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Lost in Translation: An Analysis of the Translation of Cultural References in the Dutch Subtitles of Lost

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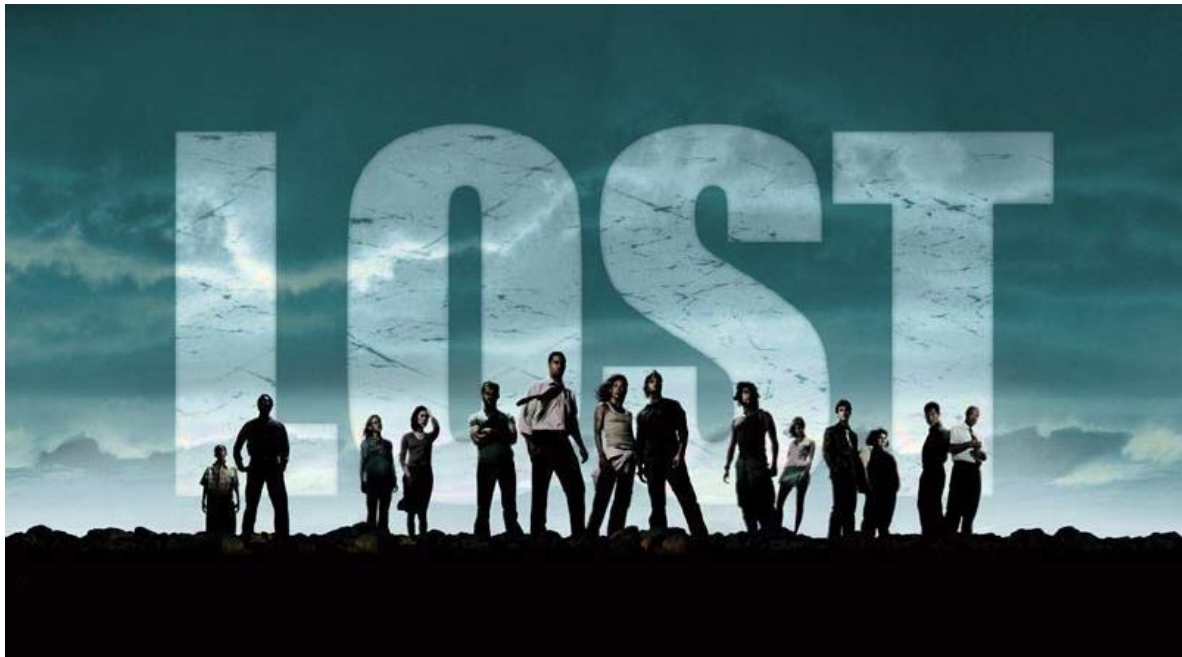
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Lost in Translation

An Analysis of the Translation of Cultural References in
the Dutch Subtitles of *Lost*



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MA Linguistics: Translation

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1. Introduction

Cultural references (CRs) have the power to make any book, film or TV series more enjoyable. They can add humour or complexity, and they test the viewers' knowledge of a whole range of topics. At the same time, translating them is one of the most important challenges that translators have to cope with (Pedersen, 2011). The question is: How do you translate a cultural reference without losing the enjoyment and complexity that they can add? As if that question is not difficult enough to answer already, add subtitles to the equation. In the past few decades subtitling has become a huge part of popular media and it is the best way for creators to have as many people enjoy their content as possible. With subtitles you don't need to speak the source language to be able to enjoy the content, nor should you have to know the source culture if the subtitling is done right. However, subtitles have a number of restrictions to keep in mind, both technical and linguistic (Díaz Cintas, 2010). Therefore, subtitling cultural references is one of the more challenging aspects of translation.

A TV series that includes many cultural references is the American TV series *Lost*. The show is about a group of people who crash on an island with a plane and discover that the island is not what it seems. Many references are made throughout the series to, for example, old TV series, films, and books, which the source culture (SC) may be familiar with, but that is not always the case for the target culture (TC). According to Pedersen (2005), CRs are most often retained, meaning they are kept in the source language (SL), potentially only slightly altered to fit into the target language (TL). Various studies support this and show that CRs are often retained (Sadeghpour, 2021; Horbačasienė et al., 2016; Iliavičius, 2017; Raivio, 2018).

Additionally, CRs cover all kinds of topics, such as literature, geography, or measurements. Each topic of CRs could require a different approach. All in all, subtitling CRs is difficult, but important for viewers to be able to enjoy a programme, film or TV series to the fullest.

In this thesis I want to investigate how cultural references are translated from English to Dutch in subtitling. The research question is as follows:

- What types of cultural references can be found in American TV series *Lost* and which translation strategies are employed when translating them in the Dutch subtitles?

Additionally, I have formulated two sub-questions:

- Are more target-oriented or source-oriented strategies employed?
- Are there preferred strategies for specific types of cultural references?

Since subtitling is an important field to study, and CRs are among the most difficult to render in subtitles, this thesis is aimed to fill a research gap in this field: no current studies have looked at the translation of CRs in the TV show *Lost*, and Dutch has not been researched much in reference to the types of CRs and the employed strategies in subtitling. Smets (2012) has researched CRs in Dutch subtitles from English dialogue, but their corpus is from a political satire series, whereas I want to investigate a more serious, darker drama/science fiction series, such as *Lost*.

Previous studies, such as Horbačauskienė et al. (2016), have investigated cultural references in subtitling with various language combinations. Dutch subtitles for English dialogue has been researched by some, like Smets (2012), but not with a corpus from a drama/science fiction series like *Lost*. This thesis aims to provide more insight in the types of CRs and the strategies that are used to translate them.

Based on research, I expect that source-oriented strategies have been used more often than target-oriented strategies and that the most commonly used strategies is retention. Additionally, I expect that references to real people have been retained, because Dutch people are generally familiar with important American people and celebrities, while CRs concerning education and politics will be substituted, generalised or an official equivalent will be used, depending on the CR, because the American and Dutch educational and political systems work quite differently, which means that retaining or directly translating them is likely very confusing for the Dutch viewer.

In this thesis, I will discuss previous research on audiovisual translation, subtitling, CRs, and subtitling CRs in the Literature review. Then, in the Methodology, I will describe the corpus, data collection and the tools used for the analysis, which are a model of types of CRs based on Newmark (1988) and Pedersen (2011), and a taxonomy of strategies for translating CRs from Pedersen (2011). After that, in the Results and analysis section, the results concerning the types of CRs found and the translation strategies used will be presented and analysed. In the next section, the Discussion, the main findings will be discussed, the research question will be answered, and the limitations of this thesis will be discussed as well as some suggestions for future research. Finally, in the Conclusion, the thesis will be summarised. In Appendix A, all the encountered CRs can be found in a table, with the English dialogue they were uttered in, the Dutch subtitle, my backtranslation, the type of CR, and the used strategy.

2. Literature review

2.1 Audiovisual Translation

Nowadays, audiovisual translation (AVT) is likely the most commonly used type of translation in the world. Films and TV shows are the first thing that come to mind, but AVT is used in more types of media, such as video games, theatre and opera. With the rise of streaming services, the importance of AVT is growing by the day. Díaz Cintas (2010, p. 344) describes audiovisual translation (AVT) as “the umbrella term used to refer to the translation of programmes in which the verbal dimension is only one of the many shaping the communication process.” AVT involves the translation of both visual and audible information, such as dialogues, music, sounds, facial expressions, movements, objects, and signs to name a few examples. According to Díaz Cintas and Remael (2021), Audiovisual translation can be divided into two main categories. The first category, when the original spoken dialogue is replaced by a new soundtrack in the target language, can be further categorised in:

1. Interpreting, where an interpreter translates what is said live.
2. Voiceover, where the translation of the ST is spoken with the ST speech still audible.
3. Narration, where the translation of the ST is spoken replacing the ST speech.
4. Fandubbing, where fans provide dubbing themselves instead of professionals. usually when there is no official, professional dubbing available for the viewer.
5. Audio description, where a verbal description is provided for all important aspects on screen, suited for the blind and visually impaired. Sometimes this

is combined with audio subtitling, where an aural version of subtitles helps people with sight loss (Díaz Cintas & Remael, 2021).

The second category, when it is transferred into written text that is shown on the screen, can be further subdivided into:

1. Interlingual subtitling, where spoken dialogue is translated in written text, usually on the bottom of the screen.
2. Surtitling, supertitling, or supratitling, where subtitles are provided for both dialogue and lyrics during live events such as musicals and operas.
3. Subtitling for people who are D/deaf or hard-of-hearing (SDH), a.k.a. captioning, where dialogue, music, and all sounds are included in the subtitles.
4. Live subtitling, where subtitling is provided for live programmes (Díaz Cintas & Remael, 2021).

2.2 Subtitling

This thesis focuses on only one type of AVT, namely interlingual subtitling, hereinafter referred to as “subtitling”. It can be defined as:

a translation practise that consists in presenting a written text, generally on the lower part of the screen, that aims to recount the original dialogue exchanged among the various speakers, as well as all the other verbal information that is transmitted visually (letters, inserts, graffiti, text messages, inscriptions, placards, and the like) and aurally (songs, voices off, voiceover narration).

(Díaz Cintas & Remael, 2021, p. 9)

Subtitles can be either open or closed. Open subtitles are ‘burned’ on the image and they can only be shown together, like films in cinemas, while closed subtitles are optional and can be turned on or off depending on the viewer’s

preferences, like on DVDs (Díaz Cintas, 2010). Subtitling comes with technical and linguistic restrictions, which is what makes it such a challenging form of translation.

2.2.1 Technical restrictions

There is limited amount of space available for the subtitles, so there can be no lengthy explanations. Most of the time the limit is two lines of text, and the number of characters per line (cpl) depends on a number of factors, though for Latin scripts it is often around 40. Subtitles can also only appear on screen for a limited amount of time. The subtitles can generally only be on screen while the appropriate dialogue is being uttered. This restricts the way the dialogue can be translated as the number of characters per minute (cpm) has to be kept low enough to be understood by the audience before the subtitle disappears. Children generally have a lower reading speed than adults and a more limited vocabulary, which makes children's shows both harder and easier to subtitle than adult shows, because it does mean less words and shorter sentences, but at the same time the content and dialogue is simpler. Díaz Cintas (2010) noticed an increase in reading speed over the last decades and the rules of two lines at a time and around 40 cpm are not being followed as much anymore. If this trend were to keep going, subtitlers would be able to let those restrictions go, which would certainly make subtitling easier.

2.2.2 Linguistic restrictions

In subtitling, both the source text and the translation are on screen at the same time, so there are always multiple types of information the viewer needs to pay attention to. There are the visuals on screen, the spoken dialogue, and the subtitles, all of which can add to one another. All of this can make it difficult to watch

something with subtitles, especially if the subtitles are not timed properly, for example when they stay on screen during a shot change, or they appear too late or disappear too early. Reading subtitles can be made easier by having them contain simple sentence structures and vocabulary. Sometimes it is best to leave part of the speech out, rearrange the sentence structure, or use synonyms to make the subtitles more easily comprehensible than the spoken dialogue.

As established before in the technical restrictions, there is limited space for subtitles, which means some of the spoken dialogue may have to be left out of the written translation. “The question is to what extent the predictability of discourse is affected by the systematic deletion of redundant features and the impact this may have on the viewers’ understanding of the narrative” (Georgakopoulou, 2009). The visual information on the screen, including intonation, facial expression and movement, can add to the subtitles and helps viewers process the subtitles. This may compensate for some omission that may have taken place.

On average, translations are 30% to 40% longer than the source material, translating English into most European languages (Georgakopoulou, 2009). Seger and Yvet (2024) state that for translations from Dutch to English specifically, the translations tend to be up to 35% longer than the source texts. Adding to that is the fact that viewers cannot backtrack as when reading a book for example, so they only have that moment that the subtitle is shown to read it. Therefore, it is no surprise that reduction is one of the most important strategies when it comes to subtitling (Díaz Cintas, 2010) The questions remain: what can be left out, what can be edited, and what must be fully translated? Díaz Cintas (2010) notes that “although subtitles cannot translate absolutely everything that is said, they must strive to capture the essence of what is said.” A way of speaking can be important to the plot of a show or

to a specific character, so it is important to consider including those characteristics in the subtitles. This can be grammatical mistakes, stuttering, slips of the tongue, incomplete sentences, but also dialects or accents. Translating dialects too directly in the subtitles would usually be undesirable, for instance, as it would negatively affect the readability of the subtitles. Showing stuttering in the subtitles would likely be undesirable as well, in addition to being unnecessary, because it is often clear to a hearing person when a character stutters, whether the viewer can understand the language they are speaking or not. When a characteristic can be understood from the sounds and movements on screen, there is no need to emphasise it in the subtitles. The subtitler should look for a middle ground where they should consider how important the characteristics of someone's speech are and to what extent they can be shown in the subtitles without losing comprehensibility or increasing the required reading speed.

It can be presumed that, because of the restrictions of subtitling, meaning or nuance could be lost in the process, but Kabara (2015) suggests that the opposite could be true. Good subtitles could make the source text grow instead of having it lose meaning (Kabara, 2015). This stresses the importance of high-quality subtitles. In the case of Dutch subtitles to an English source, theoretically, the subtitles might even add meaning, because, according to the EF English Proficiency Index (*EF EPI*, 2023), the level of English as a second language in the Netherlands is the highest in the world, so statistically, many people who use the Dutch subtitles can at the very least partially understand the English dialogue. This means they will gain information from both languages and cultures, as well as all the other non-verbal components on the screen.

2.3 Cultural references

2.3.1 What are cultural references?

A notoriously difficult aspect to render into subtitles is culture. Culture is everywhere and film and TV are no exceptions. Newmark (1988, p. 94) defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.” An instance of culture in text and dialogue may be referred to as a ‘Cultural Reference’ (CR). According to El-Hameed and El-Masry (2022, p. 114), CRs are “words, terms, expressions and concepts that are created for a particular culture and are only comprehensible to that culture”, while Pedersen (2011) calls such a reference an Extralinguistic Cultural Reference (ECR) and defines it as:

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

For this thesis, my definition of CRs is that they are words or phrases referring to people, places, customs and concepts pertaining to a specific culture that may be unfamiliar to anyone outside of that culture. In my view, language would be considered to be a part of culture, though Newmark (1988) says that if that were true, that would make translation unattainable. Moreover, Guerra Fernández (2012, p. 2) states that “language is an expression of culture and individuality of its speakers....” What the general consensus among researchers seems to be is that language is at least closely related to culture, which is why it can be inferred that culture is inevitably involved in translation. Pedersen (2011, p. 48) has formulated a question that can

show whether or not a reference is an ECR: “Is the linguistic expression in itself transparent enough to enable someone to access its referent without cultural knowledge?”. He notes that referring to someone as *sir* or *ma’am* is, for example, not a cultural reference. Then what kind of words are considered cultural references? There are certain parts of a culture that are understood between many different cultures and languages, or that many have in common, and there are more specific parts that are more uncommon or maybe even unique to one culture or language. There are terms like *grass* and *sun* that could be considered to be somewhat universal, while terms like *birthday* and *college* could be thought of as more culture specific in meaning, though still general enough that many cultures share the overall concept. Some cultural references can be easily identified, when it is directly naming something from a particular culture, such as *Alcatraz*, but others, such as *high school*, consist of terms that are still widely known, meaning the separate words can likely be understood by a different culture, but with the cultural context missing, the overall term or phrase may make little sense to them. Additionally, translating these terms literally could change the original meaning (Newmark, 1988). If the English *high school* is translated literally to Dutch for example, the term would become *hogeschool*, which means a form of higher education, much more comparable in meaning to *college* than *high school*. The fact that culture can involve terms or topics that one group of people hold in high regard and another might not understand or even condemn, makes culture such a sensitive topic, and therefore challenging to translate. Neshkovska and Kitanovska-Kimovska (2018, p. 167) state that “translators need to understand the beliefs, attitudes, values and rules of the source language audience in order to adequately translate them for people who have a different set of beliefs, attitudes, values and rules....”

2.3.2 Types of cultural references

As discussed above, cultural references can cover a vast range of topics. Many researchers, Newmark (1988) and Pedersen (2011), among others, have attempted to classify the different types of CRs.

Newmark (1988), following Nida, proposed a classification of types of cultural references, differentiating five main categories:

1. Ecology (flora, fauna, winds, plains, and hills)
2. Material culture (artefacts)
 - a. Food
 - b. Clothes
 - c. Houses and towns
 - d. Transport
3. Social culture (work and leisure)
4. Organisations, customs, activities, procedures, concepts
 - a. Political and administrative
 - b. Religious
 - c. Artistic
5. Gestures and habits

Newmark (1988, p. 95) notes that “cultural objects may be referred to by a relatively culture-free generic term or classifier ... plus the various additions in different cultures, and you have to account for these additions ... which may appear in the course of the SL text.”

Pedersen (2011) designed a model with 12 main categories, with subtitling in mind:

1. Weights and measures

2. Proper names, subdivided into
 - a. Personal names
 - b. Geographical names
 - c. Institutional names
 - d. Brand names
3. Professional titles
4. Food and beverages
5. Literature
6. Government
7. Entertainment
8. Education
9. Sports
10. Currency
11. Technical material
12. Other

Pedersen (2011) adds that the decision to which domain an ECR belongs, is based on the nature of the specific ECR. Their list consists of the most common domains found in the Scandinavian Subtitles Corpus. Pederson (2011) also notes that there is no wrong or right way of creating a list of domains. Newmark's (1988) as well as Pedersen's (2011) contain overlapping domains. Like Pedersen (2011), my goal is not to provide a definitive list of the types of CRs, which could possibly never be created, but to analyse subtitling choices. The classification into types merely serves as a means to that end. Based on Newmark (1988) and Pedersen (2011) I have constructed my own list of domains that will be further discussed in the Methodology section of this thesis.

2.4 Subtitling cultural references

Cultural references are notoriously difficult to translate and a certain level of creativity is often required from the translator. If you add the restrictions and challenges of subtitling, that task becomes even more difficult (Zojer, 2011). Pedersen (2011, p. 43) says that “cultural references are one of the most important translation problems translators deal with”, underlining the importance of research in this area. CRs can be vital to conveying information, telling a story, or giving information on a character. Not being able to understand the spoken language in a Tv show or film for example, should not keep someone from enjoying the content and the complexity and immersion that CRs can bring.

2.4.1 Translation strategies

There are many ways of dealing with translation problems caused by CRs. Many researchers, Vinay and Darbelnet (1958/1995), Pedersen (2011), and Dias Cintas and Remael (2021), among others, have described taxonomies of translation strategies to be used when dealing with CRs.

Vinay and Darbelnet (1958/1995) differentiate between two main methods of translation: Direct, or literal translation and oblique translation. The direct translation strategies consist of borrowing, calque and literal translation, and the oblique translation strategies include transposition, modulation, equivalence and adaptation. Vinay and Darbelnet (1958/1995) note that it may be challenging to differentiate between the methods because of the complexity of some translations.

Pedersen (2011) designed a taxonomy of translation strategies for rendering CSIs, specifically in subtitling. Pedersen (2011) uses the term *rendering* rather than *translating*, as not all of the following strategies include translation in the “classical”

use of the term. In his taxonomy for rendering ECRs, Pedersen (2011) differentiates between source-oriented strategies, including retention, specification and direct translation, and target-oriented strategies, including generalisation, substitution and omission. He adds a seventh strategy called “official equivalent”, though that is not considered a strategy like the others because it does not involve a decision from the translator. A more detailed look at Pedersen’s strategies (2011) will be provided in the Methodology section of this thesis.

Dias Cintas and Remael (2021) also proposed a taxonomy of strategies for translating cultural references, a revised version from their research from 2007. Their classification includes nine strategies: loan or borrowing, literal translation, calque, explicitation, substitution, transposition, lexical recreation, compensation, and omission. Dias Cintas and Remael (2021) include official equivalents, as described by Pedersen (2011), not as a translation strategy, but rather as a result of translation strategies being used. They describe it as “the use of a ready-made solution that is imposed by an authority such as a governmental agency or a broadcaster (Dias Cintas & Remael, 2021, p. 217).

The aforementioned taxonomies share similarities and some build off of other taxonomies. For my analysis, I opted for Pedersen’s (2011) taxonomy, as that has been designed specifically with subtitling in mind.

2.4.2 Previous studies

Previous studies on subtitling cultural references have looked at, for example, comedy films or series (Alaa & Al Sawi, 2023; Raivio, 2018; Smets, 2012), reality tv (Horbačauskienė et al., 2016), science fiction films (Iliavičius, 2017), and animated children's films (Sadeghpour, 2021).

Horbačauskienė et al. (2016) aimed to investigate culture specific items (CSIs), specifically concerning food and drinks, in the Lithuanian subtitles from Australian reality tv show *My Kitchen Rules* using Pedersen's (2011) taxonomy of translation strategies. Horbačauskienė et al. (2016) found that 70% of the cultural references were translated using source-oriented strategies and 30% using target-oriented strategies. More specifically, of the source-oriented strategies, retention was used the most (84%), followed by specification (10%) and direct translation (6%). Of the 84% retention cases, 60,5% was rendered through complete retention and 39,5% through TL-adjusted retention. This overwhelming preference for retention corresponds with Pedersen's (2011) notion that retention is the most common strategy. Of the target-oriented strategies, substitution was used the most (55%), followed by generalisation (41%) and omission (4%). Interestingly, omission was barely used. This could be because Horbačauskienė et al. (2016) specifically looked at CSIs regarding food and drinks in a reality cooking show, and omission would mean that too much important information would be lost. This research is rather specific, not only focusing on one type of CR, but also specifically on Australian English to Lithuanian.

Another study that looked at Lithuanian subtitles is Iliavičius (2017), who researched the types of CRs found in five American science fiction films, namely *Edge of Tomorrow*, *Arrival*, *The Martian*, *Interstellar*, and *Inception*, and their rendering in the Lithuanian subtitles. For the types of CRs they used Nedergaard-Larsen's classification (1993) and for the strategies they used Pedersen's taxonomy (2005, 2007). They found that mostly source-oriented strategies had been used with retention as the most frequently used strategy (46,68%), followed by official equivalent (15,45%), generalisation (10,4%), cultural substitution (8,20), direct

translation (6,94), paraphrase (5,99%), addition (4,41%), explicitation (3,15%), and the least used strategy was omission (2,52%).

More recently, Alaa and Al Sawi (2023) looked into the translation strategies that have been used to translate CRs from Egyptian Arabic into English in the comedy/drama film *Feathers* and to assess the quality of these subtitles. They also applied Pedersen's (2011) taxonomy in order to identify and analyse the strategies used to render the subtitles. Alaa and Al Sawi (2023) found that substitution was the most used strategy (35%), followed by omission (27%), generalisation (26%), specification (6%), direct translation (4%), and retention (2%). They concluded that mostly target-oriented strategies had been used. This is in stark contrast to what Horbačauskienė et al. (2016) and Iliavičius (2017) found. Horbačauskienė et al. (2016) and Iliavičius (2017) found that retention was the most used strategy, like Pedersen (2011) noted, while Alaa and Al Sawi (2023) saw that it was the least used strategy. Overall, Horbačauskienė et al. (2016) and Iliavičius (2017) both concluded that more source-oriented strategies had been used and Alaa and Al Sawi (2023) noted that target-oriented strategies had been used more often.

These significant differences could be caused by a number of factors, for example the different approaches that are taken translating from English to Lithuanian as opposed to Egyptian Arabic to English. It could also be affected by the different types of CRs that were encountered, or by the differences between a reality cooking show like *My Kitchen Rules*, American science-fiction films, and a comedy/drama film like *Feathers*, which possibly attract different audiences.

Another research looking at comedy is Smets (2012), who investigated which strategies were used for what type of cultural reference in Dutch subtitles of the British comedy series *Yes, Minister*. They made a classification of types based on the

references they found and distinguished three main types: Geography, society, and culture, and encountered nine translation strategies, partially based on Pedersen's (2005) strategies. They found that overall, the most commonly used strategy was omission (37,7%), followed by official equivalent (34,75%), and the least used strategy was substitution, with 0,44% of the corpus translated this way. When looking at the category geography, mostly retention was used (60,1%), followed by omission. For the category culture, including the subcategories media, literature, sports and education, the most used strategies were retention and omission, with 59,7% of the references rendered this way (Smets, 2012).

Raivio (2018) also analysed CRs in a comedy series. They researched the translation of cultural references in the American sitcom *Friends*, comparing the translations of CRs between the Finnish and German subtitles. They used Pedersen's (2011) list of domains for the categorisation of the types of ECRs, and Pedersen's (2011) taxonomy of translation strategies for the analysis. They found that, for both the Finnish and the German subtitles, more source-oriented strategies were used than target-oriented, with retention being the most used strategy, followed by official equivalent. Specification was the least used strategy. Per domain, the most used strategy was:

- Weights and measures: retention for Finnish, direct translation for German
- Personal names: retention
- Geographical names: official equivalent
- Brand names: retention
- (Professional) Titles: official equivalent for Finnish, retention for German
- Food and beverages: generalisation for Finnish, direct translation for German
- Entertainment: retention

- Education: substitution
- Currency: direct translation

Raivio (2018) noted that their research was too small-scale to make generalisations about the topic and suggested further research.

Finally, Sadeghpour (2021) aimed to identify the most effective translation strategies rendering humorous ECRs in the Persian dubs and subtitles in 17 American animations, including *Shrek*, *Ice Age*, and *Madagascar* and their sequels. They divided the types of ECRs found into categories following Nedergaard Larsen's (1993) classification and analysed the translation strategies according to Pedersen's (2011) model. Sadeghpour (2021) found that for the subtitled version, the humorous ECRs were translated most often through direct translation (43,1%), followed by retention (22,5%), omission (12,0%), substitution (10,4%), generalisation(6,8%), specification (5,2%), and finally, no cases of the use of an official equivalent were found. These were only the strategies that were most used, not necessarily the ones that were most effective in transferring the humour, which was substitution. Sadeghpour (2021) concluded that the translations were mostly source-oriented strategies in the subtitled version of the animations.

Of the reviewed studies, the results from Sadeghpour (2021), Horbačauskienė et al. (2016), Iliavičius (2017) and Raivio (2018) correspond with Pedersen's (2011) notion that source-oriented strategies are used more than target-oriented strategies, while Alaa and Al Sawi (2023), found the opposite to be true for their study. Additionally, the results from Horbačauskienė et al. (2016), Iliavičius (2017), and Raivio (2018) correspond with Pedersen's (2011) statement that retention is the most commonly used strategy, while Sadeghpour (2021) found direct translation to be the most used strategy and retention the second most used. In contrast, Alaa and Al

Sawi (2023) found the opposite result, with retention being the least used strategy. Finally, both Smets (2012) and Raivio (2018) found that the second most used strategy was official equivalent. For Smets (2012), omission was the most used strategy.

Since subtitling is an important field to study, and CRs are among the most difficult to render in subtitles, this thesis is aimed to fill a research gap in this field: no current studies have looked at the translation of CRs in the TV show *Lost*, and Dutch has not been researched much in reference to the types of CRs and the employed strategies in subtitling. Smets (2012) has researched CRs in Dutch subtitles from English dialogue, but their corpus is from a political satire series, whereas I want to investigate a more serious, darker drama/science fiction series, such as *Lost*.

3. Methodology

To be able to answer my research question, I have identified and categorised cultural references from the TV show *Lost* based on the type of reference, and analysed the different translation strategies that were used to transfer them to the Dutch subtitles. To differentiate the different types of cultural references I created a model based on Newmark's (1988) and Pedersen (2011), and to analyse the strategies I used Pedersen's model (2011).

3.1 Corpus

The TV show I collected my data from is *Lost* (Abrams et al., 2004-2010), an American television series that ran from 2004 until 2010 and was created by Jeffrey Lieber, J.J. Abrams, and Damon Lindelof. It is an original show, meaning it is not adapted from a book series. The genre can be described as a combination of science fiction, adventure, and drama. The show has been ranked as one of the best television series of all time by multiple critics and has won several awards (*Lost (2004 TV Series)*, 2024). Several studies looking into the translation of cultural references in subtitling looked at comedy series (Alaa & Al Sawi, 2023; Raivio, 2018; Smets, 2012). Contrary to these studies, I wanted to look at the types of references and the strategies that were used in a more serious and dark show. One of the main characters, Sawyer, who features in all six seasons, stands out because he constantly gives people nicknames, often including a cultural reference. The character is American, but there are plenty of characters on the show with different nationalities and/or cultural backgrounds. Many of his nicknames play into this. Often he has inappropriate nicknames for, for example, Sayid, who's from Iraq, or Jin and

Sun, a couple from South Korea. The fact that this character uses these nicknames says a lot about him as it shows some of his character traits and intentions. It can therefore be considered rather important to translate them well, in order not to lose the depth of the character and his development. Therefore I was interested to see what strategies were used and if his references might be omitted less than others because of the importance to his character.

Since this thesis involves the references from the first two seasons, I will broadly describe the events. The show follows a group of passengers from a plane that crash-landed on a strange island. An aspect that makes the show unique is that there are many main characters, and each episode focuses on one or two characters. Their backstories are shown through flashbacks, while constantly cutting back to the present time on the island. The main story continues while you also get to know one or two characters at a time. I will briefly summarise the main events of the first and second season, to give an impression of how dark and intense the show is. Flight 815 crashes on an island and 71 people survive, divided into two separate groups, because the tail of the plane broke off in mid-air. The survivors soon discover that no rescue is coming because they were 1000 miles off course before they crashed and this specific island is a very special place that is not easy to find. In the following days, the survivors are attacked by polar bears (yes, polar bears, on a tropical island) and encounter what can only be described as a monster made out of black smoke that makes horrifying sounds and kills people. They discover that one of the survivors was not actually on the plane and he just pretended he was. He is what the survivors call an *other*, one of the people who were on the island already. This *other*, kidnaps a pregnant woman, hangs a man from a tree, and kills a man by breaking all the bones in his body before he is killed himself by the survivors. The

survivors build a raft and four of them sail away on it to try to find rescue, including a father and young son. They are attacked by *the others* soon after they set sail. *The others* kidnap the boy and blow up the raft. At the same time, the survivors on the island find a hatch in the middle of the jungle and manage to open it using dynamite. The hatch turns out to be a research station built by the Dharma Initiative, a community of scientists who were on the island decades ago. Inside the hatch is a full pantry, living room, bedroom, bathroom, kitchen, basically a whole house. They also find a man inside who had been living in the hatch for three years, entering numbers in a computer every 108 minutes to, in his words, “save the world”. Through a series of events and conflicts, the hatch is destroyed by an electromagnetic explosion. The kidnapped child’s father betrays the other survivors, tricking four of them to be taken by *the others*, in order to get his son back, while also receiving a boat with specific coordinates to be able to leave the island.

3.2 Data collection

I have collected all the CRs from the first two seasons of the *Lost* DVD set. The first and second season contain 25 and 24 episodes respectively of around 40 minutes per episode. I decided on using two whole seasons, to assure a relatively large and varied enough corpus. I purposefully used the DVD-set as opposed to Disney+ because I wanted to use subtitles that had been created by a human, so that the subtitles are more reliable in terms of the thought that went into them and the strategies that were used. The DVDs from season 1 and 2 came out in 2005 and 2006 respectively, so it is unlikely that automatic means such as machine translation were used to subtitle the show. Since Disney+ is relatively new; it could be that they used either automatically generated subtitles or a combination of machine and

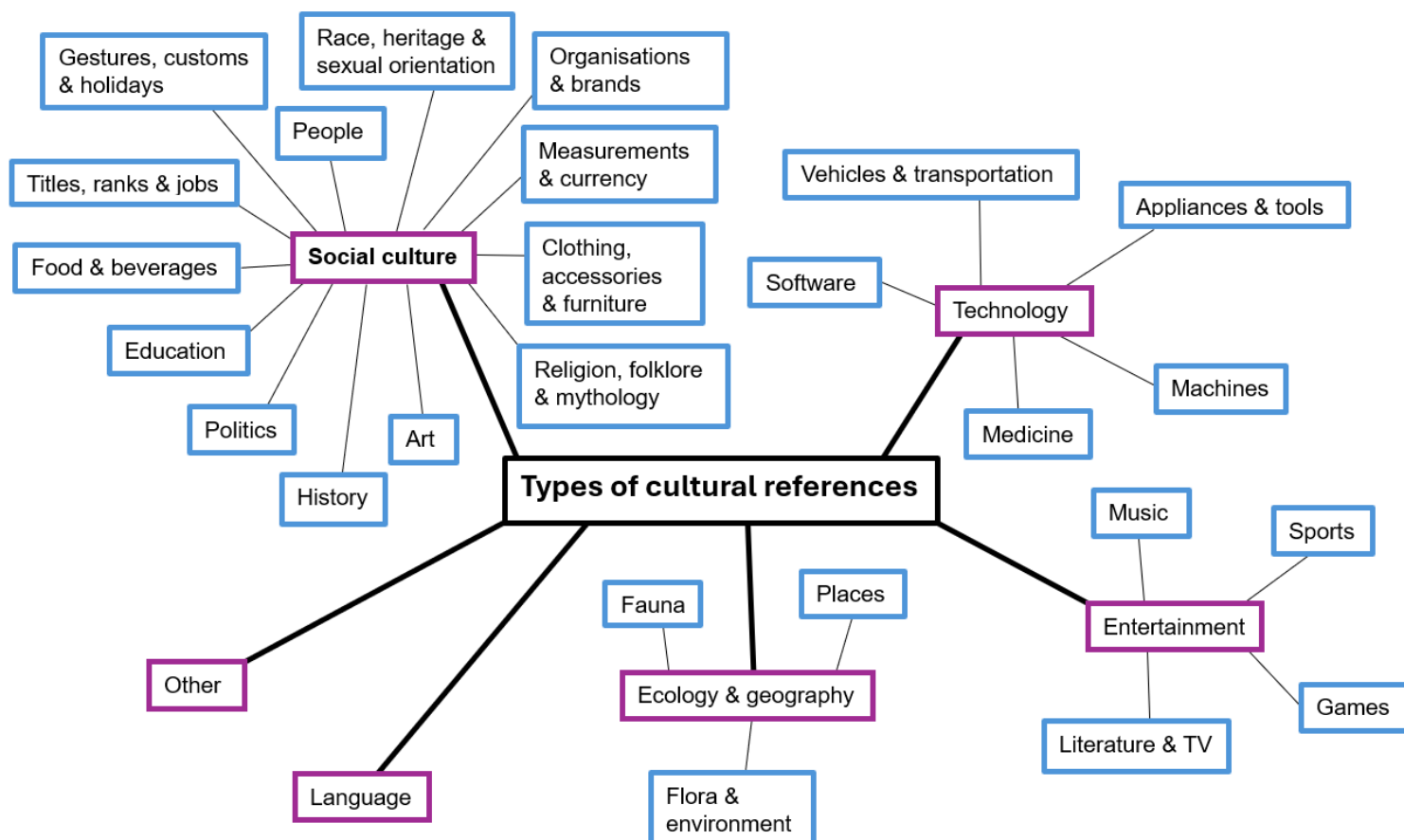
human translation. In favour of the reliability of the data, I opted for the DVD subtitles. I watched each episode, noticed a CR, transcribed the spoken English dialogue, and then the corresponding Dutch subtitles. I also included a back translation for the Dutch subtitles that contains the reference to highlight the used strategy. Appendix A shows all the encountered references, including the English dialogue, the Dutch subtitle from the DVD, and my backtranslation for the subtitles containing the references, as well as the type of reference and the strategy that had been used for each reference. For the sake of readability, the CRs are in bold. Whenever a CR was mentioned more than once, I counted every occurrence as a new CR, to see if different strategies were used for the same CR, in perhaps a different context. In total I found 447 cultural references.

3.3 Types of cultural references

After collection, the next step was determining the type of cultural reference. The models that were presented in the Literature review may not cover all possible topics. This is, of course, rather difficult to achieve. Newmark's (1988) model consists of five broad categories, two of which have some subcategories. Pedersen (2011) has created significantly more categories, namely 11, which means his categories are quite specific, which could also be reserved for subcategories. Still, I encountered gaps in his model that caused issues when categorising references. At first, I used Pedersen's model, but found it difficult to categorise a number of references I found, and I did not want to categorise too many CRs in the "other" category, as that would make the results less valuable and harder to interpret. Using Newmark's (1988) categories, I noticed quite different CRs falling under the same categories, as his are a lot broader than Pedersen's (2011). Additionally, both Newmark (1988) and

Pedersen (2011) exclude language-based CRs (hence Pedersen's term Extralinguistic Cultural Reference), however, I wanted to include language items, such as slurs and slang. For those reasons, I propose a new model of the different types of cultural references, based on the aforementioned models (see figure 1). This model consists of six categories, most with a number of subcategories. This model makes it possible to place most references into a category and, in most cases, subcategory. This model contains a lot of subcategories, which might make the model less comprehensible than the smaller models, but it provides a (sub)category for most references, because of the inclusion of the category "Other", like Pedersen's (2011) model. This category is included to account for references that do not seem to fit in any of the (sub)categories, but ideally that category would not be applied too often. For some of the subcategories, because there are so many, none or only a few references will be found in my data, because of the small scale of the research. The "social culture" category is rather broad, evident by the many subcategories, which may make the subcategories too specific and not frequently used, potentially making it less reliable to draw conclusions based on the few CRs in that subcategory. In this classification, like in Newmark's (1988) and Pedersen's (2011), a CR could sometimes be assigned to more than one (sub)category, as some of them are still subjective and there is some overlap between the (sub)categories. In those cases, I selected the most fitting (sub)category for the context of the CR. Finally, due to the subjectivity of the topic and the fact that language is always changing, there are bound to be grey areas in this classification.

Figure 1 Types of cultural references



I will present my model with some examples:

1. Social culture

- a. People (e.g. Tom Hanks)
- b. Titles, ranks and jobs (e.g. colonel)
- c. Race, heritage and sexual orientation (e.g. Latino, gay)
- d. Gestures, customs, and holidays (e.g. Halloween)
- e. Food and beverages (e.g. Twinkies)
- f. Clothing, accessories and furniture (e.g. Bermuda shorts)
- g. Art (e.g. Mona Lisa)
- h. Measurements and currency (e.g. mile, dollar)
- i. Organisations and brands (e.g. CIA)

- j. Politics (e.g. first past the post)
 - k. Education (e.g. Harvard, Ivy League)
 - l. Religion, folklore and mythology (e.g. the Virgin Mary)
 - m. History (e.g. World War One)
2. Technology
- a. Appliances and tools (e.g. Bosch drill)
 - b. Machines (e.g. Gutenberg press)
 - c. Vehicles and transportation (e.g. Ford Focus)
 - d. Medicine (e.g. Amber Alert)
 - e. Software (e.g. Microsoft Word)
3. Entertainment
- a. Literature and TV (e.g. The Turn of the Screw, the Price is Right)
 - b. Games (e.g. Monopoly, Mario Kart, hide and seek)
 - c. Sports (e.g. the Yankees)
 - d. Music (Für Elise)
4. Ecology and geography
- a. Flora and environment (e.g. poppies, mountains)
 - b. Fauna (e.g. bald eagle)
 - c. Places (e.g. Los Angeles, New York)
5. Language (Language-related terms, slang, slurs, etc.)
6. Other (Any cultural reference that does not fit into any of the aforementioned categories)

3.4 Strategies for rendering cultural references

Next, I will analyse the strategies that were used to render the cultural references in the Dutch subtitles. In order to achieve this, I will use Pedersen's taxonomy (2011) for translation strategies for cultural references. As mentioned in the Literature review, Pedersen (2011) has designed a taxonomy of translation strategies specifically for rendering Culture Specific Items (CSIs) in subtitling (see figure 2). Pedersen (2011) differentiates between source-oriented strategies and target-oriented strategies. The **source-oriented strategies** include **Retention**, **Specification**, and **Direct Translation**, while the **Target-oriented strategies** include **Generalisation**, **Substitution**, and **Omission**. A seventh strategy, **Official Equivalent**, is added, though it is not a strategy like the others, as no decision by the translator is involved.

3.4.1 Source-oriented strategies

Retention is the most source oriented strategy, because it keeps the cultural reference the same in the TT as in the ST. According to Pedersen (2005), this is easily the most frequently used strategy. It can be divided into two types: Complete retention and TL adjusted retention (Pedersen, 2011). **Complete retention** can be subdivided into marked and unmarked retention. A CR that is retained can be marked off from the rest of the text through quotes and/or italics (**marked**) or blend in with the text (**unmarked**). **TL-adjusted retention** means the retained CR has to be altered slightly, for example by changing the spelling or removing the article.

Specification entails keeping the CR untranslated, but adding information that is not present in the ST, which causes the TT reference to be more specific than the ST reference (Pedersen, 2011). This strategy can be subdivided into Completion and

Addition. **Completion** entails adding information that is already inferred in the ST, such as writing out abbreviations, acronyms and completing names and titles. It adds information that is initially left out of the ST because the audience of that culture would very likely be able to complete the CR themselves. This strategy helps the TC audience, who may not be as familiar with the reference. An example of completion is to render *Trump* as *Donald Trump*. The downside of this strategy is that it takes up a lot of space, which can be problematic in subtitling, potentially resulting in the loss of other information (Pedersen, 2011). **Addition**, the other type of specification, means adding information that is hidden in the connotation of the CR, to help the audience understand it. This strategy could involve translation, but not necessarily. An example is the mention of a *Beechcraft* in an American setting, which is then rendered as *Beechcraft vliegtuig* (Beechcraft plane) in Dutch subtitles, as the Dutch audience may not be familiar with the American brand. Potentially, addition could help solve ambiguity, when a CR can refer to a number of different objects or concepts. Normally, the intended meaning is clear from context, visuals, previous mentions and using common sense. Therefore, it is questionable whether this disambiguation is necessary. One of the big downsides of specification is that it could be seen as patronising to the target audience, as they are provided with extra information that they may not need at all. Another drawback is that, just like with Completion, this is a space-consuming strategy (Pedersen, 2011).

Direct Translation can be applied to render names consisting of common nouns, for example company names, institutions or technical gadgets. With direct translation, no information is removed or added. This strategy can be subdivided into calque and shifted. It can be difficult to distinguish the two because of the similar outcomes. With **Calque**, a reference is translated directly, morpheme to morpheme,

with the only shifts being mandatory, caused by differences between the SL and TL. An example, provided by Pedersen (2011), is the CR *the Purple Heart* from the war series *Band of Brothers* rendered into Swedish as *Purpurhjärtat*. The three morphemes in the English term are all fused together in the Swedish rendering, which follows the rules of Swedish morphology. Therefore, it is considered Calque, as all the changes were mandatory. **Shifted** Direct Translation also entails translating a reference directly, but the key difference is that the shifts are changed in a non-mandatory way, for example when the word order is changed without necessity (Pedersen, 2011).

3.4.2 Target-oriented strategies

Generalisation involves making a specific reference more general. This strategy can be subdivided into using a superordinate term and paraphrasing (Pedersen, 2011). A **superordinate term** is used when a reference, regarded inaccessible to the TT audience, is replaced by a general term, usually not a cultural reference itself. For example, the television quiz *Jeopardy!* could simply be rendered in Dutch as “a TV quiz”, making the meaning behind the reference clear. The downside to this is that a unique aspect, the cultural reference, is removed. The other option is to **paraphrase**, which entails removing the reference from the ST, but replacing it with a paraphrase in the TT that includes the same key connotations as the ST. This strategy is often used when the reference is too complicated to solve with specification or a superordinate term. Pedersen (2011) provides an example of paraphrasing where “I bet he did a Casey Jones” was translated as “Han lämnade säkert inte loket”, back translated as “I’m sure he didn’t leave the engine”, as Casey Jones is likely to be unknown to the target audience. Instead of leaving the reference

in the text and having a potentially confused audience, the subtitler opted for a paraphrase of what it would mean to “do a Casey Jones”.

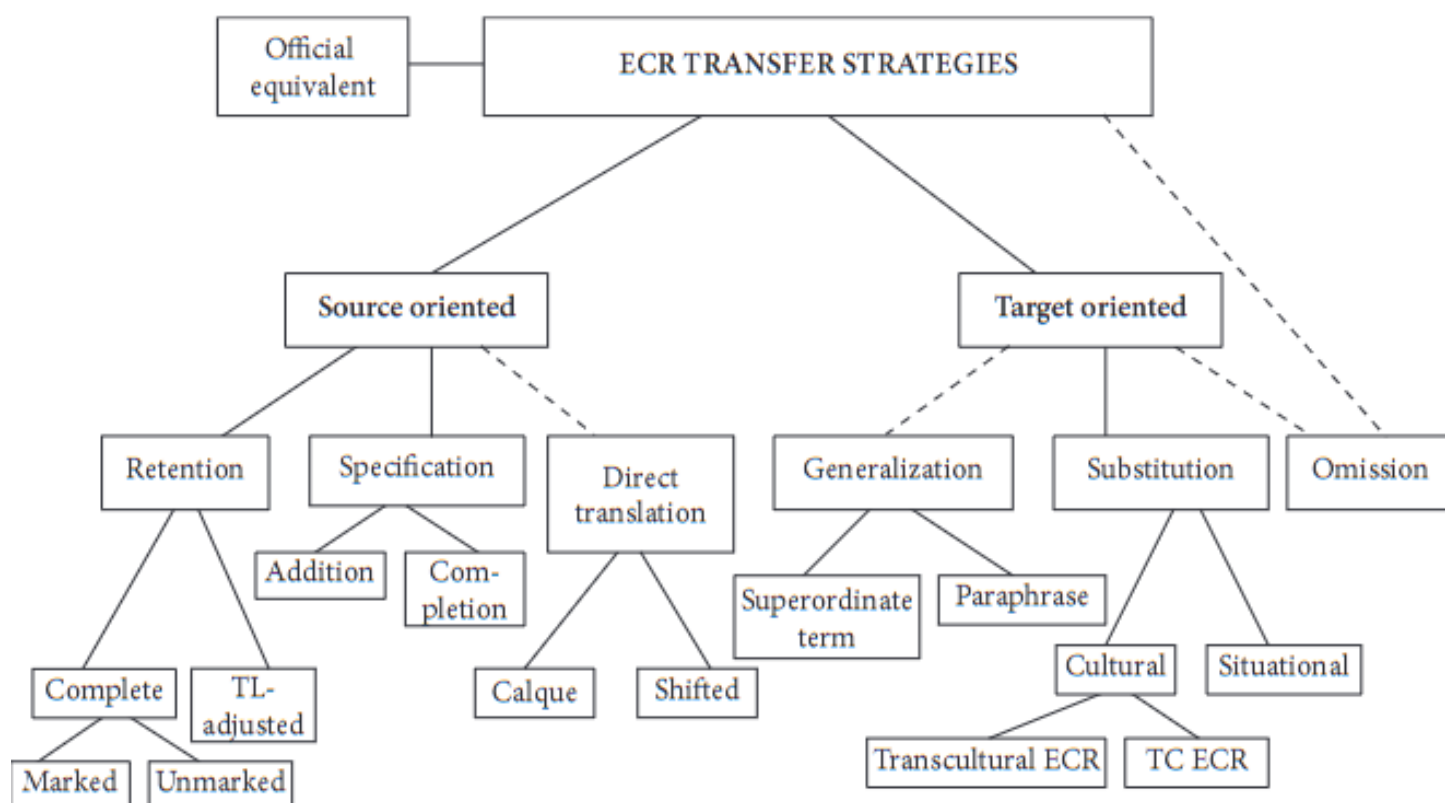
Substitution involves removing the reference and replacing it with a different reference (Pedersen, 2011). This can be done through cultural substitution or situational substitution. **Cultural substitution** can be done through by using a transcultural ECR or a target culture ECR. A **Transcultural ECR** involves replacing the ST ECR with a different reference from the SC or a third culture, for example because the original reference is too unknown for the TC to understand, but there is a similar SC reference available that is better known in the TC. An example, presented by Pedersen (2011), is *The Three Stooges* subtitled as *Gøg og Gokke* in Danish (*Laurel and Hardy* in Danish). The three stooges are famous in the USA, but aren't well-known in Denmark. Laurel and Hardy on the other hand, are well-known in Denmark, and they are from approximately the same era as The Three Stooges, so the ECR still works and conveys the same connotation. A **Target Culture ECR** involves replacing an ECR from the SC in the ST by an ECR from the TC in the TT. This strategy is useful when the main skopos is humour, but not when the main skopos is information (Pedersen, 2011). For both these types of cultural substitution the ECR is removed but the connotation is retained in the form of the new ECR. Cultural substitution may make the subtitle sound ‘wrong’ to the audience, but it also gives the audience a chance to enjoy the complexity of a cultural reference from a different culture, without needing to know everything about the SC, and it is quite a space-efficient strategy. Where cultural substitution keeps the link to the original ECR through connotation, **situational substitution** loses that link. The ST reference is then removed completely, and replaced by something that suits the situation. This can be used when the ST ECR is unknown to the TC. The main difference between

cultural substitution and situational substitution is that the former has a connection between the ST ECR and the latter does not (Pedersen, 2011).

Omission involves removing the ST reference and leaving it out of the TT entirely. This strategy may be used when, for example, all other strategies fail or when the translator is not familiar with the reference (Pedersen, 2011). Omission "...may also be opted for out of laziness" (Pedersen, 2011, p.96).

Apart from the abovementioned strategies, there are **official equivalents**. This is not one of the strategies, but rather officially approved translations or renderings, for example the conversion of measurements or currency. Internationally known figures, such as Donald Duck, usually have official equivalents as well. Donald Duck's well-known nephews *Huey, Dewey and Louie*, for example, are always called *Kwik, Kwek en Kwak* in Dutch. Official equivalents are usually created through retention, direct translation, or cultural substitution (Pedersen, 2011).

Figure 2 Strategies for transferring cultural references (Pedersen, 2011)



4. Results & analysis

All the cultural references found in the first two seasons of *Lost* will be analysed looking at the type of reference and the strategy that has been used to transfer it into the Dutch subtitles. This chapter is divided into six subchapters, one for each category of cultural reference. Each category and their subcategories will be briefly discussed and for each, one or more examples will be discussed. For a detailed look at all the encountered CRs, see Appendix A, where the CRs are presented in a table, often with some surrounding dialogue. Retention was the most used strategy by a large margin, used for 26,2% of the references, followed by omission (17,7%), generalisation (17%), official equivalent (14,5%), direct translation (12,1%), substitution (10,7%), and finally specification, which was by far the least used strategy, only used for 1,8% of the references. Table 1 shows the number of times that each strategy was used per main category of CR. Furthermore, 49,9% of the CRs is categorised in Social culture, 4,7% in Technology, 25,3% in Entertainment, 8,3% in Ecology and geography, 8,7% in Language, and 3,1% in Other. Within the Social culture category are 13 subcategories, of which the most used are Measurements and currency (31,4%) and People (15,7%). The second most used category, Entertainment, includes 4 subcategories, of which Literature and TV was by far the most used (61,9%).

Table 1**Number of times a strategy was used per main category of CR**

	Retention	Specification	Direct translation	Generalisation	Substitution	Omission	Official equivalent	Total
Social culture	51	4	39	35	18	22	54	223
Technology	9	-	1	5	2	3	1	21
Entertainment	35	2	12	16	10	32	6	113
Ecology and geography	17	1	2	6	-	8	3	37
Language	-	-	-	9	16	13	1	39
Other	5	1	-	5	2	1	-	14
Total	117	8	54	76	48	79	65	447

4.1 Social culture

Social culture is the broadest category in my model describing types of CRs.

This category is divided into 13 subcategories.

4.1.a. People

Table 2 shows the number of times a strategy was used. A total of 35 CRs have been assigned to this subcategory, and six different strategies had been used to transfer them. The most common strategy was unmarked complete retention (57,1%), followed by omission (20%). Overall, more source-oriented than target-oriented strategies were used.

Table 2**Number of times a strategy was used for CRs in the subcategory “people”**

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (marked)	1
	Complete retention (unmarked)	20
	TL-adjusted retention	4
Target-oriented	Paraphrase (Generalisation)	1
	Target culture ECR (Cultural substitution)	2
	Omission	7

The main reason that complete retention was used so often could be that the referenced people are equally known in both cultures, or the context makes it difficult to change the reference, for example when music can be heard and the singer is mentioned. In that case it would be quite strange to change the named singer, though it could potentially be omitted. Additionally, omission seems to have been used when the reference had been made as a nickname, causing the subtitler be able to leave it out completely.

Complete retention (unmarked)

In the example below, Boone compares his mother to Martha Stewart, because his mother runs a successful business, like Martha Stewart. She is quite well-known in the Netherlands, which is why retention works well in this case.

BOONE My mother has this empire. The **Martha Stewart** of matrimony. I run one of the subsidiaries.

M'n moeder is de **Martha Stewart** van het huwelijksleven. Ik run een van de dochterbedrijven. (My mother is the **Martha Stewart** of married life. I run one of the subsidiaries.)

Target culture ECR (Cultural Substitution)

In the next example *Ponce de León* is substituted with *akela*, which is the leader of a group of boy scouts in the Netherlands, keeping the right connotation of Ponce de León, who is an explorer, in this context.

ANA-LUCIA I am not lost.

Ik ben niet verdwaald.

SAWYER Then tell me, **Ponce de León**, which way are we supposed to go?

Vertel me dan eens, **akela**. Welke kant moeten we op? (Then tell me, **akela**. Which way do we go?)

Omission

In the final example, Sawyer calls Jin, who is Korean, Bruce, referencing Bruce Lee, who is a Chinese actor. This shows the character's racism, which is something he only shows early in the show, and he does not do anymore after a while, which shows character growth. Leaving this reference out completely therefore removes some information about the character. Sawyer utters this dialogue rather quickly, so it is likely a matter of character restriction. However, this is an instance where subtitlers should be careful with losing information and opt for other strategies where possible.

SAWYER You must be pretty scare, huh? Scared. You understand scared,
(to Jin) don't you? Huh? If you ain't, you're gonna be, **Bruce**.

Je zal wel bang zijn, hè? Bang, dat versta je toch wel? En anders word je dat nog wel. (You must be scared, huh? Scared, you understand that, right? And otherwise you will be.)

4.1.b Titles, ranks and jobs

Table 3 shows the number of times a strategy was used. A total of 27 CRs have been assigned to this category, and six different strategies had been used to transfer them. The most common strategy was unmarked complete retention (33,3%), followed by superordinate term (generalisation) (29,6%) and official equivalent. Even though the most used strategy was source-oriented, overall, slightly more target-oriented strategies were used.

Table 3

Number of times a strategy was used for CRs in the subcategory “Titles, ranks and jobs”

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	9
Target-oriented	Superordinate term (generalisation)	8
	Paraphrase (generalisation)	2
	Target culture ECR (cultural substitution)	1
	Official equivalent	7

The reason complete retention was used so much could be that the English titles are quite common in Dutch and have sometimes become ingrained in the language, which is why it is easiest to retain them. Another reason could be that there is no similar Dutch word and no space to use specification. Generalisation, used almost as often as complete retention, was likely used for the same reasons.

Complete retention (unmarked)

The following example shows the retention of US Marshal, which is not a term common in Dutch and it is likely many people would not understand what that is. However, it is made clear from context in the TV show, that it is some sort of officer

working for the government who transports a convict, Kate, who had fled to Australia, back to the US. Because of this context, the subtitler can leave the CR in the SL without translating, explaining or substituting it.

SHANNON People don't carry guns on planes.

Je mag geen wapen meenemen.

SAWYER They do if they're a **US Marshal**, sweet cheeks. There was one on the plane.

US Marshals wel. Er was er een aan boord. (**US Marshals** do. There was one on board.)

Superordinate term (generalisation)

The next example shows a generalisation of *feds*. Because of the way the Netherlands is organised, there is no direct equivalent of *feds*. Therefore, the subtitler opted to generalise the CR with a superordinate term, *politie*, which translates to *police*. Kate talks about the man who got her arrested, and it is not necessarily important who actually arrested her. The general term *politie* conveys the right connotation and it familiar and clear for the audience.

KATE The guy who called the **feds** on me back in Australia did it for a 23,000 dollar reward.

De man die de **politie** op me af stuurde kreeg daar 23.000 dollar voor.

(The man who sent the **police** after me got 23,000 dollars for it.)

4.1.c Race, heritage and sexual orientation

Table 4 shows the number of times a strategy was used. A total of five CRs have been assigned to this category, and two different strategies had been used to

transfer them, mostly unmarked complete retention (80%), a source-oriented strategy, and once target culture ECR (cultural substitution) (20%), a target-oriented strategy.

Table 4

Number of times a strategy was used for CRs in the subcategory “Race, heritage and sexual orientation”

		Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	4
Target-oriented	Target culture ECR (cultural substitution)	1

Complete retention (unmarked)

The next example shows Sawyer again uttering something racist, however, this time it is retained in the subtitles. He calls Sayid, who is from Iraq, Mohammed, because it is a very common name in the Middle East. For the same reason he calls him Ali and Abdul in other scenes. Since the fact that it is a common name there is also known in the Netherlands, retention works. Later in the show, Sawyer calls Sayid by his actual name, showing he has grown to respect Sayid.

SAWYER Laugh it up, **Mohammed**.

Lach maar zo hard je wilt, **Mohammed**. (Laugh as hard as you want, **Mohammed**.)

Target culture ECR (cultural substitution)

The next example shows a substitution of the term *metro*. This means someone who is metrosexual, which is a term often used for a heterosexual man who

is considered effeminate because he takes good care of his appearance. Not everyone may be familiar with the term and the Dutch term for it would be *metroman*, which is longer than the SL term, something that is not desirable in subtitling. What Sawyer means by the term is that he thinks Boone is weak, which is why the Dutch substitution, *watje*, often used to refer to someone who is considered weak or scared, works well. Additionally, it has the same number of letters as *metro*, so it is a space-efficient solution.

BOONE	Guys, knock it off. Kappen, zei ik.
SAWYER	Stay out of this, metro . Bemoei je er niet mee, watje . (Stay out of it, wimp .)

4.1.d Gestures, customs, and holidays

Table 5 shows the number of times a strategy was used. A total of five CRs have been assigned to this category, and five different strategies had been used to transfer them, namely calque and shifted (direct translation), Target culture ECR (cultural substitution), omission, and Official equivalent. Equally as many source-oriented as target-oriented strategies were used.

Table 5

Number of times a strategy was used for CRs in the subcategory “Gestures, customs, and holidays”

	Strategy	Number of times the strategy was used
Source-oriented	Calque (direct translation)	1
	Shifted (direct translation)	1
Target-oriented	Target culture ECR (cultural substitution)	1
	Omission	1
	Official equivalent	1

Target culture ECR (cultural substitution)

In the following example, Sawyer catches Charlie and Kate snooping by his tent because they think he stole something. He startles them when saying trick or treat, referencing the greeting children use on Halloween when ringing people’s doorbells to collect candy. The Dutch version is often *snoep of je leven*, but the subtitler used the longer *een snoepje of ik schiet*, which may be a nod to the fact that Sawyer is often confronted about guns and concealing them, so him playfully threatening to shoot is in character.

SAWYER **Trick or treat.** What are you two selling today?

Een snoepje of ik schiet. Wat komen jullie doen? (**A piece of candy or I’ll shoot.** What did you come to do?)

4.1.e Food and beverages

Table 6 shows the number of times a strategy was used. A total of 21 CRs have been assigned to this category, and six different strategies had been used to transfer them. The most common strategies were Superordinate term (generalisation) (23,8%) and Target culture ECR (cultural substitution) (23,8%),

followed by unmarked complete retention (19%) and omission (19%). Target-oriented strategies were used more often than source-oriented strategies.

Table 6

Number of times a strategy was used for reference in the subcategory “Food and beverages”

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	4
	TL-adjusted retention	1
	Calque (direct translation)	1
Target-oriented	Superordinate term (generalisation)	5
	Transcultural ECR (cultural substitution)	1
	Target culture ECR (cultural substitution)	5
	Omission	4

Superordinate term (generalisation)

In the following example, Sawyer is talking about a con he pulls regularly where he seduces a married woman and tricks her and her husband into giving him money. He explains how the women are easy to convince after a few *cosmos*, which are not referred to as *cosmos* in Dutch, but rather *Cosmopolitans*, which is quite space-consuming. The point here is that Sawyer gives the women alcoholic beverages, so the Dutch solution *drankjes*, simply meaning *drinks*, is efficient, as it already means alcohol in this context.

SAWYER Deal closed today. See, women are easy. A few **cosmos**, a couple of stunts they hadn't seen between the sheets, and they think the scam's their idea.

Ik heb vandaag een deal rondgekregen. Vrouwen zijn een makkie. Wat **drankjes** erin, wat kunstjes in bed, en ze denken dat zijn 't hebben

bedacht. (I closed a deal today. Women are easy. A few **drinks**, some tricks in bed, and they think they came up with it.)

Target culture ECR (cultural substitution)

The next example is another racist outing by Sawyer. He calls Sayid *Captain Falafel*, referencing the Middle-Eastern dish falafel, that does not originate from Iraq, where Sayid is from. The Dutch subtitle is slightly more aggressive, as *falafelvreter* means someone who does not just eats falafel, but devours it, with a negative connotation. The reference to the specific dish is retained, which is the main point.

SAWYER Well well well, if it ain't the Belle of the ball. So what's it like having both the doctor and **Captain Falafel** fighting over you?

Daar hebben we onze schoonheid. Is het fijn dat zowel de dokter als de **falafelvreter** om je vechten? (There's our beauty. Is it nice having both the doctor and the **falafel eater** fight over you?)

4.1.f Clothing, accessories and furniture

No references of this subcategory were encountered in the corpus.

4.1.g Art

Table 7 shows the number of times a strategy was used. There was only one CR assigned to this category, and the used strategy was official equivalent.

Table 7**Number of times a strategy was used for CRs in the subcategory “art”**

	Strategy	Number of times the strategy was used
	Official equivalent	1

Official equivalent

In the example below, the Statue of David was subtitled as simply *David*. The direct translation of the CR would be *het beeld van David*, but in Dutch it is simply called *David*.

JOHN So the prince asked the obvious -- what are you doing? And Michelangelo turned around and looked at him, and whispered, *sto lavorando*, I'm working. Three years later that block of marble was the **Statue of David**. De prins vroeg: Wat doet u toch? En Michelangelo fluisterde hem toe: *Sto lavorando*. Ik ben aan het werk. Drie jaar later had hij zijn **David** uit dat blok gekerfd. (The prince asked: What are you doing? And Michelangelo whispered to him: *Sto lavorando*. I'm working. Three years later he carved his **David** out of that block.)

4.1.h Measurements and currency

Table 8 shows the number of times a strategy was used. A total of 70 CRs have been assigned to this category, and eight different strategies had been used to transfer them. The most common strategy was calque (direct translation) (35,7%), followed by official equivalent (27,1%). More source-oriented than target-oriented strategies were used.

Table 8**Number of times a strategy was used for CRs in the subcategory****“Measurements and currency”**

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	1
	TL-adjusted retention	1
	Completion (specification)	3
	Calque (direct translation)	25
	Shifted (direct translation)	6
Target-oriented	Paraphrase (generalisation)	6
	Target culture ECR (cultural substitution)	4
	Omission	5
	Official equivalent	19

Calque (direct translation) and official equivalent

In the following example Jack is explaining what happened to the plane. He says they were at about 40,000 feet and then dropped 200 feet. In the Netherlands, the metric system is used, so normally, feet would be converted to meters. The *40,000 feet* is directly translated as *40.000 voet*, which would be confusing to most Dutch people, but is still a way of translating this type of references. However, whichever strategy is chosen to deal with measurements, it is important to be consistent. The 200 feet, two sentences later, is then correctly converted to meters. This makes it even more confusing for the viewer. This keeps happening throughout the two seasons as *feet* is sometimes *voet* and other times *meter* and *mile* sometimes becomes *mijl* and other times *kilometer*. These inconsistencies could happen when each episode is done by a different subtitler, but it sometimes happens within the same episode, or, like the example, in the same bit of dialogue.

JACK We must have been at about **40,000 feet** when it happened. Hit an air pocket. Dropped, maybe, **200 feet**. The turbulence was ... I blacked out.

We zaten op een hoogte van zeker **40.000 voet**. Toen kwamen we in 'n luchtzak terecht. We maakten 'n val van zo'n **70 meter**. De turbulentie was zo... Ik kreeg een black-out. (We were at a height of at least **40,000 feet**. They we ended up in an air pocket. We fell about **70 meters**. The turbulence was so... I blacked out.)

4.1.i Organisations and brands

Table 9 shows the number of times a strategy was used. A total of 21 CRs have been assigned to this category, and eight different strategies had been used to transfer them. The most common strategy was official equivalent (28,6%), followed by unmarked complete retention (14,3%) and omission (14,3%). There is an approximately equal division between source-oriented and target-oriented strategies used.

Table 9**Number of times a strategy was used for CRs in the subcategory****“Organisations and brands”**

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	3
	TL-adjusted retention	2
	Completion (specification)	1
	Calque (direct translation)	1
Target-oriented	Superordinate term (generalisation)	1
	Paraphrase (generalisation)	2
	Target culture ECR (cultural substitution)	2
	Omission	3
	Official equivalent	6

Official equivalent

In the example below Goodwin tells Ana-Lucia that he is with the *Peace Corps*, which is *het vredeskorps* in Dutch. It is an official organisation and is always translated like that. There is no translation choice to be made by the translator.

ANA-LUCIA What are you, a boy scout?

GOODWIN Grown-up version. I'm with the **Peace Corps**.

De volwassen versie. Het **Vredeskorps**. (The grown-up version. The **Peace Corps**.)

4.1.j Politics

Table 10 shows the number of times a strategy was used. A total of two CRs have been assigned to this category, and two different strategies had been used to transfer them, namely paraphrase (generalisation) and official equivalent. No source-oriented strategies were used and only one target-oriented.

Table 10**Number of times a strategy was used for CRs in the subcategory “Politics”**

	Strategy	Number of times the strategy was used
Target-oriented	Paraphrase (generalisation)	1
	Official equivalent	1

Paraphrase (generalisation)

In the next example Hurley is writing down everyone’s personal information, in order to keep track of everyone who was on the plane, following an incident where they were infiltrated by one of *the Others*. Boone does not like it and says it reminds of the Patriot Act, a controversial law in the United States enacted after the terrorist attacks on 11 September. This law has expired in 2020, but was active when *Lost* takes place. One of the things the law allowed law enforcement to do was tapping phones and search people’s properties without consent or even their knowledge, hence the controversy. These are the exact things that can remind someone of a police state, where the government takes absolute control. Since that sense of losing privacy is what Boone is pointing out here, the paraphrase works well.

HURLEY Why is everyone so uptight about answering a few questions?

Wat is er zo erg aan een paar vragen?

BOONE Well, maybe we're just not cool with you setting up your own little **Patriot Act**, man.

Het doet te veel denken aan 'n **politiestaat**. (It reminds too much of a **police state**.)

4.1.k Education

Table 11 shows the number of times a strategy was used. A total of seven CRs have been assigned to this category, and three different strategies had been used to transfer them, the most common being paraphrase (generalisation) (57,1%). All the used strategies are target-oriented.

Table 11

Number of times a strategy was used for CRs in the subcategory “Education”

	Strategy	Number of times the strategy was used
Target-oriented	Superordinate term (generalisation)	2
	Paraphrase (generalisation)	4
	Target culture ECR (cultural substitution)	1

Paraphrase (generalisation)

In the example below Sawyer is teasing Hurley because he has a crush on Libby. She is one of the survivors who joined the camp later because she was in the tail section of the plane, which crashed on a different part of the island. Kate calls Sawyer out on his behaviour, saying he is acting as if he is in *junior high*. Since the educational systems in the USA and the Netherlands works rather differently, this would not translate well directly. The closest translation in Dutch would be *middelbare school*, which covers roughly the same age range, so that would work. However, that would be quite space-consuming. Since Kate is pointing out the childishness with this reference, saying that Sawyer is acting childish, is enough to convey the connotation.

SAWYER Whoa, you got a little love connection brewing over there, Jabba?

Heb je soms een oogje op haar, Jabba?

- HURLEY No. I'm just asking.
Nee, ik vraag het zomaar.
- SAWYER I hear you asking.
Ik hoorde je vraag wel.
- HURLEY Forget it.
Laat ook maar.
- KATE What's with you? You're acting like you're in **junior high**.
Wat doe jij **kinderachtig**, zeg. (You're acting so **childish**.)

4.1.1 Religion, folklore and mythology

Table 12 shows the number of times a strategy was used to transfer a CR. A total of 21 CRs have been assigned to this category, and four different strategies had been used to transfer them. The most common strategy by far was official equivalent (76,2%), followed by calque (direct translation) (14,3%).

Table 12

Number of times a strategy was used for CRs in the subcategory "Religion, folklore and mythology"

	Strategy	Number of times the strategy was used
Source-oriented	TL-adjusted retention	1
	Calque (direct translation)	3
Target-oriented	Superordinate term (generalisation)	1
	Official equivalent	16

Official equivalent

In the following example the survivors have found two skeletons at some caves on the island. They wonder who they were and John names them *Adam and*

Eve, after the first people on Earth according to the bible. In Dutch, *Adam* has the same name, but *Eve* becomes *Eva*. These are their official names in Dutch, so there is no other way of translating them.

CHARLIE Uh, just, you know, the, the, there could have been people here before us, right?

Nou ja, er kunnen toch al eerder mensen op dit eiland zijn geweest?

JOHN Clearly. But, who were these men? Kennelijk. Wat voor mannen waren het?

JACK Actually, one of them is female.

Een van hen was een vrouw.

JOHN Our very own **Adam and Eve**.

Onze eigen **Adam en Eva**. (Our own **Adam and Eve**.)

4.1.m History

Table 13 shows the number of times a strategy was used to transfer a CR. A total of seven CRs have been assigned to this category, and four different strategies had been used to transfer them. The most common strategy was official equivalent (42,9%), followed by omission (28,6%).

Table 13

Number of times a strategy was used for CRs in the subcategory “History”

	Strategy	Number of times the strategy was used
Source-oriented	Calque (direct translation)	1
Target-oriented	Paraphrase (generalisation)	1
	Omission	2
	Official equivalent	3

Official equivalent

In the next example Charlie asks Hurley about a hatch that was found in the jungle. Hurley compares the hatch to a bunker from *World War Two*, which is *de Tweede Wereldoorlog* in Dutch. This is the name in Dutch; there is no choice to be made by the subtitler.

HURLEY Well, I guess it's kinda like a bunker. You know, from **World War Two**?

Only newer.

Het lijkt een beetje op een bunker. Zo een uit **de Tweede**

Wereldoorlog, maar dan nieuwer. (It looks a little like a bunker. One of those from **the second World War**, but newer.)

4.2 Technology

This category is divided into five subcategories.

4.2.a. Appliances and tools

Table 14 shows the number of times a strategy was used to transfer a CR. A total of seven CRs have been assigned to this category, and five different strategies had been used to transfer them. The most common strategy was unmarked complete retention (42,9%). More source-oriented than target-oriented strategies were used.

Table 14

Number of times a strategy was used for reference in the subcategory

“Appliances and tools”

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	3
	TL-adjusted retention	1
	Calque (direct translation)	1
Target-oriented	Superordinate term (generalisation)	1
	Target culture ECR (cultural substitution)	1

Superordinate term (generalisation)

In the example below Sawyer references a *Sig 9*, which is a type of gun. Different types of guns are likely lesser known in the Netherlands than in the USA, probably mainly because of the strict gun laws. As a result, *Sig 9* would not mean much to the average Dutch viewer. The CR is subtitled as *pistool*, *pistol* in English, a superordinate term which provides all the necessary meaning, as the specific type of gun is rather irrelevant in that sentence.

- SAWYER All nines, right? 9-millimeters, the guns?
Allemaal negens? 9-millimeters, vuurwapens...
- JACK Yeah, why?
Ja. Hoezo?
- SAWYER Because, if the lady wants to come... Lifted this off the Marshal back in the old days. Remember him, don't you? Surly guy, kind of square of jaw, carries a **Sig 9**.
Als onze vriendin zo graag mee wil... Deze heb ik destijds van die agent gesnaaid. Weet je nog? Norse vent, vierkante kop, droeg 'n **pistool**. (If our girlfriend wants to come that badly... I snatched this from that cop back in the day. Do you remember? Surly guy, squared head, carried a **gun**.)

4.2.b Machines

No references of this subcategory were encountered in the corpus.

4.2.c. Vehicles and transportation

Table 15 shows the number of times a strategy was used to transfer a CR. A total of eight CRs have been assigned to this category, and four different strategies had been used to transfer them. The most common strategy was unmarked complete retention (37,5%) followed by superordinate term (generalisation) (25%). Overall, the same amount of source-oriented and target-oriented strategies were used.

Table 15

Number of times a strategy was used for CRs in the subcategory “Vehicles and transportation”

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (marked)	1
	Complete retention (unmarked)	3
Target-oriented	Superordinate term (generalisation)	2
	Paraphrase (generalisation)	1
	Omission	1

Complete retention (marked)

In the following example John tells the group that him and Boone found a Beechcraft in the jungle, which is a small plane. Beechcraft is an American brand of aircrafts that is not very well-known in the Netherlands, but since the character says it is a plane in the dialogue, there is no need to change it or add to it.

JOHN We found a plane. A **Beechcraft**, in the jungle.

We hadden een vliegtuig gevonden. Een **Beechcraft**. (We had found a plane. A **Beechcraft**.)

4.2.d. Medicine

Table 16 shows the number of times a strategy was used. A total of five CRs have been assigned to this category, and four different strategies had been used to transfer them. The most common strategy was omission (40%).

Table 16**Number of times a strategy was used for CRs in the subcategory “Medicine”**

	Strategy	Number of times the strategy was used
Target-oriented	Superordinate term (generalisation)	1
	Target culture ECR (cultural substitution)	1
	Omission	2
	Official equivalent	1

Omission

In the next example, Jack is reporting his father’s alcohol abuse during procedures to a disciplinary board. Jack mentions when he arrived in the OR, or operating room. The Dutch subtitle says that the operation was already happening when he came in, leaving out the specific room where it happened. The subtitler was able to leave this out because the context makes it obvious that he went to the operating room, as that is where operations take place. The subtitler was able to save some characters because of this, which surely was helpful seeing the relatively long sentences surrounding this CR.

JACK I need to revise my statement. I didn't come into the **OR** until well into the procedure.

Ik ben genoodzaakt m'n verklaring te herzien. De operatie was al aan de gang toen ik arriveerde. (I am forced to revise my statement. The operation was already underway when I arrived.)

CHRISTIAN Jack.

JACK I was warned by one of the nurses that my father was operating under the influence.

Ik was gewaarschuwd dat m'n vader opereerde terwijl hij onder invloed was.

4.2.e. Software

Table 17 shows the number of times a strategy was used to transfer a CR. There was only one CR assigned to this category, and the used strategy was unmarked complete retention.

Table 17

Number of times a strategy was used for reference in the subcategory

“Software”

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	1

Complete retention (unmarked)

In the following example, Hurley mentions a picture his doctor took of him and his friend Dave. When he saw the picture later, he was shocked to see Dave was not there. Dave notes that the doctor could have used Photoshop to edit him out. Photoshop is a very well-known program in many countries, including the Netherlands and therefore most people would know what it is, which makes retention work very well in this case.

Hurley Dr. Brooks showed me the picture from the rec room and my arm was around, like, nothingness.

Dr. Brooks liet me die foto zien. Ik had m'n arm om niets heen.

Dave Uh... Kinko's? **Photoshop**? What, you think they really blew up the Death Star?

Wat dacht je van **Photoshop**? Denk je dat de Doodsster echt werd opgeblazen? (How about **Photoshop**? Do you think the Death Star was actually blown up?)

4.3 Entertainment

This category is divided into four subcategories.

4.3.a Literature and TV

Table 18 shows the number of times a strategy was used. A total of 70 CRs have been assigned to this category, and 10 different strategies had been used to transfer them. The most common strategy was omission (34,3%) followed by unmarked complete retention (24,3%). Slightly more target-oriented than source-oriented strategies were used.

Table 18

Number of times a strategy was used for reference in the subcategory

“Literature and TV”

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (marked)	8
	Complete retention (unmarked)	17
	Addition (specification)	1
	Calque (direct translation)	3
	Shifted (direct translation)	1
Target-oriented	Superordinate term (generalisation)	1
	Paraphrase (generalisation)	7
	Target culture ECR (cultural substitution)	3
	Situational substitution	1
	Omission	24
	Official equivalent	4

The reason omission and complete retention were used so many times could be that references concerning literature and TV are most often names of tv shows and characters. Those can often be retained, as a lot of American tv shows are well-

known in the Netherlands as well. Additionally, names of character are often used as nicknames in *Lost*, usually by Sawyer, which means they can likely be omitted.

Complete retention (unmarked)

In the following example, Sawyer puts on a pair of improvised glasses for reading, after discovering he is farsighted. Hurley, who is normally the target of ridicule by Sawyer because of his weight, sees an opportunity to make fun of Sawyer for once by comparing him to a steamrolled Harry Potter. Harry Potter is one of the most successful film franchises of all time and is very well known in the Netherlands. Harry Potter as a character is often instantly recognised because of his glasses. There is no need to alter the reference and retaining it seems to be the best option.

HURLEY Dude. Looks like someone steamrolled **Harry Potter**.

Man, je lijkt wel een platgewalste **Harry Potter**. (Man, you look like a bulldozed **Harry Potter**.)

Paraphrase (generalisation)

In the example below, Charlie is telling Kate that he thinks the survivors from the tail section, who just joined the camp, had a harder time surviving so far than they did. He says they went *Lord of the Flies*, which is a famous novel by William Golding, about a group of boys who stranded on an island. In the novel, the boys tries to establish rules and order, but resort to violence and chaos rather quickly and it gets quite disturbing. The novel is very well-known in the Netherlands as well. The Dutch subtitle rendered it as *survival*, which is can be used as one of the keywords for the novel. *Survival* is a lot shorter than *Lord of the Flies* and it works quite well in the context, as it keeps the main connotation of how Charlie uses the CR.

CHARLIE They seem to have had a rough time of it. Looks like they went bloody **Lord of the Flies** out there.

Wel heftig wat ze hebben meegemaakt. Over **survival** gesproken.

(Pretty intense what they went through, though. Talk about **survival**.)

Omission

In the next example, Boone suggests that someone should go talk to the woman who hasn't moved or talked much since they crashed. Shannon is annoyed with Boone for always wanting to help people, as she is quite selfish herself. She calls him Captain America, who is a fictional superhero, quite famous in the Netherlands. This CR would work well if it had been retained, but it is likely omitted because of the character limit.

BOONE I just think somebody should go talk to her.

Iemand zou met haar moeten praten.

SHANNON I nominate you, **Captain America**. You just can't help yourself, can you?

Ik nomineer jou, jij bent zo behulpzaam. (I nominate you, you are so helpful.)

4.3.b Games

Table 19 shows the number of times a strategy was used. A total of 19 CRs have been assigned to this category, and seven different strategies had been used to transfer them. The most common strategy was target culture ECR (cultural substitution) (31,6%) followed by paraphrase (generalisation) (26,3%). Overall, target-oriented strategies were used more often than source-oriented strategies.

Table 19**Number of times a strategy was used for CRs in the subcategory “Games”**

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	2
	TL-adjusted retention	1
	Calque (direct translation)	2
Target-oriented	Paraphrase (generalisation)	5
	Target culture ECR (cultural substitution)	6
	Omission	1
	Official equivalent	2

Paraphrase (generalisation)

In the following example, Sawyer catches Ana-Lucia following him, when he is on his way to his stash full of stolen items. She is looking for a gun and wants to know where they are. When he notices he is being followed, Sawyer utters *come out, come out, whoever you are*, which is a reference to the children’s game *Hide-and-Seek*. While the game, in Dutch called *verstoppertje*, is played in the Netherlands, this phrase is not used, nor a direct translation of it. The subtitler paraphrased it as the intention behind the phrase. This way, the subtitle is clear to the viewer, but does lose some of its playfulness. In this instance, however, that is compensated by the rest of the dialogue, where Sawyer makes more playful references that are rendered into the subtitles.

SAWYER Come out, come out, whoever you are. I know you're there. Don't make me come in after you. Well, well, well. What do we got here? Was Little Red Riding Hood gonna follow the Big Bad Wolf back to his stash o' guns?

Kom nou maar gewoon tevoorschijn. Ik weet dat je er bent. Of moet ik je komen zoeken? Kijk eens aan. Wie hebben we daar? Volgt Roodkapje de grote boze wolf naar z'n wapenvoorraad? (**Just come out already.** I know you're there. Or am I going to have to come look for you? Look at that. Who do we have there? Is Little Red Riding Hood following the Big Bad Wolf to his weapon stash?)

Target culture ECR (cultural substitution)

In the example below, John sees that Sayid has made his own compass and tells him how he used to do that as a *Webelos*, which is an age group in boy scouting. The Netherlands also has scouting, and has its own names for the different ranks and groups. Where *Webelos* refers to wolves, bears and lions, boys aged 9, 10 and 11 respectively, the Dutch *Welpje* in the subtitle refers to boys aged 7 to 11. It is a similar reference that the target audience will probably understand, as they are likely unfamiliar with the term *Webelos*.

JOHN Well, you made a compass. I haven't seen one of those since I was a **Webelos**.

Je hebt een kompas gemaakt. Dat deed ik als **Welpje** ook. (You've made a compass. I did that too as a **little cub**.)

4.3.c Sports

Table 20 shows the number of times a strategy was used. A total of 14 CRs have been assigned to this category, and six different strategies had been used to transfer them. The most common strategy was omission (35,7%) followed by

unmarked complete retention (28,6%). Slightly more source-oriented strategies were used as opposed to target-oriented strategies.

Table 20

Number of times a strategy was used for CRs in the subcategory “Sports”

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (marked)	1
	Complete retention (unmarked)	4
	Completion (specification)	1
	Calque (direct translation)	2
Target-oriented	Paraphrase (generalisation)	1
	Omission	5

Complete retention (unmarked) and omission

In the next example, Christian is getting drunk in a bar and feeling sorry for himself, bonding with Sawyer, who is also having a drink, because he feels conflicted over something. Christian has a saying: *That’s why the Red Sox will never win the damn series*, which means that some people are supposed to suffer, without fault of their own. The *Red Sox* refers to the American baseball team and *the Series* refer to the *World Series*, which is the final of the Major League Baseball. In the Netherlands, American sports teams and tournaments are usually only vaguely known, and people may not know what the *Red Sox* are, or what the series refer to. The subtitle retained the *Red Sox*, but omitted the series and basically said “that’s why the *Red Sox* will never be champion”. While this makes it unclear what they would never be champion of, the connotation of “they will never win” remains present. It also creates a clear context for the *Red Sox*. It is now easier to infer from context what the *Red Sox* are, should the viewer not know that.

CHRISTIAN But, don't beat yourself up over it. It's fate. Some people are just supposed to suffer. That's why the **Red Sox** will never win **the damn Series**.

Maar wees niet te hard voor jezelf. Het is gewoon het lot. Sommige mensen zijn geboren om te lijden. Daarom zullen de **Red Sox** nooit kampioen worden. (But don't be too hard on yourself. It's just fate.

Some people were born to suffer. That's why the **Red Sox** will never be champions.)

4.3.d Music

Table 21 shows the number of times a strategy was used. A total of 10 CRs have been assigned to this category, and six different strategies had been used to transfer them. Four strategies were used the most, but looking at the main strategies, direct translation was the most common (40%), spread evenly between calque and shifted. More source-oriented than target-oriented strategies were used.

Table 21

Number of times a strategy was used for CRs in the subcategory "Music"

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	2
	Calque (direct translation)	2
	Shifted (direct translation)	2
Target-oriented	Superordinate term (generalisation)	1
	Paraphrase (generalisation)	1
	Omission	2

Superordinate term (Generalisation)

In the following example, a pallet full of food was dropped on the island by a plane. All the survivors try to grab whatever they can and arguments start. Libby tries to calm people down and Sawyer mocks her. Kumbaya is a gospel and the phrase *sing Kumbaya* is used in a derogatory way to make fun of naive and overly optimistic efforts to compromise. This phrase is really used in the Netherlands and the subtitler chose to use a superordinate term, gospels, to avoid confusing viewers.

LIBBY OK, hey, hey, guys, guys. How about no one's in charge, OK? I'm sure everyone can manage to just take what they need. Niemand hoeft dit te regelen. Iedereen neemt mee wat hij nodig heeft.

SAWYER Great plan, Moonbeam. After that, we can sing **Kumbaya** and do trust falls.

Goed plan. Dan kunnen we daarna samen **gospels** zingen. (Good plan. Then afterwards we can sing **gospels** together.)

4.4 Ecology and geography

This category is divided into three subcategories.

4.4.a Flora and environment

Table 22 shows the number of times a strategy was used. A total of three CRs have been assigned to this category, and three different strategies had been used to transfer them, namely TL-adjusted retention, paraphrase (generalisation), omission.

Table 22

Number of times a strategy was used for CRs in the subcategory “Flora and environment”

	Strategy	Number of times the strategy was used
Source-oriented	TL-adjusted retention	1
Target-oriented	Paraphrase (generalisation)	1
	Omission	1

Paraphrase (generalisation)

In the next example, Michael wants to help look for Charlie and Claire after they had been kidnapped. John sent him away and told him to look in the opposite direction as the main search party, of which John is a part. Michael is annoyed at this and calls John *Mount Baldy*, because John is bald. *Mount Baldy* is a nickname of Mount San Antonio, the highest point in the San Gabriel Mountains in California. It is called Mount Baldy because of the bare terrain. Most people in the Netherlands will likely not be familiar with this mountain, let alone its nickname. Therefore, the subtitler paraphrased it as *kale*, meaning *boldy*, an effective way of retaining the connotation of the insult, while removing any potential confusion from the viewer. Additionally, it is a rather space-consuming solution.

MICHAEL I got five other guys who are going out there with me. Putting our necks on the line to find Charlie and Claire. All I'm saying is, I'm getting sick of being treated like a second-class citizen around here because **Mount Baldy** can bag a boar.

Ik heb vijf kerels die hun leven willen wagen om Charlie en Claire te vinden. Ik wil gewoon niet als sukkel worden behandeld omdat die **kale** kan jagen. (I've got five guys who are willing to risk their lives to find Charlie and Claire. I just don't want to be treated like an idiot because that **baldy** can hunt.)

4.4.b Fauna

Table 23 shows the number of times a strategy was used. There was only one CR assigned to this category, and the used strategy was superordinate term (generalisation).

Table 23

Number of times a strategy was used for CRs in the subcategory "Fauna"

	Strategy	Number of times the strategy was used
Target-oriented	Superordinate term (generalisation)	1

Superordinate term (generalization)

In the example below, John talks about the boar that have been spotted on the island. He plans to hunt them for food. He says they look like *Razorbacks*, a specific kind of boar. This is not relevant to the story, therefore the subtitler chose to use the superordinate term *zwijnen*, simply *boar*, instead, which saves space.

JOHN We know there are wild boar on the Island. **Razorbacks**, by the look of them. The ones that came into the camp last night were piglets, 100, 150 pounds each. Which means that there's a mother nearby.

We weten nu dat er wilde zwijnen op het eiland leven. De **zwijnen** in ons kamp waren biggetjes, van zo'n 55 kilo. Hun moeder moet dus in de buurt zijn. (We now know that wild boar live on the island. The **boar** in our camp were piglets, roughly 55 kilos. Their mother must be close.)

4.4.c Places

Table 24 shows the number of times a strategy was used to transfer a CR. A total of 33 CRs have been assigned to this category, and nine different strategies had been used to transfer them. The most common strategy was unmarked complete retention (39,4%) followed by omission (21,2%). Most used strategies were source-oriented.

Table 24

Number of times a strategy was used for reference in the subcategory "Places"

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (unmarked)	13
	TL-adjusted retention	3
	Addition (specification)	1
	Calque (direct translation)	1
	Shifted (direct translation)	1
Target-oriented	Superordinate term (generalisation)	2
	Paraphrase (generalisation)	2
	Omission	7
	Official equivalent	3

Complete retention (unmarked) and omission

In the following example, a psychic Claire has visited, Malkin, is trying to convince her to give her baby up to a couple in *Los Angeles*. He claims that is the only way to keep the baby safe. The first mention of *Los Angeles* is completely retained in the subtitles, while the second one is omitted. This is likely done in order to save space. Because Malkin had just mentioned *Los Angeles*, there is no reason to mention it again in the subtitles, because it is clear they are still talking about the same couple and the same journey from Australia to *Los Angeles*.

MALKIN I know this sounds ridiculous, Claire. All this psychic business, and I appreciate that you must think I'm a raving madman. But this is what must happen.

Ik weet dat 't raar overkomt. Al die helderziende praatjes. En ik snap dat je me gestoord vindt, maar je moet echt doen wat ik zeg.

CLAIRE So, you're giving me six thousand dollars to give my baby to a couple of strangers in **Los Angeles**?

Dus u geeft me zesduizend dollar om m'n kind af te staan aan 'n stel vreemden in **Los Angeles**. (So you give me six thousand dollars to give up my child to a couple of strangers in **Los Angeles**.)

MALKIN Twelve thousand. The other six when you arrive in **Los Angeles**. And they're not strangers, Claire. They're good people.

Twaalfduizend. De andere zes krijg je na aankomst. En het zijn geen vreemden. Het zijn lieve mensen. (Twelve thousand. The other six you'll get when you arrive. And they are not strangers. They are sweet people.)

4.5 Language

Table 25 shows the number of times a strategy was used to transfer a CR. A total of 39 CRs have been assigned to this category, and five different strategies had been used to transfer them. The most common strategy was target culture ECR (cultural substitution) (41%) followed by omission (33,3%). No source-oriented strategies were used for this category.

Table 25

Number of times a strategy was used for CRs in the category “Language”

	Strategy	Number of times the strategy was used
Target-oriented	Superordinate term (generalisation)	2
	Paraphrase (generalisation)	7
	Target culture ECR (cultural substitution)	16
	Omission	13
	Official equivalent	1

It could be that target culture ECR (cultural substitution) and omission were used so often because this category consists mostly of slang and slurs, which pose translation problems that are most easily and effectively solved by substituting the CR for a slang or slur from the TC, or omitting it completely.

Target culture ECR (cultural substitution)

In the example below, Claire has just woken up after fainting and needs water. Charlie brings her water and tells her that someone stole most of the water. He calls this person a *git*, which is British slang meaning a stupid or rude person, usually a man. The subtitler chose a similar word in the Dutch subtitle, namely *idiot*, meaning *idiot*, retaining the overall connotation of the slang.

- CLAIRE Thanks for the water, Charlie.
Bedankt voor het water, Charlie. (Thanks for the water, Charlie.)
- CHARLIE There'd be more if some **git** hadn't knicked it.
Een of andere **idiot** heeft de rest gejat. (Some **idiot** has stolen the rest.)

Omission

In the following example, Ana-Lucia has Sawyer trapped in a pit. She is trying to get him to come out, but he refuses, so she puts the cover back on the pit, leaving Sawyer in there. The screen goes black and the viewer hears Sawyer mumble *bitch*. Since *bitch* is commonly used slang that is also common in Dutch, the viewers would very likely understand the word without reading it. Additionally, subtitles are usually preferably not shown when the screen goes black between scenes. These reasons likely made the subtitler decide to omit *bitch*.

- SAWYER You want me, Hot Lips, you're gonna have to come down here and get me. **Bitch**.
Als je me zo graag wilt, kom je me maar halen. (If you want me so badly, come get me.)

4.6 Other

Table 26 shows the number of times a strategy was used to transfer a CR. A total of 14 CRs have been assigned to this category, and seven different strategies had been used to transfer them. The most common strategies were unmarked complete retention (21,4%) and superordinate term (generalisation) (21,4%). Only slightly more target-oriented strategies were used as opposed to source-oriented.

Table 26

Number of times a strategy was used for CRs in the category “Other”

	Strategy	Number of times the strategy was used
Source-oriented	Complete retention (marked)	2
	Complete retention (unmarked)	3
	Addition (specification)	1
Target-oriented	Superordinate term (generalisation)	3
	Paraphrase (generalisation)	2
	Target culture ECR (cultural substitution)	2
	Omission	1

Superordinate term (generalisation)

In the next example, John is berated by his superior at work about some *TPS reports* that need to be done by noon. John is annoyed and tells Randy that he knows that he needs to finish those reports. *TPS reports* are specific reports used for describing test procedures. Possibly to avoid explaining such a specific reference, that some people from the SL would not even know, the subtitler used the superordinate term *rapporten*, meaning *reports*. In this context, the content of the reports is irrelevant, and the only important part of the reference is that Randy nags John about the work he is supposed to be doing. This generalisation accomplishes retaining that meaning.

- RANDY Locke. I told you I need those **TPS reports** done by noon today. Not 12:30; not 12:15; noon.
- Locke, je weet dat ik die **rapporten** om twaalf uur wil hebben. Niet om kwart over twaalf, dus. (Locke, you know I want those **reports** at twelve o'clock. So not at a quarter past twelve.)
- JOHN I heard you the first time, Randy.
- Ik ben niet doof.

Addition (specification)

In this final example, Walt asks his father, Michael, about some equipment on the raft they built. Sayid had salvaged this from the plane and Beechcraft. Michael explains that they can use the equipment to send out an SOS. An SOS is an internationally used distress signal, so it is also well-known in the Netherlands. The subtitle, however, added *-signaal* after it to clarify that it is a signal and perhaps to make the sentence flow better.

- WALT So, what's this stuff even do?
- Wat doet dit ding eigenlijk?
- MICHAEL Well, the transmitter sends out an SOS in case someone's listening. And if there's anything out there, we'll see it on this radar screen here. De zender verstuurt een **SOS-signaal**, mocht er iemand luisteren. En als er iets is, zien wij dat hier op dit radarscherm. (The transmitter sends out an **SOS signal**, should someone be listening. And if there is something, we'll see that here on this radar screen.)

5. Discussion

Overall, 447 cultural references were found in the first two seasons of *Lost* (Abrams et al., 2004-2010). The main research question was: What types of cultural references can be found in American TV series *Lost* and which translation strategies are employed when translating them in the Dutch subtitles?

First, I will answer the two sub-questions, which were:

- Are more target-oriented or source-oriented strategies employed?
- Are there preferred strategies for specific types of cultural references?

The answer to the first sub-question is that more target-oriented strategies were used, namely 203 as opposed to 179 source-oriented strategies. This corresponds with Alaa and Al Sawi (2023), and seems to contradict Pedersen (2011), Sadeghpour (2021), Horbačasienė et al. (2016), and Iliavičius (2017), who all found that source-oriented strategies are used more. However, to put that contradiction into perspective, the numbers are rather close together, with target-oriented strategies used for 45,5% of the CRs and source-oriented strategies for 40%. Official equivalents were used for 14,5% of the CR. Retention, a source-oriented strategy, is the most used strategy in my analysis by a large margin, which does correspond with studies by Pedersen (2011), Horbačasienė et al. (2016), Iliavičius (2017), and Raivio (2018).

To answer the second sub-question and the main research question, I will list the most used strategy per type of CR and possible reasons for the combinations based on the current corpus. I omitted the few subcategories without CRs and the ones where official equivalents were used most often, because there was likely no choice made by the subtitler. Additionally, I will compare the results of the current

study to results of previously discussed studies and subsequently answer the research question.

1. Social culture

People: Retention

Names of people may be retained because the referenced people are internationally well-known, which is often the case when translating from American English to a European language.

Titles, ranks and jobs: Generalisation

Titles, ranks and jobs may be generalised because they are specific to the SC and may not even exist in the TC. It is then better to use a superordinate term or to paraphrase the connotation to make sure the viewer understands the context and situation.

Race, heritage and sexual orientation: Retention

The references to race, heritage and sexual orientation may be retained because they are common first names from certain countries, used in a racist manner, which is what most of the CR in this subcategory were in the analysed corpus. This way, the racism, which conveys information about the character, is maintained.

Gestures, customs, and holidays: Direct translation

CRs from gestures, customs and holidays may be translated directly because they are customs that exist in both cultures, and it the viewer will likely recognise and understand the customs.

Food and beverages: Substitution

CRs from Food and beverages may be substituted because they are used as offensive nicknames, making them not about the food necessarily, but making the connotation more important than the actual food item.

Measurements and currency: Direct translation

Measurements and currencies may be translated directly because the subtitler chose not to convert them to a different system or currency, which is what happened quite a lot in this corpus.

Politics: Generalisation

References regarding politics may be generalised because there is a difference in political systems between the SC and TC.

Education: Generalisation

References regarding education may be generalised because the educational systems from the SC and the TC work differently and the connotation is more important than the specific reference.

2. Technology

Appliances and tools: Retention

Appliances and tools may be retained because they are names of certain brands or types of tools, such as guns.

Vehicles and transportation: Retention

References regarding vehicles and transportation may be retained because the references are brand named or names given to specific vehicles.

Medicine: Omission

Medical references may be omitted because they reference places or people that are not necessary to mention to understand the situation.

Software: Retention

Software references may be retained because they refer to programmes with specific names and those names are also used in the TL.

3. Entertainment

Literature and TV: Retention

References regarding literature and TV may be retained when they reference names of books, tv shows, or characters that are the same in the TL as in the SL, and well-known in both cultures.

Games: Substitution

References about games can be substituted when they are too specific to the SC to retain, but there are CRs in the TC that fit in the same context or convey the same connotation.

Sports: Retention and omission

Sports references may be retained because there are teams or sports terms that are the same in the TL as in the SL and known in both culture and may be omitted because they only exist in the TC and/or are not needed to understand the situation.

Music: Direct Translation

References regarding music may be translated directly because they refer to song titles of songs that have versions in both languages or lyrics that are quoted in conversations.

4. Ecology and geography

Flora and environment: Retention, generalisation, and omission

References regarding flora an environment may be retained because the reference is relevant to the context and it is well-known in the TC. They may be omitted when the reference is used to make point, but the connotation is more

important than the reference itself, and it may be generalised when used as, for example, an insult, where the connotation is more important than the specific reference.

Fauna: generalisation

References to fauna may be generalised when a specific species is mentioned, but it is irrelevant compared to the type of animal.

Places: Retention

Places may be retained because many have the same name translating from English to Dutch, with sometimes only slight adjustments to the spelling. Changing the place in the subtitles could create problems in the story later, so it is important to be careful with that, and retention may often be an efficient solution.

5. Language: substitution

References in this category may be substituted because they are insults, and as insults tend to be rather culture specific, they are substituted for similar insults in the TL.

6. Other: Retention and generalisation

Since the “other” category consists of a variety of references, it is hard to say anything conclusive about them. However, retention and generalisation are the most and third most used strategies in this research, which is why statistically, it makes sense for these to be used so much for this category.

The reasons behind the used strategies were not investigated in this thesis, however, hypotheses can be made. A possible reason could be that there is only a limited amount of space available for a CR, potentially causing it to be omitted. Another reason could be that some dialogue might be uttered rather quickly and the subtitles need to keep up with that, so they can only be on screen for a short amount

of time, forcing the subtitler to use as few characters as possible, being forced to generalise or substitute the CR. Additionally, reasons can be based on the presumed knowledge of the viewer, such as cultural differences or a difference in available resources.

Which strategies were used for which types of CRs was investigated by Horbačauskienė et al. (2016), Smets (2012) and Raivio (2018). Horbačauskienė et al. (2016) investigated CRs in the Lithuanian subtitles from an Australian reality cooking show and found that mostly retention was used. In the current study, generalisation and substitution were the most used strategies for the subcategory Food and beverages. This difference can be explained through the context of the CRs. In the cooking show, food references are often made to refer to the actual food item and it is important that the subtitles are accurate as it may be important to the show. In the current study, food references were most often made as insults, where the connotation was more important than the specific food item.

Additionally, Smets (2012) found that retention and omission were the most used strategies for CRs regarding Culture, including subcategories media, literature, sports and education, and Geography. The current study mostly corresponds with these findings as the results show that omission and retention were the main strategies for CRs regarding Literature and TV, Sports, and Places (Geography and ecology). The only difference being that mostly generalisation was used for CRs regarding Education in the current study, which could likely be explained by looking at the context of the references.

Finally, Raivio (2018) looked at both Finnish and German subtitles. They found that for Finnish, retention was the most used strategy for Weights and measures, Personal names, Brand names, and Entertainment, generalisation for Food and

beverages, official equivalent for Geographical names and (Professional) Titles, substitution for Education, and direct translation for Currency. For the German subtitles, retention was the most used strategy for Personal names, Brand names, (Professional) Titles, and Entertainment, official equivalent for Geographical names, substitution for Education, and direct translation for Weights and measures, Food and beverages, and currency. In comparison, the current study found that retention was the most used strategy for People, Entertainment, and Places (Ecology and geography), generalisation for Titles, ranks and jobs, and Education, official equivalent for Organisations and brands, substitution for Food and beverages, and direct translation for Measurements and currency.

The results do indicate some connection between the type of CR and the strategy that is chosen to transfer it to the subtitles, as different studies seem to find some similar results. However, the scale of these researches is relatively small and more research in this area is recommended to be able to confirm this correlation with more certainty.

The hypotheses made in the introduction were almost all correct. Source-oriented strategies have been used less often than target-oriented strategies instead of more, but the most commonly used strategy was indeed retention. Furthermore, the CRs of the type 'People' have indeed been mostly retained. There were two CRs of the type 'Politics', one of which was generalised and for the other an official equivalent was used, which corresponds with the hypothesis, and, finally, the CRs of the type 'Education' were indeed mostly generalised.

There are, of course, limitations to this thesis. Firstly, I have only analysed references from the first two seasons of *Lost*, which is a third of the whole show, making the corpus limited. *Lost* is also a relatively old TV show, as it ran from 2004

until 2010. The results might differ if a more recent show is analysed. Additionally, the analysis of the corpus can be considered subjective, because sometimes it is not clear which translation strategy was used and some could be attributed to more than one strategy, and a choice between the strategies had to be made. There are a number of ways this research could be enhanced, for example the results could be compared to the Disney+ subtitles, to see the influence of automatic translations on the rendering of cultural references. Moreover, the other four seasons of *Lost* could be analysed to see what the main types and strategies are compared to the first two seasons. Finally, this research only analyses English dialogue to Dutch subtitles. The same kind of research could be executed for other languages, to see what the differences are for other language combinations.

6. Conclusion

This thesis analysed the translation of cultural references (CRs) in the Dutch subtitles of American TV series *Lost*. In order to do this, a model of the different types of CRs was created based on models from Newmark (1988) and Pedersen (2011) and the used strategies were analysed using Pedersen's (2011) taxonomy. The definition of CRs that is used in this thesis is that they are words or phrases referring to people, places, customs and concepts pertaining to a specific culture that may be unfamiliar to anyone outside of that culture. The results showed that, by a small margin, target-oriented strategies were used more often (45,4%) than source-oriented strategies (40%), and 14,5% of the CRs were translated using an official equivalent. Overall, the strategy that was used most often was retention (26,2%), which was the most used strategy for CRs regarding People, Race, Tools, Vehicles, Software, Literature and TV, and Places.

Many of the previously discussed studies showed that mostly source-oriented strategies are used when transferring CRs into subtitles, and retention is the most commonly used strategy (Pedersen, 2011; Horbačauskienė et al., 2016; Iliavičius, 2017; Raivio 2018). My data does not correspond with the first finding, however, the percentages are rather close together, with 45,5% and 40% for target-oriented and source-oriented strategies respectively. My data does correspond with the second finding, as retention was the most used strategy overall with 26,2% of the CRs transferred through retention.

Additionally, the results of this research, when compared to previously discussed research, indicate that there could be a correlation between the type of reference and the strategy that is chosen to translate it, as the current research, Raivio (2018), and Smets (2012) found similar results for some of the types of

references, for example that for CRs concerning Entertainment, including literature and media, are most often transferred into subtitles through retention.

Based on previous research, the expectations for the current study were that mostly source-oriented strategies would be used and the most used strategy would be retention. Target-oriented strategies were used slightly more often than source-oriented strategies, but retention was the most commonly used strategy.

The reasons behind the used strategies were not investigated in this thesis, however, hypotheses were made. Mostly, the reasons could be space related, as subtitles restrict the amount of space that is available for the cultural reference, and related to screen time, because the subtitles have to keep up with quickly uttered dialogue. Finally, the reasons can be based on the presumed knowledge of the viewer.

In conclusion, the CRs in the Dutch subtitles from season one and two from the American TV series *Lost* were most often translated through target-oriented strategies, but the most common strategy was a source-oriented one, namely retention. Looking at specific types of CRs, most CR that were encountered are related to Measurement and currency, and Literature and TV and were most often translated through direct translation (calque) and omission respectively.

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Appendix A Data

Season	English dialogue	Dutch subtitle (and back translation)	Type of cultural reference	Strategy used
S1	JACK (to Kate): When I was in residency, my first solo procedure was a spinal surgery on a 16 year old kid, a girl. And at the end, after 13 hours, I was closing her up and I, I accidentally ripped her dural sac. Shredded the base of the spine where all the nerves come together, membrane as thin as tissue. And so it ripped open. And the nerves just spilled out of her like angel hair pasta , spinal fluid flowing out of her and I ... And the terror was just so crazy. So real.	JACK: M'n eerste operatie was 'n ruggenmergoperatie bij een kind van zestien. Een meisje. Aan het eind, na dertien uur opereren, was ik haar aan 't dichtnaaien toen ik per ongeluk 't vlies raakte. De plek waar alle zenuwen samenkomen. Een flinterdun vliesje. Het scheurde gewoon open. Alle zenuwen spoten eruit, het leek wel spaghetti . Alle het ruggenmergsvocht stroomde eruit, en ik... Het was zo'n schok, echt niet normaal. Zo overweldigend. (All the nerves squirted out, it looked like spaghetti . All the spinal fluid poured out, and I... It was such a shock, really not normal. So overwhelming.)	angel hair pasta: 1.e. Social culture, Food and beverages	Transculture ECR (cultural substitution)
S1	JACK: We must have been at about 40,000 feet when it happened. Hit an air pocket. Dropped, maybe, 200 feet . The turbulence was ... I blacked out.	JACK: We zaten op een hoogte van zeker 40.000 voet . Toen kwamen we in 'n luchtzak terecht. We maakten 'n val van zo'n 70 meter . De turbulentie was zo... Ik kreeg een black-out. (We were at a height of at least 40,000 feet . They we ended up in an air pocket. We fell about 70 meters . The turbulence was so... I blacked out.)	40,000 feet: 1.h. Social culture, Measurements and currency	Calque (direct translation)
			200 feet: 1.h. Social culture, Measurements and currency	Official equivalent

S1	<p>CINDY: So, how's the drink? JACK: It's good. CINDY: That wasn't a very strong reaction. JACK: Well, it's not a very strong drink. (Cindy hands him two more bottles) CINDY: Shhh. Just don't tell anyone. JACK: This of course breaks some critical FAA regulations.</p>	<p>CINDY: Is het drankje lekker? JACK: Jawel, hoor. CINDY: Dat is wat zwak uitgedrukt. JACK: Het is dan ook niet bepaald sterke drank. CINDY: Alsjeblieft. Vertel 't alleen niet verder. JACK: Dit gaat zeker tegen alle regels in? (This surely goes against all rules?)</p>	FAA: 1.i. Social culture, Organisations and brands	Omission
S1	<p>ROSE: That sound that it made, I keep thinking that there was something really familiar about it. SHANNON: Really? Where are you from? ROSE: The Bronx.</p>	<p>ROSE: Dat geluid kwam me zo bekend voor. SHANNON: O, waar komt u dan vandaan? ROSE: Uit de Bronx. (From the Bronx.)</p>	The Bronx: 4.c. Ecology and geography, Places	TL-adjusted retention
S1	<p>PILOT: Six hours in, our radio went out. No-one could see us. We turned back to, to land in Fiji. By the time we hit turbulence, we were 1000 miles off course. They're looking for us in the wrong place.</p>	<p>PILOOT: Na zes uur viel onze verbinding weg. Niemand kon ons zien. We keerden om om op Fiji te landen. Maar toen kregen we met turbulentie te maken en raakten we 1000 mijl uit koers. Ze zoeken ons op de verkeerde plaats. (After six hours our connection failed. Nobody could see us. We turned around to land on Fiji. But then we had to deal with turbulence and we got 1000 miles off course. They are looking for us in the wrong place.)</p>	1000 miles: 1.h. Social culture, Measurements and currency	Calque (direct translation)

S1	SAYID: I'm sick of this redneck! SAWYER: You want some more of me, boy? SAYID: Tell everyone what you told me! Tell them that I crashed the plane! Go on! Tell them I made the plane crash!	SAYID: Ik ben 't zat. (I've had enough.) SAWYER: Durf je niet? SAYID: Hij denkt dat ik 't toestel heb laten crashen.	Redneck: 5. Language	Omission
S1	HURLEY: Hey, we're all in this together, man. Let's treat each other with a little respect. SAWYER: Shut up, Lardo.	HURLEY: We moeten elkaar helpen en respecteren. SAWYER: Hou je bek, vetklep. (Shut your mouth, fat ass.)	Lardo: 1.e. Social culture, Food and beverages	Target culture ECR (cultural substitution)
S1	HURLEY: Chain-smoking jackass... SAYID: Some people have problems. HURLEY: Some people have problems? Us. Him. You're okay. I like you. SAYID: You're okay, too. HURLEY: Hurley. Uh, just... SAYID: Sayid. HURLEY: How do you know to do all that? SAYID: I was a military communications officer. HURLEY: Oh yeah? You ever see battle? SAYID: I fought in the Gulf War. HURLEY: No way! I got a buddy who fought over there. He was in the 104th airborne. What were you - Air Force... Army? SAYID: The Republican Guard.	HURLEY: Kettingrokkende rotzak. SAYID: Sommige mensen hebben problemen. HURLEY: Ja, wij. Met hem. Je bent een goeie vent. Ik mag je wel. SAYID: Jij bent ook een goeie vent. HURLEY: Hurley. SAYID: Sayid. HURLEY: Waar heb je dat geleerd? SAYID: Ik was verbindingsofficier in 't leger. (I was a communications officer in the army.) HURLEY: Heb je ook gevochten? SAYID: In de Golfoorlog. (In the Gulf War.) HURLEY: Een vriend van me ook. Hij zat bij de 105e luchtlandingsbrigade. En jij? (A friend of mine as well. He was in the 105th airborne brigade. And you?)	jackass: 5. Language	Target culture ECR (cultural substitution)
			communications officer: 1.b. Social culture, Titles, ranks and jobs	Official equivalent
			Gulf War: 1.m. History	Official equivalent
			104th airborne: 1.i. Social culture, Organisations and brands	Official equivalent
			The Republican Guard: 1.i. Social culture, Organisations and brands	Official equivalent

		SAYID: Ik zat bij de Republikeinse Garde . (I was in the Republican Garde .)		
S1	JACK: Yeah? I saw him yesterday, in the jungle. MICHAEL: What? Where? JACK: Over there. Couple hundred yards in or so. He looked good.	JACK: Ik heb 'm gisteren in de jungle gezien. MICHAEL: Waar? JACK: Hij was 'n paar honderd meter de jungle in gelopen. Hij zag er goed uit. (He had walked into the jungle a few hundred meters . He looked good.)	Couple hundred yards : 1.h. Social culture, Measurements and currency	Official equivalent
S1	LOCKE (to Walt): Backgammon is the oldest game in the world. Archaeologists found sets when they excavated the ruins of ancient Mesopotamia . 5000 years old. That's older than Jesus Christ .	LOCKE: Backgammon is het oudste spel ter wereld. Archeologen hebben het gevonden in ruïnes van het oude Mesopotamië . Het is 5000 jaar oud. Ouder dan Jezus . (Backgammon is the oldest game in the world. Archaeologists found it in the ruins of the old Mesopotamia . It is 5000 years old. Older than Jesus .)	Backgammon : 3.b. Entertainment, Games	Complete retention (unmarked)
			Mesopotamia : 4.c. Ecology and geography, Places	TL-adjusted retention
			Jesus Christ : 1.i. Social culture, Religion, folklore and mythology	TL-adjusted retention
S1	SHANNON: People don't carry guns on planes. SAWYER: They do if they're a US Marshal , sweet cheeks. There was one on the plane. KATE: How do you know that?	SHANNON: Je mag geen wapen meenemen. SAWYER: US Marshals wel. Er was er een aan boord. (US Marshals do. There was one on board.) KATE: Hoe weet je dat?	US Marshal : 1.b. Social culture, Titles, ranks and jobs	Complete retention (unmarked)
			Marshal : 1.b. Social culture, Titles, ranks and jobs	Complete retention (unmarked)

	<p>SAWYER: I saw a guy lying there with an ankle holster, so I took the gun. I thought it might come in handy. Guess what? I just shot a bear!</p> <p>KATE: So why do you think he's a Marshal?</p> <p>SAWYER: Because he had a clip-on badge. I took that too. Thought it was cool.</p> <p>SAYID: I know who you are. You're the prisoner.</p> <p>SAWYER: I'm the what?</p> <p>SAYID: You found a gun on a US Marshal. Yes, I believe you did. You knew where it was, because you were the one he was bringing back to the States. Those handcuffs were on you. That's how you knew there was a gun.</p>	<p>SAWYER: Hij had 'n enkelholster om. Een pistool leek me wel handig. En kijk nou. Ik heb er een beer mee gedood.</p> <p>KATE: Hoe weet je dat hij 'n Marshal was? (How do you know he was a Marshal?)</p> <p>SAWYER: Omdat hij een penning bij zich had.</p> <p>SAYID: Ik weet wie jij bent. Je bent de gevangene. Je wist dat die Marshal gewapend was omdat jij z'n gevangene was. Jij had die boeien om. (I know who you are. You are the prisoner. You knew that that Marshal was armed because you were his prisoner. You were in those handcuffs.)</p>	<p>US Marshal: 1.b. Social culture, Titles, ranks and jobs</p> <p>the States: 4.c. Ecology and geography, Places</p>	<p>Superordinate term (generalisation)</p> <p>Omission</p>
S1	<p>SAYID: It's a running count of the number of times the message has repeated. It's roughly thirty seconds long, so... how long...</p> <p>SAWYER: Don't forget to carry the one, chief.</p>	<p>SAYID: Zo vaak is het bericht al herhaald. Het duurt dertig seconden dus...</p> <p>SAWYER: Wel de één onthouden, hè? (Do remember the one.)</p>	chief : 5. Language	Omission
S1	<p>BOONE: It's getting dark.</p> <p>SAWYER: Then pick up the pace.</p> <p>BOONE: Hick.</p>	<p>BOONE: Het wordt donker.</p> <p>SAWYER: Loop dan harder.</p> <p>BOONE: Huffer. (Lout.)</p>	Hick : 5. Language	Target culture ECR (cultural Substitution)

S1	<p>KATE: The pilot said we were over 1000 miles off course.</p> <p>CHARLIE: Yeah, but, they'll find us. They have satellites in space that can take pictures of your license plate.</p> <p>SAYID: If only we were all wearing license plates.</p> <p>CHARLIE: Well, aren't you the pessimist.</p> <p>SAYID: Basic photography - point and shoot. Satellites can shoot, but they must be told where to point.</p> <p>CHARLIE: Oh. Bollocks.</p> <p>SAWYER: Okay, really enjoyed the puppet show. Fantastic. But we're stuck in the middle of damn nowhere. How about we talk about that other thing. You know, the transmission Abdul picked up on his little radio? The French chick saying they're all dead.</p>	<p>KATE: We waren ruim 1000 mijl uit koers. (We were 1000 miles off course.)</p> <p>CHARLIE: Ze vinden ons toch wel? Satellieten kunnen zelfs je nummerplaat lezen.</p> <p>SAYID: Helaas dragen we geen nummerplaat.</p> <p>CHARLIE: Zwartkijker.</p> <p>SAYID: Satellieten kunnen wel inzoomen, maar dan moeten ze wel weten waarop.</p> <p>CHARLIE: Klote, zeg. (Shit, man.)</p> <p>SAWYER: Heel interessant, maar intussen zitten wij hier maar mooi. Laten we 't hebben over die andere zaak. Het bericht op Abduls radio. Die Franse meid die zei: Ze zijn allemaal dood. (Very interesting, but all the while we're stuck here. Let's discuss that other case. The message on Abdul's radio. That French girl who said: they're all dead.)</p>	<p>1000 miles: 1.h. Social culture, Measurements and currency</p> <p>Bollocks: 5. Language</p> <p>Abdul: 1.c. Social culture, Race, heritage and sexual orientation</p>	<p>Calque (direct translation)</p> <p>Target culture ECR (cultural substitution)</p> <p>Complete retention (unmarked)</p>
S1	<p>SAYID: Give it back to me.</p> <p>SAWYER: Yeah, give it to Al Jazeera, he'll protect it.</p>	<p>SAYID: Geef terug.</p> <p>SAWYER: Ja hoor, geef 't aan Al Jazeera. (Yeah sure, give it to Al Jazeera.)</p>	<p>Al Jazeera: 1.i. Social culture, Organisations and brands</p>	<p>Complete retention (unmarked)</p>
S1	<p>JACK: It's not my business, not my problem.</p>	<p>JACK: Dat zijn mijn zaken niet, dat is echt niet mijn probleem.</p> <p>HURLEY: Je hebt gelijk. Laat hij het maar regelen als hij weer beter is.</p>	<p>Johnny Fever: 3.a. Entertainment, Literature and TV</p>	<p>Omission</p>

	HURLEY: Yeah, you're right. We'll let Johnny Fever take care of her when he gets better.	(You're right. Let him take care of it when he's better again.)		
S1	JACK: What are you doing in here? SAWYER: Trick 'r treatin' , same as you. JACK: You're looting. SAWYER: Ah, you say potato ... JACK: What's in the bag? SAWYER: Booze, smokes, couple of Playboys . What's in yours? JACK: Medicine. SAWYER: Well, that about sums it up, don't it?	JACK: Wat doe jij nou hier? SAWYER: Hetzelfde als jij. (The same as you.) JACK: Je bent aan 't plunderen. SAWYER: Zo noem jij 't misschien. (That's what you might call it.) JACK: Wat zit er in die tas? SAWYER: Drank, sigaretten. En in die van jou? (Booze, cigarettes. And in yours?) JACK: Medicijnen. SAWYER: Daarmee is alles gezegd, lijkt me.	Trick 'r treatin' : 1.d. Social culture, Gestures, customs, and holidays	Omission
			you say potato : 5. Language	Paraphrase (generalisation)
			Playboys : 3.a. Entertainment, Literature and TV	Omission
S1	JACK: He's not responding to antibiotics, he's bleeding internally, his fever's pushing 104 . And his abdomen's rigid. He needs water.	JACK: De antibiotica doen niets, hij heeft inwendige bloedingen, 40 graden koorts. En z'n darmen werken niet meer. Hij moet drinken. (The antibiotics do nothing, he has internal bleedings, 40 degree fever, and his intestines don't work anymore.)	104 [degrees] : 1.h. Social culture, Measurements and currency	Official equivalent
S1	RAY: Do they listen to Patsy Cline in Canada ? KATE: They listen to Patsy Cline everywhere. RAY: You hungry?	RAY: Luisteren ze in Canada naar Patsy ? (Do they listen to Patsy in Canada ?) KATE: Ze luisteren overal naar Patsy Cline . (They listen to Patsy Cline everywhere.) RAY: Heb je honger?	Patsy Cline : 1.a. Social culture, People	TL-adjusted retention
			Canada : 4.c. Ecology and geography, Places	Complete retention (unmarked)

	<p>KATE: I'll eat on the train. RAY: You sure? There's a little place up here that makes a mean burger. KATE: What are you looking for, Ray? RAY: What? KATE: How long have you known? RAY: Couple of days. I saw your picture in the post office. I guess they knew you were Down Under. KATE: Why? RAY: The reward's 23,000 dollars. I told you when I met you, I've got a hell of a mortgage. If it makes you feel any better, it was a hard decision, Annie. KATE: My name's not Annie.</p>	<p>KATE: Ik eet wel iets in de trein. RAY: Er is hier een tentje met waanzinnige hamburgers. KATE: Wat zit je steeds te kijken? RAY: Hoe bedoel je? KATE: Hoe lang weet je het al? RAY: Een paar dagen. Ik zag je foto op het postkantoor. Zij wisten dat je hier was. (A couple of days. I saw your picture in the post office. They knew you were here.) KATE: Maar waarom? RAY: De beloning is wel 23.000 dollar. Zoals ik al zei, ik zit met een enorme hypotheek. Het was voor mij best moeilijk, Annie. (The reward is 23,000 dollars. Like I said, I have an enormous mortgage. It was pretty hard for me, Annie.) KATE: Ik heet geen Annie.</p>	<p>Patsy Cline: 1.a. Social culture, People</p> <p>Down Under: 4.c. Ecology and geography, Places</p> <p>23,000 dollars: 1.h. Social culture, Measurements and currency</p>	<p>Complete retention (unmarked)</p> <p>Omission</p> <p>Calque (direct translation)</p>
S1	<p>HURLEY: You let her in there alone? JACK: What's she going to do? She's 120 pounds soaking wet.</p>	<p>HURLEY: Laat je haar daar zomaar alleen? JACK: Wat kan dat iele meisje nou doen? (What could that tiny girl do?)</p>	<p>120 pounds: 1.h. Social culture, Measurements and currency</p>	<p>Paraphrase (generalisation)</p>
S1	<p>CLAIRE: Somebody's in there. SAYID: Everyone in there's dead. JACK: Sawyer. SAWYER: Right behind you, Jackass.</p>	<p>CLAIRE: Er is daar iemand. SAYID: Ze zijn allemaal dood. JACK: Het is Sawyer. SAWYER: Ik sta achter je, zak. (I'm behind you, asshole.)</p>	<p>Jackass: 5. Language</p>	<p>Target culture ECR (cultural substitution)</p>

S1	<p>JACK: Look, I'm not happy about it either, but we crashed 1000 miles off course. They're looking for us in the wrong place. It's been 4 days, no one's come. Tomorrow morning we need everyone to start gathering up wood, dried brush, and turn that fuselage into a furnace. Wait until the sun goes down tomorrow night before we start the fire.</p>	<p>JACK: Ik ben hier ook niet blij mee. Maar we waren 1000 mijl uit koers. Ze zoeken nu op de verkeerde plek. Er is niemand gekomen. Morgenoctend moeten we brandhout verzamelen. We gaan van die romp een oven maken. Na zonsondergang gaan we het vuur aansteken. (I'm not happy about this either. But we were 1000 miles off course. Now they're looking in the wrong place. No one came. Tomorrow morning we have to gather firewood. We are going to make that fuselage a furnace. After sunset we are going to light the fire.)</p>	<p>1000 miles: 1.h. Social culture, Measurements and currency</p>	<p>Calque (direct translation)</p>
S1	<p>SAWYER: Hey, I'm peachy, pork pie. BOONE: Guys, knock it off. SAWYER: Stay out of this, metro. JACK: What's going on? HURLEY: Jethro here is hoarding the last of the peanuts.</p>	<p>SAWYER: Maak je niet druk, vetzak. (Don't worry, fat ass.) BOONE: Kappen, zei ik. SAWYER: Bemoei je er niet mee, watje. (Stay out of it, wimp.) JACK: Wat is er? HURLEY: Die huffer steelt pinda's. (That lout steals peanuts.)</p>	<p>pork pie: 1.e. Social culture, food and beverages metro: 1.c. Social culture, Race, heritage and sexual orientation Jethro: 3.a. Entertainment, Literature and TV</p>	<p>Target culture ECR (cultural substitution) Target culture ECR (cultural substitution) Target culture ECR (cultural substitution)</p>
S1	<p>JOHN: We know there are wild boar on the Island. Razorbacks, by the look of them. The ones that came into the camp last</p>	<p>JOHN: We weten nu dat er wilde zwijnen op het eiland leven. De zwijnen in ons kamp waren biggetjes, van zo'n 55 kilo. Hun</p>	<p>Razorbacks: 4.b. Fauna</p>	<p>Superordinate term (generalisation)</p>

	<p>night were piglets, 100, 150 pounds each. Which means that there's a mother nearby. A 250-pound rat, with scimitar-like tusks, and a surly disposition, who'd love nothing more than to eviscerate anything that comes near.</p>	<p>moeder moet dus in de buurt zijn. Een 120 kilo zwaar monster met vlijmscherpe tanden, dat alles in haar buurt maar wat graag grijpt. (We now know that wild boar live on the island. The boar in our camp were piglets, roughly 55 kilos. Their mother must be close. A 120 kilo heavy monster with razor sharp teeth, that would just love to grab anything that comes close.)</p>	<p>100, 150 pounds: 1.h. Social culture, Measurements and currency</p>	Official equivalent
			<p>250-pound: 1.h. Social culture, Measurements and currency</p>	Official equivalent
S1	<p>GL12: Colonel Locke, is this line secure? JOHN: Line secure GL12, go ahead. GL12: Target area is acquired. Manoeuvres are a go for 1300 hours. Repeat: we are a go. JOHN: Roger that. We'll convene at the usual rendezvous point at 1300 hours. RANDY: Locke. I told you I need those TPS reports done by noon today. Not 12:30; not 12:15; noon. JOHN: I heard you the first time, Randy. RANDY: And no personal calls during office hours, Colonel.</p>	<p>GL-12: Kolonel Locke, kan ik veilig spreken? (Colonel Locke, can I speak safely?) JOHN: Het is veilig. Zeg 't maar, GL-12. GL-12: Doel bepaald. Missie start 13.00 uur. Ik herhaal, de missie gaat door. JOHN: Begrepen, ik ben daar om 13.00 uur. RANDY: Locke, je weet dat ik die rapporten om twaalf uur wil hebben. Niet om kwart over twaalf, dus. (Locke, you know I want those reports at twelve o'clock. So not at a quarter past twelve.) JOHN: Ik ben niet doof. RANDY: En geen privé-gesprekken onder werktijd, kolonel. (And no private conversations during working hours, colonel.)</p>	<p>Colonel: 1.b. Social culture, Titles, ranks and jobs</p>	Official equivalent
			<p>TPS reports: 6. Other</p>	Superordinate term (generalisation)
			<p>Colonel: 1.b. Social culture, Titles, ranks and jobs</p>	Official equivalent
S1	<p>BOONE: I just think somebody should go talk to her.</p>	<p>BOONE: Iemand zou met haar moeten praten.</p>	<p>Captain America: 3.a. Entertainment, Literature and TV</p>	Omission

	<p>SHANNON: I nominate you, Captain America. You just can't help yourself, can you?</p> <p>BOONE: Yeah, well, at least you don't have to worry about starving with me taking care of you.</p> <p>SHANNON: I'm not going to starve.</p> <p>BOONE: Right, what are you going to eat?</p> <p>SHANNON: The ocean's full of fish.</p> <p>BOONE: I hate to break it to you—the ocean is not going to take your gold card.</p>	<p>SHANNON: Ik nomineer jou, jij bent zo behulpzaam. (I nominate you, you are so helpful.)</p> <p>BOONE: Gelukkig zorg ik ook voor jou, zodat je niet verhongert.</p> <p>SHANNON: Ik verhonger niet, hoor.</p> <p>BOONE: Wat ga je dan eten?</p> <p>SHANNON: De oceaan zit vol met vis.</p> <p>BOONE: Ik heb slecht nieuws voor je. De oceaan accepteert je creditcard niet. (I have bad news for you. The ocean doesn't accept your credit card.)</p>	<p>gold card: 6. Other</p>	<p>Superordinate term (generalisation)</p>
S1	<p>GL12: Move. You've got to move Colonel. Your troops are across enemy lines.</p> <p>JOHN: Patience, the quality which you lack, GL12, is the hallmark of a leader.</p> <p>RANDY: Hallmark, huh? Tell me more about being a leader, Locke. While you're at it, tell me about this Colonel thing. I cruised your file in human resources, you've never been in any of the armed forces.</p>	<p>GL12: Verplaatsen. Je moet verplaatsen, kolonel. Je troepen zitten achter de linies. Move. You have to move, colonel. Your troops are behind the lines.)</p> <p>JOHN: Geduld, dat wat jij ontbeert, GL-12, is het kenmerk van de ware leider.</p> <p>RANDY: Zo zo, is dat het kenmerk? Vertel me toch eens wat voor leider jij bent. En ook hoe dat zit met dat 'kolonel'. Ik heb je dossier nageplozen. Je hebt nooit in het leger gezeten. (Well, well, is that the hallmark? Tell me what kind of leader you are. And also what's the deal with the 'colonel'. I have checked your file. You've never been in the army.)</p>	<p>Colonel: 1.b. Social culture, Titles, ranks and jobs</p>	<p>Official equivalent</p>
			<p>Colonel: 1.b. Social culture, Titles, ranks and jobs</p>	<p>Official equivalent</p>

S1	<p>RANDY: What is it with you Locke? Why do you torture yourself? I mean, imagining you're some hunter? Walkabouts? Wake up, you can't do any of that.</p> <p>JOHN: Norman Croucher.</p> <p>RANDY: What? Norman what?</p> <p>JOHN: Norman Croucher. Norman Croucher, double amputee, no legs. He climbed to the top of Mount Everest. Why? It was his destiny.</p>	<p>RANDY: Waarom kwel je jezelf zo? Doe je alsof je een jager op trektocht bent? Word eens wakker, joh. Dat kun jij helemaal niet.</p> <p>JOHN: Norman Croucher.</p> <p>RANDY: Wat zei je? Norman wat?</p> <p>JOHN: Norman Croucher. Hij had geen benen meer, maar beklom wel mooi de Mount Everest. Waarom? Dat was voorbestemd. (Norman Croucher. He had no legs anymore, but did climb the Mount Everest. Why? That was his destiny.)</p>	<p>Norman Croucher: 1.a. Social culture, People</p> <p>Norman Croucher: 1.a. Social culture, People</p> <p>Norman Croucher: 1.a. Social culture, People</p> <p>Mount Everest: 4.a. Ecology and geography, Flora and environment</p>	<p>Complete retention (unmarked)</p> <p>Complete retention (unmarked)</p> <p>Omission</p> <p>TL-adjusted retention</p>
S1	<p>CHARLIE: Sorry. You, you said you knew how to fish.</p> <p>HURLEY: Yeah, off the Santa Monica pier with my old man and a fishing pole and bait. Never had to try and poke one with a sharp stick.</p> <p>CHARLIE: Well, uh, I really appreciate you helping me out, thanks.</p> <p>HURLEY: Hey, anything that keeps me far away from that fuselage, and that freakin' redneck jerk!</p>	<p>CHARLIE: Sorry, maar je zei dat je kon vissen.</p> <p>HURLEY: Met m'n pa vanaf de pier, ja. Met een hengel en aas, niet met een scherpe stok wat mikken in 't water. (With my dad from the pier, yes. With a fishing rod and bait, not with a sharp stick and some aiming in the water.)</p> <p>CHARLIE: Toch hartstikke bedankt dat je me wilt helpen, joh.</p> <p>HURLEY: Als ik maar bij dat toestel weg ben, en bij die stomme hufter. (As long as I'm away from that machine, and that stupid lout.)</p>	<p>the Santa Monica pier: 4.c. Ecology and geography, Places</p> <p>redneck jerk: 5. Language</p>	<p>Superordinate term (generalisation)</p> <p>Target culture ECR (cultural substitution)</p>

S1	<p>CLAIRE: He must've had children. There's a video store receipt that lists his overdue charges for Willie Wonka and The Little Princess. Looks like he hadn't travelled much... as far as I can tell from his passport.</p>	<p>CLAIRE: Hij moet kinderen hebben gehad. Ik zie boetes van 'n videotheek voor Willy Wonka en The Little Princess. Zo te zien, ging hij niet echt vaak op reis. Voor zover ik dat uit z'n paspoort kan opmaken. (He must've had children. I see fines from a video store for Willy Wonka and The Little Princess. From what I can see, he didn't travel much. From what I can tell from his passport.)</p>	<p>Willie Wonka: 3.a. Entertainment, Literature and TV</p>	<p>Complete retention (marked)</p>
			<p>The Little Princess: 3.a. Entertainment, Literature and TV</p>	<p>Complete retention (marked)</p>
S1	<p>SHANNON: Then what the hell do you want? If you really think I'm going to... SAWYER: Five grand. SHANNON: I thought you said my money was no good here. SAWYER: I was negotiating. I can take an IOU. Something tells me you're good... for it.</p>	<p>SHANNON: Wat wil je er dan voor? Als je soms denkt... SAWYER: Vijf mille. (Five grand.) SHANNON: Je zei net: Ik heb niks aan geld. SAWYER: Ik onderhandelde. Een schuldbekentenis is ook goed. Volgens mij ben jij wel lekker... rijk. (I was negotiating. An admission of debt is also good. I think you're nicely... rich.)</p>	<p>Five grand: 1.h. Social culture, Measurements and currency</p>	<p>Calque (direct translation)</p>
			<p>IOU: 6. Other</p>	<p>Target culture ECR (cultural substitution)</p>
S1	<p>CHRISTIAN: I had a boy on my table today. I don't know, maybe a year younger than you. He had a bad heart. It got real hairy, real fast. And everybody's looking at your old man to make decisions. And I was able to make those decisions because at the end of the day, after the boy died, I was able to wash my hands and come</p>	<p>CHRISTIAN: Ik had vandaag een jochie op de snijtafel. Een jaar jonger dan jij. Z'n hart kon het niet aan en het ging ineens helemaal mis. Iedereen verwachtte van mij een beslissing. En ik kon het aan omdat ik daarna, als die jongen overleden was gewoon m'n handen kon wassen en naar huis kon gaan om te eten. Nog even naar Carol Burnett kijken en me een puist lachen.</p>	<p>Carol Burnett: 1.a. Social culture, People</p>	<p>Complete retention (marked)</p>

	home to dinner. You know, watch a little Carol Burnett , laugh till my sides hurt.	(Watch some Carol Burnett for a little while and laugh my head off.)		
S1	<p>CLAIRE: Thanks for the water, Charlie. CHARLIE: There'd be more if some git hadn't knicked it. CLAIRE: Is Jack back yet? CHARLIE: No. No one's seen him. But, I wouldn't worry. Good old Mr. Locke's gone into the jungle to get some water for you. CLAIRE: Great. Our only hunter's going to get eaten just so he can get the pregnant girl some more water. CHARLIE: I wouldn't worry, luv. I mean, you tell me, who would you rather meet in a dark alley, whatever's out there, or that geezer with his 400 knives? I mean, who packs 400 knives? Personally, I can only have space for 200, 300 at most.</p>	<p>CLAIRE: Bedankt voor het water, Charlie. (Thanks for the water, Charlie.) CHARLIE: Een of andere idiot heeft de rest gejat. (Some idiot has stolen the rest.) CLAIRE: Is Jack al terug? CHARLIE: Nee. Niemand heeft hem gezien. Maar maak je geen zorgen. Mr Locke is de jungle in om water te halen. CLAIRE: Onze enige jager laat zich opvreten voor 't zwangere vrouwtje. CHARLIE: Welnee. Wie zou je liever tegenkomen in 'n steegje? Een wild beest, of die ouwe met z'n 400 messen? Wie heeft er nou 400 messen? Ik heb maar ruimte voor 200. Hooguit 300. (Oh no. Who would you rather run into in an alley? A wild beast, or that oldie with his 400 knives? Who has 400 knives? I only have space for 200. At most 300/)</p>	git : 5. Language	Target culture ECR (cultural substitution)
			luv : 5. Language	Omission
			geezer : 5. Language	Paraphrase (generalisation)
S1	<p>SAWYER: I traded Mr. Miyagi the last of my water for a fish he caught. We worked it out caveman-style. KATE: You gave him your last two bottles? SAWYER: Water has no value, freckles. It's gonna rain sooner or later. And hell, I'm an optimist. Hey, you forgot something.</p>	<p>SAWYER: Ik heb m'n water geruild voor z'n vis. Als echte holbewoners. (I traded my water for his fish. Like real cavemen.) KATE: Je laatste water? SAWYER: Nou en, sproetje. Het gaat heus wel 'n keer regenen. Bovendien ben ik een optimist. Je vergeet wat. Je wilt toch zo graag</p>	Mr. Miyagi : 3.a. Entertainment, Literature and TV	Omission
			sheriff : 1.b. Social culture, Titles, ranks and jobs	Complete retention (unmarked)

	Seeing as you're the new sheriff in town. Might as well make it official.	voor sheriff spelen? (Who cares, little freckle. It's going to rain sometime. Furthermore, I'm an optimist. You're forgetting something. You want to play sheriff , right?)		
S1	JACK: I'm chasing something—someone. LOCKE: Ah. The white rabbit. Alice in Wonderland. JACK: Yeah, Wonderland , because who I'm chasing—he's not there. LOCKE: But you see him? JACK: Yes. But he's not there.	JACK: Ik zit achter iets aan. Achter iemand. JOHN: Het Witte Konijn. Alice in Wonderland. (The White Rabbit. Alice in Wonderland.) JACK: Wonderland , zeg dat wel. Degene achter wie ik aan zit, bestaat niet. (Wonderland , you can say that. The one I'm chasing, does not exist.) JOHN: Maar je ziet hem wel? JACK: Ja. Maar hij is er niet.	The white rabbit: 3.a. Entertainment, Literature and TV	Calque (direct translation)
			Alice in Wonderland: 3.a. Entertainment, Literature and TV	Complete retention (marked)
			Wonderland: 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
S1	CHARLIE: If you guys are finished verbally copulating, we should get a move on. There's a whole beach of people waiting for us to get some drinking water for them. And the great white hunter is getting restless.	CHARLIE: Zijn jullie eindelijk uitgeflirt? Er zitten mensen op water te wachten. En onze jager wordt ongeduldig. (Are you finally done flirting? There are people waiting for water. And our hunter is getting impatient.)	great white hunter: 3.a. Entertainment, Literature and TV	Superordinate term (generalisation)
S1	(Sayid trying to tie up Jin after he attacked Michael) SAYID: The handcuffs from the sky marshal! Now!	SAYID: De handboeien, van die agent . Snel! (The handcuffs, from that cop . Quickly!)	sky marshal: 1.b. Social culture, Titles, ranks and jobs	Superordinate term (Generalisation)
S1	CHARLIE: Uh, just, you know, the, the, there could have been people here before us, right?	CHARLIE: Nou ja, er kunnen toch al eerder mensen op dit eiland zijn geweest?	Adam and Eve: 1.I. Social culture,	Official equivalent

	<p>JOHN: Clearly. But, who were these men? JACK: Actually, one of them is female. JOHN: Our very own Adam and Eve.</p>	<p>JOHN: Kennelijk. Wat voor mannen waren het? JACK: Een van hen was een vrouw. JOHN: Onze eigen Adam en Eva. (Our own Adam and Eve.)</p>	Religion, folklore and mythology	
S1	<p>JACK: These caves make too good a shelter just to be used for burial. Adam and Eve, they must have lived here. Their plane crashed, or maybe they were ship-wrecked.</p>	<p>JACK: Deze grotten zijn veel te mooi om alleen als graf te dienen. Adam en Eva moeten hier hebben gewoond. Ze zijn vast neergestort of aangespoeld. (These caves are way too beautiful to use only as a grave. Adam and Eve must've lived here. They must've crashed or washed up.)</p>	Adam and Eve : 1.I. Social culture, Religion, folklore and mythology	Official equivalent
S1	<p>LOCKE: How long since you played? CHARLIE: My guitar? Uh, 8 days, 11 hours, give or take. LOCKE: You miss it? Well, a lot of wreckage. It might still turn up. CHARLIE: Undamaged? Still playable? I don't think so. I mean, I wish, but there was this bloke at the counter, made me check it in.</p>	<p>JOHN: Hoe lang heb je niet gespeeld? CHARLIE: M'n gitaar? Zo'n acht dagen en elf uur. JOHN: Mis je het erg? Misschien vind je 'm nog terug. CHARLIE: Onbeschadigd? Lijkt me stug. Ik moest hem van die zak bij de balie gewoon inchecken. (Undamaged? Seems unlikely. That asshole at the counter made me check it in.)</p>	bloke : 5. Language	Target culture ECR (cultural substitution)
S1	<p>MICHAEL: Now what? I already gave you my statement, sheriff. SAYID: I came to apologize. I shouldn't have been suspicious. You were the victim in the attack this morning.</p>	<p>MICHAEL: Wat nu weer? Ik heb u alles al verteld, sheriff. (Now what? I have told you everything already, sheriff.) SAYID: Het spijt me dat ik je wantrouwde. Hij viel jou aan. Jij deed niks.</p>	sheriff : 1.b. Social culture, Titles, ranks and jobs	Complete retention (unmarked)

S1	<p>HURLEY: So, what's up with you and Kate? You guys going to move into a cave together, or what?</p> <p>JACK: Sorry, am I in high school?</p> <p>HURLEY: Well, that wasn't a denial.</p> <p>JACK: Just get your stuff together, we've got to get out of here soon.</p>	<p>HURLEY: Hoe zit 't met jou en Kate? Ga je samen in 'n grot wonen?</p> <p>JACK: Hoe oud zijn we nou? (How old are we now?)</p> <p>HURLEY: Ja, dus.</p> <p>JACK: Pak nu maar je spullen. We moeten zo gaan.</p>	high school : 1.k. Social culture, Education	Paraphrase (generalisation)
	<p>SAWYER (to Kate): Well well well, if it ain't the Belle of the ball. So what's it like having both the doctor and Captain Falafel fighting over you?</p>	<p>SAWYER: Daar hebben we onze schoonheid. Is het fijn dat zowel de dokter als de falafelvreter om je vechten? (There's our beauty. Is it nice having both the doctor and the falafel eater fight over you?)</p>	<p>Belle of the ball: 5. Language</p>	Paraphrase (generalisation)
			<p>Captain Falafel: 1.e. Social culture, Food and beverages</p>	Target culture ECR (cultural substitution)
	<p>KATE: Are you going?</p> <p>SAWYER: Well, that's the real trick, isn't it? We all pack up stakes for the caves and the next day a plane passes by, they're going to go on their merry way and be none the wiser. On the other hand, stay here, get eaten by boars, fall off a rock, not going to be anyone around to answer that 911 call.</p>	<p>KATE: Wat doe jij?</p> <p>SAWYER: Dat is een lastige vraag. Als we naar de grot gaan en er komt morgen 'n vliegtuig over, zullen ze vrolijk verder vliegen. Maar als we hier blijven en worden opgevreten, of van een rots kletteren, kunnen we niemand bellen om hulp. (That is a tough question. If we go to the caves and a plane flies over tomorrow, they will happily keep on flying. But if we stay here and get eaten, or fall off a rock, we can't call anyone for help.)</p>	911 : 6. Other	Paraphrase (generalisation)

S1	CHARLIE: Listen to me, you old git . I'm going in the jungle.	CHARLIE: Luister eens, ouwe zeikerd . Ik ga nu de jungle in. (Listen, old nag . I'm going into the jungle now.)	old git : 5. Language	Target culture ECR (cultural substitution)
S1	JACK: Hey. It's almost time to go. KATE: I don't want to be Eve . JACK: No one's asking you to.	JACK: We moeten zo gaan. KATE: Ik wil geen Eva worden. (I don't want to become Eve .) JACK: Dat vraagt niemand van je.	Eve : 1.l. Social culture, Religion, folklore and mythology	Official equivalent
S1	MICHAEL (to Jin): I'm not exactly having the best month of my life. I barely knew my son, and now, I gotta be his daddy. And then to top it off, I have a deranged Korean guy trying to kill me and for what?! Look, I get it, right. It's the watch. Mine broke and I found this in the wreckage, and I figured, "hey, why let a 20,000-dollar watch go to waste"? Which is ridiculous since time doesn't matter on a damn Island!	MICHAEL: Ik heb 'n klotetijd. Ik moet ineens voor m'n zoon zorgen, die ik amper ken. Dan word ik ook nog bijna vermoord door een gestoorde Koreaan. Om niks. Hier heb je je horloge. Het mijne was stuk. Ik vond dit tussen de wrakstukken, en dacht: zonde van zo'n duur horloge. Waanzin eigenlijk, want wat doet tijd ertoe op een eiland? (I found this between the wreckage and thought: shame of such an expensive watch. Madness, actually, because what does time matter on an island.)	20,000-dollar : 1.h. Social culture, Measurements and currency	Paraphrase (generalisation)
S1	KATE: You're mad at me. JACK: No. Kate, I'm -- I just don't understand why you won't come with me. Us. It's maybe a mile up there, if that.	KATE: Je bent boos op me. JACK: Nee, Kate. Ik begrijp alleen niet waarom je niet meewilt. Het is hier vlakbij . No, Kate. I just don't understand why you won't come with. It is close by .)	a mile : 1.h. Social culture, Measurements and currency	Paraphrase (generalisation)
S1			sport : 5. Language	Omission

	<p>CHARLIE: Wait. Kate. Hey, we have to tell Kate about Jack!</p> <p>SAWYER: Sorry, sport, just missed her. Her and Mohammed headed into the woods about ten minutes ago.</p>	<p>CHARLIE: Wacht. We moeten dit aan Kate vertellen.</p> <p>SAWYER: Je hebt haar net gemist. Ze is het bos in met Mohammed. (You just missed her. She went into the woods with Mohammed.)</p>	<p>Mohammed: 1.c. Social culture, Race, heritage and sexual orientation</p>	<p>Complete retention (unmarked)</p>
S1	<p>BOONE: She had an inhaler. She sneaks hits when no one's looking. She's been embarrassed about it since she was a kid. Guess breathing's not cool.</p> <p>JACK: Had an inhaler?</p> <p>BOONE: It ran out a couple of days ago. But I had four refills which should have been enough for a couple of months. But she always forgets her medication so I put it my suitcase. Today I see that jackass reading Watership Down.</p> <p>JACK: You're losing me.</p> <p>BOONE: It was in my bags, the stuff that I checked. If he has my book he has my luggage, if he has the luggage he has the inhalers.</p>	<p>BOONE: Ze had een inhaler. Ze wil niet dat iemand 't ziet, ze schaamt zich ervoor.</p> <p>JACK: Hád een inhaler, zei je?</p> <p>BOONE: Die is al dagen op. Ik had vier extra doses. Zij vergeet die altijd, dus ze zaten in mijn koffer. Ik zag die eikel 'Watership Down' lezen. Dat zat in mijn bagage. Als hij mijn bagage heeft, heeft hij ook de inhaler. (That has been empty for days. I had four extra doses. She always forgets them, so they were in my suitcase. I saw that jerk read 'Watership Down.' That was in my luggage. If he has my luggage, he has the inhaler.)</p>	<p>jackass: 5. Language</p>	<p>Target culture ECR (Cultural Substitution)</p>
			<p>Watership Down: 3.a. Entertainment, Literature and TV</p>	<p>Complete retention (marked)</p>
S1	<p>JESS: You told me you were going to Baton Rouge to close a deal.</p>	<p>JESS: Jij moest toch weg voor 'n zakendeal? (You had to leave for a business deal, right?)</p>	<p>Baton Rouge: 4.c. Ecology and geography, Places</p>	<p>Omission</p>

<p>SAWYER: Just trust me, there isn't any time to explain. I'm already late. I miss this meeting, the whole deal's a bust, alright? That's everything I have. 140,000 dollars. There's an oil mining operation in the Gulf of Mexico -- drilling platforms. 300,000 dollars buys one share, but as soon as you invest a government sponsored fund kicks in and triples your money in two weeks. Triples it.</p> <p>JESS: 300,000?</p> <p>SAWYER: Yeah.</p> <p>JESS: You've got 140.</p> <p>SAWYER: I found an investor in Toronto -- wants in 50/50. In two weeks we'll be splitting almost a million bucks. Jess, this is my chance.</p> <p>JESS: There's another option.</p> <p>SAWYER: Yeah, and what's that?</p> <p>JESS: That I give you the 160,000 and we split the profit.</p> <p>SAWYER: Yeah, and how in the hell are you going to scare up 160,000 bucks?</p> <p>JESS: My husband.</p>	<p>SAWYER: Ik heb geen tijd om 't uit te leggen. Ik ben al laat. Als ik 't niet haal, gaat de deal niet door. Dat daar is alles wat ik bezit. 140.000 dollar. Ze gaan naar olie boren in de Golf van Mexico. Voor 300.000 dollar krijg je één aandeel, maar zodra je dat koopt stapt er een fonds in, waarna je inleg in twee weken verdrievoudigt. (I have no time to explain it. I'm already late. If I don't make it, the deal is off. That there is all I own. 140,000 dollars. They're going to drill for oil in the Gulf of Mexico. For 300,000 dollars you get one share, but when you buy that a fund steps in and then your deposit triples in two weeks.</p> <p>JESS: 300.000 dollar, zeg je? Jij hebt maar 140.000. (300,000 dollars, you say? You only have 140,000.)</p> <p>SAWYER: Ik heb 'n mede-investeerde gevonden. We gaan straks bijna 1 miljoen delen. Jess, deze kans kan ik niet laten lopen. (I have found a fellow investor. We're going to share almost 1 million. Jess, I can't let this chance go.)</p> <p>JESS: Er is nog een andere mogelijkheid.</p> <p>SAWYER: O, ja?</p>	<p>140,000 dollars: 1.h. Social culture, Measurements and currency</p>	Calque (direct translation)
	<p>Gulf of Mexico: 4.c. Ecology and geography, Places</p>	Official equivalent	
	<p>300,000 dollars: 1.h. Social culture, Measurements and currency</p>	Calque (direct translation)	
	<p>300,000 [dollar]: 1.h. Social culture, Measurements and currency</p>	Completion (specification)	
	<p>140 [thousand dollars]: 1.h. Social culture, Measurements and currency</p>	Completion (specification)	
	<p>a million bucks: 1.h. Social culture, Measurements and currency</p>	Shifted (Direct Translation)	
	<p>160,000 [dollars]: 1.h. Social culture, Measurements and currency</p>	Completion (specification)	

		<p>JESS: Als ik je die 160.000 geef, kunnen wij de winst delen. (If I give you that 160,000, we can share the profit.)</p> <p>SAWYER: En hoe dacht jij nou aan 160.000 dollar te komen, dan? (And how did you think you're getting 160,000 dollars?)</p> <p>JESS: Via mijn man.</p>	<p>160,000 bucks: 1.h. Social culture, Measurements and currency</p>	Calque (direct translation)
S1	<p>JACK: Give me the inhalers -- now.</p> <p>SAWYER: Hell, I wondered when you were going to stop asking nice. (Jack punches him.)</p> <p>SAWYER: Well, it's about time, cowboy. Been telling you since day one, we're in the wild. Didn't think you had it in you.</p>	<p>JACK: Kom op met die inhalers. Nu meteen.</p> <p>SAWYER: Ik dacht al dat je het niet vriendelijk zou blijven vragen. Het werd ook wel tijd, cowboy. Ik zei je toch dat hier de wet van de jungle geldt? (I didn't think you were going to keep asking nicely. It was about time as well, cowboy. I said the law of the jungle applies here, didn't I?)</p>	<p>cowboy: 1.b. Social culture, Titles, ranks and jobs</p>	Complete retention (unmarked)
S1	<p>CLAIRE: Warm fluffy towels. Your turn.</p> <p>CHARLIE: Uh, banoffee pie.</p> <p>CLAIRE: You already said that.</p>	<p>CLAIRE: Warme, zachte handdoeken. Nu jij.</p> <p>CHARLIE: Banoffi-taart. (Banoffee pie.)</p> <p>CLAIRE: Dat heb je al gezegd.</p>	<p>banoffee pie: 1.e. Social culture, Food and beverages</p>	Calque (direct translation)
S1	<p>HURLEY: Wow man, that was awesome. I mean, that was like a Jedi moment.</p> <p>SAYID: Jack, what will happen if she doesn't get the medicine? Then we have to make Sawyer give it to us.</p> <p>JACK: Yeah, that's what I'm going to do.</p>	<p>HURLEY: Jee man, dat was echt te gek. Dat was net zoiets als met zo'n Jedi. (Wow man, that was really awesome. That was something like with a Jedi.)</p> <p>SAYID: Wat gebeurt er als ze haar medicijnen niet krijgt? Dan moeten we Sawyer dwingen.</p>	<p>Jedi: 3.a. Entertainment, Literature and TV</p> <p>Republican Guard: 1.i. Social culture, Organisations and brands</p>	<p>Complete retention (unmarked)</p> <p>Official equivalent</p>

	<p>SAYID: No, not you, me. I served five years in the Republican Guard.</p> <p>JACK: I thought you were a communications officer?</p> <p>SAYID: Part of my training entailed getting the enemy to communicate. Just give me 10 minutes with him. He'll give us the medicine.</p>	<p>JACK: Dat was ik ook van plan.</p> <p>SAYID: Nee, laat mij 't doen. Ik zat vijf jaar bij de Republikeinse Garde. (No, let me do it. I was in the Republican Guard for five years.)</p> <p>JACK: Jij was toch verbindingsofficier? (You were communications officer, weren't you?)</p> <p>SAYID: Na ons moest de vijand zich verbinden. Laat me tien minuten met hem alleen. Dan geeft hij de medicijnen wel.</p>	<p>communications officer: 1.b. Social culture, Titles, ranks and jobs</p>	<p>Official equivalent</p>
S1	<p>SAWYER: You know what I think, Ali? I think you've never actually tortured anybody in your life.</p> <p>SAYID: Unfortunately for us both, you're wrong.</p> <p>SAWYER: That's it? That's all you got? Splinters? No wonder we kicked your ass in the Gulf...</p>	<p>SAWYER: Weet je wat ik denk, Ali? Volgens mij heb jij nog nooit iemand gemarteld. (Do you know what I think, Ali? I think you've never tortured anyone.)</p> <p>SAYID: Helaas, en dat geldt voor ons beiden, heb je 't helemaal verkeerd.</p> <p>SAWYER: Is dat alles? Heb je niet meer in huis? Een paar splintertjes? Vind je 't gek dat we jullie hebben ingemaakt? (Is that all? Don't you have more in store? A couple of splinters? Are you surprised that we beat you?)</p>	<p>Ali: 1.c. Social culture, Race, heritage and sexual orientation</p>	<p>Complete retention (unmarked)</p>
	<p>SAWYER: That's it? That's all you got? Splinters? No wonder we kicked your ass in the Gulf...</p>	<p>SAYID: Helaas, en dat geldt voor ons beiden, heb je 't helemaal verkeerd.</p>	<p>Gulf: 1.m. Social culture, History</p>	<p>Omission</p>
S1	<p>KILO: Tell me Sawyer, do you want to die? Because when a man walks in my place and tells me he left a 160,000 of my hard won dollars in the care of a civilian I've got</p>	<p>KILO: Wil je soms dood, Sawyer? Als iemand 't lef heeft me te vertellen dat hij mijn zuurverdiende 160.000 dollar aan een burgerkereltje heeft toevertrouwd dan lijkt hij</p>	<p>160,000 dollars: 1.h. Social culture, Measurements and currency</p>	<p>Calque (direct translation)</p>

	<p>to ask myself if what I'm hearing isn't the desperate cry for the sweet release of death.</p> <p>SAWYER: Deal closed today. See, women are easy. A few cosmos, a couple of stunts they hadn't seen between the sheets, and they think the scam's their idea. Now the husbands, they need to touch the money, smell it. Believe that if they had the brass to put that suitcase in the trunk of their family sedan and speed away, they just might have a chance at being an honest-to-gosh outlaw.</p> <p>KILO (to Sawyer): Okay, Tex. You got your grift so pat, what did you need my money for?</p>	<p>me echt te vragen of ik hem uit z'n lijden wil verlossen. (Do you want to die, Sawyer? If anyone had the guts to tell me he trusted a my hard earned 160,000 dollars to a little civilian guy, then it look like he is asking me to end his suffering.)</p> <p>SAWYER: Ik heb vandaag een deal rondgekregen. Vrouwen zijn een makkie. Wat drankjes erin, wat kunstjes in bed, en ze denken dat zijn 't hebben bedacht. Maar hun mannen, die moeten de poen aanraken, ruiken. Die willen geloven dat als ze er met de pegels vandoor gaan, ze misschien wel een echte bandiet kunnen worden. (I closed a deal today. Women are easy. A few drinks, some tricks in bed, and they think they came up with it. But their husbands, they have to touch the money, smell it. They want to believe that if they run off with the money, they might just become a real bandit.)</p> <p>KILO: Oké, Texas-boertje, als je zo zeker van je zaak bent, heb je mijn geld toch niet nodig? (Okay, little Texas farmer, if you're so confident, you don't need my money, right?)</p>	<p>cosmos: 1.e. Social culture, Food and beverages</p>	Superordinate term (Generalisation)
			<p>family sedan: 2.c. Vehicles and transportation</p>	Omission
			<p>Tex: 4.c. Ecology and geography, Places</p>	Addition (specification)

S1	SAWYER: Ow, easy, jackass . JACK: You want it easy, quit moaning. I got to change these bandages. SAWYER: Try not taking my skin off with them. How'd I score the house call, Dr Quinn ? Trying to ease your conscience?	SAWYER: Voorzichtig, eikel . (Careful, jerk .) JACK: Ik moet 't verband verschonen. SAWYER: Probeer m'n huid erop te laten, ja? Een huisbezoekje. Sus je zo je geweten? (A house call. Is that how you clear your conscience?)	jackass : 5. Language	Target culture ECR (cultural substitution)
			Dr Quinn : 3.a. Entertainment, Literature and TV	Omission
S1	(Hurley built a golf course and is showing it to Jack, Michael and Charlie) HURLEY: Welcome, to the first, and hopefully last, Island Open .	HURLEY: Welkom bij 't eerste, en hopelijk meteen laatste, Eiland Open . (Welcome to the first, and hopefully immediately last, Island Open .)	Island Open : 3.c. Entertainment, sports	Calque (direct translation)
S1	(Playing golf) HURLEY: Aw, crap, do over. CHARLIE: It's a mulligan, mulligan . It's a gentleman's sport, you've got to get the words right. Mulligan .	HURLEY: Verdorie. Tweede kans. CHARLIE: Dat is een ' Mulligan '. Je moet wel de juiste termen gebruiken. (That is a ' Mulligan '. You have to use the correct terms.)	mulligan : 3.c. Entertainment, sports	Complete retention (marked)
			mulligan : 3.c. Entertainment, sports	Omission
			Mulligan : 3.c. Entertainment, sports	Omission
S1	CHARLIE: Guys, please. I've never made par on a course before. (He hits the ball and misses.) HURLEY: Dude, you were robbed. CHARLIE: Bollocks . See that? MICHAEL: Okay, Jack. It's up to you. Sink this you get to wear the blazer . KATE: No pressure.	CHARLIE: Jongens, alsjeblieft. Ik heb nog nooit par gespeeld. (Boys, please. I have never played par .) HURLEY: Makker, je bent genaaid. CHARLIE: Verdomme , zag je dat? (Damnit , did you see that?)	par : 3.c. Entertainment, sports	Complete retention (unmarked)
			Bollocks : 5. Language	Target culture ECR (cultural substitution)
			the blazer : 3.c. Entertainment, sports	Calque (direct translation)

	<p>CHARLIE: Yeah, no pressure. HURLEY: 5 bucks says he sinks it. CHARLIE: Hey, you're betting against me?</p>	<p>MICHAEL: Nu is 't aan jou, Jack. Erin, en je krijgt de blazer. (Now it's up to you, Jack. In, and you get the blazer.) KATE: Dat doe je toch zo? CHARLIE: Het zou wat. HURLEY: Wedden om vijf dollar dat 't hem lukt? (Bet for five dollars that he does it?) CHARLIE: Je wedt tegen mij?</p>	<p>5 bucks: 1.h. Social culture, Measurements and currency</p>	<p>Calque (direct translation)</p>
S1	<p>JACK: That must have been a hell of a nightmare. CLAIRE: Who said it was a nightmare? JACK: I'd say when someone makes their fists so tight they dig their fingernails a quarter of an inch into their palm they probably weren't dreaming about riding ponies. Did you ever sleep-walk before? CLAIRE: No. I don't think so. How would I know? JACK: It'll get back to you. I had a girlfriend once that told me I talked in my sleep. CLAIRE: What did you say? JACK: Don't know. Whatever it was she didn't like it. How was your OB-GYN in Sydney? CLAIRE: Good. She was good.</p>	<p>JACK: Dat was een flinke nachtmerrie. CLAIRE: Wie zegt dat het 'n nachtmerrie was? JACK: Als je zo'n krachtige vuist maakt dat je nagels in je handen staan droom je niet over een picknick. Heb je vaker geslaapwandeld? (If you make such a powerful fist that your nails go into your hands, your not dreaming about a picknick. Have you walked in your sleep before?) CLAIRE: Geen idee. Hoe weet je zoiets? JACK: Dat blijft niet onopgemerkt. M'n ex zei dat ik praatte in m'n slaap. CLAIRE: Wat zei je dan? JACK: Weet ik niet. Maar het was in elk geval niet leuk om te horen. Hoe was je verloskundige in Sydney? (I don't know. But it wasn't fun to hear in any case. How was your midwife in Sydney?) CLAIRE: Prima.</p>	<p>quarter of an inch: 1.h. Social culture, Measurements and currency</p>	<p>Omission</p>
			<p>OB-GYN: 2.d. Technology, Medicine</p>	<p>Target culture ECR (cultural substitution)</p>
			<p>Sydney: 4.c. Ecology and geography, Places</p>	<p>Complete retention (unmarked)</p>

S1	<p>CLAIRE: My mom would disown me. THOMAS: She basically has already. CLAIRE: Well yeah, but with what? I mean, My \$5-an-hour job at Fish 'n Fry?</p>	<p>CLAIRE: M'n moeder zou me onterven. THOMAS: Dat heeft ze praktisch al gedaan. CLAIRE: Waarvan moet ik hem onderhouden? Van m'n baantje bij de snackbar? (How would I support him? My job at the snack bar?)</p>	<p>Fish 'n Fry: 1.i. Social Culture, Organisations and brands</p>	<p>Paraphrase (Generalisation)</p>
S1	<p>CHARLIE: "Dear diary, still on the bloody Island. Today I swallowed a bug. Love, Claire." Here, what separates us from these savage Yanks if we can't drink tea? Feeling better? CLAIRE: It was just a dream.</p>	<p>CHARLIE: Lief dagboek. Nog altijd op dat verrekte eiland. Vandaag heb ik een beestje ingeslikt. Liefs, Claire. Ons kopje thee is het enige wat ons scheidt van die barbaren. Voel je je al beter? (Dear Diary. Still on this damned island. Today I have swallowed a bug. Love, Claire. Our cup of tea is the only thing that separates us from those barbarians. Do you feel better?) CLAIRE: Het was maar 'n droom.</p>	<p>Yanks: 5. Language</p>	<p>Paraphrase (Generalisation)</p>
S1	<p>CHARLIE: You think she was making this up? She was terrified, man. JACK: Look, she said that the guy was trying to hurt her baby. Why would someone do that now with all of us sleeping 20 feet away?</p>	<p>CHARLIE: Iemand wou haar baby iets aandoen. JACK: Waarom nu, met al die mensen erbij? (Why now, with all those people around?)</p>	<p>20 feet: 1.h. Social culture, Measurements and currency</p>	<p>Omission</p>
S1	<p>BOONE: Why the interrogation? HURLEY: You're like the 20th person to ask me that. Why is everyone so uptight about answering a few questions?</p>	<p>BOONE: Vanwaar dit kruisverhoor. HURLEY: Je bent de zoveelste die dat vraagt. Wat is er zo erg aan een paar vragen?</p>	<p>Patriot Act: 1.j. Social culture, Politics</p>	<p>Paraphrase (Generalisation)</p>

	BOONE: Well, maybe we're just not cool with you setting up your own little Patriot Act , man.	BOONE: Het doet te veel denken aan 'n politiestaat . (It reminds too much of a police state .)		
S1	HURLEY: Or, you could just give it to me. Cause, dude, you could use the points. SAWYER: Well, gosh, you sure know how to butter a man up, Stay-Puft .	HURLEY: Maar je kunt dat ding ook gewoon aan me geven. Het kan in jouw geval geen kwaad om 'n gebaar te maken. SAWYER: Je weet wel hoe je iemand moet vleien, bolle . (You sure know how to flatter someone, chubby .)	Stay-Puft : 3.a. Entertainment, Literature and TV	Paraphrase (Generalisation)
S1	LAWYER: Upon your discharge from the hospital you'll be given an additional payment of 20,000 dollars . CLAIRE: I just want to make sure that you're going to take really good care of the baby. ARLENE: Of course we will. LAWYER: Now, I'll need you to sign and date here, where indicated. CLAIRE: Do you know Catch a Falling Star ? It's a song, like a lullaby. ARLENE: Catch a falling star and put it in your pocket .	ADVOCAAT: Na je ontslag uit het ziekenhuis, krijg je nog eens 20.000 dollar . (After your discharge from the hospital, you'll get another 20,000 dollars .) CLAIRE: Ik wil de garantie dat jullie goed voor m'n kind zorgen. ARLENE: Daar kun je op rekenen. ADVOCAAT: Zou je hier je handtekening willen zetten, plus de datum? CLAIRE: Kennen jullie ' Vang een vallende ster '? Het is een slaapliedje. (Do you know ' Catch a falling star '?) ARLENE: Vang een vallende ster en stop hem in je zak. (Catch a falling star and put it in your pocket.)	20,000 dollars : 1.h. Social culture, Measurements and currency	Calque (direct translation)
			Catch a Falling Star : 3.d. Entertainment, Music	Calque (direct translation)
			"Catch a falling star and put it in your pocket." : 3.d. Entertainment, Music	Calque (direct translation)

S1	<p>MALKIN: I know this sounds ridiculous, Claire. All this psychic business, and I appreciate that you must think I'm a raving madman. But this is what must happen.</p> <p>CLAIRE: So, you're giving me six thousand dollars to give my baby to a couple of strangers in Los Angeles?</p> <p>MALKIN: Twelve thousand. The other six when you arrive in Los Angeles. And they're not strangers, Claire. They're good people.</p>	<p>MALKIN: Ik weet dat 't raar overkomt. Al die helderziende praatjes. En ik snap dat je me gestoord vindt, maar je moet echt doen wat ik zeg.</p> <p>CLAIRE: Dus u geeft me zesduizend dollar om m'n kind af te staan aan 'n stel vreemden in Los Angeles. (So you give me six thousand dollars to give up my child to a couple of strangers in Los Angeles.)</p> <p>MALKIN: Twaalfduizend. De andere zes krijg je na aankomst. En het zijn geen vreemden. Het zijn lieve mensen. (Twelve thousand. The other six you'll get when you arrive. And they are not strangers. They are sweet people.)</p>	<p>six thousand dollars: 1.h. Social culture, Measurements and currency</p>	Calque (direct translation)
			<p>Los Angeles: 4.c. Ecology and geography, Places</p>	Complete retention (unmarked)
			<p>Twelve thousand: 1.h. Social culture, Measurements and currency</p>	Calque (direct translation)
			<p>Six [thousand dollars]: 1.h. Social culture, Measurements and currency</p>	Calque (direct translation)
			<p>Los Angeles: 4.c. Ecology and geography, Places</p>	Omission
S1	<p>(After Claire and Charlie get kidnapped)</p> <p>BOONE (to John): I heard you're forming a search party. Can I help?</p> <p>SHANNON: This is a deserted Island. There's no choppers, no Amber Alerts. How exactly are you going to find them?</p>	<p>BOONE: Kan ik helpen bij die zoektocht?</p> <p>SHANNON: Er zijn hier geen helikopters of zo. Hoe wou jij hen vinden? (There are no helicopters here, or something. How did you want to find them?)</p>	<p>Amber Alerts: 6. Other</p>	Omission
S1	<p>MICHAEL: I got five other guys who are going out there with me. Putting our necks on the line to find Charlie and Claire. All I'm saying is, I'm getting sick of being</p>	<p>MICHAEL: Ik heb vijf kerels die hun leven willen wagen om Charlie en Claire te vinden. Ik wil gewoon niet als sukkel worden behandeld omdat die kale kan jagen.</p>	<p>Mount Baldy: 4.a. Ecology and geography, Flora and environment</p>	Paraphrase (generalisation)

	treated like a second-class citizen around here because Mount Baldy can bag a boar.	(I've got five guys who are willing to risk their lives to find Charlie and Claire. I just don't want to be treated like an idiot because that baldy can hunt.)		
S1	SAWYER: Alrighty, Tattoo , where do you think Ethan came from? WALT: Maybe he was already on the island, before we were. SAWYER: You got yourself one hell of an imagination, kid. WALT: There could be lots of other people on the island. SAWYER: So a tribe of evil natives planted a ringer in the camp to kidnap a pregnant girl and a reject from VH-1 has-beens . Yeah, fiendishly clever.	SAWYER: En, Tattoo , waar denk jij dat Ethan vandaan komt? (And, Tattoo , where do you think that Ethan comes from?) WALT: Misschien was hij al vóór ons op het eiland. SAWYER: Wat een fantasie. WALT: Er kunnen hier andere mensen zijn. SAWYER: Dus inboorlingen hebben 'n zwanger meisje ontvoerd en 'n afgeschreven popster . Dat is inderdaad verdraaid slim. (So natives kidnapped a pregnant girl and a written-off pop star . That is indeed darn clever.)	Tattoo : 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
			VH-1 has-beens : 3.a. Entertainment, Literature and TV	Paraphrase (generalisation)
S1	BOONE: Red shirt. Locke: Huh? BOONE: Red shirt. Ever watch Star Trek ? JOHN: Nah, not really. BOONE: The crew guys that would go down to the planet with the main guys, the captain and the guy with the pointy ears, they always wore red shirts. And they always got killed.	BOONE: Rood hemd. Rood hemd. Keek u nooit naar ' Star Trek '? (Red shirt. Red shirt. Did you never watch ' Star Trek '?) LOCKE: Niet echt, nee. BOONE: De bemanning ging met de hoofdfiguren mee. De gezagvoerder en die vent met de spitse oren. Ze droegen altijd rode hemden en werden altijd gedood.	Star Trek : 3.a. Entertainment, Literature and TV	Complete retention (marked)

S1	<p>SAWYER: Well, well, well. I don't know if you Islams got a concept of karma, but I get the sense this Island just served you up a heaping platter of cosmic payback.</p> <p>SAYID: What do you want?</p> <p>SAWYER: Dr Do-Right doesn't trust me with his antibiotics, so I gotta hump it up here every day to get my meds.</p>	<p>SAWYER: Nee maar. Ik weet niet of islamieten in karma geloven maar volgens mij heeft dit eiland jou kosmisch terugbetaald. (Well. I don't know if Islamists believe in karma, but I think this island has cosmically repaid you.)</p> <p>SAYID: Wat wil je?</p> <p>SAWYER: De dokter geeft me geen antibiotica. Daarom kom ik hier m'n medicijnen ophalen. (The doctor won't give me antibiotics. That's why I come here to pick up my medicine.)</p>	<p>Islams: 1.I. Social culture, Religion, folklore and mythology</p>	Calque (direct translation)
			<p>Do-Right: 3.a. Entertainment, Literature and TV</p>	Omission
S1	<p>LOCKE: So, Boone, what do you do in the real world?</p> <p>BOONE: I run a business.</p> <p>LOCKE: What kind of business?</p> <p>BOONE: Uh, it's a wedding thing.</p> <p>LOCKE: Huh?</p> <p>BOONE: My mother has this empire. The Martha Stewart of matrimony. I run one of the subsidiaries.</p>	<p>JOHN: Wat doe jij in de echte wereld, Boone?</p> <p>BOONE: Ik heb 'n bedrijf.</p> <p>JOHN: Wat voor bedrijf?</p> <p>BOONE: Iets met bruiloften. M'n moeder is de Martha Stewart van het huwelijksleven. Ik run een van de dochterbedrijven. (Something with weddings. My mother is the Martha Stewart of married life. I run one of the subsidiaries.)</p>	<p>Martha Stewart: 1.a. Social culture, People</p>	Complete retention (unmarked)
S1	<p>JACK: I need to revise my statement. I didn't come into the OR until well into the procedure.</p> <p>CHRISTIAN: Jack.</p>	<p>JACK: Ik ben genoodzaakt m'n verklaring te herzien. De operatie was al aan de gang toen ik arriveerde. Ik was gewaarschuwd dat m'n vader opereerde terwijl hij onder invloed was. (I am forced to revise my statement. The operation was already underway when I</p>	<p>OR: 2.d. Technology, Medicine</p>	Omission

	JACK: I was warned by one of the nurses that my father was operating under the influence.	arrived. I was warned that my father was operating while under the influence.)		
S1	KATE: You're stalking me now? SAWYER: Stalking you? I was protecting you. KATE: From what, Southern perverts ?	KATE: Loop je me te stalken? SAWYER: Ik bescherm je juist. KATE: Tegen perverse boeren ? (From perverted farmers ?)	Southern perverts : 4.c. Ecology and geography, Places	Superordinate term (generalisation)
S1	MICHAEL: You're wasting your time, man. If you pick the lock on a Halliburton , I'll put you on my back and fly us to LA . SAWYER: You better find yourself a runway, daddy, cuz there ain't a lock I can't pick. HURLEY: What's he trying to do? MICHAEL: Pick the lock on a Halliburton . HURLEY: Good luck.	MICHAEL: Hou maar op. Als jij 'n Halliburton open krijgt, vlieg ik je naar LA . (Just stop it. If you can open a Halliburton , I'll fly you to LA .) SAWYER: Zoek maar vast 'n landingsbaan. Ik krijg elk slot open. HURLEY: Wat is hij aan het doen? MICHAEL: Een Halliburton openmaken. (Opening a Halliburton .) HURLEY: Veel succes.	Halliburton : 6. Other	Complete retention (unmarked)
			LA : 4.c. Ecology and geography, Places	Complete retention (unmarked)
			Halliburton : 6. Other	Complete retention (unmarked)
S1	KATE: Before I left the city, the Marshal who was escorting me, he had this silver case. The airline wouldn't let him bring the	KATE: Die agent die mij begeleidde uit Sydney had 'n zilveren koffer. Die mocht hij niet meenemen. Dat pistool om z'n enkel	marshal : 1.b. Social culture, Titles, ranks and jobs	Superordinate term (Generalisation)

	<p>case on the plane. It was hard enough trying to convince them to let him wear a gun on his ankle. But the case, they made him check it.</p> <p>JACK: What was in the case?</p> <p>KATE: Some traveling money, some of his personal stuff. And four 9-millimeters with a few boxes of ammo.</p> <p>JACK: Guns.</p> <p>KATE: Guns.</p>	<p>mocht nog net. Dat koffertje moest hij inchecken. (That cop that accompanied me from Sydney had a silver suitcase. He wasn't allowed to bring it. That gun around his ankle was only just allowed. The little suitcase he had to check in.)</p> <p>JACK: Wat zat er dan in?</p> <p>KATE: Wat geld, wat persoonlijke spullen en vier 9-millimeters plus wat munitie. (Some money, some personal items and four 9-millimeters plus some ammunition.)</p> <p>JACK: Vuurwapens?</p> <p>KATE: Ja.</p>	<p>9-millimeters: 2.a. Technology, Appliances and tools</p>	<p>Complete retention (unmarked)</p>
S1	<p>SAWYER (to Jack): Hope you got yourself some jaws of life back in Cavetown. Cause that's what it's gonna take to pop this bitch.</p>	<p>SAWYER: Ik hoop voor je dat je 'n betonschaar in je grot hebt liggen. (I hope, for your sake, that you have some concrete shears at your cave.)</p>	<p>jaws of life: 2.a. Appliances and tools</p>	<p>Target culture ECR (cultural substitution)</p>
			<p>Cavetown: 4.c. Ecology and geography, places</p>	<p>Paraphrase (generalisation)</p>
			<p>Bitch: 5. Language</p>	<p>Omission</p>
S1	<p>BOONE: So, not to be too difficult, but we've been coming here for two days just staring at this thing. I'm not really sure what we're supposed to be doing.</p> <p>LOCKE: Ludovico Buonarroti, Michelangelo's father. He was a wealthy</p>	<p>BOONE: We zitten hier al twee dagen naar dat ding te koekeloeren. Wat moeten we er verder mee?</p> <p>JOHN: Ludovico Buonarroti. De vader van Michelangelo. Een rijk man die de goddelijke gave van z'n zoon niet begreep. Dus sloeg hij</p>	<p>Ludovico Buonarroti: 1.a. Social culture, People</p>	<p>Complete retention (unmarked)</p>
			<p>Michelangelo: 1.a. Social culture, People</p>	<p>Complete retention (unmarked)</p>

	<p>man. He had no understanding of the divinity in his son, so he beat him. No child of his was going to use his hands for a living. So, Michelangelo learned not to use his hands. Years later a visiting prince came into Michelangelo's studio and found the master staring at a single 18-foot block of marble. Then he knew that the rumours were true -- that Michelangelo had come in everyday for the last four months, stared at the marble, and gone home for his supper. So the prince asked the obvious -- what are you doing? And Michelangelo turned around and looked at him, and whispered, <i>sto laborando</i>, I'm working. Three years later that block of marble was the Statue of David.</p>	<p>hem. Zijn zoon mocht niet met z'n handen werken. Dus deed Michelangelo het zonder. Ooit bezocht een prins hem in z'n atelier. Daar zat de meester naar een zes meter hoog blok marmer te staren. Het was dus waar. Michelangelo kwam daar al vier maanden om de hele dag naar dat marmer te staren. De prins vroeg: Wat doet u toch? En Michelangelo fluisterde hem toe: <i>Sto laborando</i>. Ik ben aan het werk. Drie jaar later had hij zijn David uit dat blok gekerfd. (Ludovico Buonarroti. The father of Michelangelo. A rich man who didn't understand the divine gift of his son. So he beat him. His son wasn't allowed to work with his hands. So Michelangelo did it without. One day a prince visited him in his workshop. There the master was staring at a six-meter high marble block. So it was true. Michelangelo had been coming there for four months already to stare at that marble all day. The prince asked: What are you doing? And Michelangelo whispered to him: <i>Sto laborando</i>. I'm working. Three years later he carved his David out of that block.)</p>	<p>Michelangelo: 1.a. Social culture, People Complete retention (unmarked)</p>	<p>Michelangelo: 1.a. Social culture, People Omission</p>
			<p>18-foot: 1.h. Social culture, Measurements and currency Official equivalent</p>	<p>Michelangelo: 1.a. Social culture, People Complete retention (unmarked)</p>
			<p>Michelangelo: 1.a. Social culture, People Complete retention (unmarked)</p>	<p>Statue of David: 1.g. Social culture, Art Official equivalent</p>
S1	<p>BOONE: You're not going to just leave me here!</p>	<p>BOONE: Laat je me achter? JOHN: Het is aan jou of je blijft. Het kamp ligt vier mijl naar het westen. (It's up to you if</p>	<p>four miles: 1.h. Social culture,</p>	<p>Calque (direct translation)</p>

	LOCKE: Whether you stay is up to you. The camp is four miles due west.	you stay. The camp is four miles to the west.)	Measurements and currency	
S1	BOONE: Maybe you've heard of my mother, Sabrina Carlyle? She owns the largest wedding business in the United States . I'm the COO of the wedding clothing subsidiary. MALCOLM: Would you like to buy my wife's wedding dress? Cost 2000 dollars new. It's only been worn once.	BOONE: M'n moeder is Sabrina Carlyle. Ze runt een huwelijksbureau. Ik ben directeur bruidsmode. (My mother is Sabrina Carlyle. She runs a marriage bureau. I am director of bridal fashion.) MALCOLM: Bruidsjurk kopen? Maar één keer gedragen. (Want to buy a wedding dress? Only worn once.)	United States: 4.c. Ecology and geography, Places	Omission
			COO: 1.b. Social culture, Titles, ranks and jobs	Superordinate term (Generalisation)
			2000 dollars: 1.h. Social culture, Measurements and currency	Omission
S1	BRYAN: So you flew all the way over here to bribe me. BOONE: I'm going to give you 25,000 US dollars . BRYAN: I love her. BOONE: How much? BRYAN: My love for her? It's worth closer to 50,000 .	BRYAN: Dus je komt me omkopen? BOONE: Je krijgt 25.000 dollar van me. (You'll get 25,000 dollars from me.) BRYAN: Ik hou van haar. BOONE: Hoeveel? BRYAN: Mijn liefde voor haar? Die is eerder 50.000 waard. (My love for her? That's worth more like 50,000 .)	25,000 US dollars: 1.h. Social culture, Measurements and currency	Shifted (Direct Translation)
			50,000 [dollars]: 1.h. Social culture, Measurements and currency	TL-adjusted retention
S1	JOHN: Well, you made a compass. I haven't seen one of those since I was a Webelos . SAYID: What's a Webelos ? JOHN: It's halfway between a Cub Scout and a Boy Scout .	JOHN: Je hebt een kompas gemaakt. Dat deed ik als Welpje ook. (You've made a compass. I did that too as a little cub .) SAYID: Wat is een Welp ? (What's a cub ?)	Webelos: 3.b. Entertainment, Games	Target culture ECR (cultural substitution)
			Webelos: 3.b. Entertainment, Games	Target culture ECR (cultural substitution)

	SAYID: And what does a Webelos do? JOHN: Gets badges mostly. Ties knots, identifies birds.	JOHN: Een minipadvinder . (A mini boy scout .) SAYID: En wat doet een Welp ? (And what does a cub do?) JOHN: Badges verzamelen. Knopen leggen. Vogels herkennen.	Cub Scout : 3.b. Entertainment, Games	Target culture ECR (cultural substitution)
			Boy Scout : 3.b. Entertainment, Games	Target culture ECR (cultural substitution)
			Webelos : 3.b. Entertainment, Games	Target culture ECR (cultural substitution)
S1	JACK: What are you saying? SAYID: I'm saying this compass is obviously defective. JACK: Where'd you get it? SAYID: Locke gave it to me this afternoon. JACK: Locke? Where'd you see Locke? SAYID: About a mile East of here, walking through the jungle. At least I think it's East.	JACK: Wat wil je daarmee zeggen? SAYID: Dat dit kompas niet deugd. JACK: Hoe kom je eraan? SAYID: Locke heeft het me daarnet gegeven. JACK: Waar ben je Locke tegengekomen? SAYID: lets naar het oosten. In de jungle. (A little to the east. In the jungle.)	a mile : 1.h. Social culture, Measurements and currency	Paraphrase (generalisation)
S1	SAWYER: Trick or treat . What are you two selling today? CHARLIE: Where's Claire's diary? Someone took it from her bag. SAWYER: Oh, I get it, something goes missing and right away you figure it's got to be me that took it.	SAWYER: Een snoepje of ik schiet . Wat komen jullie doen? (A piece of candy or I'll shoot . What did you come to do?) CHARLIE: Claire's dagboek is verdwenen. SAWYER: Het zal niet. Er is iets weg en ik ben de eerste die jullie verdenken.	Trick or treat : 1.d. Social culture, Gestures, customs, and holidays	Target culture ECR (cultural substitution)
S1	SAWYER: "Diary, the little limey runt just won't let up."	SAWYER: "Die Britse flapdrol houdt maar niet op." ("That British bigot just won't stop.")	little limey runt : 5. Language	Target culture ECR (cultural substitution)

	(Charlie hits Sawyer, then Sawyer hits Charlie) CHARLIE: You hit like a ponce .	CHARLIE: Je slaat als een mietje . (You hit like a sissy .)	ponce : 5. Language	Target culture ECR (cultural substitution)
S1	SHANNON: What's going on with you, Boone? Could you be acting any weirder? BOONE: Shannon, you've been a functioning bulimic since junior high . I thought you'd be excited about dropping a size or two.	SHANNON: Wat is er toch met jou? Je doet zo idioot. BOONE: Jij lijdt al jaren aan boulimie. Ben je niet blij dat je 'n paar kilo kwijtraakt? (You've been suffering from bulimia for years . Aren't you happy that you're losing a few kilos?)	junior high : 1.k. Social culture, Education	Paraphrase (generalisation)
S1	JACK: Where did you find her? LOCKE: About a mile north. We were looking for the dog.	JACK: Waar lag ze? JOHN: Ten noorden van hier. (North of here.)	a mile : 1.h. Social culture, Measurements and currency	Omission
S1	CHARLIE: Call yourself ladies. Jane Austen would be ashamed.	CHARLIE: Jane Austen zou zich schamen voor jullie. (Jane Austen would be ashamed of you.)	Jane Austen : 1.a. Social culture, People	Complete retention (unmarked)
S1	LUCY: It was Winston Churchill 's. Dad collects all sorts of rubbish from the great leaders in the empire. Hey, you should meet him. CHARLIE: Winston ? No thanks. I heard he's quite mouldy.	LUCY: Die is van Churchill geweest. Pap verzamelt allerlei frutsels van onze grote leiders. Je moet hem eens ontmoeten. CHARLIE: Winston ? Dat ouwe lijkt?	Winston Churchill : 1.a. Social culture, People	TL-adjusted retention
			Winston : 1.a. Social culture, People	Complete retention (unmarked)
S1	KATE: Maybe it's time you use that key you've been wearing around your neck.	KATE: Misschien wordt het tijd dat je die sleutel gebruikt. Er zitten vier 9-millimeters in de koffer van die agent en... (Maybe it's time	9-millimeters : 2.a. Technology, Appliances and tools	Complete retention (unmarked)

	<p>There are four 9-millimeters in the Marshal's case and-</p> <p>JACK: Uh-uh. No. I hand them out, someone hears something out in the jungle and gets scared, the chances of us shooting each other are much higher than of us shooting him.</p>	<p>that you use that key. There are four 9-millimeters in the suitcase of that cop and...</p> <p>JACK: Als ik ze uitdeel en iemand raakt in paniek schieten we elkaar nog overhoop.</p>	<p>Marshal: 1.b. Social culture, Titles, ranks and jobs</p>	<p>Superordinate term (Generalisation)</p>
S1	<p>SAWYER (to Jack): Where'd you get the hardware, hoss?</p> <p>KATE: I want to come.</p> <p>JACK: Sorry, we're out of guns. And no one goes out there unarmed.</p> <p>SAWYER: How much ammo you got?</p> <p>JACK: 100 rounds give or take.</p> <p>SAWYER: All nines, right? 9-millimeters, the guns?</p> <p>JACK: Yeah, why?</p> <p>SAWYER: Because, if the lady wants to come... Lifted this off the Marshal back in the old days. Remember him, don't you? Surly guy, kind of square of jaw, carries a Sig 9.</p>	<p>SAWYER: Hoe kom je hieraan, stoere jongen? (How did you get this, tough guy?)</p> <p>KATE: Ik wil mee.</p> <p>JACK: We hebben maar vier wapens. Niemand gaat ongewapend die jungle in.</p> <p>SAWYER: Hoeveel munitie heb je?</p> <p>JACK: Ongeveer honderd kogels.</p> <p>SAWYER: Allemaal negens? 9-millimeters, vuurwapens... (All nines? 9-millimeters, guns...)</p> <p>JACK: Ja. Hoezo?</p> <p>SAWYER: Als onze vriendin zo graag mee wil... Deze heb ik destijds van die agent gesnaaid. Weet je nog? Norse vent, vierkante kop, droeg 'n pistool. (If our girlfriend wants to come that badly... I snatched this from that cop back in the day. Do you remember? Surly guy, squared head, carried a gun.)</p>	<p>hoss: 5. Language</p>	<p>Paraphrase (generalisation)</p>
			<p>nines: 2.a. Technology, Appliances and tools</p>	<p>Calque (direct translation)</p>
			<p>9-millimeters: 2.a. Technology, Appliances and tools</p>	<p>Complete retention (unmarked)</p>
			<p>Marshal: 1.b. Social culture, Titles, ranks and jobs</p>	<p>Superordinate term (Generalisation)</p>
			<p>Sig 9: 2.a. Technology, Appliances and tools</p>	<p>Superordinate term (Generalisation)</p>

S1	SAWYER (to Ethan): Uh uh uh, jungle boy , not even for one sec.	SAWYER: Ik dacht het niet, Tarzan . Je bent erbij. (I don't think so, Tarzan . You're busted.)	jungle boy : 3.a. Entertainment, Literature and TV	Target culture ECR (cultural substitution)
S1	LUCY (to Charlie): My father's sales manager comes here to my house to return a cigarette case the EMTs pulled from your suit pocket at the bloody hospital, and it still smells of your sick.	LUCY: De salesmanager kwam met 'n sigarettenhouder die ze in het ziekenhuis uit je pak hadden gevist, stinkend naar kots. (The sales manager showed up with a cigarette case that they took from your suit at the hospital, stinking of vomit.)	EMTs : 2.d. Technology, Medicine	Omission
S1	SAWYER (to Sayid): Laugh it up, Mohammed .	SAWYER: Lach maar zo hard je wilt, Mohammed . (Laugh as hard as you want, Mohammed .)	Mohammed : 1.c. Social culture, Race, heritage and sexual orientation	Complete retention (unmarked)
S1	LAURENCE: A few disclaimers: Australia doesn't allow its citizens to carry handguns. You get nicked with this... SAWYER: I'm not going to rat you out. LAURENCE: Secondly, you know, I've been doing this for a while and a man who buys a compact .357 with hollow point loads -- he's not looking to scare or steal. He's looking to kill. But when it comes down to it, if he finds he doesn't have what it takes to do the job...	LAURENCE: Even voor de goede orde: Handwapens zijn verboden in Australië. Als je gepakt wordt... SAWYER: Ik zal je niet verlinken. LAURENCE: En dan nog wat. Ik doe dit al wat jaartjes en iemand die 'n .357 koopt met holle kogels, is niet van plan in te breken. Die is uit op moord. Maar als hij toch niet zo koelbloedig blijkt te zijn... (And then something else. I have been doing this for some years and someone who buys a .357 with hollow bullets, is not planning to burgle. He wants to kill. But if he doesn't turn out to be as cold blooded...)	compact 357 : 2.a. Technology, Appliances and tools	TL-adjusted retention

S1	HURLEY: Did you ever get that gulf war syndrome ? SAYID: That was the other side .	HURLEY: Had jij 't Golfoorlog-syndroom ? (Did you have the gulf war syndrome ?) SAYID: Dat waren de Amerikanen . (That was the Americans .)	gulf war syndrome : 1.m. History	Calque (Direct Translation)
			the other side : 1.m. History	Paraphrase (Generalisation)
S1	CHRISTIAN (to Sawyer): You tell em, cowboy .	CHRISTIAN: Zo is het, cowboy . (That's right, cowboy .)	Cowboy : 1.b. Social culture, Titles, ranks and jobs	Complete retention (unmarked)
S1	CHRISTIAN (to Sawyer): But, don't beat yourself up over it. It's fate. Some people are just supposed to suffer. That's why the Red Sox will never win the damn series .	CHRISTIAN: Maar wees niet te hard voor jezelf. Het is gewoon het lot. Sommige mensen zijn geboren om te lijden. Daarom zullen de Red Sox nooit kampioen worden. (But don't be too hard on yourself. It's just fate. Some people were born to suffer. That's why the Red Sox will never be champions.)	Red Sox : 3.c. Entertainment, sports	Complete retention (unmarked)
			the series : 3.c. Entertainment, sports	Omission
S1	JACK: That's why the Sox will never win the series . SAWYER: What's that? JACK: Huh? SAWYER: What'd you just say? JACK: I said "That's why the Red Sox will never win the series ". SAWYER: What the hell is that supposed to mean? JACK: Just something my father used to say.	JACK: Daarom worden de Sox nooit kampioen. (That's why the Sox will never be champions.) SAWYER: Sorry? Wat zei je net? JACK: Ik zei: Daarom worden de Red Sox nooit kampioen. (That's why the Red Sox will never be champions.) SAWYER: Waar slaat dat op? JACK: Dat zei m'n vader altijd.	Sox : 3.c. Entertainment, sports	Complete retention (unmarked)
			the series : 3.c. Entertainment, sports	Omission
			Red Sox : 3.c. Entertainment, sports	Complete retention (unmarked)
			the series : 3.c. Entertainment, sports	Omission

S1	<p>MICHAEL: You are going to love New York, Walt. No city like it. You know, what I really want to show you in New York are the buildings, the architecture...</p> <p>WALT: Buildings?</p> <p>MICHAEL: Yeah, I used to say that, too, 'til I saw the Flat Iron Building.</p> <p>WALT: What's that?</p> <p>MICHAEL: Oldest skyscraper in the city, built in 1902. And it's flat. That one building inspired me to start drawing and, you know, designing things.</p>	<p>MICHAEL: Wacht maar tot je New York ziet, een unieke stad. Vooral de gebouwen wil ik je laten zien. (Wait until you see New York, a unique city. Especially the buildings I want to show you.)</p> <p>WALT: Gebouwen?</p> <p>MICHAEL: Dat zei ik ook, tot ik het Flatiron Building zag. De oudste wolkenkrabber, uit 1902. Net een strijkbout. Door dat gebouw ben ik gaan ontwerpen. (I said that too, until I saw the Flat Iron Building. The oldest skyscraper, from 1902. Just like an iron. Because of that building I started designing.)</p>	New York: 4.c. Ecology and geography, Places	Complete retention (unmarked)
			New York: 4.c. Ecology and geography, Places	Omission
			Flat Iron Building: 4.c. Ecology and geography, Places	TL-adjusted retention
S1	<p>(Talking about the Michael's raft)</p> <p>JACK: Yeah, there's a lot of talk going on about who's going on this thing with you.</p> <p>MICHAEL: Hey man, it's not the Queen Mary. I've only got room for 4 people. There's one open spot.</p>	<p>JACK: Er wordt druk gekletst over wie er met je meegaat.</p> <p>MICHAEL: Het is niet de Queen Mary. Er is maar plaats voor vier. Er is nog één plek vrij. (It's not the Queen Mary. There is only space for four. There is one spot still free.)</p>	Queen Mary: 2.c. Technology, Vehicles and transportation	Complete retention (marked)
S1	<p>(Sawyer kicks Jin)</p> <p>SAWYER: You messed up my ride, chief.</p>	<p>SAWYER: Je hebt m'n scheepje verbrand. (You burnt my little ship.)</p>	chief: 5. Language	Omission
S1	<p>SAWYER (to Jin): You must be pretty scare, huh? Scared. You understand</p>	<p>SAWYER: Je zal wel bang zijn, hè? Bang, dat versta je toch wel? En anders word je dat nog</p>	Bruce: 1.a. Social culture, People	Omission

	scared, don't you? Huh? If you ain't, you're gonna be, Bruce . Folks down on the beach might have been doctors and accountants a month ago, but it's Lord of the Flies time now.	wel. Een maand geleden waren het nog artsen en accountants, maar nu is het Lord of the Flies . (You must be scared, huh? Scared, you understand that, right? And otherwise you will be. A month ago they were doctors and accountants, but now it's Lord of the Flies .)	Lord of the Flies: 3.a. Entertainment, Literature and TV	Complete retention (marked)
S1	SUN: My husband is many things, but he is not a liar. SAWYER (to Sun): You're gonna lecture us about lying, Betty ?	SUN: Je kunt veel van mijn man zeggen, maar hij is geen leugenaar. SAWYER: En jou moeten we geloven? (And we should believe you?)	Betty: 3.a. Entertainment, Literature and TV	Omission
S1	WALT: Hurley owes me 83,000 dollars . I told him I'd give him a chance to win it back. LOCKE: It's been awhile since you and I played. I don't have 83,000 dollars .	WALT: Hurley is me 83.000 dollar schuldig. Ik heb hem beloofd dat hij het terug kan winnen. (Hurley owes me 83,000 dollars . I promised him he can win it back.) JOHN: Wij hebben lang niet gespeeld. Ik heb geen 83.000 dollar . (We haven't played in a long time. I don't have 83,000 dollars .)	83,000 dollars: 1.h. Social culture, Measurements and currency	Calque (direct translation)
			83,000 dollars: 1.h. Social culture, Measurements and currency	Calque (direct translation)
S1	MICHAEL (to Jack): I've got people standing guard 24/7. Nobody gets near this with or without intent to burn. Hey, listen, I was thinking, chances of a passing ship spotting this raft out there are pretty slim. We could use something to send out a distress call to any ships that might be close, like an SOS .	MICHAEL: Dit wordt dag en nacht bewaakt. Niemand komt hier in de buurt. Er is weinig kans dat een passerend schip het vlot ziet. We moeten iets hebben om hun aandacht te trekken. Een SOS . (This is guarded day and night. No one comes close. There is little chance that a passing ship sees the raft. We need to have something to get their attention. An SOS .)	SOS: 6. Other	Complete retention (unmarked)

S1	CARMEN: Hugo, do I smell smoke? HURLEY: Oh, crap. Hang on mom, I've got to call 911 .	CARMEN: Ruik ik rook? HURLEY: Nee, hè? Even de brandweer bellen. (No, right? Just going to call the fire department .)	911 : 6. Other	Target culture ECR (cultural substitution)
S1	(Talking about Hurley's sneaker factory burning down) KEN (to Hurley): You might have read about it -- eight something people died. But, the good news is, we over-insured it. It's going to yield you a windfall of cash. And, when we add in the generous settlement from the LAPD for your false arrest you've almost doubled your net worth in a few short months. I still can't imagine how the police mistook you for a drug dealer.	KEN: Stond in de krant: acht en nog wat doden. Maar hij was oververzekerd, dus je loopt binnen. Met de royale schadevergoeding wegens je onrechtmatige arrestatie heb je je vermogen bijna verdubbeld. Hoe konden ze jou voor een dealer aanzien? (Was in the paper: eight and some dead. But it was over-insured, so you're cashing. With the generous compensation for your wrongful arrest you have almost doubled your assets. How could they mistake you for a drug dealer?)	LAPD : 1.i. Social culture, Organisations and brands	Omission
S1	WALT: Why aren't you helping? SAWYER: I am helping, Short Round . I'm keeping watch for arsonists.	WALT: Help dan mee. SAWYER: Ik help al, dreumes . (I'm already helping, toddler .)	Short Round : 3.a. Entertainment, Literature and TV	Paraphrase (generalisation)
S1	HURLEY: Dude, what do you want from me? CHARLIE: What do I want? I want to know what we're doing in the middle of nowhere? And don't tell me it's because of some stinking batteries. One minute you're happy-go-lucky, good time Hurley and the next you're Colonel -bloody- Kurtz . It just doesn't make any sense. It's not you.	HURLEY: Wat wil je van me? CHARLIE: Wat ik wil? Ik wil weten wat we hier doen. En hou op over accu's. Soms ben je een feestvarken, dan weer een slavendrijver . Ik snap er niks van. Je bent jezelf niet. (What do I want? I want to know what you're doing here. And stop talking about batteries. Sometimes you're a party	Colonel Kurtz : 3.a. Entertainment, Literature and TV	Situational substitution

		animal, then a slave driver . I don't understand. You're not yourself.)		
S1	CHARLIE: I just told you the biggest secret of my life. I thought you'd want to reciprocate. HURLEY: Okay. Back home I'm worth 156 million dollars . CHARLIE: Fine. Don't tell me.	CHARLIE: Ik heb je mijn grootste geheim verteld. Nu jij. HURLEY: Thuis bezit ik 156 miljoen dollar . (At home I own 156 million dollars .) CHARLIE: Oké, dan niet.	156 million dollars : 1.h. Social culture, Measurements and currency	Calque (direct translation)
S1	KID: What's that? JOHN: A game. It's my favourite game, actually. I used to play it with my brother. It's called Mouse Trap .	KIND: Wat is dat? JOHN: Een spel. M'n lievelingsspel, ik speelde het vroeger met m'n broer. ' Muizenval '. (A game. My favourite game, I used to play it with my broter. ' Mouse trap '.)	Mouse Trap : 3.b. Entertainment, Games	Calque (direct translation)
S1	JOHN: Boone, you gotta have some faith. All we gotta do is break the glass, and then we're in. Trebuchet delivers half a ton of force . BOONE: Why do they call it a trebuchet? It looks like a catapult. LOCKE: It's called a trebuchet, Boone, because it's a trebuchet. BOONE: I don't get you, man. One minute you're quoting Nietzsche , now all of the sudden you're an engineer. I don't think I can spell trebuchet. LOCKE: There's a 't' on the end.	JOHN: Je moet erin geloven, Boone. Als we het glas kunnen breken, zijn we binnen. De trebuchet levert vijf kilonewton . (You have to believe in it, Boone. If we can break the glass, we're in. The trebuchet delivers five kilonewton .) BOONE: Het is net 'n katapult. JOHN: Het heet 'n trebuchet omdat 't dat is. BOONE: Ik volg jou niet, hoor. Eerst citeer je Nietzsche en dan ben je een ingenieur. Hoe spel je 'trebuchet'? (I don't follow you. First you quote Nietzsche and then you're an engineer. How do you spell 'trebuchet?') JOHN: Met een 't' op het eind.	half a ton of force : 1.h. Social culture, Measurements and currency Nietzsche : 1.a. Social culture, People	Official equivalent Complete retention (unmarked)

S1	(Sawyer puts on a pair of improvised glasses) HURLEY (to Sawyer): Dude. Looks like someone steamrolled Harry Potter .	HURLEY: Man, je lijkt wel een platgewalste Harry Potter . (Man, you look like a bulldozed Harry Potter .)	Harry Potter : 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
S1	SAWYER: Can't say I blame poor Kato . His lady speaks English all this time and he didn't have a clue? Surprised he didn't try to swim out of here. Hell, I would've.	SAWYER: Ik kan het hem niet kwalijk nemen. Hij wist niet eens dat z'n meisje Engels sprak. Dat hij nog niet is gaan zwemmen. (I can't blame him. He didn't even know his girl spoke English. Can't believe he hasn't gone swimming yet.)	Kato : 3.a. Entertainment, Literature and TV	Omission
S1	SARAH: A little over two years ago, I blew a tire out, flipped over the centre divider into oncoming traffic, and was hit head-on by an SUV . My back was broken. They all said it was irreparable. And then there was Jack. And he promised he would fix me, because that's the kind of guy he is.	SARAH: Iets meer dan twee jaar geleden kreeg ik 'n klapband. Ik kwam op de verkeerde weghelft terecht en botste frontaal op een SUV . Ik brak m'n rug. En iedereen zei dat er niets meer aan te doen was. En toen kwam Jack. Hij beloofde dat hij me weer op zou lappen. Want zo is Jack. (A little over two years ago I got blew a tire. I ended up on the wrong side of the road and hit an SUV head-on. I broke my back. And everyone said that there was nothing that could be done. En then Jack came. He promised to fix me. Because that is how Jack is.)	SUV : 2.c. Technology, Vehicles and transportation	Complete retention (unmarked)
S1	MELISSA: I'm Melissa Cole from Central Intelligence . This is Robbie Hewitt from ASIS . We're here because you're going to do us a favour.	MELISSA: Ik ben Melissa Cole van de CIA , dit is Hewitt van de A.S.I.S. We zijn hier omdat je ons gaat helpen.	Central Intelligence : 1.i. Social culture, Organisations and brands	Completion (Specification)

	<p>SAYID: A favour. ROBBIE: Last week, 300 pounds of C-4 explosives were stolen from an army base outside of Melbourne. The men responsible are members of a terrorist cell intent on disrupting the coalition presence in Iraq. 300 pounds of C-4 - I want it back. SAYID: You're the CIA, plant a few bugs.</p>	<p>(I'm Melissa Cole from the CIA, this is Hewitt from the ASIS. We are here because you're going to help us.) SAYID: Is dat zo? ROBBIE: Er is 135 kilo C4-explosieven gestolen van een legerbasis buiten Melbourne. Door Irakese terroristen die de coalitie in Irak willen dwarsbomen. 135 kilo C4. Die wil ik terug. (135 kilos of C-4 explosives were stolen from an army base outside of Melbourne. By Iraqi terrorists who want to disrupt the coalition in Iraq. 135 kilos of C4. I want that back.) SAYID: De CIA kan ze toch afluisteren. (The CIA can just wiretap them.)</p>	<p>ASIS: 1.i. Social culture, Organisations and brands 300 pounds: 1.h. Social culture, Measurements and currency Melbourne: 4.c. Ecology and geography, Places Iraq: 4.c. Ecology and geography, Places 300 pounds: 1.h. Social culture, Measurements and currency CIA: 1.i. Social culture, Organisations and brands</p>	<p>TL-adjusted retention Official Equivalent Complete retention (unmarked) Official Equivalent Official Equivalent Complete retention (unmarked)</p>
S1	<p>ROBBIE: Essam Tazir. Your roommate at Cairo University.</p>	<p>ROBBIE: Essam Tazir, je studiegenoot in Cairo. (Essam Tazir, your fellow student in Cairo.)</p>	<p>Cairo University: 1.k. Social culture, Education</p>	<p>Paraphrase (Generalisation)</p>
S1	<p>JOHN: We found a plane. A Beechcraft, in the jungle.</p>	<p>JOHN: We hadden een vliegtuig gevonden. Een Beechcraft. (We had found a plane. A Beechcraft.)</p>	<p>Beechcraft: 2.c. Technology, Vehicles and transportation</p>	<p>Complete retention (unmarked)</p>

S1	<p>HADDAD: Who are you? SAYID: I was a communications officer. ESSAM: Sayid was Republican Guard. He knows things. HADDAD: Perhaps it's not happenstance that you and Essam met at the mosque. Perhaps it is fate.</p>	<p>HADDAD: Wie ben je? SAYID: Een ex-verbindingsofficier. (An ex communications officer.) ESSAM: Sayid heeft bij de Republikeinse Garde gediend. (Sayid was in the Republican Guard.) HADDAD: Misschien is het geen toeval dat je Essam in de moskee tegenkwam. Misschien was het de voorzienigheid. (Maybe it was no coincidence that you met Essam in the mosque.)</p>	communications officer : 1.b. Social culture, Titles, ranks and jobs	Official equivalent
			Republican Guard : 1.i. Social culture, Organisations and brands	Official equivalent
			mosque : 1.i. Social culture, Religion, folklore and mythology	Calque (direct translation)
S1	<p>SAYID: So you just happened upon a Beechcraft perched in the trees? JOHN: Yep. SAYID: At the funeral you said your leg was injured. JOHN: It was just a charley horse. A cramp. SAYID: I know what a charley horse is, John.</p>	<p>SAYID: Toen vonden jullie zomaar een Beechcraft in de bomen. Je zei dat je je been verwond had. (Then you just happen to find a Beechcraft in the trees. You said you had injured your leg.) JOHN: Een 'Charley horse', meer niet. Kramp. (A charley horse, that's all. Cramp.) SAYID: Ik weet wat een 'Charley horse' is. (I know what a charley horse is.)</p>	Beechcraft : 2.c. Technology, Vehicles and transportation	Complete retention (unmarked)
			charley horse : 6. Other	Complete retention (marked)
			charley horse : 6. Other	Complete retention (marked)
S1	CHARLIE: Oh, bollocks .	-	bollocks : 5. Language	Omission
S1	SAWYER: Hey, Chucky , you wanna keep that kid quiet? Baby Huey's like nails on a chalkboard.	SAWYER: Hou dat kind eens stil. Dat geluid gaat door merg en been. (Keep that kid quiet. That sound cuts through marrow.)	Chucky : 3.a. Entertainment, Literature and TV	Omission

			Baby Huey's: 3.a. Entertainment, Literature and TV	Omission
S1	SAYID: Essam stop. ESSAM: Don't be nervous, brother. We'll be okay. SAYID: I'm working with the CIA .	SAYID: Stop, Essam. ESSAM: Wees niet zenuwachtig. Het komt goed. SAYID: Ik werk voor de CIA . (I work for the CIA .)	CIA: 1.i. Social culture, Organisations and brands	Complete retention (unmarked)
S1	SAWYER: C'mon, even a weather man on TV don't know what's going to happen. Why are we listening to Arzt? LESLIE: Because I'm a doctor , and you're a hillbilly . SAWYER: You're a damn high school science teacher .	SAWYER: Zelfs een weerman weet zoiets niet. Waarom luisteren we naar Arzt? LESLIE: Ik ben doctor en jij bent een boer . (I am a doctor and you are a farmer .) SAWYER: Je bent natuurkundeleraar . (You are a science teacher .)	doctor: 1.b. Social culture, Titles, ranks and jobs	Complete retention (unmarked)
			Hillbilly: 5. Language	Superordinate term (generalisation)
			high school science teacher: 1.k. Social culture, Education	Target culture ECR (cultural substitution)
S1	KATE: He doesn't even know how to sail. MICHAEL: And you do? KATE: I spent two summers crewing J/boats . I know my way around a sailboat.	KATE: Hij kan niet zeilen. MICHAEL: Jij soms wel? KATE: Ik heb twee zomers aan wedstrijdzeilen gedaan. (I competed in sailing competitions for two summers.)	J/boats: 2.c. Technology, Vehicles and transportation	Paraphrase (generalisation)
S1	KATE: I have a delivery for Diane Jansen.	KATE: Bloemen voor Diane Jansen. VERPLEEGSTER: Ze is net van de IC af. Ze ligt in kamer 208. Dat is om de hoek aan je	ICU: 2.d. Technology, Medicine	Official equivalent

	NURSE: Right, she just came up from ICU . She's in room 208. It's around the corner to your right.	rechterhand. (She just came from the IC . She's in room 208. That is around the corner on your right.)		
S1	SAWYER: Yo, chief , dumb question here, we're sailing out in the ocean, right? MICHAEL: Do you mind? SAWYER: Sulu over here is packing a suitcase full of salted fish. MICHAEL: Yeah? SAWYER: We can't catch fish?	SAWYER: Hé baas , domme vraag: We varen toch op zee? (Hey boss , stupid question. We're sailing on the sea, right?) MICHAEL: Moet dat nu? SAWYER: Maar Sulu neemt een koffer gezouten vis mee. (But Sulu is bringing a suitcase full of salted fish.) MICHAEL: Ja en? SAWYER: Kunnen we geen vis vangen?	chief : 5. Language	Target culture ECR (cultural substitution)
			Sulu : 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
S1	SAWYER: I know what you're doing. KATE: Yeah? SAWYER: Yeah, just like I know why you wanted that Halliburton case so bad, the one that belonged to that US Marshal who was flying with us. You were his prisoner.	SAYWER: Ik weet wel wat je doet. Ik weet ook waarom je dat koffertje wilde hebben. Dat koffertje van die marshal . Je was z'n gevangene. (I know what you're doing. I also know why you wanted that little suitcase . The little suitcase from the Marshal . You were his prisoner.)	Halliburton : 6. Other	Superordinate term (generalisation)
			US Marshal : 1.b. Social culture, Titles, ranks and jobs	Superordinate term (generalisation)
S1	KATE: You brought beer? TOM: No self-respecting man in Iowa goes anywhere without beer.	KATE: Heb je bier bij je? TOM: Een echte man neemt altijd bier mee. (A real man always brings beer.)	man in Iowa : 4.c. Ecology and geography, Places	Paraphrase (generalisation)
S1	CALDERWOOD: Do you know who you head-butted in that bar? You head-butted the Honourable Warren Truss , Minister	CALDERWOOD: Enig idee wie je daar een kopstoot gaf? De eerbare Warren Truss . Minister van Landbouw en Visserij , een	Warren Truss : 1.a. Social culture, People	Complete retention (unmarked)

	<p>of Agriculture, Fisheries, and Forestry. One of the most important pe- SAWYER: He head-butted me. CALDERWOOD: We have witnesses he did no such thing.</p>	<p>belangrijk... (Do you have any idea who you head-butted? The honourable Warren Truss, Minister of Agriculture and Fisheries.) SAWYER: Hij gaf mij 'n kopstoot. CALDERWOOD: Getuigen zeggen van niet.</p>	<p>Minister of Agriculture, Fisheries, and Forestry: 1.j. Social culture, Politics</p>	<p>Official equivalent</p>
S1	<p>HURLEY: Arnzt. LESLIE: No, not Arnzt, Arzt. A-R-Z-T, Arzt. HURLEY: Sorry, man, the name's hard to pronounce. LESLIE: Yeah, well, I know a bunch of 9th graders who pronounce it just fine.</p>	<p>HURLEY: Arnzt. LESLIE: Nee, niet Arnzt. Arzt, A-R-Z-T. HURELY: Je hebt ook zo'n moeilijke naam. LESLIE: Leerlingen kunnen 'm ook uitspreken. (Students can pronounce it as well.)</p>	<p>9th graders: 1.k. Social culture, Education</p>	<p>Superordinate term (generalisation)</p>
S1	<p>SAWYER: Hey, chief! Cut and measured to length -- perfect mast. MICHAEL: Thanks.</p>	<p>SAWYER: Hé, baas. Precies op maat gemaakt. Een perfecte mast. (Hey, boss. Exactly the right size. The perfect mast.)</p>	<p>chief: 5. Language</p>	<p>Target culture ECR (cultural substitution)</p>
S1	<p>SAYID: I salvaged a few things for you from the Beechcraft. This is the plane's radar emitter. It needs to be mounted on the mast or the top of the cabin. SAWYER: I'll do it. SAYID: Michael, to conserve power, turn it on only once every hour or so. It will show you any ships within the horizon line, approximately 25 miles. The same with the radio transmitter.</p>	<p>SAYID: Ik heb wat vliegtuigonderdelen verzameld. Dit is de radarzender, die moet ergens bovenin worden geplaatst. (I have collected some plane parts. This is the radio transmitter, it has to be placed somewhere on top.) SAWYER: Geef maar hier. SAYID: Om stroom te besparen, kun je 'm het beste eens per uur aanzetten. Hij detecteert alle schepen binnen 'n straal van 40 kilometer. Net als de radiozender. (To safe</p>	<p>Beechcraft: 2.c. Technology, Vehicles and transportation</p>	<p>Superordinate term (generalisation)</p>
			<p>25 miles: 1.h. Social culture, Measurements and currency</p>	<p>Official equivalent</p>

		power, it is best to turn it on once per hour. It detects all ships within a radius of 40 kilometers . Just like the radio transmitter.)		
S1	(talking about Jin and Sun) GINA: My God, it's Memoirs of a Geisha come to life. JEFF: Hey, volume. GINA: Relax. They don't speak English.	GINA: Dit lijkt ' Memoirs of a Geisha ' wel. (This looks like ' Memoirs of a Geisha '). JEFF: Niet zo hard. GINA: Ze spreken toch geen Engels.	Memoirs of a Geisha : 3.a. Entertainment, Literature and TV	Complete retention (marked)
S1	LESLIE: Hold on, wait... Hold, wait. What are we, a couple miles inland? A tsunami probably swept it here. Huh? Right?	ARZT: We zijn een paar kilometer landinwaarts. Het zal een tsunami zijn geweest. (We're a couple kilometres inland. It must have been a tsunami.)	a couple miles : 1.h. Social culture, Measurements and currency	Target culture ECR (Cultural Substitution)
S1	SAWYER: [singing] Redemption song is all I'll ever have... MICHAEL: You singing Bob Marley ? SAWYER: No. Why, you like Bob Marley ? MICHAEL: Man, who doesn't like Bob Marley ?	MICHAEL: Zing je Bob Marley ? (are you singing Bob Marley ?) SAWYER: Hou je dan van Bob Marley ? (Don't you love Bob Marley ?) MICHAEL: Wie niet? (Who doesn't?)	Bob Marley : 1.a. Social culture, People	Complete retention (unmarked)
			Bob Marley : 1.a. Social culture, People	Complete retention (unmarked)
			Bob Marley : 1.a. Social culture, People	Omission
S1	JOHN: You ever play Operation ? JACK: Sure. "Don't touch the sides."	JOHN: Heb je weleens ' Operatie ' gespeeld? (Have you ever played ' Operation '?) JACK: Zeker. 'De zijden niet aanraken.'	Operation : 3.b. Entertainment, Games	Calque (direct translation)

S1	<p>WALT: So, what's this stuff even do?</p> <p>MICHAEL: Well, the transmitter sends out an SOS in case someone's listening. And if there's anything out there, we'll see it on this radar screen here.</p>	<p>WALT: Wat doet dit ding eigenlijk?</p> <p>MICHAEL: De zender verstuurt een SOS-signaal, mocht er iemand luisteren. En als er iets is, zien wij dat hier op dit radarscherm. (The transmitter sends out an SOS signal, should someone be listening. And if there is something, we'll see that here on this radar screen.)</p>	SOS : 6. Other	Addition (specification)
S1	<p>SAWYER (to Walt): Whatever. Long ride, Kazoo. We gotta keep ourselves entertained. Who the hell is Hugo and how's he got a 160 million dollars to leave to his mom.</p>	<p>SAWYER: Ook goed. We moeten toch wat te doen hebben op zo'n lange reis. Wie is Hugo en hoe kan hij z'n moeder 160 miljoen nalaten? (Alright. We have to do something on such a long journey. Who is Hugo and how can he leave his mother 160 million?)</p>	Kazoo : 3.d. Entertainment, Music	Omission
			160 million dollars : 1.h. Social culture, Measurements and currency	Shifted (direct translation)
S1	<p>HURLEY: So, dude, what do you think is inside that hatch thing?</p> <p>JOHN: What do you think's inside it?</p> <p>HURLEY: Stacks of TV dinners from the fifties or something. And TVs with cable. Some cell phones. Clean socks. Soap. Twinkies. You know, for dessert after the TV dinners. Twinkies keep for, like, 8,000 years, man.</p> <p>JOHN: I like Twinkies too.</p>	<p>HURLEY: Wat denk jij dat er onder dat luik zit?</p> <p>JOHN: Wat denk jij?</p> <p>HURLEY: Stapels diepvriesmaaltijden uit de jaren '50 of zo. Tv's met kabelaansluiting. Een paar mobieltjes. Schone sokken. Zeep. Twinkies, als toetje na de diepvriesmaaltijd. Twinkies blijven wel 8000 jaar goed. (Stacks of frozen meals from the fifties or something. TVs with cable. A couple of cell phones. Clean socks. Soap. Twinkies, as</p>	TV dinners : 1.e. Social culture, Food and beverages	Superordinate term (generalisation)
			Twinkies : 1.e. Social culture, Food and beverages	Complete retention (unmarked)
			TV dinners : 1.e. Social culture, Food and beverages	Superordinate term (generalisation)
			Twinkies : 1.e. Social culture, Food and beverages	Complete retention (unmarked)

		dessert after the frozen meal . Twinkies stay good for like 8000 years.) JOHN: Ik hou ook van Twinkies . (I love Twinkies too).	Twinkies : 1.e. Social culture, Food and beverages	Complete retention (unmarked)
S1	HURLEY: Hey, old guy! I'll give you 500 bucks to borrow your scooter. OLD MAN: I just had a hip replacement. I need this thing. HURLEY: Okay, 1600 bucks .	HURLEY: Hé, ouwe. Mag ik hem lenen voor 500 dollar ? (Hey, oldie. Could I borrow it for 500 dollars ?) OUDE MAN: Maar ik heb hem nodig. HURLEY: Goed. 1600 dollar dan? (Alright. 1600 dollars then?)	500 bucks : 1.h. Social culture, Measurements and currency	Calque (direct translation)
			1600 bucks : 1.h. Social culture, Measurements and currency	Calque (direct translation)
S1	KATE (to Hurley): The guy who called the feds on me back in Australia did it for a 23,000-dollar reward.	KATE: De man die de politie op me af stuurde kreeg daar 23.000 dollar voor. (The man who sent the police after me got 23,000 dollars for it.)	Feds : 1.b. Social culture, Titles, ranks and jobs	Superordinate term (Generalisation)
			Australia : 4.c. Ecology and geography, Places	Omission
			23,000-dollar : 1.h. Social culture, Measurements and currency	Calque (direct translation)
S1	MICHAEL: I turned it on a little while ago. SAWYER: Sayid said every hour. MICHAEL: Look, we're 15 miles out. We could be here for weeks. If that battery runs out...	MICHAEL: Ik heb hem net al aan gehad. SAWYER: Sayid zei: Elk uur. MICHAEL: We kunnen hier nog weken zitten. Als die accu straks leeg is...	15 miles : 1.h. Social culture, Measurements and currency	Omission

S1	JOHN: Hugo, take these extra sticks back a couple hundred yards .	JOHN: Hugo, breng deze extra staven een paar honderd meter terug. (Hugo, take these extra sticks back a couple hundred meters .)	a couple hundred yards : 1.h. Social culture, Measurements and currency	Target culture ECR (Cultural Substitution)
S1	JIN: [speaking Korean] MICHAEL: OK, what the hell am I supposed to do about it? SAWYER: Hey Han . You and Chewie wanna slow down a second and talk to me here?	MICHAEL: Wat wil je dat ik doe? SAWYER: Betrek mij er ook bij. (Involve me too.)	Han : 3.a. Entertainment, Literature and TV	Omission
			Chewie : 3.a. Entertainment, Literature and TV	Omission
S2	KATE: Water. JOHN: Shallow. Sounds like a puddle. KATE: 40 feet down? JOHN 50, tops.	KATE: Water. JOHN: Ondiep. Ik denk 'n poel. KATE: Tien meter? (Ten meters?) JOHN: Zoiets. (Something like that.)	40 feet : 1.h. Social culture, Measurements and currency	Official Equivalent
S2	LAWYER: Mr Dawson, the fact that you came in through these doors, that tells me something. It tells me that I'm the best that you can afford. If we go forward with this, it's gonna take money. A lot of it. Even at my rates. This is David and Goliath , so I gotta ask you, are you sure you wanna do this? MICHAEL: They're not taking my son away.	ADVOCAAT: Mr Dawson, het feit dat u hier bent zegt genoeg. Het betekent dat ik het beste ben wat u zich kunt veroorloven. Als u hiermee door wilt, gaat dat u geld kosten. Veel geld. Zelfs met mijn tarief. Het is David tegen Goliath . Weet u heel zeker dat u dit wilt? (Mr Dawson, the fact that you're here says enough. It means that I am the best that you can afford. If you want to continue this, it's going to cost money. A lot of money. Even	David and Goliath : 1.l. Social culture, Religion, folklore and mythology	Official Equivalent

		at my rates. It is David versus Goliath . Are you very sure that you want this?) MICHAEL: Ik laat m'n zoon niet van me afpakken.		
S2	MICHAEL: Thing ain't gonna work anyway. SAWYER: It'll work. MICHAEL: You were underwater. SAWYER: What do you know about guns anyway, hoss ? It'll work.	MICHAEL: Hij doet het toch niet. Er zit water in. SAWYER: Wat weet jij van wapens? Hij doet het echt nog wel. (What do you know about weapons? It will work, I'm sure.)	Hoss : 5. Language	Omission
S2	SAWYER (to Michael): You got a Band-Aid ?	SAWYER: Heb je een pleister voor me? (Do you have a plaster for me?)	Band-Aid : 2.d. Technology, Medicine	Superordinate term (generalisation)
S2	CHARLIE: You gotta be careful with it, you know, it's the Virgin Mary . She's holy. CLAIRE: I didn't realise you were so religious.	CHARLIE: Je moet wel oppassen met de Heilige Maagd Maria . (You have to be careful with the holy Virgin Mary .) CLAIRE: Ik wist niet dat je zo gelovig was.	Virgin Mary : 1.l. Social culture, Religion, folklore and mythology	Official Equivalent
S2	SAWYER: Boat like that wasn't built for the open ocean. Water's coming over the side the first little squall. Maybe got a range of 100 miles . Nope. A boat like that had to have left port from somewhere close. Like the island. French chick said the Others were coming for the kid. I think they came, Mike. MICHAEL: What? SAWYER: He's the one they wanted, why I got a bullet in my shoulder. Hell,	SAWYER: Dat is geen boot voor open zee. Eén hoge golf en hij kapseist. Hij komt hooguit 100 mijl ver. Die boot moet niet ver hiervandaan zijn uitgevaren. Zoals het eiland. Die Franse meid zei dat de anderen voor het kind kwamen. En dat hebben ze gedaan. Ze wilden je kind. Daarom kreeg ik een kogel in m'n schouder. Daarom blies Blauwbaard ons op. (That's not a boat for the open sea. One high wave and it capsizes. It came from 100 miles away, tops. That boat must have set	100 miles : 1.h. Social culture, Measurements and currency	Calque (direct translation)
			Bluebeard : 1.l. Social culture, Religion, folklore and mythology	Calque (direct translation)

	Bluebeard blew us up because they wanted your kid.	sail not far from here. Like the island. That French girl said that the others were coming for the child. And they did. They wanted your child. That's why I got a bullet in my shoulder. That's why Bluebeard blew us up.)		
S2	JOHN (to Desmond): The pilot said we had lost radio contact, but by then we were already 1000 miles off course. Any search teams would've given up weeks ago. Desmond: So, you were travelling from Sydney to Los Angeles?	JOHN: Toen we het radiocontact verloren, waren we al 1500 km uit koers. De zoekacties zijn allang gestaakt. (When we lost radio contact, we were already 1500 kilometres off course. The searches have long since stopped.) DESMOND: En jullie vlogen van Sydney naar Los Angeles? (And you were flying from Sydney to Los Angeles?)	1000 miles: 1.h. Social culture, Measurements and currency	Official Equivalent
			Sydney: 4.c. Ecology and geography, Places	Complete retention (unmarked)
			Los Angeles: 4.c. Ecology and geography, Places	Complete retention (unmarked)
S2	SAWYER (to Jin): C'mon, help us out, Chewie .	SAWYER: Help even, Jin. (Help out, Jin.)	Chewie: 3.a. Entertainment, Literature and TV	Omission
S2	SAWYER: We're about to be the best thing that ever happened to you. ANA-LUCIA: How's that? SAWYER: Next time Shaft opens the cage, he's gonna get a surprising little howdy-doody .	SAWYER: Je mag blij zijn dat je ons hebt. ANA-LUCIA: Hoezo? SAWYER: De volgende keer dat Shaft de kooi opent heb ik 'n leuke verrassing voor hem. (The next time Shaft opens the cage, I've got a fun surprise for him.)	Shaft: 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
			howdy-doody: 5. Language	Paraphrase (generalisation)
S2	SAWYER (to Michael): Right now Rambina and her buddies are trying to figure out what to do with us, so until they	SAWYER: Miss Rambo en haar maten zijn nu aan het overleggen. Totdat ze weten wat ze met ons willen, kunnen we niks doen. (Miss Rambo and her buddies are	Rambina: 3.a. Entertainment, Literature and TV	Addition (specification)

	make up their damn mind, there ain't nothing we can do.	deliberating right now. Until they know what they want with us, we can't do anything.)		
S2	SAWYER (to Ana-Lucia): You want me, Hot Lips , you're gonna have to come down here and get me. Bitch .	SAWYER: Als je me zo graag wilt, kom je me maar halen.	Hot Lips : 3.a. Entertainment, Literature and TV	Omission
			Bitch : 5. Language	Omission
S2	CARMEN: Maybe if you pray every day Jesus Christ will come down from heaven, take 200 pounds and bring you a decent woman. And a new car. Yes, Jesus can bring you a new car. HURLEY: Maybe I don't wanna change. Maybe I like my life. [Telephone rings] CARMEN: Oh! That must be Jesus . Hola? Momento. Yes, it is Jesus ! He wants to know what colour car you want!	CARMEN: Misschien kan Jezus je 100 kilo lichter maken en je 'n vrouw bezorgen en 'n nieuwe auto. Ja, Jezus kan dat. (Maybe Jesus can make you 100 kilos lighter and deliver you a woman and a new car. Yes, Jesus can do that.) HURLEY: Waarom moet ik veranderen? Ik ben blij met m'n leven. CARMEN: O, daar zul je Jezus hebben. Het is Jezus . Hij wil weten wat voor kleur auto je wilt. (Oh, that must be Jesus . It is Jesus . He wants to know what colour car you want.)	Jesus Christ : 1.i. Social culture, Religion, folklore and mythology	Official Equivalent
			200 pounds : 1.h. Social culture, Measurements and currency	Official Equivalent
			Jesus : 1.i. Social culture, Religion, folklore and mythology	Official Equivalent
			Jesus : 1.i. Social culture, Religion, folklore and mythology	Official Equivalent
			Jesus : 1.i. Social culture, Religion, folklore and mythology	Official Equivalent

S2	HURLEY: Well, I guess it's kinda like a bunker. You know, from World War Two ? Only newer. CHARLIE: And what's in it? HURLEY: I don't know.	HURLEY: Het lijkt een beetje op een bunker. Zo een uit de Tweede Wereldoorlog , maar dan nieuwer. (It looks a little like a bunker. One of those from the second World War , but newer.) CHARLIE: Wat is daar dan allemaal? HURLEY: Weet ik niet.	World War Two: 1.m. History	Official Equivalent
S2	CHARLIE: You're gonna lie to me? You're gonna lie to the baby? HURLEY: Dude, look, I'd never lie. CHARLIE: Oh, and the time you told me you were worth 150 million dollars ? HURLEY: It's 156 million . CHARLIE: I'm sorry, I must've confused it with the 900 trillion I am worth myself!	CHARLIE: Sta je tegen me te liegen? Waar die baby bij is? HURLEY: Ik lieg nooit. CHARLIE: En je bekentenis over die 150 miljoen ? (And your confession about that 150 million ?) HURLEY: Het is 156 miljoen . (It's 156 milion .) CHARLIE: Ik was zeker in de war met die 900 triljoen van mezelf. (I must have been confused with that 900 quintillion I have myself.)	150 million dollars: 1.h. Social culture, Measurements and currency	Shifted (Direct Translation)
			156 million: 1.h. Social culture, Measurements and currency	Calque (Direct Translation)
			900 trillion: 1.h. Social culture, Measurements and currency	Target culture ECR (Cultural Substitution)
S2	CHARLIE (to John): I didn't go to the Black Rock on the bloody A-Team mission, but I would have, if someone had asked me.	CHARLIE: Ik zou zijn meegegaan naar de Zwarte Rots als iemand me had gevraagd. (I would've gone to the Black Rock too if anyone had asked me.	A-Team: 3.a. Entertainment, Literature and TV	Omission
S2	JACK: How is it going?	JACK: Gaat het?	8 to 10 feet: 1.h. Social culture,	Official Equivalent

	SAYID: It's not. On the other side of this door is more concrete. I'd say it's at least 8 to 10 feet thick.	SAYID: Niet echt. Aan de andere kant zit nog meer beton. Ik schat twee tot drie meter . (Not really. On the other side is more concrete. I estimate two to three meters .)	Measurements and currency	
S2	JOHNNY: Dude, you've been crushing on her for months and doing nothing. Today, you're fricking Fabio ! Seriously man, what has gotten into you?	JOHNNY: Je hebt al maanden een oogje op haar, en ineens maak je je move . Wat heb jij ineens? (You've had a crush on her for months, and suddenly you make your move . What is with you?)	Fabio : 1.a. Social culture, People	Paraphrase (Generalisation)
S2	JOHNNY: So, anything else you want to do tonight, you better let me know now, because our day off is just about over, Huggy Bear .	JOHNNY: Als je nog iets wilt doen, moet je het nu zeggen. Onze vrije dag is bijna om. (If there is something else you want to do, you have to say it now. Our day off is almost over.)	Huggy Bear : 3.a. Entertainment, Literature and TV	Omission
S2	HURLEY: Promise me that you and I will always stay the same. JOHNNY: I'll do you one better. Not only will I stay gold, Ponyboy , I will drink to it. Can I borrow 2 bucks ?	HURLEY: Beloof me dat jij en ik altijd hetzelfde zullen blijven. JOHNNY: Ik weet het nog beter gemaakt. We drinken erop. Kan ik twee dollar lenen? (Promise me that you and me will stay the same forever. I know how to make it even better. We'll drink to it. Can I borrow two dollars ?)	Ponyboy : 3.a. Entertainment, Literature and TV	Omission
			2 bucks : 1.h. Social culture, Measurements and currency	Calque (direct translation)
S2	MICHAEL: Friends... LIBBY: What?	MICHAEL: Vrienden... Zo heb ik er nog nooit over nagedacht. Een van hen is wel een vriend.	redneck : 5. Language	Superordinate term (generalisation)

	<p>MICHAEL: I just never thought about them like that. I mean I guess one of them is my friend.</p> <p>LIBBY: I'm guessing not the redneck.</p> <p>MICHAEL: Yeah. Not the redneck.</p>	<p>LIBBY: Vast niet die blanke. (Probably not that white guy.)</p>	<p>redneck: 5. Language</p>	<p>Omission</p>
S2	<p>SAWYER: So what's your name, anyway?</p> <p>EKO: Mr. Eko.</p> <p>SAWYER: Mr. Eko.</p> <p>EKO: Yes.</p> <p>SAWYER: So, what's that like, Mr. Ed?</p>	<p>SAWYER: Hoe heet je eigenlijk?</p> <p>EKO: Mr. Eko.</p> <p>SAWYER: Net zoiets als Mr. Ed? (Similar to Mr. Ed?)</p>	<p>Mr. Ed: 3.a. Entertainment, Literature and TV</p>	<p>Complete retention (marked)</p>
S2	<p>SAWYER (to Jin): In case you haven't noticed, it's every man for himself, Chewie.</p>	<p>SAWYER: Iedereen is verantwoordelijk voor zichzelf. (Everyone is responsible for themselves.)</p>	<p>Chewie: 3.a. Entertainment, Literature and TV</p>	<p>Omission</p>
S2	<p>HURLEY: So... Seoul. Is that in the good Korea or the bad Korea?</p> <p>SUN: The good one.</p> <p>HURLEY: Did you go to the Olympics?</p> <p>SUN: Hurley, this is ridiculous. Waiting here for... The dog did not eat my ring.</p> <p>HURLEY: Dude, dogs will eat anything.</p> <p>When I was a kid, my dog, Buster... I had this drawer where I'd throw in all my change, right? And I guess there were some Smarties in there. So, like, the next</p>	<p>HURLEY: Ligt Seoul in het goede of in het slechte Korea?</p> <p>(Is Seoul in the good or in the bad Korea?)</p> <p>SUN: Het goede Korea. (The good Korea.)</p> <p>HURLEY: Ben je naar de Olympische Spelen geweest?</p> <p>(Did you go to the Olympic Games?)</p> <p>SUN: Hurley, het heeft geen zin om hier te blijven wachten tot... De hond heeft m'n ring niet opgegeten.</p> <p>Honden eten van alles. Ik had vroeger ook een hond, Buster. Ik had een la met allemaal</p>	<p>good Korea: 4.c. Ecology and geography, Places</p>	<p>Shifted (direct translation)</p>
			<p>bad Korea: 4.c. Ecology and geography, Places</p>	<p>Calque (direct translation)</p>
			<p>Olympics: 3.c. Entertainment, Sports</p>	<p>Completion (specification)</p>
			<p>Smarties: 1.e. Social culture, Food and beverages</p>	<p>Complete retention (unmarked)</p>

	day, Buster craps out a buck thirty-five in nickels .	kleingeld. En wat Smarties . De volgende dag poepte hij 1,35 dollar aan munten uit. (Dogs eat anything. I used to have a dog, Buster. I had a drawer with all this change. And some Smarties . The next day he pooped out 1,35 dollars in coins .)	a buck thirty-five in nickels : 1.h. Social culture, Measurements and currency	Target culture ECR (Cultural substitution)
S2	SAWYER: She's lost. ANA-LUCIA: I am not lost. SAWYER: Then tell me, Ponce de León , which way are we supposed to go?	SAWYER: Ze is gewoon verdwaald. ANA-LUCIA: Ik ben niet verdwaald. SAWYER: Vertel me dan eens, akela . Welke kant moeten we op? (Then tell me, akela . Which way do we go?)	Ponce de León : 1.a. Social culture, People	Target culture ECR (Cultural substitution)
S2	SAWYER (to Jin): Yeah, yeah, Chewie , I know. My arm's about to fall off.	SAWYER: Ik weet het, Chewie . M'n arm valt er bijna af. (I know, Chewie . My arm is about to fall off.)	Chewie : 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
S2	BOONE: Where'd the poster of Marky Mark go? SHANNON: I'm 18, Boone. Your mom's gonna freak. BOONE: It's a wake. I mean, seriously, who doesn't serve booze at a wake. Scotch ? To your dad. Maybe after all this you'll come visit me in New York .	BOONE: Waar is je poster van Marky Mark ? (Where is your poster of Marky Mark ?) SHANNON: Ik ben 18, Boone. Je moeder flipt als ze dat ziet. BOONE: Het is 'n dodenwake. Wat is een wake zonder drank. Whiskey ? Op je vader. Misschien kun je me 'n keer opzoeken in New York . (It's a wake. What is a wake without	Marky Mark : 1.a. Social culture, People	Complete retention (unmarked)
			Scotch : 1.e. Social culture, Food and beverages	Superordinate term (generalisation)
			New York : 4.c. Ecology and geography, Places	Complete retention (unmarked)

	SHANNON: I won't have to visit if I get that job at the Martha Graham Dance Company . I'll be living there.	liquor? Whiskey ? To our dad. Maybe you can visit me some time in New York .) SHANNON: Niet als ik word aangenomen door het Martha Graham Dansgezelschap . Dan ga ik er zelf ook wonen. (Not if I get hired by the Martha Graham Dance Company . Then I'm going to live there myself.)	Martha Graham Dance Company : 1.i. Social culture, Organisations and brands	Calque (direct translation)
S2	ANA-LUCIA: You're doing this to get the cowboy back faster, aren't you? You would risk our lives to help him? EKO: It's the only way I know.	ANA-LUCIA: Doe je dit om die cowboy sneller thuis te krijgen? Zet je onze levens op het spel om hem te helpen? (Are you doing this to get the cowboy home faster? Are you putting our lives on the line to help him?) EKO: Ik zie geen andere weg.	Cowboy : 1.b. Social culture, Titles, ranks and jobs	Complete retention (unmarked)
S2	ANA-LUCIA (to Michael): They're smart. And they're animals. And they could be anywhere, at any time. Now we're moving through the jungle, their jungle. Just so that you can save your little hick friend over here. And if you think that one gun and one bullet is gonna stop them... think again.	ANA-LUCIA: Ze zijn heel gewiekst. En het zijn beesten. Ze kunnen overal ineens opduiken. We lopen nu door de jungle. Hun jungle. Zodat jij je lompe vriend kan redden. En als jij denkt dat één geweer en één kogel hen kan tegenhouden, dan vergis je je flink. (They are very smart. And they are animals. We are walking through the jungle right now. Their jungle. So that you can save your boorish friend. And if you think that one rifle and one bullet can stop them, then you are sorely mistaken.)	Hick : 5. Language	Paraphrase (generalisation)

S2	<p>GOODWIN: It's gonna be dark soon. Gonna get a signal fire started so they can find us.</p> <p>ANA-LUCIA: What are you, a boy scout?</p> <p>GOODWIN: Grown-up version. I'm with the Peace Corps.</p> <p>ANA-LUCIA: They still have that?</p> <p>GOODWIN: I'm just happy somebody your age actuary knows what it is.</p>	<p>GOODWIN: Het wordt zo donker. Ik maak 'n vuur, dan moeten ze ons kunnen vinden.</p> <p>ANA-LUCIA: Ben je padvinder? (Are you a boy scout?)</p> <p>GOODWIN: De volwassen versie. Het Vredeskorps. (The grown-up version. The Peace Corps.)</p> <p>ANA-LUCIA: Bestaat dat nog?</p> <p>GOODWIN: Ik vind het al heel wat dat je weet wat het is.</p>	<p>Boy Scout: 3.b. Entertainment, Games</p>	Official equivalent
			<p>Peace Corps: 1.i. Social culture, Organisations and brands</p>	Official equivalent
S2	<p>KATE: Double's 10,000 bucks.</p> <p>CHARLIE: Oh that's nothing to someone worth 150 million dollars. He'll build you your own course if you'd like.</p>	<p>KATE: Dat gaat je tien mille kosten. (That is going to cost you ten grand.)</p> <p>CHARLIE: Hij heeft 150 miljoen. Hij koopt zo een golfbaan voor je. (He has 150 million. He'll buy you a golf course just like that.)</p>	<p>10,000 bucks: 1.h. Social culture, Measurements and currency</p>	Shifted (direct translation)
			<p>150 million dollars: 1.h. Social culture, Measurements and currency</p>	Shifted (direct translation)
S2	<p>CHARLIE (to Kate): They seem to have had a rough time of it. Looks like they went bloody Lord of the Flies out there.</p>	<p>CHARLIE: Wel heftig wat ze hebben meegemaakt. Over survival gesproken. (Pretty intense what they went through, though. Talk about survival.)</p>	<p>Lord of the Flies: 3.a. Entertainment, Literature and TV</p>	Paraphrase (generalisation)
S2	<p>CLAIRE: You're Eko, right?</p> <p>EKO: Yes.</p> <p>CLAIRE: Claire. And this is Aaron.</p> <p>EKO: Aaron? The brother of Moses?</p>	<p>CLAIRE: Dus jij bent Eko.</p> <p>EKO: Ja.</p> <p>CLAIRE: Claire. En dit is Aaron.</p>	<p>Moses: 1.i. Social culture, Religion, folklore and mythology</p>	Official equivalent

	<p>CLAIRE: Yeah. That must've been tough to live up to, right? The pressure of everyone saying, "Why can't you be more like your brother Moses?"</p> <p>EKO: Yes, I'm sure it was. Why did you choose it? Aaron?</p> <p>CLAIRE: I just liked it.</p> <p>EKO: Aaron was a great man. Moses had great difficulty speaking, so it was Aaron who spoke for him.</p> <p>CLAIRE: So you're religious, huh? You should speak to Charlie. He doesn't want to admit he's religious, but he carries around a statue of the Virgin Mary.</p> <p>EKO: Statue?</p> <p>CLAIRE: Yeah. He says he found it on the island. Weird, right?</p>	<p>EKO: Aaron? De broer van Mozes. (Aaron? The brother of Mozes.)</p> <p>CLAIRE: Vast een zware last. Al die mensen die zeggen: Was je maar meer als je broer.</p> <p>EKO: Ja, dat viel vast niet mee. Waarom heb je gekozen voor de naam Aaron?</p> <p>CLAIRE: Ik vond 'm gewoon mooi.</p> <p>EKO: Aaron was een groot man. Mozes had moeite met spreken. Dus het was Aaron die voor hem sprak. (Aaron was a great man. Mozes had difficulty speaking. So it was Aaron who spoke for him.)</p> <p>CLAIRE: Je bent gelovig, hè? Praat eens met Charlie. Hij ontkent dat hij gelovig is maar loopt wel rond met 'n Mariabeeldje. (You should speak with Charlie. He denies that he is religious but does walk around with a Mary statue.)</p> <p>EKO: Een Mariabeeldje? (A Mary statue?)</p> <p>CLAIRE: Ja. Op het eiland gevonden, zegt hij. Maf, hè?</p>	<p>Moses: 1.I. Social culture, Religion, folklore and mythology</p>	<p>Official equivalent</p>
			<p>Aaron: 1.I. Social culture, Religion, folklore and mythology</p>	<p>Official equivalent</p>
			<p>Moses: 1.I. Social culture, Religion, folklore and mythology</p>	<p>Official equivalent</p>
			<p>Aaron: 1.I. Social culture, Religion, folklore and mythology</p>	<p>Official equivalent</p>
			<p>statue of the Virgin Mary: 1.I. Social culture, Religion, folklore and mythology</p>	<p>Superordinate term (generalisation)</p>
<p>CHARLIE (singing): <i>He's got wit, he's got charm, but when he gets rough, he'll break your arm. He's got taste, manners and</i></p>		<p>CHARLIE: Jin, hou je van The Kinks? Nee, Kinks. Met een K. Ken je The Kinks niet?</p>	<p>The Kinks: 3.d. Entertainment, Music</p>	<p>Complete retention (unmarked)</p>

	<p><i>grace, but when he gets rough, he'll slit your face. He'll buy you jewels, expensive shoes...</i></p> <p>Hey Jin, do you like The Kinks? Jin?</p> <p>JIN: Keens?</p> <p>CHARLIE: No, The Kinks. Kinks with a K at the end. A kicking K. K. Kinks? You don't?</p> <p><i>Once you're in there'll be no getting out. So look out!</i></p> <p>It's a good tune, Jin.</p> <p><i>Look out! Look out!</i></p> <p>JIN: [speaks Korean].</p> <p>CHARLIE: Oh, thank you very much, Jin. I do have a beautiful voice, don't I?</p>	<p>Goed nummer. Dank je. Ik vind ook dat ik mooi kan zingen.</p> <p>(Jin, do you love The Kinks? No, Kinks. With a K. Don't you know The Kinks? Good song. Thanks. I also think that I can sing beautifully.)</p>	<p>The Kinks: 3.d. Entertainment, Music</p>	<p>Complete retention (unmarked)</p>
S2	<p>EKO: The borders are all guarded by the military, so you must fly. But as I am sure you are aware, the only private planes currently allowed into the air are either UN aid or the Catholic missionaries.</p>	<p>EKO: De grenzen worden bewaakt door het leger, dus moet je vliegen. Zoals je weet, zijn op dit moment de enige toegestane vluchten die van de VN en van de katholieke missionarissen. (The borders are being guarded by the army, so you have to fly. As you know, at this moment the only flights allowed in are those of the UN and of the Catholic missionaries.)</p>	<p>UN: 1.i. Social culture, Organisations and brands</p>	<p>Official equivalent</p>
S2	<p>LADY IN EKO'S VILLAGE: Sir! Sir, if you buy a statue, the money will buy polio vaccine for the village. 200 naira, sir.</p>	<p>DAME IN EKOS DORP: Als u een beeldje koopt, kunnen we vaccins tegen polio kopen. 200 naira. (If you buy a statue, we can buy vaccines against polio. 200 naira.)</p>	<p>200 naira: 1.h. Social culture, Measurements and currency</p>	<p>Complete retention (unmarked)</p>

S2	EKO: So I come to visit you for the first time in three years, and you won't hear my confession? Monsignor would have said he'd failed to raise a proper Catholic boy.	EKO: Kom ik je na drie jaar opzoeken en dan wil je m'n biecht niet horen. Laat de monseigneur het maar niet horen. (I'm coming to visit you after three years and then you don't want to hear my confession? Don't let Monsignor hear it.)	Monsignor: 1.I. Social culture, Religion, folklore and mythology	Official Equivalent
S2	HURLEY: Sawyer, glad you're back, man. SAWYER: Yo yourself, Pillsbury .	HURLEY: Fijn dat je er weer bent. SAWYER: Van hetzelfde, vetklep . (Same, fatass .)	Pillsbury: 1.i. Social culture, Organisations and brands	Target culture ECR (cultural substitution)
S2	CHARLIE (to Eko): You don't know me, man. I was a good person. I was an altar boy .	CHARLIE: Je kent me helemaal niet. Ik deudge. Ik was nog misdienaar . (You don't know me at all. I was good. I was even an altar boy .)	altar boy: 1.I. Social culture, Religion, folklore and mythology	Official equivalent
S2	SAWYER: You sure Mike went this way? JOHN: Why do you ask? SAWYER: Oh I don't know, Mr. Clean . I probably would've gone around Mount Vesuvius . JOHN: Why'd you pick that name? SAWYER: Ain't it obvious? All you need's an earring and a mop.	SAWYER: Is Mike echt zo gegaan? JOHN: Hoezo? SAWYER: Nou Mr Clean , ik was hier wel omheen gegaan. (Well, Mr. Clean , I would have gone around this.) JOHN: Vanwaar die naam? SAWYER: Dat is toch duidelijk? Alleen de oorbel en de dweil ontbreken nog.	Mr. Clean: 1.i. Social culture, Organisations and brands	TL-Adjusted Retention
			Mount Vesuvius: 4.a. Ecology and geography, Flora and environment	Omission
S2	JACK: Shell casings. How many? JOHN: Three. Michael's.	JACK: Patroonhulzen. JOHN: Drie stuks, van Michael. SAWYER: Ik hoorde zeker zeven schoten. Hoeveel telde jij er, padvinder ? (I heard at	Daniel Boone: 1.a. Social culture, People	Target culture ECR (cultural substitution)

	SAWYER: You boys deaf? I heard at least seven shots. You heard them, Daniel Boone . What's your count? JOHN: Yeah, seven sounds about right.	least seven shots. How many did you count, boy scout ?) JOHN: Zeven zou weleens kunnen.		
S2	SAWYER (to Tom): You and me ain't done, Zeke .	SAWYER: Dit is nog niet voorbij, Zeke . (This isn't over yet, Zeke .)	Zeke : 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
S2	JACK: Who was over? SARAH: My mom. JACK: The bridge game OK? SARAH: Oh, yeah. She's on a streak.	JACK: Wie had je op bezoek? SARAH: M'n moeder. JACK: Was het bridgen leuk? (Was playing brigde fun?) SARAH: Ja, ze wint constant.	bridge game : 3.b. Entertainment, Games	TL-adjusted retention
S2	YOUNG CHARLIE: It's a piano! This is mine? MEGAN: Yes, Charlie. Father Christmas must've known how talented you are.	YOUNG CHARLIE: Een piano. Is die voor mij? MEGAN: Ja. De kerstman weet vast hoe goed je bent. (Yes. Santa Claus must know how good you are.)	Father Christmas : 1.d. Social culture, Gestures, customs, and holidays	Official equivalent
S2	SAWYER: Whoa, you got a little love connection brewing over there, Jabba ? HURLEY: No. I'm just asking. SAWYER: I hear you asking. HURLEY: Forget it. KATE: What's with you? You're acting like you're in junior high .	SAWYER: Heb je soms een oogje op haar, Jabba ? (Do you maybe have a crush on her, Jabba ?) HURLEY: Nee, ik vraag het zomaar. SAWYER: Ik hoorde je vraag wel. HURLEY: Laat ook maar. KATE: Wat doe jij kinderachtig , zeg. (You're acting so childish .)	Jabba : 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
			junior high : 1.k. Social culture, Education	Paraphrase (generalisation)

S2	<p>SAWYER: Well, well, look who's off to the laundromat. Well, go on. I'm sure you've got a load you need to drop in, don't you, Jethro?</p> <p>HURLEY: I'm kind of waiting for my moment.</p> <p>SAWYER: Well, your moment is now, hoss.</p>	<p>SAWYER: Kijk eens wie er op weg is maar de wasserette? Toe dan. Jij hebt vast ook nog wel 'n wasje, of niet? (Look who's on her way to the laundromat. Go on. You must have some laundry too, right?)</p> <p>HURLEY: Ik wacht het juiste moment af.</p> <p>SAWYER: Het juiste moment? Dat is nu, maat. (The right moment? That's now, buddy.)</p>	<p>Jethro: 3.a. Entertainment, Literature and TV</p>	Omission
			<p>hoss: 5. Language</p>	Target culture ECR (cultural substitution)
S2	<p>KATE: Heard Jack took your painkillers.</p> <p>SAWYER: Yeah well I guess me and the doc are on the outs. One less Christmas card I'll have to send this year.</p>	<p>KATE: Dus Jack heeft je pillen?</p> <p>SAWYER: De dokter en ik hebben mot. Weer 'n kerstkaart minder. (The doctor and I have beef. One less Christmas card.)</p>	<p>Christmas card: 1.d. Social culture, Gestures, customs, and holidays</p>	Calque (direct translation)
S2	<p>HURLEY (to Sayid): You gonna put the lime in the coconut, drink them both up? Lime in the coconut? The song?</p>	<p>HURLEY: Doe je de limoen bij de kokos? En dan drinken? De limoen bij de kokos? Dat liedje? (Are you adding the lime to the coconut? And then drinking it? The lime with the coconut? That song?)</p>	<p>put the lime in the coconut, drink them both up: 3.d. Entertainment, Music</p>	Shifted (direct translation)
			<p>Lime in the coconut: 3.d. Entertainment, Music</p>	Shifted (direct translation)
S2	<p>SAWYER: Woman doesn't weigh 100 pounds soaking wet.</p> <p>KATE: She was fighting for her life. People are capable of almost anything-</p> <p>SAWYER: You couldn't get away. You versus Sun, hot-oil death match? My money's on you, Sheena.</p>	<p>SAWYER: Ze weegt niks. (She weighs nothing.)</p> <p>KATE: Ze vecht voor haar leven.</p> <p>SAWYER: Jij kon ook niet ontkomen. Als jij het zou opnemen tegen Sun, zou ik m'n geld op jou zetten. (You couldn't get away either. If</p>	<p>100 pounds: 1.h. Social culture, Measurements and currency</p>	Paraphrase (generalisation)
			<p>Sheena: 3.a. Entertainment, Literature and TV</p>	Omission

		you would take on Sun, I'd put my money on you.)		
S2	SAWYER: Hate to interrupt whatever the hell it is you're doing. What are you doing? JOHN: I'm alphabetizing. SAWYER: Oh sure. Sun gets attacked in the jungle and you figure it's a good time to start the damn Dewey decimal system . Good thinking.	SAWYER: Sorry dat ik stoor, wat je ook doet. Wat ben je aan het doen? JOHN: Alfabetiseren. SAWYER: Tuurlijk. Sun wordt aangevallen en jij gaat boekjes op volgorde zetten. (Of course. Sun is attacked and you putting little books in order .)	Dewey decimal system : 6. Other	Paraphrase (generalisation)
S2	SAWYER (to John): Whole camp's pretty shook up about what happened to Tokyo Rose . I'm guessing everybody's gonna wanna play cowboys and Indians .	SAWYER: Iedereen is in rep en roer vanwege Sun. Ze willen allemaal cowboytje spelen . (Everybody is in an uproar because of Sun. They all want to play little cowboy .)	Tokyo Rose : 1.m. History	Omission
			play cowboys and Indians : 3.b. Entertainment, Games	Target culture ECR (cultural substitution)
S2	JACK: What are you doing here? SAWYER: One second. I'm like this close to the high score on Donkey Kong .	JACK: Wat doe jij hier? SAWYER: Wacht. Ik heb bijna een topscore. (Wait. I almost have a high score.)	Donkey Kong : 3.b. Entertainment, Games	Omission
S2	Sawyer: There's a new sheriff in town, boys. Ya'll best get used to it.	SAWYER: Er is een nieuwe sheriff , jongens. Wen er maar aan. (There is a new sheriff , boys. Get used to it.)	sheriff : 1.b. Social culture, Titles, ranks and jobs	Complete retention (unmarked)
S2	KELVIN: Son, we don't wanna be here anymore than you do, but your pal	KELVIN: Wij willen hier net zomin zijn als jij. Maar je makker Saddam moest zo nodig Koeweit binnenvallen. (We don't want to be	Saddam : 1.a. Social culture, People	Complete retention (unmarked)

	Saddam had to go marching into Kuwait . Here we all are.	here anymore than you. But your buddy Saddam just had to invade Kuwait .)	Kuwait : 4.c. Ecology and geography, Places	Official equivalent
S2	SERGEANT: Apache helicopter went down in this sector two days ago. Our sources tell us the pilot was captured. It's very important that we get this pilot back. We know he was taken to the Republican Guard intelligence commander , a man named Tariq.	SERGEANT: Er is hier twee dagen terug een heli gecrasht. De piloot is gevangengenomen. We moeten hem bevrijden. Hij is naar het hoofd van de inlichtingendienst gebracht. Ene Tariq. (Two days ago a helicopter crashed here. The pilot was taken prisoner. We have to free him. He was brought to the head of the intelligence service . Someone called Tariq.)	Apache helicopter : 2.c. Technology, Vehicles and transportation	Superordinate term (generalisation)
			Republican Guard intelligence commander : 1.b. Social culture, Titles, ranks and jobs	Paraphrase (generalisation)
S2	SAWYER: What you got there, Rerun ? HURLEY: Nothing. SAWYER: Yeah, well, you got a spot of nothing on your chin there. Dharma Initiative Ranch Dressing ? You know, you're supposed to refrigerate that after you open it.	SAWYER: Wat is dat? (What is that?) HURLEY: Niets. SAWYER: Er zit nog een beetje niets op je kin. Dharma Initiative ranch-dressing . Die moet je na opening koel bewaren. (There is still a little nothing on your chin. Dharma Initiative ranch dressing . That needs to be stored cool after opening.)	Rerun : 1.a. Social culture, People	Omission
			Ranch Dressing : 1.e. Social culture, Food and beverages	TL-adjusted Retention
S2	SAYID: This balloon that brought you here with your wife. Tell me about it. HENRY: What do you want to know? SAYID: Everything. HENRY: She's 140 feet high, 60 feet wide . And when she's up in the air, 550,000 cubic feet of helium and 100,000 of hot air keep her up.	SAYID: Die ballon waarin je bent gekomen. HENRY: Wat wil je erover weten? SAYID: Alles. HENRY: Hij is 40 meter hoog, 20 meter breed . Er gaat 15.400 kubieke meter helium en 2800 kubieke meter hete lucht in. (He is 40 meters high, 20 meters wide. 15,400	140 feet high : 1.h. Social culture, Measurements and currency	Official equivalent
			60 feet wide : 1.h. Social culture, Measurements and currency	Official equivalent

		cubic meters of helium and 2800 cubic meters of hot air go into it.)	550,000 cubic feet: 1.h. Social culture, Measurements and currency	Official equivalent
			100,000: 1.h. Social culture, Measurements and currency	Official equivalent
S2	JOHN: Did you know that Hemingway was jealous of Dostoyevsky ? JACK: No, John, I didn't know that. JOHN: He wanted to be the world's greatest writer, but convinced himself that he could never get out from under Dostoyevsky's shadow. Kind of sad, really.	JOHN: Wist je dat Hemingway jaloers was op Dostojevski ? (Did you know that Hemingway was jealous of Dostoyevsky ?) JACK: Nee, John, dat wist ik niet. JOHN: Hij wilde 's werelds beste schrijver zijn maar zag z'n meerdere in Dostojevski . Triest. (He wanted to be the world's best writer But saw Dostoyevsky as his superior. Pathetic.)	Hemingway: 1.a. Social culture, People	Complete retention (unmarked)
			Dostoyevsky: 1.a. Social culture, People	TL-adjusted retention
			Dostoyevsky: 1.a. Social culture, People	TL-adjusted retention
S2	KATE: I need a gun, and you don't get to ask why. SAWYER: Well, Thelma , seeing as I got all the guns, I do get to ask why.	KATE: Ik heb een wapen nodig, maar vraag niet waarom. SAWYER: Nou Thelma , ik heb alle wapens hier, dus dat vraag ik wel. (Well, Thelma , I have all the weapons here, so I will ask that.)	Thelma: 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
S2	JOHN: You read Hemingway ?	JOHN: Lees je Hemingway ? (Do you read Hemingway ?)	Hemingway: 1.a. Social culture, People	Complete retention (unmarked)

	HENRY: Sure. Guy ran with the bulls . Fought in the Spanish Civil War . Stuff I can wrap my brain around.	HENRY: Ja, hoor. Hij rende met stieren en vocht in de Spaanse burgeroorlog . Dat begrijp ik nog. (Yeah, sure. He ran with bulls and fought in the Spanish Civil War . That I can understand.	ran with the bulls: 1.d. Social culture, Gestures, customs, and holidays	Shifted (direct translation)
			Spanish Civil War: 1.m. History	Official equivalent
S2	HURLEY: I bet four papayas. SAWYER: You can't bet. I just bet. You can either call, raise, or lay 'em down, muttonchops . KATE: Don't look at me. JACK: Lay them down, Hurley. He's got you beat. HURLEY: Dude, I've got a killer hand here. JACK: No, you don't. HURLEY: But you don't even know- JACK: You got a baby straight . He's got the flush .	HURLEY: Ik zet vier papaja's in. SAWYER: Dat kan niet. Ik heb net ingezet. Je kunt meegaan, verhogen of je kaarten laten zien . (That's not possible. I just bet. You can go along, raise, or show your cards.) KATE: Je moet mij niet aankijken. JACK: Leg ze maar neer, Hurley. HURLEY: Ik heb een sterke kaart. JACK: Niet waar. HURLEY: Je weet niet... JACK: Een kleine straat . Hij heeft een flush . (A small straight . He has a flush .)	call, raise, or lay 'em down: 3.b. Entertainment, Games	Paraphrase (generalisation)
			muttonchops: 1.e. Social culture, Food and beverages	Omission
			baby straight: 3.b. Entertainment, Games	Official equivalent
			flush: 3.b. Entertainment, Games	Complete retention (unmarked)
S2	SAWYER (to Jack): Hey, Amarillo Slim .	SAWYER: Zeg, Amarillo Slim . (Hey, Amarillo Slim.)	Amarillo Slim: 1.a. Social culture, People	Complete retention (unmarked)
S2	JACK: Call or fold . SAWYER: Well, you're in trouble now, Cool Hand. Pocket Queens makes me a set. JACK: Kings wired .	JACK: Meegaan of kappen. (Go along or quit.) SAWYER: Nu zit je in de problemen. Ik heb twee vrouwen . (Now you're in trouble. I have two queens .) JACK: Twee heren. (Two kings.)	Call or fold: 3.b. Entertainment, Games	Paraphrase (generalisation)
			Cool Hand: 3.a. Entertainment, Literature and TV	Omission

			Pocket Queens: 3.b. Entertainment, Games	Paraphrase (generalisation)
			Kings wired: 3.b. Entertainment, Games	Paraphrase (generalisation)
S2	SAWYER: Fun time's over, Mongo . Why don't you hit the buffet? HURLEY: But I wanna- KATE: Come on, Hurley, let's go. Leave these boys to their sandbox.	SAWYER: Afgelopen. Donder maar gauw op. (Done. Get the hell out, quickly.) KATE: Kom, Hurley. Laat die jongens maar in de zandbak spelen.	Mongo: 5. Language	Omission
S2	SAWYER: So, where'd you learn to play cards, doc? JACK: Phuket . SAWYER: What the hell were you doing in Thailand ? What, you don't think I know where Phuket is? Just cause I dropped out of ninth grade don't make me an idiot.	SAWYER: Waar heb je leren kaarten? JACK: Phuket . SAWYER: Wat deed je in Thailand ? Ik weet best waar Phuket ligt, ook al heb ik m'n school niet afgemaakt. (What were you doing in Thailand ? I know where Phuket is, even though I haven't finished school .)	Phuket: 4.c. Ecology and geography, Places	Complete retention (unmarked)
			Thailand: 4.c. Ecology and geography, Places	Complete retention (unmarked)
			Phuket: 4.c. Ecology and geography, Places	Complete retention (unmarked)
			ninth grade: 1.k. Social culture, Education	Superordinate term (generalisation)
S2	CHARLIE: Any of you guys see a plane last night? SAWYER: Yeah, I saw it, Tattoo . I just decided not to tell.	CHARLIE: Heeft iemand een vliegtuig gezien? SAWYER: Ja, ik. Maar ik heb maar niks gezegd. (Yes, me. But I just said nothing.)	Tattoo: 3.a. Entertainment, Literature and TV	Omission

S2	LIBBY: OK, hey, hey, guys, guys. How about no one's in charge, OK? I'm sure everyone can manage to just take what they need. SAWYER: Great plan, Moonbeam . After that, we can sing Kumbaya and do trust falls.	LIBBY: Niemand hoeft dit te regelen. Iedereen neemt mee wat hij nodig heeft. SAWYER: Goed plan. Dan kunnen we daarna samen gospels zingen. (Good plan. Then afterwards we can sing gospels together.)	Moonbeam : 5. Language	Omission
			Kumbaya : 3.d. Entertainment, Music	Superordinate term (Generalisation)
S2	CHARLIE: What are you making? EKO: Hold that end. CHARLIE: Is it a Starbucks ?	CHARLIE: Wat moet het worden? EKO: Hou de andere kant even vast. CHARLIE: Bouw je een koffiebar ? (Are you building a coffee bar ?)	Starbucks : 1.i. Social culture, Organisations and brands	Superordinate term (generalisation)
S2	DAVE (to Hurley): Leonard's got graham crackers . You should snag one. He won't notice.	DAVE: Leonard heeft crackers . Jat er eentje. Hij ziet niks. (Leonard has crackers . Steal one. He sees nothing.)	graham crackers : 1.e. Social culture, Food and beverages	Superordinate term (generalisation)
S2	SAWYER: What can I do you for, Deep Dish ? HURLEY: I was kind of looking for something.	SAWYER: Wat kan ik voor je doen? (What can I do for you?) HURLEY: Ik zoek iets.	Deep Dish : 1.e. Social culture, Food and beverages	Omission
S2	SAWYER: What are you doing? Get off of me! HURLEY: Who the hell do you think you are? SAWYER: Let go of me!	SAWYER: Wat doe je? Ga van me af. HURLEY: Wie denk je wel dat je bent? SAWYER: Laat me los. HURLEY: Vreetzak. Babar. Jabba. Koektrommel. Kong. Bodemloze put.	Muttonchops : 1.e. Social culture, food and beverages	Target culture ECR (cultural substitution)
			Pork Pie : 1.e. Social culture, food and beverages	Omission

	<p>HURLEY: Muttonchops! Pork Pie! Babar! Jabba! Stay-Puft! Mongo! Lardo! Kong! SAWYER: Let go of me! Get him off me! HURLEY: Deep Dish! SAWYER: Get him off me!</p>	<p>(Greasebag. Babar. Jabba. Cookie jar. Bottomless well.) SAWYER: Haal hem van me af.</p>	<p>Babar: 3.a. Entertainment, Literature and TV</p>	<p>Complete retention (unmarked)</p>
			<p>Jabba: 3.a. Entertainment, Literature and TV</p>	<p>Complete retention (unmarked)</p>
			<p>Stay-Puft: 3.a. Entertainment, Literature and TV</p>	<p>Target culture ECR (cultural substitution)</p>
			<p>Mongo: 5. Language</p>	<p>Omission</p>
			<p>Lardo: 1.e. Social culture, food and beverages</p>	<p>Omission</p>
			<p>Kong: 3.a. Entertainment, Literature and TV</p>	<p>Complete retention (unmarked)</p>
			<p>Deep Dish: 1.e. Social culture, food and beverages</p>	<p>Target culture ECR (cultural substitution)</p>
<p>S2</p>	<p>SAWYER: Don't you got an adventure to get to? I think Timmy fell down a well over that way.</p>	<p>SAWYER: Moet je geen avonturen beleven? Timmy is verderop in de put gevallen. (Shouldn't you be going on adventures? Timmy fell down the well over there.)</p>	<p>Timmy fell down a well: 3.a. Entertainment, Literature and TV</p>	<p>Shifted (direct translation)</p>

	KATE: Seriously, why would Hurley of all people- SAWYER: I got no idea! I didn't do nothing. He just Hulked out on me.	KATE: Waarom doet Hurley zoiets? SAWYER: Geen idee. Hij haalde zomaar uit . (No idea. He just lashed out .)	Hulked out : 3.a. Entertainment, Literature and TV	Paraphrase (generalisation)
S2	DAVE (to Hurley): Finally, you could sleep through a damn NASCAR race, man.	DAVE: Eindelijk. Je wordt nog niet wakker van een bom . (Finally. You wouldn't wake up from a bom .)	NASCAR : 3.c. Entertainment, Sports	Paraphrase (generalisation)
S2	HURLEY: Dr. Brooks showed me the picture from the rec room and my arm was around, like, nothingness. DAVE: Uh... Kinko's ? Photoshop ? What, you think they really blew up the Death Star ?	HURLEY: Dr. Brooks liet me die foto zien. Ik had m'n arm om niets heen. DAVE: Wat dacht je van Photoshop ? Denk je dat de Doodsster echt werd opgeblazen? (How about Photoshop ? Do you think the Death Star was actually blown up?)	Kinko's : 1.i. Social culture, Organisations and brands	Omission
			Photoshop : 2.e. Technology, Software	Complete retention (unmarked)
			Death Star : 3.a. Entertainment, Literature and TV	Calque (direct translation)
S2	ROSE: I'm calling triple A . BERNARD: What, so they can send a tow truck?	ROSE: Ik bel de Wegenwacht . (I'm calling roadside assistance .) BERNARD: Voor een sleepwagen?	triple A : 1.i. Social culture, Organisations and brands	Target culture ECR (cultural substitution)
S2	SAWYER: Ha-Ha! That's how it's done. Oh well, look at you. What, that's like four in the last half hour? Let me call the Guinness book .	SAWYER: Aha. Dus zo doe je dat. Kijk nou toch eens. Dat zijn er wel vier, en dat binnen een half uur. Dat moet een record zijn. (Aha. That's how you do that. Just look at that.	Guinness book : 3.a. Entertainment, Literature and TV	Paraphrase (generalisation)
			Oh happy day : 3.d. Entertainment, Music	Paraphrase (generalisation)

	<p>KATE: You want help or not? Cause I've got better things to do with my time. SAWYER: Oh happy day. Here comes Doctor Giggles.</p>	<p>That's four, and within half an hour. That must be a record.) KATE: Wil je hulp of niet? Ik heb wel wat beters te doen. SAWYER: Hè, gezellig. Daar hebben we dokter Giechel. (Oh, fun. There is doctor Giggles.)</p>	<p>Doctor Giggles: 3.a. Entertainment, Literature and TV</p>	<p>Calque (direct translation)</p>
S2	<p>BERNARD: We're gonna put this sign across this entire beach. Which means the letters have to be really big, about 40 feet. These black rocks will get maximum contrast with the sand. HURLEY: Dude, we're gonna need a lot more rocks. BERNARD: Yes, Hurley, we are gonna need a lot more rocks. There's a lava field about half a mile inland that's loaded with them.</p>	<p>BERNARD: We gaan het hele strand gebruiken. Dus het moeten echt enorme letters worden. Ruim 10 meter hoog. Die zwarte stenen steken goed af tegen het zand. (We're going to use the whole beach. So the letters will really have to be enormous. Over 10 meters high. Those black rocks stand out well against the sand.) HURLEY: We hebben nog heel wat stenen nodig. BERNARD: Klopt, Hurley. We hebben er veel meer nodig. Een eindje verderop is een lavaveld. Dat ligt er vol mee. (That's right, Hurley. We're going to need a lot more. A short distance away is a lava field. It's full of them.)</p>	<p>40 feet: 1.h. Social culture, Measurements and currency half a mile: 1.h. Social culture, Measurements and currency</p>	<p>Official equivalent Paraphrase (generalisation)</p>
S2	<p>BERNARD: Come on, we could really use your help. SAWYER: What, you got union trouble down at the sand factory, Norma Rae?</p>	<p>BERNARD: We hebben je hulp hard nodig. SAWYER: Ach. Komen je arbeiders in opstand? (Ah, are your workers rebelling?)</p>	<p>Norma Rae: 3.a. Entertainment, Literature and TV</p>	<p>Omission</p>

S2	<p>SAYID: Why would you hold a static-generating radio over your head? HURLEY: They didn't have Say Anything In Baghdad? It's awesome. This dude like gets this boom box and he holds it over his head outside this chick's window and he plays some Peter Gabriel song for her, and, bam, the girl's like his.</p>	<p>SAYID: Waarom zou je een radio die alleen ruis geeft boven je hoofd houden? HURLEY: Had je geen Say Anything in Bagdad? Heel gaaf. Die gast houdt 'n gettoblaster boven z'n hoofd bij het raam van een meisje. En hop, hij heeft beet. (Didn't you have Say Anything in Baghdad? Very cool. That guy holds a boom box over his head by the window of a girl. And bam, he has her.)</p>	Say Anything : 3.a. Entertainment, Literature and TV	Complete retention (unmarked)
			Bagdad : 4.c. Ecology and geography, Places	Complete retention (unmarked)
			Peter Gabriel song : 3.d. Entertainment, Music	Omission
S2	<p>SAWYER: Come out, come out, whoever you are. I know you're there. Don't make me come in after you. Well, well, well. What do we got here? Was Little Red Riding Hood gonna follow the Big Bad Wolf back to his stash o' guns? ANA-LUCIA: Why don't you gimme that one right there? SAWYER: I ain't gonna gimme you nothing. We've been through this, Lucy.</p>	<p>SAWYER: Kom nou maar gewoon tevoorschijn. Ik weet dat je er bent. Of moet ik je komen zoeken? Kijk eens aan. Wie hebben we daar? Volgt Roodkapje de grote boze wolf naar z'n wapenvoorraad? (Just come out already. I know you're there. Or am I going to have to come look for you? Look at that. Who do we have there? Is Little Red Riding Hood following the Big Bad Wolf to his weapon stash?) ANA-LUCIA: Geef me dat pistool maar. SAWYER: Ik geef jou helemaal niets. Dit hebben we al gehad, Lucy. (I'm not giving you anything. We've done this already, Lucy.)</p>	Come out, come out, whoever you are : 3.b. Entertainment, Games	Paraphrase (generalisation)
			Little Red Riding Hood : 3.a. Entertainment, Literature and TV	Official equivalent
			Big Bad Wolf : 3.a. Entertainment, Literature and TV	Official equivalent
			Lucy : 3.a. Entertainment, Literature and TV	Complete retention (unmarked)

S2	<p>LIBBY: You ever watch The Flintstones?</p> <p>HURLEY: Sure, I used to watch it all the time when I was in the hospital. When I broke my hip.</p> <p>LIBBY: Well, did you ever notice how Fred would run by the same thing over and over again? Third time past this tree.</p>	<p>LIBBY: Keek je wel 's naar The Flintstones? (Have you ever watched The Flintstones?)</p> <p>HURLEY: Continu, in de kliniek. Toen ik m'n heup had gebroken.</p> <p>LIBBY: Weet je nog hoe Fred altijd langs dezelfde dingen rende? Deze boom zie ik voor de derde keer. (Do you remember how Fred would always run past the same things? I'm seeing this tree for the third time.)</p>	<p>The Flintstones: 3.a. Entertainment, Literature and TV</p> <p>Fred: 3.a. Entertainment, Literature and TV</p>	<p>Complete retention (unmarked)</p> <p>Complete retention (unmarked)</p>
S2	<p>JACK: It's time to give us the guns back.</p> <p>SAWYER: You burn the ending of my book and now you-</p> <p>JOHN: Where are they, James?</p> <p>SAWYER: You too, Brutus?</p>	<p>JACK: Tijd dat je de wapens teruggeeft.</p> <p>SAWYER: Je verbrandt mijn boek...</p> <p>JOHN: Waar zijn ze, James?</p> <p>SAWYER: Ook jij, Brutus? (Also thou, Brutus?)</p>	<p>You too, Brutus: 3.a. Entertainment, Literature and TV</p>	<p>Official equivalent</p>
S2	<p>SAWYER: Well, ain't that swell, Gimpy McCrutch over here covers up that The Artist Formerly Known As Henry Gale tried to strangle your little amiga and suddenly it's on me when she goes vigilante.</p>	<p>SAWYER: Fijn. Die mankpoot verzwijgt dat Henry je vriendinnetje wilde wurgen en nu is haar fanatisme mijn schuld. (Nice. That cripple hides the fact that Henry wanted to strangle your little girlfriend... and now her fanaticism is my fault.)</p>	<p>The Artist Formerly Known As: 1.a. Social culture, People</p>	<p>Omission</p>
S2	<p>SAWYER (to Jack): Who's gonna take care of Libby while you're off playing Daniel Boone?</p>	<p>SAWYER: Wie zorgt er dan voor Libby? (Who's gonna take care of Libby?)</p>	<p>Daniel Boone: : 1.a. Social culture, People</p>	<p>Omission</p>
S2	<p>JACK: Michael wants to keep it small. Me, Kate, Hurley, and, and him.</p>	<p>JACK: Michael wil een kleine groep. Ik, Kate Hurley en hem.</p>	<p>Pippi Longstocking: 3.a. Entertainment, Literature and TV</p>	<p>Official equivalent</p>

	SAWYER: Yeah, well, him says even though Pippi Longstocking and the damned Grape Ape are ideal candidates for The Dirty Dozen , I'm just gonna say we might wanna bring the Red Beret .	SAWYER: En hem zegt dat Pippi Langkous en de dikke aap de commando nodig hebben. (And him says that Pippi Longstocking and the fat monkey need the commando .)	Grape Ape: 3.a. Entertainment, Literature and TV	Paraphrase (generalisation)
			The Dirty Dozen: 3.a. Entertainment, Literature and TV	Omission
			Red Beret: 1.b. Social culture, Titles, ranks and jobs	Paraphrase (generalisation)
S2	SOLDIER: Lance Corporal Desmond David Hume, your sentence is hereby complete, and you are now and forever dishonourably discharged from the Royal Scots Regiment of Her Majesty's Armed Forces . Long live the Queen .	SOLDAAT: Korporaal Desmond David Hume, uw straf is voorbij. U krijgt oneervol ontslag uit het Schotse regiment van het Britse leger . Leve de koningin . (Corporal Desmond David Hume, your sentence is over. You receive dishonourable discharge from the Scottish Regiment of the British Army . Live the Queen .)	Lance Corporal: 1.b. Social culture, Titles, ranks and jobs	Target culture ECR (cultural substitution)
			the Royal Scots Regiment of Her Majesty's Armed Forces: 1.i. Social culture, Organisations and brands	Paraphrase (generalisation)
			Long live the Queen: 5. Language	Official equivalent