## 6.2 Translating Randy Marsh’s Diaphasic Variations

Now that I dealt with the orality and tone of my translation and the strategies I followed to meet that result, I will pinpoint some specific excerpts of my translation that were translation-relevant elements from a linguistic point of view.

The first excerpt takes place when Randy comes to talk with Stephen because he noticed he was not buying as much marijuana as before.

<p>50 + 52 - 53 01</p>	<p>00:02:29,980 --&gt; 00:02:32,120 <b>Howdy, Stephen! How you been gettin' on?</b> 00:02:34,650 --&gt; 00:02:37,420 Oh, it's early <b>mornins'</b> and lots <b>a hard work,</b>  00:02:37,630 --&gt; 00:02:39,150 but I <b>gotta</b> do what's best for my <b>youngins.</b></p>	<p>00:02:29,980 --&gt; 00:02:32,120 Salut, Stephen. <b>Comment va ?</b> 00:02:34,650 --&gt; 00:02:37,420 Oh, on travaille dur dès <b>potron-</b> <b>minet.</b>  00:02:37,670 --&gt; 00:02:39,360 Faut <b>bin</b> nourrir les <b>petits.</b></p>
<p><b>Comment:</b></p>	<p>Randy, who speaks in a natural way at times, often changes his way of speaking and his accent. In linguistics, this is called a diaphasic variation. It consists in the change of register depending on the situation. Randy is not a real farmer even though he wants to seem like one. He and his family recently moved out of town to go live on a farm. Thus, he is taking this accent only when he tries to seem like a real farmer from a simpler time as he says. Therefore, his accent and vocabulary are way over the top. He speaks like a caricatured farmer because he thinks it will make him seem like a real farmer. As Macaulay explains in his article, the purpose of using of a dialectical or slang speech in an œuvre is often to marginalize the speaker.<sup>27</sup> The further the character's speech is from the standard language, the more marginalized and different from the reader/spectator he will appear. I wrote above about the pointlessness of translating pragmatic feature of language, and one could argue that when Randy's accent and way of speaking change French spectators would notice even though they do not speak English. Anyway, I decided to emphasize this change because I think it is important in the whole understanding of the character, this change has, in my opinion, a semantic utility. To highlight that, I made subtitles using some French cliché about farmers. I attained that effect by making him speak with an old-fashioned vocabulary with words such as "potron-minet" and "petits" while describing his children, and by making him make language mistakes, through the elision of "ça" and the vowel truncation in "bin" instead of "bien".</p>	

### 6.3 Translating Erroneous Spanish and Chinese

The second linguistic-related element I want to discuss is the use of foreign language in both episodes. This is what Morini calls a “double foreign” or a “double difference”.<sup>28</sup>

182	00:08:22,590 --> 00:08:25,160 <b>Buenas</b> días niños, me llamo Jefe.	00:08:22,590 --> 00:08:25,160 Bonjour <i>niños, me llamo Jefe.</i>
+	00:08:29,080 --> 00:08:31,150	00:08:29,080 --> 00:08:31,150
184	Tu familia no está aquí.	<i>Tu familia</i> n'est pas <i>aquí</i>.
+	00:08:31,180 --> 00:08:33,800	00:08:31,180 --> 00:08:33,800
185	Es Triste. <b>Tu kri. Tu kri.</b>	<i>Es triste</i>, ouin ouin.
+	00:08:38,830 --> 00:08:42,560	00:08:38,830 --> 00:08:42,560
188	Aquí es <b>marvillosa! Divertida!</b>	<i>Aquí es</i> merveilleux. Très <i>divertida</i>.
01		
125	00:06:45,450 --> 00:06:48,530	00:06:45,450 --> 00:06:48,530
02	<b>Jay shi daamaa</b> Tegridy Weed.	<i>Jay chi daamaa</i> beuh Tégrité.
<p><b>Comment:</b> While I decided not to translate when Mexican people spoke Spanish (more about that in Chapter 7), I chose to translate the erroneous use of Spanish and Chinese in a humorous way. I did so because, in my opinion, these bits are highly important in the satire drawn up by these episodes of <i>South Park</i> (more about humour and satire in Chapter 7). Both moments display caricatured characters, Randy Marsh and one of the detention centre employees, trying to speak a language they do not master. Their mistakes are highly relevant for the satire and thus important to consider in my translation. But the point here is to explain how I managed to deal with them linguistically speaking. The aim of these passages in the ST is to show how little these characters know while they act as if they were totally fluent. It is a contradiction slightly comparable to the way Jeff used “criminy” in front of children because he wanted to be seen as the good guy while he just finished a speech full of racist clichés. In order to have the same effect as the ST in my translation while being understood by my target audience, I had to change the way they made mistakes in the foreign language, especially in the Spanish examples. Since Spanish is the second most</p>		

<sup>28</sup> MORINI, M. (2006). “Norms, Difference, and the Translator: Or, How to Reproduce Double Differenc.” *RiLune*, 4, p. 123-140.

	<p>spoken language in the USA with a total of 41 million native speakers,<sup>29</sup> the writers decided not to make subtitles for both real and erroneous Spanish, because they probably thought the joke would be understood since the mistakes would be easily spotted. In European-French speaking countries, Spanish is not as well known, and thus had I just let the erroneous Spanish, most of my audience would probably just have thought there were no mistakes. As stated by Morini,<sup>28</sup> when you meet a “double foreign”, it is usual to normalize the source in order to be understood by your audience. Then, instead of just letting Spanish with mistakes, I decided to mix both French and Spanish, with the Spanish in italics, so that spectators would get that they are making mistakes and I would keep a humorous tone, thus meeting both intended effects of the ST. In the second Spanish example, the sentence is actually right, but I still decided to make it as if it was erroneous too to be consistent. The third Spanish example used an English word pronounced as if it was a Spanish word. The man said “tu kri, tu kri” thinking he was saying “you are crying”. I tried to keep the same kind of joke by trying to give a Spanish twist to a French word, in the style of “tu pleuros”, but it did not have the same humorous effect. Thus, I decided to use an onomatopoeia because it showed that the employee did not know how to say the verb “to cry” in Spanish and still keep a funny tone. The Chinese case is different. I decided I could just do the same type of joke as the ST because the original target audience would not speak Chinese better than my audience. I thus kept the “Jay chi daamaa” and translated the English bit. I did a bit of research and it seems that Randy was trying to say “zhè shì dà mǎ Tegrìdy Weed”, simply meaning “this is Tegrìdy Weed”.<sup>30</sup></p>
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<sup>29</sup> UNITED STATES CENSUS BUREAU, (2017). “Language Spoken at Home 2017 American Community Survey 1-Year Estimates.”  
[https://archive.vn/20200214011034/https://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS\\_17\\_1YR\\_S1601&prodType=table](https://archive.vn/20200214011034/https://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS_17_1YR_S1601&prodType=table)

<sup>30</sup> SOUTH PARK FANDOM.  
[https://southpark.fandom.com/wiki/Band\\_in\\_China/Trivia#:~:text=The%20episode's%20name%20is%20a,that%20the%20plot%20focuses%20on.&text=Meanwhile%2C%20the%20two%20South%20Park,downloaded%20in%20Chinese%20Steam%20shop.](https://southpark.fandom.com/wiki/Band_in_China/Trivia#:~:text=The%20episode's%20name%20is%20a,that%20the%20plot%20focuses%20on.&text=Meanwhile%2C%20the%20two%20South%20Park,downloaded%20in%20Chinese%20Steam%20shop.)

## 6.4 Translating “Eye Dialect” and Keeping the Text’s *Tegridy*

The last translation-relevant element I want to discuss in the chapter related to linguistics is the use of the word “Tegridy” and how I translated it. This unconventional way of spelling a word is called an “eye dialect”.<sup>31</sup>

<b>16 01</b>	00:00:41,560 --> 00:00:44,720 Here in <b>Tegridy</b> we believe weed is about people.	00:00:41,565 --> 00:00:44,710 À la ferme <b>Tégrité</b> , l'herbe est une histoire d'humanité.
<b>84 01</b>	00:03:47,020 --> 00:03:48,590 You mess with my <b>tegridy</b>	00:03:47,020 --> 00:03:48,660 T'as un problème de <i>tégrité</i> ?
<b>162 -</b>	00:07:29,850 --> 00:07:32,080 Marijuana must be grown with <b>tegridy</b> .	00:07:29,850 --> 00:07:32,080 "Il faut cultiver avec <b>intégrité</b> ."
<b>164 01</b>	00:07:32,200 --> 00:07:32,970 <b>Tegridy</b> .  00:07:33,770 --> 00:07:34,510 <b>Tegridy</b> .	00:07:32,200 --> 00:07:32,970 <i> <b>Tégrité</b> . <i>  00:07:33,770 --> 00:07:34,510 <i> <b>Tégrité</b> . <i>
<b>Comment:</b>	<p>In his article,<sup>31</sup> David Brett starts by explaining two important things about eye dialect. The first one is that it is a violation of an “eye convention”, not of a “hear convention”. Indeed, it is not a simple apocope or an accent, and even though <i>South Park</i> is an audio-visual œuvre, spectators can still see the term “Tegridy” spelled wrong few times in the show. Thus, I had to translate it as a specific term, not as if it was Randy’s accent or his diaphasic variation that I dealt with earlier. Second, Brett explains that:</p> <p style="padding-left: 40px;">[...] eye dialect would be used by writers “not to indicate a genuine difference in pronunciation, but the spelling is a friendly nudge to the reader, a knowing look which establishes a sympathetic sense of superiority between the author and reader as contrasted with the humble speaker of dialect.”</p> <p>In other words, the use of the eye dialect is often made to marginalize the speaker. It totally makes sense in this situation because it comes from a mistake Randy makes because he probably does not know the real word “integrity”. He just uses it because he thinks it will make him seem more intelligent. I thus obviously had to keep a mistake in my translation. Cutting the first syllable of the direct translation of “integridy” gave a result close to the ST: “tégrité”. Nevertheless, I had to deal with another problem. Randy</p>	

<sup>31</sup> BRETT, D. (2009). “Eye Dialect: Translating the Untranslatable.” *Lost in Translation*, p. 49-63.

	<p>decided to make the term “Tegridy” the name of is marijuana brand. I thus had to make my audience understand when characters were speaking about the farm or the brand name and when Randy was actually making a mistake. In order to do so, I decided to put the mistake in italics and the brand name with a capital letter. The first two examples compare both usages. The third example is a particular case. Because of the medium of my translation, the original joke would be lost by simply translating it. The joke occurs through the intonation both characters take. While keeping his father’s mistake, Stan said “Tegridy” with a normal accent, and his father immediately corrects him by screaming the word the way he usually says it. Then Stan repeats it the same way his father does. In a written translation, it would not have been understood. I thus decided to make Stan says the whole word without mistake, then being corrected by his father, this way, the joke makes sense even when written down.</p>
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## 7 *Humour(s) and satire*

“Make America Great Again”

Donald Trump’s 2016 presidential campaign slogan

### 7.1 What is Funny in *South Park*?

Finally, now that I have dealt with the translation-relevant elements linked to the cultural and linguistic differences between the source language and the target language, I will deal with the humour of the show. Indeed, as stated in the methodology, the very first goal of the writers is to make people laugh.<sup>14</sup> Humour is often seen as a cultural element, as explained by Chiaro: “Humour’s capacity is all about the disposition of the target audience towards the object and agent of the humour” (Chiaro, 2010: 19). In other words, different people hearing the same joke will not react the same way, because of their relationship with the object (subject) of the joke, or its agent (the person telling it). She simplifies it that way: a joke about fat people would probably not make fat people laugh, except if the person telling it is fat too. Thus, people from different cultural contexts would obviously not react the same way to the same joke. Nonetheless, I decided not to deal with the translation of humour in the chapter about cultural difficulties. Given the omnipresence and importance of humour in the show, I thought that it needed a chapter of its own.

Humour has had many different definitions through the years. My work here does not aim to define humour, hence I will first use the Oxford Dictionary general definition as a starting point then I will try and pinpoint the different types of humour one could find in these two episodes of *South Park* and how I decided to translate them. The Oxford Dictionary defines humour as follows: “the quality in something that makes it funny; the ability to laugh at things that are funny.” Therefore, bringing up the question: what is funny in *South Park*?

The first type of humour that I will deal with is the ‘surreal humour’. Chiaro quoted Attardo and Raskin’s *General Theory of Verbal Humour* (1991) by saying that: “Humour arises from the incongruity of two different scripts which are compatible and overlap in the same text” (Chiaro, 2010: 36). The use of the word incongruity is really important. According to Peter Stockwell, surreal humour is:

a form of humour predicated on deliberate violations of causal reasoning, producing events and behaviours that are obviously illogical. Constructions of surreal humour tend to involve bizarre juxtapositions, incongruity, non-sequiturs, irrational or absurd situations and expressions of nonsense.<sup>32</sup>

In other words, surprising the spectators by violating what they expect, whether it be through illogical behaviours or absurd situations, will make an œuvre funnier. This type of humour is used a few times in *South Park*.

280 - 282 01	00:12:57,630 --> 00:13:00,120 That's because I'm the president of the company	00:12:57,630 --> 00:13:00,120 C'est parce que je suis le directeur.
	00:13:00,220 --> 00:13:01,790 and you are <b>a towel</b> .	00:13:00,220 --> 00:13:01,790 Et toi, <b>une serviette</b> .
	00:13:02,010 --> 00:13:03,790 You are <b>a towel</b> !	00:13:02,010 --> 00:13:03,260 <b>Toi t'es une serviette</b> .
352 + 409 - 413 01	00:16:54,010 --> 00:16:56,510 We might <b>be in the flashback</b> Dave.	00:16:54,010 --> 00:16:56,510 On est peut-être <b>dans le flashback</b> .
	00:19:43,760 --> 00:19:44,860 It clearly happened a...	00:19:43,760 --> 00:19:44,860 est arrivé il y a...
	00:19:45,660 --> 00:19:46,320 long	00:19:45,660 --> 00:19:46,320 très...
	00:19:47,310 --> 00:19:48,410 long time ago.	00:19:47,310 --> 00:19:48,410 très longtemps.
	00:19:54,700 --> 00:19:56,700 Oh, shit, <b>it's the flashback</b> .	00:19:54,700 --> 00:19:56,700 C'est <b>le flashback</b> , merde.
	00:19:56,960 --> 00:19:57,930 This <b>is the flashback</b> ?	00:19:56,960 --> 00:19:57,930 C'est <b>maintenant</b> ?
<b>Comment:</b> I decided only to pinpoint two examples of surreal humour in my translation because, as you will notice, their translation is not much of a brain teaser. Since surreal humour is based on the “violation of causal reasoning”, and that causal reasoning is, more or less, inherent to everybody, its translation does not take the target audience into account since any target audience would react the same way. The character Towelie on its own is surreal. He is a drug addicted towel but every character in <i>South Park</i> acts as if it was normal. In the first example, Randy uses that incongruity as an insult toward Towelie, but putting the surreal humour even further, Towelie calls him back a towel too, as if Randy called		

<sup>32</sup> STOCKWELL, P. (2016). *The Language of Surrealism*. London: Macmillan Education. p. 177.



	him that way because it was a usual insult, not because Towelie is actually a towel. I did not have to work a lot on that bit to reach an equivalence effect on my target audience since the whole reasoning is illogical, I just had to translate it almost literally. I only decided to add “toi” before the “t’es une serviette” because I thought it would seem more childish and give the term “serviette” this insult-like tone. In the second example, the surreal humour is linked to the fact that characters wonder or even become aware that they are in a flashback. It is all a joke linked to the superheroes movies’ typical narration telling. This cliché is emphasized by the typical “it happened a long, long time ago”. To translate that I just had to stick to the ST and to use clichés expressions too.
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Another type of humour that appeared in those two episodes of *South Park* and that did not present concrete translation-relevant element is called “gross out humour”. It is

“a subgenre of comedy movies in which the makers employ humor that is willfully "tasteless" or even downright disgusting. It usually involves gratuitous nudity, unrealistic aggressiveness towards [...]. The movies are generally aimed at a younger audience aged between 18 and 24.”<sup>33</sup>

Given its definition, I will not comment on specific excerpts of my translation. Indeed, it is mostly through exacerbated vulgarity that I managed to keep this type of humour in my translation, which I already discussed in this work. The rest of the gross out humour in these episodes is linked to the show’s theme and event. For example, the gory murder of Winnie the Pooh or the explicit scene of a Chinese man having a bowel movement in the work camp are both shocking and tasteless, but my subtitles had no impact on how they would be interpreted by spectators.

On the contrary, there were times when subtitles were a useful tool for some jokes. A punchline is the last few words of a joke, and for it to be funny, the timing is important. Thanks to *Aegisub*, I could decide when the punchline would be seen on screen.

<b>39 01</b>	00:02:02,640 --> 00:02:05,210 Climate change, overfishing, Kyle	00:02:02,640 --> 00:02:04,500 Réchauffement, <b>Surpêche...</b> 00:02:04,650 --> 00:02:05,210 Kyle.
<b>133 -</b>	00:07:04,270 --> 00:07:05,780 It's a desire to be heard.	00:07:04,270 --> 00:07:05,780 Le désir d'être écouté

<sup>33</sup> GARNER, J. (2004). *Made You Laugh: The Funniest Moments in Radio, Television, Stand-up, and Movie Comedy*. Andrews McMeel Publishing: Kansas City. p. 171.

<b>135 02</b>	00:07:06,150 --> 00:07:07,030 And a commitment	00:07:06,150 --> 00:07:07,030 et le <b>respect...</b>
	00:07:07,280 --> 00:07:09,800 to a three-act structure that has a 20-minute setup,	00:07:07,280 --> 00:07:09,810 d'une structure en trois actes, une intro,
<b>Comment:</b> Here are two examples of joke where the timing is important. Both jokes aimed to take the spectators by surprise with a twist in the end. In the first one Cartman finally compared his friend to overfishing and climate change and in the second one the manager seemed to speak with his heart about what makes a great band but; in reality, he is explaining how to make money with the biopic. In order to emphasize this kind of joke, I decided to split subtitles when I was confronted with punchlines like these and to put an ellipsis, in order to bring some suspense and to enhance the spectators' attention to the following line.		

All in all, *South Park* has an overall humorous tone. Before discussing the preponderant type of humour in the next section, I will first deal with how, as a translator, I sometimes decided to add a humorous side to my translation or to take some liberty in the translation of humour.

<b>16 01</b>	00:00:41,560 --> 00:00:44,720 Here in Tegridy we believe weed is about people.	00:00:41,565 --> 00:00:44,710 À la ferme <b>Tégrité</b> , l'herbe est une histoire <b>d'humanité</b> .
<b>17 02</b>	00:00:39,840 --> 00:00:40,750 Nobody <b>cares</b> about that,	00:00:39,840 --> 00:00:40,750 Rien à <b>foutre</b> .
<b>25 02</b>	00:00:59,840 --> 00:01:02,490 I've been trying to figure out <b>how to make more money selling weed</b> .	00:00:59,840 --> 00:01:02,720 Je voulais que la ferme <b>ramène plus de blé</b> .
<b>337 -</b>	00:19:25,720 --> 00:19:29,120 I'm gonna fingerbang bang you into my life	00:19:25,720 --> 00:19:29,120 Je vais faire pan pan <b>avec toi</b> .
<b>340 02</b>	00:19:29,710 --> 00:19:31,080 Girl you like to fingerbang	00:19:29,710 --> 00:19:31,080 T'aimes faire <b>pan pan</b> ,
	00:19:31,080 --> 00:19:32,700 and it's alright	00:19:31,080 --> 00:19:32,700 y'a pas de <b>mal à ça</b> .
	00:19:33,290 --> 00:19:36,170 'Cause I'm the king of fingerbang, let's not fight	00:19:33,290 --> 00:19:36,170 Je suis le roi du <b>pan pan</b> , y'a pas <b>de combat</b> .

<b>Comment:</b>	<p>The first example occurred at the end of a little speech about how good the Tegridy farm is. It was difficult to translate the bit “weed is about people” without seeming to make an English calque. Thus, I decided to change it and, since it is at the end of the speech, to add a rhyme so that it could sound as if it was a slogan. I already dealt with the second example and how I added vulgarity in it. In the third example, I added a little pun thanks to the term “blé” that means both “money” and “wheat”. The last example is the final song of the episode 02 when the children changed from a metal band to a typical boy band. I took some liberty on the translation of the lyrics even though I kept the implicit sexual tone with the terms “pan pan” and tried to keep the rhymes and rhythm of the original song.</p>
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I have now dealt with most humorous sides of *South Park*. Nonetheless, the show does not use humour only for the sake of making people laugh, but also to criticize some schemes.

## 7.2 Translating a Satire

Let us take a look at the Oxford dictionary’s definition of a satire: “a way of criticizing a person, an idea or an institution in which you use humour to show their faults or weaknesses; a piece of writing that uses this type of criticism.” Even though it is not a piece of writing *stricto sensu*, *South Park* falls clearly in the scope of that definition, hence making the show a satire. In *The Difference Satire Makes*, Fredric Bogel defines it as “the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn or indignation” (Bogel, 2019: 02).

Nonetheless, does any comedy that criticizes an institution through humour automatically become a satire? Bogel distinguishes comedies and satires by quoting M. H. Abrams’ *A Glossary of Literary Terms* that states: “While it may contain comic elements, satire differs from comedy because it uses laughter as a weapon, and against a butt that exists outside the work itself” (Bogel, 2019: 03). The “butts” of *South Park*’s jokes do exist outside of the work. Just in these two episodes, the show makes fun of lots of people, ideas and institutions: American rednecks, Trump’s policy towards Mexican immigrants, the US’s government employees, entertainment companies that let China ban their work for money, China’s current dictatorial state. All of these exist “outside the work itself”.

Nonetheless, because of the show's cartoon aspect, its scatological humour, and its inclination to shock spectators, the show is often seen as a simple parody. Thorogood says in his article:

South Park occupies an ambiguous role, where episodes can be deemed simultaneously progressive and racist, or educational and offensive. It blurs the boundary between satire and parody, with the former understood as ridicule of shortcomings for the purpose of informing or changing behaviour, and the latter as a simple means of comedy via imitation and exaggeration.<sup>34</sup>

In my opinion, those two episodes are clearly satirical more than parodic. The first objective of these episodes is to be funny of course, but the “purpose of informing or changing behaviour” is still really apparent. Hence, I had to make choices in order to make my target audience understand the underlying criticism of these two episodes. Foremost, I had to pinpoint the elements used by the writers that make *South Park* a satire, and then I had to translate them in a way that a French-speaking European audience would understand.

In order to criticize a whole institution or particular character traits, *South Park* will use caricatures as a way to embody them. Here are some examples.

103 + 257 - 258 01	00:04:59,740 --> 00:05:01,320 We're <b>just doing our job</b> , sir.	00:04:59,740 --> 00:05:01,320 On fait <b>not'</b> travail.
	00:11:47,460 --> 00:11:50,070 doesn't Mexican Joker understand that we we're <b>just doing our job</b> 00:11:50,100 --> 00:11:51,200 and trying to make America great?	00:11:47,460 --> 00:11:51,200 On fait que <b>not'</b> travail, rendre l'Amérique meilleure.
36 - 37 02	00:01:30,580 --> 00:01:32,500 Randy are you forgetting about this Saturday?	00:01:30,580 --> 00:01:32,500 N'oublie pas ce qu'il y a samedi.
	00:01:33,280 --> 00:01:33,890 What's this Saturday?	00:01:33,280 --> 00:01:33,890 <b>Y'a</b> quoi ?
<b>Comment:</b> In the first example, we can see that different government employees, the I.C.E. agent and the detention center worker, use the same excuse for their wrong doings: they are just doing their job. It is clearly on purpose that both use the same sentence, I had to make it as clear as possible too. I had to use the very same sentence in order to make it clear. That is the reason the translation loses a bit of the ST elements in subtitle 257, I wanted the exact same sentence		

<sup>34</sup> THOROGOOD, J. (2016) “Satire and Geopolitics: Vulgarly, Ambiguity and the Body Grotesque in South Park.” *Geopolitics*, 21:1, p. 215-235.

	<p>but due to the medium it took the place of other information. Nonetheless, only using the same sentence would have linked those two characters and their wrong doings, but it would not have helped the caricature tone of the joke. Hence, I decided to emphasize the caricature by making them speak with an accent. In a sense, it would make them appear marginalized socio-culturally speaking, as I stated above while writing about dialect and orality. In my opinion, because these characters are subtitled with an accent, their caricatured and thus satirical tone will be understood by my target audience. The second example deals with Randy Marsh. This character embodies a new group of joke's objects: the dumb dad cliché (Chiaro, 2010: 20). Even though this typical character is becoming little by little too cliché and seen as a narrow-minded and reductive vision of fathers, it is still frequent to find it in many cartoons and TV shows as the butt of many jokes. Furthermore, here, Randy Marsh embodies the dumb dad but also the American redneck. Nonetheless, his wife, Sharon, is far from a typical American redneck woman. Thus, I pinpointed that excerpt because we can see the difference between them. I did not systematically make subtitles with apocope and an orality tone. Every character in the show does not represent a dumb or marginalized person. In order for my translation to make sense and put an emphasis on the satirical tone, I had to make sure the tone of my subtitles was linked to the speaking character's features. I decided to put the "N'", for a formal negation, when Sharon speaks and thus make her seem more intelligent than Randy responding in an informal tone. I could not make everybody speak in a marginalized way or else my spectators would probably not have understood they were supposed to be marginal.</p>
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The writers use caricatured characters representing real group of people in order to criticize them, but it is not the only way these episodes are satirical. They clearly deal with current American problems. The first one deals with the treatment of Mexican immigrants in the USA under Trump's presidency. The show highlights the hypocrisy of the government and its employees by picturing them as racist, dumb and violent, while still thinking they do it for the sake of their country. While the satirical tone of the overall scenario of the episode will not be changed to a translation, there are still some elements that are relevant to my translation in order to be understood as a satire by my audience. Here are some examples.

130 + 372 01	00:06:07,020 --> 00:06:09,720 If you check out, you'll be released from the <b>detention centers</b> .	00:06:07,020 --> 00:06:09,720 Si vous êtes en ordre, vous sortirez du <b>centre</b> .
	00:17:55,660 --> 00:17:58,480 I was just like, "Oh, I'm gonna have Kyle thrown in a <b>detention camp</b> ! That'll be sweet!"	00:17:55,660 --> 00:17:58,480 "Cool, Kyle va finir dans un <b>camp de détention</b> "
109 - 110 + 365 01	00:05:11,500 --> 00:05:12,960 So anyone can make an anonymous tip, 00:05:12,980 --> 00:05:14,760 and you can <b>round up families</b> and send them away?	00:05:11,500 --> 00:05:14,760 Un appel, et vous <b>choppez</b> une famille ?
	00:17:37,530 --> 00:17:39,610 Now, when you don't like people, you can have <b>them taken from their families</b>	00:17:37,530 --> 00:17:39,610 Quelqu'un t'énerves, tu le fais <b>rafler</b> .
<b>Comment:</b> Little by little, the episode is emphasizing the government hypocrisy by making a comparison with the treatment Jews received during the holocaust. With the big Jewish community in the USA, the holocaust is obviously seen as the worst moment of humanity. The employees love superheroes movies and think of themselves as the saviours of the country, they do not want to be seen as racists and thus let Kyle, Cartman and the other children escape when they disguise themselves as Jews. This comparison is thus a clear criticism of the current policies against Mexican immigrants. The comparison is not made right from the start of the episode, it is slowly becoming clearer when the words “detention center” are replaced by “detention camp”. This change is obviously a reference to Nazi concentration camps. I thus had to make the same change in my translation. I went a bit further by using the word “rafler” which is typically used in French while talking about the Nazi taking Jewish families out of their home. Nonetheless, as you can see in the second example, I did not do it at the beginning of the episode. I used it at the end, in order to keep the slow shading from a light insinuation toward a clear reference, just as in the ST.		

The second episode deals with China’s censorship, the way it affects the US entertainment, and with China’s dictatorial communist state. The writers wanted to show how much China’s approval influences the US entertainment, and quite ironically, this episode

got banned from broadcasting in many countries around the world. In order to do so, they use a few tricks. First, they make a reference to the film *Bohemian Rhapsody*, which got censored in many ways in its Chinese diffusion,<sup>35</sup> some people even think that the original version is too soft because of China's censorship. The whole biopic theme is a light reference to the movie, but the big finale shows a stadium and "Broncos Live Aid 1984" appears on the screen. It is an allusion to the Live Aid concert in 1985 where Queen performed and the finale of the movie *Bohemian Rhapsody*, but here displaced in a stadium in Colorado. The Live Aid concert has the same name in French, thus I thought that the reference was clear enough and I did not add subtitles in order not to overload the screen with writings. The second technique used by the writers is making constant reference to the themes forbidden in China. Even when it does not seem logical or necessary, the characters are almost just drawing up a list of subjects that cannot be broadcast in China. They talk about the Dalai Lama, Winnie the Pooh, homosexuality, organ transplant and drug addiction, most of these themes are not even debated in the episode, they are just thrown there. They were not translation-relevant elements because I just had to translate them almost literally. Nevertheless, I decided to put them in my subtitles, when information had to be cut out because of the medium I would choose to delete other information before those ones. It seemed important to me that the writers made it clear they wanted to talk about every subject banned in China, even just for one second. For example, I already wrote about the subtitle 148 of the episode 02, where I decided to delete the "John Lennon" bit instead of the "Dalai Lama" one. More directly, there is, of course, the criticism of China's dictatorship. The camps, the treatment of prisoners, and the overall CPC control of the population are shown without any embellishment. Once again, translating the critical tone of the ST was not difficult since it was quite obvious.

Now that we have dealt with the ST satirical tone and how I translated it, I will now discuss the strategy I used to give its own satirical tone to my translation. I already examined the "double difference" of the erroneous Spanish and how I decided to translate it in Chapter 6. Nonetheless, I think that my choice not to translate native Spanish speakers is linked to the political idea of the show, and, thus, its satirical tone. As discussed before, the original episodes did not provide subtitles when there were Spanish speakers because Spanish is the second most spoken language of the USA. As stated before, I decided to make subtitles for the erroneous bits so the joke would not be lost on my audience. Notwithstanding Morini's advice: "The

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<sup>35</sup> MAY, T. and C. FU (26/03/2019). "'Bohemian Rhapsody' With No Gay Scenes? Censored Film Angers Chinese Viewers." *The New York times*. <https://www.nytimes.com/2019/03/26/world/asia/bohemian-rhapsody-china-censored.html>

translator usually normalizes the source, if only by virtue of the fact that he/she has to make it comprehensible to target readers”,<sup>28</sup> I decided not to subtitle the native Spanish speakers, even though I was sure most of my audience would not get what they say. In my opinion, making those subtitles would have had a different effect on my target audience. As seen in the chapter about technical difficulties, sometimes translating or not some excerpts can change the tone of an oeuvre (the examples were *The Godfather* and *Mawetan*). In my opinion, my choice not to translate the Mexican’s speech emphasizes the show’s point. *South Park* condemns the USA’s way of treating Mexican people as a labour force while not considering them as human beings. It is arguable whether the fact of not making subtitling for them in the original show is political or made on purpose because Spanish will be easily understood in the USA. In my translation, I deliberately decided not to make subtitles. They are not understood when they talk, and no one seems to care about what they say. On the contrary, in the second episode, I think that Chinese is not subtitled in order to ostracize Randy Marsh, making him feel alone in a crazy land. Here my translation choice does not differ from the original episode, but once again I think the un-translation of Chinese is an important part of the oeuvre.



## 8 Conclusion

To conclude, thanks to a methodology recommending the constant analysis of the ST cultural context, the TT *Skopos*, and the target audience expectations and knowledge, combined with the respect of a medium following strict standards, I intended to hand in a translation with the most professional aspect possible. I tried to respect the ST's humour and satirical tone; to keep an oral and natural shade to the characters' speech even though it was a written translation, and to be understood by the target audience I was aiming, all the while respecting subtitling rules.

Writing this thesis taught me about the importance of the knowledge about the ST in a translator's work. Indeed, even though I watched the first seasons of *South Park* when I was younger, I had to be up to date for the last seasons' themes and global tone. Had I not decided to watch a few episodes of the last seasons, my translation would have been a lot different, and, I think, much worse. Especially in a TV show, the continuity in translation is important and must be taken into account while working on it. Furthermore, this thesis taught me the importance of a good methodology during a translation approach in order to be consistent in one's work.

Even though I already knew it, working on that translation confirmed me how restrictive subtitles are and how difficult it is to get a proper final result. Nonetheless, I think they are far from being a necessary evil as they are often described by scholars. Their conciseness and the link they are between orality and writing should not be seen as a necessary evil but as a challenge for translators.

All in all, writing this thesis made me understand how hard it must be to get a proper translation under much stricter schedule than I had. Little puns and nod that appear in a translation as well as the cultural references do not only require knowledge but at times also creativity. I think I managed to get a proper result and, if it is the case, it is probably thanks to the continual re-reading and questioning of my work during the past few months. Thankfully, my subject was *South Park*, and I hope you enjoyed reading this thesis at least half as much as I did writing it.

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