Università degli Studi di Padova

Dipartimento di Studi Linguistici e Letterari

Corso di Laurea Magistrale in
Lingue Moderne per la Comunicazione e la Cooperazione Internazionale
Classe LM-38

Tesi di Laurea

"How The Nanny has become La Tata": analysis of an audiovisual translation product

Relatore
Prof. Maria Teresa Musacchio

Laureando
Susanna Sacconi
n° matr. 1018252 / LMLCC

Anno Accademico 2012 / 2013

Contents:

CHAPTER 4 – AN ANALYSIS OF THE ITALIAN TRANSLATION OF *THE NANNY*

INTRODUCTION

How The Nanny Has Become La Tata investigates one of the fields of Translation Studies, that is Audiovisual Translation (AVT). Considered only recently as part of Translation Studies, AVT is nowadays not only a mode to transfer multimedia products from a country to another, but it is also the object of a great business. For this reason, many choices made in the translation are due to economic profit, overall in the case of dubbing, the most used ATV mode in Italy.

This dissertation will analyze the American sitcom *The Nanny*, produced from 1993 to 1999, and its translation and dubbing for the Italian audience in *La Tata*. I have decided to put my attention on this programme because of its particularities linked to cultural aspects. Indeed, the plot tells the story of a Jewish woman, Fran, who works as a nanny in the house of a British man, Maxwell. The Jewish elements and the cultural and social differences between Fran and Maxwell are very relevant from the point of view of translation. These elements represent a barrier for the Italian audience, as Jewish culture is not so popular in Italy as it is in the United States. Consequently, another solution has to be found for *The Nanny* Italian translation.

The first chapter will introduce the reader to the field of Audiovisual Translation. In the ATV, multimedia products are involves, such as films, TV series, cartoons, documentaries. All these products differ from other products that are object of translation for the fact that they are composed of not only a verbal code, that is the text, but also of a visual code, linked with the images that appear on the screen, and a sound code, connected with voices, music and sound effects. Many European country have chosen to dub multimedia products for their audience, but other countries, overall in the northern Europe, have preferred the subtitling mode, less expensive and more transparent with the source text.

In the second chapter, I will explain briefly what is dubbing and how it was born in the 1920s. The development of dubbing was quick but it was stopped, at least in Italy, in the Fascist Period, by restrictive laws imposed by Mussolini, in order to preserve the interests of Italian films. However, after this period, dubbing started to develop again, improving also the quality, thanks to the use of a more natural language. Nowadays, quality is no more the main aim of dubbing, as profit reasons has become more important.

The third chapter will concentrate on the aspects that could release problems for translators. These aspects are not only linked to cultural and linguistic elements, as happens in all the other types of translation, but also to technical problems, such as synchronization. During the process of translation of audiovisual products for dubbing, there are many things that have to be considered, from the naturalness of dialogues, to the cultural context. I will mention the analysis of cultural specific elements made by Ranzato, taking as starting point the geographical, ethnographic and social-politic references listed by Diaz Cintas, but adding also other references, related to culture. The nine strategies introduced by Diaz Cintas will be cited and integrated with other strategies, proposed by Toury and Venuti. Strategies change according to the kind of reference that has to be translated, but also according to the country the translation is designed for.

Finally, the last chapter will investigate the sitcom *The Nanny* and its Italian translation, *La Tata*. As introduced above, this TV series is characterized by many cultural references to Jewish culture, by many stereotypes about Jews, but also about British people, in particular their coldness. What is very interesting to analyze is how Italian translators have dealt with the translation: in order to make the product more familiar to the Italian audience, translators have transformed the Jewish nanny Fran into the southern Italian Francesca, changing completely most part of dialogues and adding various references to Italian culture, overall in the first episodes of the first season. However, as a multimedia product is not made of only a written text, the visual code reveal Francesca's real provenience. In some episodes, in fact, there are objects visibly related to Jewish culture that have no explanation in the Italian translation.

How The Nanny Has Become La Tata aims to show how, in Audiovisual Translation, translators have to make use of their creativity in order to adapt the source text to the target culture. This is why the translation of audiovisual products is also called adaptation.

CHAPTER 1:
THEORY OF AUDIOVISUAL TRANSLATION

1.1 Translation: General concepts

Translation Studies are a recent and wide discipline area that concerns the analysis of the theory of translation. Only in the last 50 years, in the USA, translation has become a subject that could be studied at an academic level, while, previously, it was seen as a method of language learning (Munday 2001:7-8). In the 1960s, on the contrary, translation starts to be considered from the point of view of a scientific discipline.

Translation has a multilingual and interdisciplinary nature, indeed it includes various types of approaches, from the point of view of language, linguistics, communication, culture, criticism (Munday 2001:1). However, all these aspects have in common a fundamental concept: *equivalence*. At the beginning, this word was used to define translation scientifically, but now, its real meaning in translation is still controversial.

Roman Jakobson (in Munday 2001:36) states that, according to him, there is never a full equivalence between languages, while the Encyclopedia of Translation Studies (2009:96) generally defines equivalence as a relationship between a text, called source text (ST), and another text, written in another language, called target text (TT). Actually, equivalence can be analyzed more specifically. Baker (1992) distinguishes between *equivalence at word level* and *equivalence above word level*: the first refers to the translation of the smallest unit which has a meaning, that is word; the second, on the contrary, aims to translate the general sense of the text.

The same distinction has been made by Munday (2001:19) when he introduces the word-to-word translation (literal translation) and the sense-to-sense translation (free translation). Sometimes, in order to achieve a sense-to-sense translation, it is not possible to translate word-to-word: this is a problem of *non*-equivalence, very common in translation, overall when difficulties linked to language or culture emerge. In these cases, what the

translator has to do is creating a target text that results as natural as possible to the eyes of a reader. *Naturalness* is another important concept related to translation: Munday (2001:42), quoting Nida, points out that "the goal of dynamic equivalence is seeking the closest natural equivalent to the source language message."

Vinay and Darbelnet (1995:20 in Perego 2005:42) define equivalence according to the global situation that has to be reproduced by stylistic and syntactic ways that differ from those used in the original text. The aim of equivalent translation is to recreate the same situation of the original using, if it is the case, different words in order to translate idiomatic expressions, proverbs, etc. (Vinay and Darbelnet in Perego 2005:42). This is called *formal equivalence* and it is different from that introduced by Nida (1964 in Perego 2005:42), *dynamic equivalence*, previously mentioned. The latter is connected to the semantic aspect of a text, that is it does not consider single units for translation, but only the general situation: for this reason the translation is defined as more dynamic. These two forms of equivalence, formal and dynamic, have to be used in order to achieve what Nida calls "the closest possible equivalent".

So, it is easy to understand that, when a translator has to translate a text that represents a difficulty from the point of view of equivalence, what s/he aims to do is transmitting the message in a way that sounds natural in the target language. In order to achieve this result, the translator must be as accurate as possible (Newmark 1991:124), sometimes, but not always, making use of his/her creativeness.

Adequacy is another term that can be compared with equivalence (Perego 2005:44). Sometimes they can have the same meaning, but, actually, according to Shuttleworth and Cowie (in Perego 2005:44), *adequacy* refers to the production of a translation that cannot be translated in a complete way and requires a necessary loss of some elements in order to maintain the essential aspects of the text, called *dominant* by Torop (2000:14 in Perego 2005:44). Therefore, an adequate translation takes into account the target text (target orientedness), as it aims to reproduce the functional and semantic meaning of the source text (Perego 2005:44).

Shuttleworth and Cowie (in Perego 2005:45) introduce another concept linked to translation: *fidelity*. It refers to how much a translation can be considered a correct representation of its original text. It has to be said that, in translation, it is not easy to completely reproduce in another language all the elements present in the source text: inevitably, something will be lost in translation. It is on this point that translate is frequently associated with "betray", overall when the text to translate is a film (Perego 2005:45):

4

sometimes it is necessary to betray the text, but in this case, translators have to choose what aspect they can less distort (Perego 2005:46).

During the 1980s and 1990s of the last century, there was a rising need of translation and clarification of its theory aspect, as a consequence of international cooperation that brings up cultural and linguistic features; some specific texts are pointed into question and need a new definition (Heiss 1996:13).

Since 1970s, translation scholars have started to study textual forms that required an adaptation of linguistic elements in an extralinguistic context. Later, in the 1990s, academic scholars started to deal with the translation of films and TV series, as this kind of texts are strongly related not only to linguistic components, but also to visual and auditory components (Heiss 1996:13). These texts, that involve the use of two channels by the audience (the visual and the auditory), can be considered multimedia texts, designed for audiovisual translation (Heiss 1996:14). This term refers to an activity that consists in the representation of the global meaning of a multimedia text in a new text, written in another language (Perego, Taylor 2012:45). What differentiates the audiovisual translation from the other types of translation is, in fact, the word *multimedia*: it means that this text makes use of various channels to transmit its message: the visual channel and the auditory channel. The first indicates, in its verbal or non-verbal form, subtitles, captions and other writing that appear together with the images; the latter indicates, in its verbal or non verbal form, dialogues, music, noises, silent (Perego, Taylor 2012:46).

It is from the need to remove linguistic barriers that concepts like accessibility and usability are connected to audiovisual translation (Perego, Taylor 2012:47): the aim is to put users in the condition to make use of the translated products and, at the same time, to render these products as efficient and satisfying as possible. The term *accessibility* (2012:48) means that every product must be accessible by every type of user in every situations (this refers particularly to the most vulnerable users, such as deaf people or blind people that in the past had a marginal role). The term *usability* means how simple and easy is a product to use (2012:50). Other terms that are linked to accessibility and usability, but they refer only to subtitling, are *legibility* and *readability* (Perego, Ghia in Perego, Taylor 2012:51): *readability* is a quality that allow the audience to elaborate the informative content of the written material, while legibility refers to the immediate identification of the alphanumeric characters (Perego, Taylor 2012:51). Even the layout of subtitles and other technical and graphic aspects are connected to these two factors.

Between 1980s and 1990s, more and more attention has been put, by mass-media and the linguistic and cultural politics of the European Community, on the development of a linguistic awareness that aimed to consider the role of linguistic minorities on the European territory, in order to strengthen the identity sense, on a linguistic and cultural level, of the European citizens (Petillo 2008:12).

Indeed, as Petillo affirms (2008:11), audiovisual translation has recently assumed a scientific status, which means that it has been considered part of Translation Studies and has entered in the academic field (in Italy, nowadays, there are various courses at University dedicated to audiovisual translation).

Since then, things have been changing continuously because of the development of technologies and the field of academic translation has been one of the most influenced of the translation area (Karamitroglou 1999). Even the terminology related to this reality is constantly changing (Petillo 2008:13). For example, the terms *film translation*, *screen translation* and *language transfer* only refer to one aspect of the mechanism: film translation refers to the translation of films; screen translation refers the media by which the audiovisual product is transmitted; language transfer only refers to the verbal component. So that, more general terms, such as *audiovisual translation* or *multimedia translation*[1] are preferred. Perego and Taylor (2012:47) have the same opinion about the use of audiovisual translation as a general term: audiovisual translation not only refers to the translation of the scripts of films (indeed it is sometimes called *Film translation* or *Screen translation*), but also to all the other programmes that TV can transmit, such as documentaries, TV news, advertising, other programmes. More specifically, Heiss (1996:15) defines *audiovisual translation* or *multimedia translation* as the elaboration of a multimedia product and not only of its linguistic components. For a long time, as has already been said, multimedia texts were not considered part of translation theory, but, in the 1971, Katharina Reiss introduced for the first time the notion of multimedia text, considered the fourth group of text-types (informative, expressive and operative are the other three groups). Snell-Hornby (in Heiss, Bollettieri Bosinelli 1996:30) explains Reiss' definition and function of multimedia texts, or *audio-medial*:

> She described [them] as texts which have been written to be spoken or sung (1971:34) and are hence to a varying degree dependent on a non-linguistic (technical) medium or on other non-verbal forms of

---

[1] Actually, *multimedia* is less used than *audiovisual* because it is more related to informatics media than to cinema, considering however that films are multimedia products (Petillo 2008:13)

expression (graphic, acoustic and visual) for their full realization; verbal language is only part of a broad complex of elements.

However, Reiss changed the term *audio-medial* in *multi-medial* in order to include those texts that have visual elements but not acoustic (such as comics), and declared that multimedia texts were not a fourth group but made part of the other three (Snell-Hornby in Heiss, Bollettieri Bosinelli 1996:30).

Every multimedia product involve more forms of translation: for films and TV series the solutions adopted are dubbing and subtitling; for the projection of films in some festivals, the simultaneous translation is used; for documentaries, voice-over is the best solution; for the opera, surtitles are projected (Heiss 1996:15).

According to Petillo (2008:11), within the field of audiovisual translation, it is possible to distinguish *Screen translation* that concerns all the aspects linked to *dubbing*, *subtitling*, *voice-over* and other less known modalities of adaptation and language transfer, such as subtitles for deaf and hearing impaired and audio description for blind and visually impaired.

Even though audiovisual translation is considered the translation of multimedia texts, it is obvious that it is not possible to apply the same assessments that normally are applied to the translation of written texts. Indeed, some scholars think that the term "translation" is not correct and it would be more proper call audiovisual translation an "adaptation". The Routledge Encyclopedia of Translation Studies (2009:3) generally defines adaptation

> as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text.

But, another definition has been provided by the same Encyclopedia, that of Vinay and Darbelnet (1958), considered the best-known definition:

> Adaptation is a procedure that can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation.

Adaptation can be defined according to different points of view, such as translation strategies, genre, metalanguage, faithfulness (Routledge Encyclopedia 2009:3). Associated to the field of audiovisual translation, adaptation aims to preserve the character and function of the original text, rather than the form or the semantic meaning (Routledge Encyclopedia

2009:4). Some translators of audiovisual material do not consider subtitling or dubbing as a form of translation because of its synchronic component that bring them to adapt and re-write the text (Perego 2005:12). In fact, audiovisual translation is a process full of obstacles, concerning various aspects, such as cultural references, linguistic factors, accidental references[2], idioms, allocutions, legal language, plays of words, added to labial and expressive synchronization in the case of dubbing (Di Fortunato, Paolinelli 1996:13). Sometimes, the fact that dialogists have to adapt the text they are translating is seen as a reduction or an obstacle for the circulation of a foreign product into the target country (Di Fortunato, Paolinelli 1996:93).

---

[2] By the term "accidental reference", Di Fortunato and Paolinelli refer to a noun that, for example, in the source language can be a name of person, while in the target language reminds vulgar language.

1.3 Audiovisual Translation in Europe

As has been outlined above, audiovisual translation concerns the translation of a screen product from a source language into a target language. This transformation can be done by the use of dubbing or subtitling, even though other methods exist but are not often used for film products.

In Europe, countries can be divided into two groups, according to the method they have adopted to translate a foreign product for their audience: the group of dubbing countries only dub, while the group of subtitling countries only subtitle (Perego 2005:16). In her book (2005:19), Perego lists the European countries that use subtitling and those that use dubbing:

- Subtitling: Belgium, Croatia, Cyprus, Denmark, Finland, Greece, Iceland, Ireland, Hungary, Luxembourg, Netherlands, Norway, Poland, Portugal, Slovenia, Sweden, Wales[3].
- Dubbing: Austria, France, Germany, Great Britain, Italy, Switzerland, Spain (Perego 2005:20).

From the list, one can understand that most European northern countries prefer subtitling; in Belgium and Netherlands, this technique has achieved high quality (Perego 2005:19). In other countries, such as Greece, quality is not high as what is more relevant is the economic aspect that overlaps the quality one. In the second group, the countries of Central and Mediterranean Europe, the choice is due to the national politics: according to Perego (2005:20), indeed, these countries are those that have refused multicultural contacts and have tried to protect the national language. The origin of this choice is probably related to the fascist period.

This distinction is not so sharp as reality has recently changed. Nowadays, technology allows every country to choose between many different ways with which to translate, even though dubbing and subtitling are the most used methods (Petillo 2008:26). The choice of what method a country adopts is made according to different reasons. The main one is related to the economic cost of the audiovisual translation (Perego 2005:18): dubbing is much more expensive than subtitling (the cost for dubbing is ten times more than the cost of subtitling). Small countries characterized by a small audience, a low level of production, few possibilities

---

[3] These countries are called *typical subtitling countries* by Lukyen (1990:139 in Perego 2005:19)

of investment, languages of limited diffusion, a multiple language or bilingual cultural background tend to prefer subtitling for the distribution of foreign films, as it is cheaper and quicker than dubbing (Petillo 2008:26). Moreover, as Perego and Taylor say (2012:122), the countries that have chosen subtitling are those more open to the contact and comparison with other languages and cultures. On the contrary, bigger countries, that are monolingual and have a large population and wide linguistic areas, make use of dubbing (Perego 2005:16): this is because the cost of production can be amortized by the number of citizens (Petillo 2008:26). So, as Petillo states (2008:26), the distinction between countries that dub or subtitle depends on the extension of their territory.

However, even historic, social and cultural factors are relevant for the decision between dubbing and subtitling since they are the origin of tastes and linguistic attitudes of people (Petillo 2008:26). It is not so simple to change the habits of an audience: it has been showed that in countries where subtitling predominates, people do not consider subtitles as an element of distraction and refuse dubbing. As Perego points out (2005:19), this depends overall on the type of audience a product is created for (age, sex, preferences, education, social class) and this is also a point of reference for the distributors of films: they have to decide what method is more efficient for that type of programme.

1.4 Linguistic transfer

Audiovisual translation allows the audience to understand a film immediately (Perego 2005:22). Every film is full of obstacles that a translator has to deal with in order to make the audience able to understand the film.

There are many forms of translation for an audiovisual product and their classification is controversial among scholars. Hernández Bartolomé and Mendiluce Cabrera (2005) published the following table in one of their essays, where they explained generally the various techniques available for translating audiovisual products:

Chaume 2004	Gambier 2004	Diaz Cintas 2001 Linde and Kay 1999 Gambier 1996	Chaves 2000 Agost 1999 Luyken 1991
Dubbing	Dubbing	Dubbing	Dubbing
Subtitling	Intralingual subtitling	Subtitling	Subtitling
	Interlingual subtitling		
	Live or real-time subtitling	Live subtitling	
	Surtitling	Surtitling	
Voice Over	Voice over or half dubbing	Voice over	Voice over
Half dubbing			
Simultaneous Interpreting	Interpreting	Consecutive interpreting Simultaneous interpreting	Simultaneous interpreting
Narration		Narration	Narration (not in Agost)
Free commentary	(Free) commentary	Commentary	Free commentary
Sight translation	Simultaneous or sight translation		
Animation			
Multimedia translation			Multimedia translation (only in Agost)
	Scenario or script translation		
	Audio description		
	Multilingual productions		
		Multilingual broadcasting	

AVT modes according to different recent classifications (2005:104)

Hernández and Mendiluce define "AVT modes […] as the technical means used to perform the linguistic transfer of an audiovisual text from one language to another" (Chaume 2004:31 in 2005:89). Dubbing and subtitling are the most common types for audiovisual translation, but recently, other types have emerged because of the change of the audience (Hernández, Mendiluce 2005:90). Indeed, more attention has been dedicated to small audience groups, such as deaf and hard of hearing, blind and visually-impaired people and L2 learners (2005:90).

Gambier (2003:172 - 177) distinguishes two main categories, the dominant modes (the most common) and the challenging modes (new types that are developing). Other authors[4], on the contrary, consider all the audiovisual translation modes as subtypes of two main types, revoicing and subtitling (Hernández, Mendiluce 2005:92).

In his book, Karamitroglou suggests his own classification of transfer methods for audiovisual translation. Firstly, he specifies that for him audiovisual translation "stresses the need to accommodate in the process of translation the requirements of both these channels[5]" (2000:2). Moreover he prefers the term audiovisual translation to film translation because, according to him, film translation refers only to the translation of film, while, actually, there are many kinds of audiovisual material, that are not only films. Opposite to other scholars, Karamitroglou (2002:3) does not include interpreting in his definition of audiovisual translation: consequently, in his classification, he excludes simultaneity from his list of audiovisual language transfer methods[6] and does not consider the translation for theatre and opera[7]. So his classification is the following:

- Subtitling
- (Lip-synch) Dubbing
- Narration (including voice-over)
- Free commentary

The last three categories can be grouped in a bigger category called revoicing. According to Karamitroglou, "audiovisual translation […] is subtitling and revoicing" (2000:4).

The most shared classification is that established by Gambier, who list thirteen modes for ATV. However, an explanation of all modes will be given in the following pages.

---

[4] Chaves, De Linde and Kay, Luyken.
[5] Here, the channels that Karamitroglou talks about are the visual and auditory channel.
[6] "Luyken et al's category of simultaneous subtitling as well as Gambier's category of simultaneous subtitling, interpreting and simultaneous translation" (2000:4).
[7] "I would also exclude Gambier's category of surtitles and supratitles/supertitles" (2000:4).

1.4.1 Classification for the current AVT modes[8]

DUBBING

Dubbing consists in substituting the original soundtrack by a new soundtrack in the language of the new audience (Perego 2005:25). It involves mainly three elements: the translation, the later synchronization, the dubbing actors and actresses' performance (pg 93). It is also known as *post-synchronization* (Agost in Perego 2005:93) or *lip-synchrony*, because of its main constraint (pg 94): indeed it requires a precise synchronization between the two soundtracks.

It is possible to distinguish two different types of dubbing: interlingual – the most common - and intralingual. The latter puts its attention on cultural aspects rather than linguistic ones (pgg. 93 – 94). Apart from the synchrony that dubbing has to respect, another problem linked to this mode is *dubbese*, that is an artificial language far from the natural language.

Perego (2005:26) lists other problems that it is possible to find in dubbing: translating culturally connoted terms (Salmon Kovarski in 2005:26); adapting translations to images; translating plays of words; using correctly the humour of the original soundtrack; translating by the use of proper forms the obscene language and the allocutive forms (Pavesi in Perego 2005:26); reproducing the sociolinguistic variants, such as dialects or regional accents.

More details will be given in the chapter dedicated to Dubbing.

SUBTITLING

In Karamitroglou's words (2002:5), subtitling is:

> the translation of the spoken (or written) source text of an audiovisual product into a written target
> text which is added onto the images of the original product, usually at the bottom of the screen.

Subtitling too can be interlinguistic or intralinguistic (2005:94). The first, written in open captions, is the most common and consist in the transfer from one language to other languages. In some countries, such as Finland, bilingual subtitling are used: each block of two lines is written in two languages. The latter, on the contrary, is written in close captions and

---

[8] Taken from: Hernández Bartolomé, Ana Isabel; Mendiluce Cabrera, Gustavo 2005. *New Trends in Audiovisual Translation: the Latest Challenging Modes*. Miscelánea: a Journal of English and American Studies, vol. 31, 2005, pp. 89 – 104.

refers to the transcription of dialogues in the same language, without a need of synchronization.

The process of subtitling involves the transformation of an oral text into a written text, which has to appear anyway as it was an oral text, through strategies of reduction of the source text (Petillo 2008:105). Some scholars do not consider subtitling as a real form of translation because of the fact that the translating act is only one of the many phases that compose the process of subtitling (Petillo 2008:106).

As Petillo points out (2008:107), in subtitling, there are many sources of information, that can be in contrast between them: the written text that appears on the screen should be coherent with the images that are shown through the visual channel. The same thing should happen with the sound channel: indeed, the audience will try to decode the message that it will hear, overall in the case where the audience knows the source language. In fact, subtitling is aimed for L2 learners. Therefore, the written text should be as coherent as possible even with the source text.

In order to produce a good subtitling, there are some basic concepts that translators should know. First of all, the subtitle should appear on the screen for not less than five to seven seconds, a duration in which human brain can elaborate the information, both visual and aural. Therefore, in the case of rich dialogues, translators have to consider this time of elaboration and reduce the information in the dialogue, keeping only the most important concepts. However, short subtitles should appear on the screen for no more than two seconds, because, otherwise, the audience would continue to read it and would lose the rhythm of reading. In addition, in order to guarantee a good access to the reading of subtitles, each subtitle should be separated from the other by few seconds of pause (Petillo 2008:110).

From the point of view of the layout of the subtitle, Petillo (2008:111) states that it would be preferable to distribute the text in two lines, the first should be the shorter, while the second the longer, so that the movements of the eye would be reduced.

Petillo (2008:112 – 113) lists a series of technical solutions for a usable subtitling. These solutions concern the duration of subtitles in terms of speed, overall in the programmes for TV where the speed should be inferior. Then, the font chosen for the subtitling should be clear and there should be enough space from a word and the other. Translators should use the typographical conventions in order to transmit elements such as the intonation, the emphasis and hesitations. It is important that subtitles cover the less images as possible, so that the audience can access to the images. For this reason, a good disposition of subtitles is putting

them on the left on the screen and not in the centre, as, frequently, the important elements of an image tend to be in the centre. Synchronization is not so important in subtitling as it is in dubbing, but it is fundamental that there is a correspondence between the written text and what is shown on the screen. Finally, the grammatical and syntactical structure of the sentence is important: translators should avoid too much long sentences and prefer paratactic constructions to the hypotactic ones.

The strategies used in subtitling are fundamentally seven: condensate the text; omitt or paraphrase; make a confused discourse clearer, so that the content is presented in a coherent way; cancel the phatic elements without transform too much the original dialogues; put together short dialogues in order to reduce the number of subtitles; use a more simple lexicon and a more simple syntax (Petillo 2008:116 – 117).

VOICE-OVER

As Hernández Bartolomé and Mendiluce Cabrera suggest (pg. 95),

> voice over consists in the simultaneous broadcasting of the original soundtrack and the translation. The original sound is lowered and the voices reading the translation are superimposed about two seconds after the original one has started, and they often finish at the same time.

The main reason that some countries use voice over are connected to economic aspects: as dubbing has a great cost, those countries that cannot afford its cost prefer adopting this technique, that does not require a perfect synchronization (Petillo 2008:43). The reading voice does not act as dubbers would do, but they simply read the text.

As all the AVT modes, voice over has pros and cons: on one hand, by voice over is possible to avoid the high costs of dubbing, since the original soundtrack is not substituted; then, it is easy and quick to realize. However, on the other hand, the audience can feel bothered by the presence of a voice that reads inexpressively the dialogues and covers sounds and words of the original soundtrack (Petillo 2008:44).

Petillo (2008: 43 – 44) states that voice over is also defined as *half-dubbing*, in fact, as dubbing, the text is proposed orally. However, as subtitling, the contents are necessarily reduced. Others (like Gambier), on the contrary, think that voice over is nearer to simultaneous interpreting, since the translation is transmitted synchronically with the original.

Voice over is not considered satisfying for the most developed European countries, so it is widely used in countries such as: Poland, Russia, Georgia, Armenia, Azerbaijan,

16

Byelorussia, Ukraine, Moldavia, Siberia, Baltics and Hungary. Here, voice over is not only applied to documentaries, news and interviews, but also to films (Petillo 2008:45).

INTERPRETING

Interpreting is "the oral translation of an audiovisual product by only one speaker" but it is possible to hear the original soundtrack in background (pg 95). Three kinds of interpreting exist: simultaneous or live, consecutive and pre-recorded. It is used in interviews and news broadcast. Gambier includes sign-language interpreting in this category (2003:173).

SURTITLING

They are used in theatres and opera houses and consist in "one non-stop line displayed with no interruption". It is displayed above the stage or on the backs of the seats and it is inserted in real time, but it has been prepared before (pg. 95). So, surtitling are not used in the field of screen translation (Petillo 2008:43).

Two kinds of audience are concerned with surtilting: the élite audience and the mundane one. The former do not worry to understand the words because they know the opera; for the latter is fundamental to understand the play (pg.96).

FREE COMMENTARY

Free commentary consists in adaptation of a programme for a new audience. This adaptation will have different goals from the original, as it is addressed to an audience that has a different culture (pg. 96). Consequently, the original soundtrack is not faithfully reproduced and there is no need to perfectly respect synchronization with the soundtrack, but only with images. Indeed, if it is the case, it is possible to add or eliminate information when necessary, as there are no space and time constraints (Perego 2005:31).

It is used in programme for children, documentaries, humour videos, film parodies and corporate videos, that is where "literacy is not the prime goal of the product" (pg. 96). One of the aim of free commentary is to be as simple as possible and this is the reason why the original syntactic structures are changed in the target language: paratactic sentences and short clauses are preferred (Petillo 2008:46). However, the choices depend on who is in charge of working at the product (Perego 2005:32).

PARTIAL DUBBING

Partial dubbing is very similar to voice-over, as it consists in "adding a spoken text to the original soundtrack giving the necessary information in the target language without providing a full translation of the dialogue" (Hendrickx in Hernández, Mendiluce 2005:96). But, what differentiates the two modes is the fact that, in partial dubbing, a narration is provided in the original silent periods.

Partial dubbing is called *half-dubbing*, as voice over, or *concise synchronization* (pg. 96).

NARRATION

Although it is similar to voice-over, also for the cheap cost (pg. 97), narration differentiates for linguistic reasons: the text that has to be narrated has been more reduced or adapted than the text for voice over (Perego 2005:30). The text is prepared, translated and then reduced, before being read (pg. 96).

The original text is modified, reduced or simplified according to the need of the audience it is designed for. The text is then read by one only voice. There is no need to respect lyp-synchronization, but is necessary to respect the rhythm of the original. As a result, the text for narration is more formal and more cared in detail, well organized and planned (Perego 2005:30).

The narrator tells what happens in a distant way and transforming the direct speech into indirect speech (Perego 2005:30). In some countries there can be more actors performing the text, while the original soundtrack is silent or toned down (pg. 97).

SIMULTANEOUS TRANSLATION

Called also sight translation, simultaneous translation consists in a script or subtitles that are prepared in a second language. It is frequently used in film festivals and film archives. It requires the translator to be very quick in the production of translation. Synchronization is not perfectly respected (pg. 97).

LIVE SUBTITLING

Live subtitling or real time subtitling are created for hard-of-hearing people who watch live programmes (pg.97). An interpreter/translator refers a message, that is a reduced translation of

the original; a technician has to type the message very quickly (Perego 2005:24). Because of the need of quickness, special chord keyboards have been created (pg.97).

SUBTITLING FOR THE DEAF AND HARD OF HEARING

This mode, also called with the acronym SDH, is created for people that cannot hear the dialogue of films or TV shows, so that the subtitles that appear in the bottom of the screen help them to "see" the audio (Robson in 2005:97). What differentiates this mode from intralingual subtitling is that, in SDH, there is additional information, such as doors slamming or birds chirping (pg. 97).

Currently, research is still working on this mode: for example, it has been studied that smileys and emoticons added to subtitles will help the audience to better understand the movie, also making subtitles shorter (pg. 98).

SDH can be used optionally, indeed it is available in DVDs and Teletext service. Recently, it has been added to other audiovisual translation types in order to "promote integration of its target audience society" (pg.98): in this way deaf audiences can watch films with their families. Here, it is possible to see one of the main characteristic of audiovisual translation, that is to be *accessible* "to receivers that would otherwise be deprived of the full message" (Neves 2005:16).

AUDIO DESCRIPTION

Placed to the borders of audiovisual translation (Petillo 2008:47), audio description is a translation

> aimed at the blind and visually-impaired or partially-sighted which consists in a narration concerning the visual elements – such as body language, costumes, etc. – which are relevant to the film plot (Hernández Bartolomé, Mendiluce Cabrera pg. 98).

It can be intralinguistic, if added to the original soundtrack, or interlinguistic, if added to the dubbed version (pg. 98). This last case is also called *double dubbing*, because both the original soundtrack and the images are translated: the first into the target language, the second into words (Gambier 2003:176). The narration is inserted in the silent moments so that it does not interfere with the original soundtrack (pg. 98). It is easy to understand how much this kind of translation can differ from the original text (Petillo 2008:47).

There are not absolute criteria for the usability of audio description products (Perego; Taylor 2012:53). Moreover, the message can be received in different ways by people who are blind from their birth and by people who lost their sight in a second moment of their life: while the latter has a bit of visual memory, the first absolutely lacks it (Perego 2005:32).

The great difficulty is to decide accurately what information to transfer, so that the translation will not result too poor or too rich (Petillo 2008:47). Indeed, it is still not clear if the better solution is a short audio description or a long one. Two schools of thought are opposite about this question: the European school prefers short and essential audio descriptions because, in their opinion, they are more efficient than the long ones; the American school supports long and elaborated audio descriptions that, however, are harder to remember (Perego; Taylor 2012:54). Therefore, choosing the right amount of information to translate is the main goal for a *usable* audio description. By the term *usable*, Perego and Taylor (2012:53 – 54) refer to an audio description that is able to clarify and not confuse blind or partially sighted people: the product will have to be *accessible* for them.

Another difficulty can be the degree of objectivity of audio description: it is not an absolute value, but depends on the product that has to be audio described and on the expectations of the audience (Perego; Taylor 2012:55).

Being a new discipline, audio description is still the subject of many studies that analyses the movement of the eye of a sighted audience: what is interesting to view is how the visual attention is distributed on the image. In this way, audio description producers can refer to the real needs of the audience and not more to their personal sense (Perego; Taylor 2012:113).

SCRIPT TRANSLATION / ANIMATION / MULTIMEDIA TRANSLATION / DOUBLE VERSIONS / REMAKES

The aim of this AVT mode is to obtain financial support for co-productions (Gambier 2004:2), so they are not created for a real audience, but just for financial-aid providers (pg. 99).

Animation includes translation and scriptwriting features. It does not have a previous script, indeed the translator creates the dialogue after watching the images. However, synchronization must be respected as in dubbing (pg. 99).

Multimedia translation is an union between dubbing, subtitling, programming skills and sci-tech translation know-how. It is used in games for PCs and consoles. The translator will

have to respect dubbing and subtitling synchrony and pay attention to the visual and acoustic virtual reality created in the game (pg. 99).

Double versions makes part of a multilingual production, that is that the actors play in their own language and then the movie is dubbed and post-synchronized in a single language (pg. 99 – 100).

As double versions, remakes belong to multilingual production too. "Remakes consist of the recontextualisation of a film in accordance with the target culture" (pg.100). Today, remakes are European films remade for American audiences (pg.100).

1.5 Dubbing vs Subtitling

As has been already said, European countries have chosen different modes for audiovisual translation, according to their size, languages and cultures, economic situation, etc.

However, dubbing and subtitling have pros and cons, and, in this way, they can be compared. Only by comparing them, it is possible to see the consequences that a film translated by a mode or by the other can have on the general comprehension, assessment, involvement, satisfaction of the products watched (Perego; Taylor 2012:126).

In their book, Perego and Taylor (2012) have compared these two modes for audiovisual translation. What emerges from this comparison is that, from the point of view of practical aspects, subtitling can be realized in a more quick way than dubbing, and it is cheaper (2012:122). Moreover it can be used, as previously mentioned, by small groups of audience such as deaf people, immigrants and L2 learners. Dubbing, on the contrary, requires expensive technology and many professional figures, such as translator, dialogues adapter, dubbing director, dubbers and all the figures that work on the synchronization and the mix of the new soundtrack (2012:123).

From the point of view of the relationship between the original text and the translated text, subtitling respects the original text integrally, in its oral and written forms: for this reason, subtitling is also called *transparent translation* (Perego; Taylor 2012:123). Because of this transparency, the original text cannot be manipulated in the subtitles, as the audience is always in the condition of comparing it with the original. However, it can be reduced, since a too long text cannot be read in short time by the audience: the most important information has to be chosen and inserted in the subtitles (2012:123). On the contrary, the text that has to be dubbed can be subject of manipulation and, as happened in the past, censorship (2012:124). Among the negative aspects that Perego and Taylor mention (2012:123), there is the fact that subtitles cannot reveal all the tones of the spoken language, while dubbing recreates the cinematic illusion and dubbers can give an intonation similar to the original, even though it is not easy to keep the same register of the original soundtrack (2012:124).

Dubbing requires less effort for the audience, since it can follow the programme even without watching the screen, where in subtitling, this is not possible. Furthermore, in subtitling the image on the screen are partially covered by the text (Perego; Taylor 2012.124 – 125). However, in dubbing countries, there is the risk of monotony and repetitiveness: indeed,

as dubbing voices are few, many actors can be dubbed by the same dubber. This is the case of Italy (2012:123).

Perego (2005:40) introduces another important difference between dubbing and subtitling: in dubbing, the translator has to be very precise and meticulous for every detail, while in subtitling, the translator does not to worry about every detail that could be irrelevant. However, in both cases, Perego specifies that translation has to be created on the image and be believable.

After these considerations, it is still not clear what of these two AVT modes is more efficient. However, Perego and Taylor (2012) has published in their book a recent study (2010) made by Perego and Del Missier. The study aims to show how dubbed programmes and subtitled programmes are assessed and elaborated by the audience and how it is able to remember visual and verbal information in both AVT modes. The experiment consist in showing a piece[9] of the same film to two groups: one group watches it in the dubbed version, the other group watches it in the subtitled version (Perego; Taylor 2012:126). After having seen the piece, all the members of the two groups have decided to watch the film integrally in the mode they had started to watch the film.

The results of the study reveal that the two groups have enjoyed the film, both the group that watched it dubbed and the group that watched it subtitled (2012:127). Therefore, it is possible to say that the preference of one mode or the other depends on what a person is used to: if people are educate to watch subtitled films, they will enjoy the film even then (2012:128). Herbst too affirms that "the acceptance of either method is very high if viewers are used to it." (1996:103) Another important relevant element is that the group who watched the film in the subtitled version has appreciated to hear the original voices of actors and they have found the association voice-actor more proper (2012:128).

The study has also shown that the level of comprehension is higher in the group that watched the subtitled version and, in addition, they can better remember some specific words. This is because reading allows a person to remember easily the words (2012:129).

---

[9] The piece that has been shown is the first ten minutes of the film.

Petillo (2008:179 – 182) has published two tables in her book, showing the advantages and the limits that these two modes present. The followings are an English version of the tables just mentioned.

Dubbing:

Pros	Cons
Dubbing requires less cognitive effort, as one linguistic code is used, that is the oral one;	With dubbing, all the original dialogues are lost. Only the labial movements of actors persist;
It can be understood from people that have difficulties in reading or are illiterate;	The content of the script can be modified in order to achieve a better synchronization;
The audience can concentrate just on images, without having to pay attention to subtitles;	The audience hears the same voices, as the number of dubbers is limited;
It does not interfere with the images on the screen;	The audience does not hear the original voices of actors;
The audience can follow the plot and understand the dialogues even if it does not watch the screen;	The original text can be edited or censured and the target audience will never be aware of this;
It is the only AVT mode accessible to children;	Dubbers cannot be very good in acting and synchronization can be imprecise;
The original text has not to be reduced or summarized, as in subtitling. The linguistic reduction are much more inferior.	Sometimes it is possible to achieve strange results when words in the target language are overlapped to visual elements of the original acting;
In dubbing, the overlap of dialogues between characters;	Dubbing tends to be a local product, as it eliminates the culturally specific elements of the original;
It allows the reproduction of more socio-linguistic variants, if present in the original;	It is perceived as an ATV mode that does not respect the foreign language and culture;
If it is done well, it is quite hard distinguish it from the original;	A lot of time is required for the realization of dubbing;
Dubbing does not contradict the mechanisms of illusion and fake typical of the world of cinema.	Dubbing is very expensive; frequently, the need to keep the costs low can have a negative effect on the quality.

Subtitling:

Pros	Cons
Subtitling allows translators to respect integrally the original dialogues;	If subtitles are too long, they can result unreadable and distract the audience from the images;
It is a useful technique for people that have an auditory deficit;	The translation does not reproduce exactly what it is said, since there is the need to reduce the original dialogue;
It can have didactical advantages for communities of immigrants or, generally, for people interested in learning a foreign language;	As it is impossible to translate sociolinguistic expressions, dialects and uncommon linguistic forms, the written text can appear flat and neutral from the stylistic point of view;
Subtitles can be an exercise to improve the knowledge of a foreign language;	If the audience can understand the source language, it can notice mistakes in the written text;
The sound that can be heard is always the original. The same is for the words, the pauses and the intonation of actors;	The audience cannot turn away from the screen, nor interrupt the reading, otherwise it can lose important parts for the comprehension of the text;
The audience can hear the real voices of actors;	Frequently, subtitling are not synchronized with the actors' dialogue;
Subtitling allows translators to preserve all the traits of the original language;	Subtitling does not allow translators to respect of the turns of word, overall if different actor speaks in the same time;
It does not contradict important source of information, such as gestures, body languages and expressiveness of actors;	Subtitling requires a greater effort because the audience has to pay attention to the iconic channel, the written subtitles and the oral dialogues in the source language;
The times of realization are quite short;	Subtitles can appear as unaesthetic because they partially cover the images;
Subtitling prevent translators to manipulate the original dialogue, as they appear in the screen with the written text;	The use of the two linguistic codes, the written and the oral, can confuse the audience;
Subtitling is cheaper than dubbing;	Because of space and time constraints, subtitles appear and disappear too quickly on the screen;
Nowadays, subtitling is considered a politically correct mode of linguistic transfer.	Subtitling reveals the mechanisms of cinematographic fiction.

CHAPTER 2:

DUBBING IN ITALIAN AUDIOVISUAL TRANSLATION

2.1 Dubbing: An introduction

The Routledge Encyclopedia of Translation Studies (2009:17) defines dubbing as:

> the re-recording of the original voice track in the target language using dubbing actors' voices; the dubbed dialogue aims to recreate the dynamics of original, particularly in terms of delivery pace and lip movements.

As Petillo (2008:33) points out, the etymology of the word dubbing comes from the Latin *duplare* which comes from *duplus* (double): the idea of deception, simulation, double sense is implicit in the word, as well as the idea of fake. The idea of "fake" connected to dubbing has to be put in relation to the idea of enhancement that dubbing can bring: indeed, in support of this affirmation, Bollettieri Bosinelli (1996:21) sustains that, in the history, many American TV series have failed in the origin country, but, in other countries, they have been successful thanks to dubbing.

Dubbing refers both to the technique of post-synchronization and to the product of this transformation, that is the dubbing actor's performance of the dialogues of a film or of a TV programme (Petillo 2008:33).

The birth of dubbing is strictly connected with the problem of linguistic barriers that prevented film industries to sell their products abroad. This problem has emerged since the birth of sound films. Initially, the solution to this problem was to make films in which actors performed the scenes in different languages; later, the method adopted was to make the same film with different actors that acted in the language in which the film was made for; finally,

thanks to the technological progress, film industries overcame linguistic barriers by dubbing. In this way the original dialogues are substituted by new dialogues translated in other languages and performed with the same contents and expressiveness of the original ones by professional actors. The illusion they try to recreate is that the characters in the screen are talking in the language of the audience (Di Fortunato, Paolinelli 2005:1).

If this illusion is achieved, then, dubbing can be considered a good dubbing, in other words, the audience do not realize that it is watching a dubbed film, even if it is aware of this. Quality in dubbing is nowadays hard to obtain. Indeed, because of the small amount of time that a team working on film dubbing is provided, the quality of their work could not be very good, and the audience will immediately recognize it (Dries 1996:165).

As Di Fortunato and Paolinelli explain (2005:1), a film is a complex semiotic system composed of a visual code, a sound code and a verbal code, which is the most important element that allows the comprehension of the film: because of the multiple codes that dubbing has to respect and because of the fact that it links two different fields, translation and cinema (Petillo 2008:23), it is not considered a *total translation*, as Cary affirms (Cary cited in Pavesi 2005:12), but a *constrained translation* (Pavesi 1994:129). By the expression "total translation", Cary refers to the translation of phonetic aspects, intonation, rhythm as well as pragmatic, socio-cultural, psychological and intellectual elements:

La particularité du doublage est donc d'être le genre de traduction doué d'une vertu de fidélité. […] Tous les autres genres me connaissent qu'une de facettes du langage: le doublage accepte d'être fidèle à toutes (Cary in Pavesi 2005:12)[10].

Pavesi (2005:12), on the contrary, defines dubbing as constrained translation, because of the fact that it has to take into account of all these aspects in the phase of translation.

In order to translate this complex system, the film must be analyzed in all its part and then reorganized in another language, creating a new form that has to be equivalent, from the point of view of expression and communication (Di Fortunato, Paolinelli 2005:2).

Concerning the definition of what a film is, Bollettieri Bosinelli (1996:17) considers it, as Di Fortunato and Paolinelli, a complex semiotic system that uses different codes and that allows to analyze different types of communication that are linked together. Moreover a film is the expression of many elements, such as cultural models, ideologies, languages and it

---

[10] Dubbing is the only kind of translation that represents faithfully the source text. […] All the other genres represent only one side of language: dubbing is faithful to all of them (my translation).

gives the opportunity to discover other cultural realities. Therefore, it is the result of a process of translation between different cultural and linguistic contexts and it is this process that can cause problems to translators.

As has been already said, film translation has entered into the academic field because rewriting the dialogues of foreign films and then adapting them to the target language requires a good knowledge of a language and of translating strategies (Petillo 2008:32). This makes the dialogist a real translator. However, film translation has not been considered a real translation for many years because it was seen as a form of adaptation rather than a form of translation (Petillo 2008:23). Still today, some scholars, and dialogists too, do not think that translating films is a "scientific" process of translation but rather an adaptation or a creative rewriting, because of the technical constraints of synchronization. Scarponi (1996:53) states that only if translators are responsible of their cultural creativity, the intercultural communicative process can be *intercultural* and not *colonizing* in favour of the dominant culture. Only in this way dubbing can be considered a process of knowledge between cultures.

Dubbing aims to refuse the "translated" nature of the film text. In other words, it aims to make the audience believe that the actor is performing the scene in the target language, without considering the cultural and linguistic provenience of the product. In theory, the audience should not realize that the product it is watching is a foreign product (Petillo 2008:32). However, this effect is not achieved, at least not in Italy, because of the frequency that the same voice is used for dubbing different actors (Petillo 2008:33).

However, some scholars think that, no matter how good an audiovisual work is dubbed, dubbing is anyway impossible because it will never be satisfactory. This is the thought of Herbst (1996:112) who asserts this for two main reasons. The first reason is that dubbing violates Sinclair's idiom principle (in Herbst 1996:113) which affirms that "a lot of the language we produce consists of prefabricated items – collocations, set phrases and certain ways of expressing certain ideas or facts". In fact, as Herbst points out, referring to German language:

> The semantic equivalence is maintained at a sentence-to-sentence level but somehow the resulting
> dialogue is not natural German, and by that I mean not idiomatic in terms of a play or film, which
> is of course different from natural language (1996:113).

The second reason refers to the fact that:

> […] although in dubbing spoken language is translated *into* spoken language, it seems to me that often it is not really translated *as* spoken language. Neither do the dubbed dialogues exploit all the meaning elements that can be realized in speech to the full […] nor is the original text seen as spoken language in the way that the meaning elements realized in the spoken medium were given sufficient attention (Herbst 1996:113).

In other words, Herbst says that the translation of a film is not made keeping into account the general sense of the whole film, but only focusing on sentences. However, even if these meaning elements were indentified, lip synch would prevent all the same a natural dialogue.

In saying that, Herbst (1996:114) does not want to express his preference for subtitling, because, in his opinion, subtitling too does not completely respect the natural dialogue. For Herbst, the fact that neither dubbing nor subtitling are good solutions for audiovisual translation "means we have to learn foreign languages after all."

2.2 A short history of Italian dubbing

Petillo (2008:28) considers Italy an example of "historic-cultural inertia" that has prevented the circulation of audiovisual works in their original language. The origin of this situation has to be searched in the Fascist Period when there was policies of intolerance toward foreign languages.

However, before the Fascist Laws of 1939, the transition from silent films to sound films in 1920s was rapid (Gomery 2005:1) and has been an important event in the history of cinema because it introduced new mechanisms of translating audiovisual products, such as dubbing and subtitling (Petillo 2008:29). But, even before sound films, cinema was an art which goes over the nation and, as musical language, was universal and international because there was no spoken language in it (Petillo 2008:29). Silent films was born in 1885 thanks to Lumière brothers when they "demonstrated the technological superiority of their Cinématograph" (Bock, Bergfelder 2009:557). Film comprehension was possible thanks to the gestures of actors, while linguistic information was given by captions, which were short and rare, and could be substituted with captions in other languages (Petillo 2008:29).

The coming of sound brought a revolution also at technical level. Indeed, while, in past, films were turned in different languages by the same actors or by actors of different nationalities, increasing the cost of production, with the coming of sound, it has been possible to substitute the original soundtrack with another one in a foreign language (Petillo 2008:29). At the beginning, film were dubbed in Hollywood, calling for citizens who had Italian origins, but, unfortunately, they had not an artistic and linguistic preparation. Afterwards, it was preferable to dub foreign films in the target country and the results were better, overall for the fact that most part of the audience was illiterate or semi-illiterate, unable of reading captions or subtitles (Petillo 2008:30).

Things changed in the Fascist Period, when, in order to protect the interests of national films and impose censorship and control on them, the regime introduced a heavy taxation on dubbing, and then prevented foreign producers to distribute their films in Italy. Moreover, in this period, there were many cultural policies based on dialect phobia and linguistic xenophobia that brought to restrictive measures between 1929 and 1932 (Petillo 2008:30). As consequence, the Italian linguistic physiognomy had been unchanged until 1970s, when the dialogues of Italian films started to become more socially connoted and to assume regional and dialectical tones, adapting in a better way to the varieties of codes and registers of the

original versions of films (Petillo 2008:31). Indeed, it is with the success of *The Godfather* (1972) by Francis Ford Coppola that dubbing starts to use frequently dialect or regional accents to highlight ethnic, social and psychological features of the original character (Di Fortunato, Paolinelli 2005:18).

Still in the 1970s the first school of dubbing is funded in Italy by De Leonardis, Contestabile and Magagnini. It is thanks to them that the language of dubbing changes, reflecting the real Italian language, and it is there that the future dialogists have learnt their job. In an interview by Biarese, Contestabile said that the ability of dialogist does not consist in making a character speak in the most perfect way, but in making characters speak as a person of that rank would speak in that situation, but without making use of dialect (Di Fortunato, Paolinelli 2005:19).

As a consequence of the increasing number of private televisions, dubbing societies augmented as well as dubbing actors. Even the post-synchronization organizations increased, while working time has decreased from the half of 1970s, when TV series, TV films and soap operas forced dubbing actors to hectic rhythms. This is the new era of dubbing, where the main aim is a cheap dubbing, reducing time and costs, to the detriment of quality (Treccani).

2.3 The professional figures in dubbing

Dubbing is a tool that helps to overcome linguistic and cultural differences and that rebuilds the world described in a film in an equivalent world in the target language. This procedure involves many figures: the dubbing director, the assistant to dubbing, dubbing actors, the dialogist, the sound engineer, the sound mixer and a person who takes care of the synchronization (Di Fortunato, Paolinelli 2005:80).

In Italy, dubbing directors analyze the original film and its Italian adaptation; attribute every character to every dubbing actors and explain the characters' psychology; suggest the intonations of the original dialogues; follow the mix with the sound mixer with the aim to achieve a result that is strictly similar to the original film (Di Fortunato, Paolinelli 2005:79 – 80). According to Maldesi (1996:72), dubbing directors have to consider what type of audience the product will be destined and have to keep in mind the moral intentions of the original author. Indeed, it would be very important if the original authors worked together with dubbing directors, so that they could follow the transformation of their film. In this way, dubbing directors would be protected in their choices and the translated version would be better.

Assistants to dubbing organize the whole dubbing; divide the film into sequences and decides the turns of working for every dubbing actors; check the rhythm of the cues, specifically the length and the lip-synch, giving advices to dubbing actors, if necessary; mark on the script the good cues and take note of other technical or artistic changes (Di Fortunato, Paolinelli 2005:80). Finally, dubbing actors interpret their own character, following the notes given by directors and assistants (Di Fortunato, Paolinelli 2005:80).

Another main role is played by translator-dialogists, a figure that differs from the literary and scientific translator, who, however, is consulted (Di Fortunato, Paolinelli 2005:2). Translator-dialogists, or adapter-dialogists, have to translate the film, made of images and sounds, and not only of a list of dialogues or a simple script. While they translate the cues of actor, they must take into account all the elements that form the narration of the scene and of the whole work. They will have to understand the whole meaning of the script, who is the main character and why some kinds of words have been chosen instead of others (Di Fortunato, Paolinelli 2005:2). From the point of view of the language, adapters will have to identify the different levels of communication, the internal level (between the characters in the film) and the external level (between characters and the audience), understanding the

register used by every character in every situation. Moreover, they will have to understand the subtext under the words that have been used and recreate the same subtext in the target language. Another difficult that adapters have to face with is synchronization: they will have to pay attention to the length of words, the actors' expressions, the movements of their bodies and lips in order to rewrite a text that is adjusted to all these elements. Sometimes, there will be the need to add or eliminate parts of the text, but trying to put elsewhere what has been eliminated. Therefore, translating a film is something different from a literal translation (Di Fortunato, Paolinelli 2005:3).

However, as Galassi suggests (1994:64), dialogists do not have to be slave of synchronization: they do not have to translate the text thinking if that cue is synchronizable, but thinking if this is the cue that they want to synchronize. Sometimes, the job of dialogist is also creative, indeed where imitation is not satisfactory, invention and creativity intervene (Galassi 1994:65).

The work of adapters does not consist only in the translation of films, but they have to do a work of research before translating. Adapters have to analyze the original text, to collect data on the culture, on the epoch, on the environment where the action takes play; then, they have to research the terms and the style to transmit the content of the original work into the target language. In order to do all of this, adapters should be well educated people, with creative capacity and experience (Di Fortunato, Paolinelli 2005:79). Indeed, according to Perego and Taylor (2012:133), a good translation of films depends on the experience of adapters, overall if they worked next to experts of this field; also their cultural preparation, their technical and artistic competences, their own personal talent and their knowledge and competence in the language they translate are important elements to be good translators. Among their competences, translators have to be able to recognize the original message within the film, so that they will transmit this message in their translation.

Accietto, Fernández and Lozano Miralles (1996:233) distinguish between film enunciation and translation enunciation, that is respectively the message that the original film transmits and the message that its translation transmits. In other words, translators will have to be *faithful*[11] to the text, keeping the same interpretation the original author has given to it. Otherwise they will not be the translators of the text, but other enunciators that will write a text with the purpose of a new enunciation. The authors (1996:247) affirm that manipulations

---

[11] By *faithful* the authors mean the feature of the translated text to keep a strong relationship of identity with the original text, without considering the fact that the text could have been manipulated because of the needs of the translation process and of the synchronization (1996:233).

of the texts are sometimes necessary in order to maintain the whole sense of the source text. Indeed, they consider two kinds of fidelity: that to the text, where the translated text has the same characteristics of the original, and that to the goal, where the translated text respects the intention of the original but not necessarily the structure or the style.

Therefore, saying that the job of adapters is a job of translation is not properly correct but it is quite reductive, as Traversi states (1996:146). Indeed, in order to do a good adaptation, sometimes the original dialogue has to be broken down and then recomposed: this process makes the work of adapters a creative work, where they have to use their invention, overall when they have to translate plays of word, slang, metaphors, neologisms, idiomatic expressions. Adapters have to find out a way to translate all these elements, but keeping into account the constraints of the labial synchronization and always respecting the meanings that the authors of the original scripts wanted to give to their work (Traversi 1996:146 – 147). Adapters have the power to transform a banal dialogue into a brilliant one, or, vice versa, destroy a beautiful dialogue (Traversi 1996:147).

2.4 The process of dubbing

Being dubbing a more specialized job and requiring an high cost to be made, it has been more and more considered at a professional level, at the point that trade unions and professional organizations have been created. Subtitling industry too is getting more and more professionalized, indeed companies that offer work of subtitling are emerging more frequently; the professional figure of free-lance translator works for these companies. However, there are not organizations that care for the professional formation of translators (Dries 1996:166).

Time and costs in dubbing differ from country to country and from kind of programme that has to be dubbed (film, TV series, cartoons, etc.). A bigger budget will allow longer time for writing adaptations, for actors to practise, for mixing and other activities (Dries 1996:167). In addition, dubbing films for the cinema is more expensive than dubbing films for TV or dubbing TV series, because the quality has to be higher (Dries 1996:168). Moreover, the cost varies according to the kind of film: action films are the cheapest, while humour films are the most expensive (Muntefering in Baker, Saldanha 2009:17).

The most part of money spent for dubbing is designed for the staff: actors, dialogists, directors and other members receive the two third of the whole cost (Dries 1996:168). Only 10% of the overall cost is spent for the translation and the adaptation of dialogues (Baker, Saldanha 2009:17).

Even though it is hard to provide a precise cost for dubbing films, it is possible to mention some aspects that have to be taken into account that can affect the cost of dubbing. These aspects, listed by Dries (1996:167), are:

- The length and the characteristics of films: long dialogue films with complicated plots require more attention and time;
- The density of dialogues: if the dialogue is full of cues and there are many voices speaking at the same time, dubbing will be more expensive and harder to make;
- The number of characters: the more the actors are, higher the cost will be. Moreover, if there are children that have to dub characters, it is necessary to respect the rules regulating the work time for minors;
- Famous actors: some famous actors are always dubbed by the same dubbing actor, who has a bigger cost than less famous dubbing actors. The decision to

use the same dubber for a famous actor is due to the fact that, as Dries clarifies (1996:168), producers and distributors are afraid to displease the audience if a particular dubber changes[12];

- The material available: sometimes, some scripts arrive to the dubbing studio incomplete. The studio will have to try to solve this situation, but the cost will be higher;

- A realistic work plan: the date for the making of dubbing will have to be decided realistically, otherwise extra staff will have to be assumed, increasing the costs.

With regard to the time employed to dub a product for TV, there needs from two to three weeks for the translation and adaptation, and two or three days for recording in studio (Luyken 1991 in Dries 1996:170). However, the dialogues translated accurately by the dialogists are ruined very often by an organization that does not take into account of the time necessary, but it is more worried to reduce the time and increase the production (Dries 1996:170).

The dubbing process is composed of many phases all linked together that have to follow a precise order and rhythm; if, in one of these phases, a problem emerge, all the other phases will suffer the consequences and will be subjected to delay (Martínez 2004:3).

The process starts when a client (a television station, a producer or a distributor) sends a copy of a film or a programme in a source language, together with the script, to a dubbing studio. This copy is then sent to the translator. The text will pass through many hands during all the process and it could be modified significantly (Martínez 2004:3). The possibility for translators to access to a working copy of the film is important for the fact that they can verify other information that can influence their job. However, not always translators are provided of this copy. Translators do not have to worry for lip movements, because this is the job of dubbing writers or adapters, who, on the contrary, are not always familiar with the source language (Baker, Saldanha 2009:17). However, it has to be précised that sometimes translators and adapters are the same person; in other words, not always a dubbing team has a translator for translating the script and an adapter for the adapting the translation to the film. The use of just one person for the two activities allows to reduce the costs of dubbing.

---

[12] In Italy, the dubbing actor of the famous character *Dr. House* has died and the distributors had to change his voice, after six seasons. From various online forums, it is possible to see that most part of the audience has not been able to accept completely the voice of the new dubbing actor, even though, episodes after episodes the new voice has become very similar to the previous one (Yahoo! Answers Italia 2011a, 2011b, 2011c).

When the translation is complete, the text is sometimes sent to a proof-reader. Once the translation is made, there is the phase of synchronization. In this phase, the synchronizers have to be sure that the text is not subjected to modifications that could compromise the original meaning; in addition, synchronizers can eliminate information or add effects, if necessary (Martínez 2004:4).

The phase of translation and synchronization are the phases in which the texts can be subjected to many modifications. As Martínez states, "form is a priority […], while content receives rather less attention" (2004:5). Therefore there is the possibility that the text will be modified in order to obtain a dubbed version that is adjusted perfectly to the images (Martínez 2004:5).

Afterwards, the text goes to the production department where the last modifications are made before dubbing. This phase is dedicated to the preparation of the translated and synchronized script in order to facilitate dubbing (Martínez 2004:4). In this phase, the dialogue is divided into parts, called *loops* or *takes*. The length of the takes depends on the country where the film has to be dubbed (Baker, Saldanha 2009:17), and on how many actors are present in each take (Martínez 2004:4). According to the takes, the turn for each actor is established (Martínez 2004:4). Revoicing consists in dubbing each takes under the supervision of a dubbing director and sound engineer. Many professional figures are involved and this is the reason why dubbing is so much expensive (Baker, Saldanha 2009:17).

The dubbing session can be influenced by many factors, such as if the recording room is available or not, if the actors are available or not, the difficulty of takes, etc. (Martínez 2004:4). Once the sessions have been organized, the assistant draws a pattern in which all the actors are assigned to a character and what takes they have to record. This information will be communicated to actors the first day of dubbing session (Martínez 2004:5). During this phase, it is possible that some changes are made to the text, if the dubbing director realizes that synchronization is not perfectly respected or if there are errors. Actors too can modify the text through improvisation or because of difficulty in pronouncing some terms. However, all the changes must be approved by the director (Martínez 2004:6).

The final phase of the dubbing process consists in adding subtitles to the dubbed material (Martínez 2004:5).

Dries has provided some requisites useful to dub a product:

- In the pre-production phase, it would be better to plan working time. Indeed, having an idea of what could be necessary during dubbing and post-production,

it is important in order to obtain a good product, on condition that funds are available. Sometimes the planning of working time can be hindered by missing parts of material available, making more difficult the making of dubbing and the good outcome of the product (1996:171);

- For the production phase, a little number of close-up framings would make easier the work of dubbing actors, as close-up framings are hard to dub because the movements of lips are very visible and the dubbing voice has to respect them perfectly. Nowadays, film directors have to consider this aspect while making films (1996:171);

- Still in the production phase, the presence of a dialogue assistant who knows both the source language and the target language is useful. This person has to own an high cultural formation and his/her job is to correct the actors' pronunciation, if incorrect, and rewrite the dialogues if necessary. Moreover, the dialogue assistant has to be able to recognize a problem that can be solved during adaptation or if it is necessary to re-make the scene (1996:171);

- In the phase of post-production, soundtracks have an important role and they should be delivered in good conditions. The soundtracks results useful in this phase are three: the music, the effects and the final mix (1996:172);

- In the post-production, it is fundamental to own the script where there should be present the list of the all scientific plants and animals that are named in the film, and the slang expressions and the jokes have to be explained. In scientific programmes, it is important to have the translation of the terminology that has been used. Dialogues and songs have to be present in the script. Finally, the staff who takes care of dubbing has to have the possibility to contact the production, in case of problems (1996:173 – 174).

2.5 Quality in Dubbing

As has been previously pointed out, nowadays, quality in dubbing is less and less the aim of dubbing, because, in the era of profit, pursuing quality does not allow to reduce costs.

Unlike all the other fields in the market, where who offers quality resists, while who offers products without quality will have no success, in dubbing, quality is no more required by producers, critics or audience. A good adaptation requires a good translation, the language should be in accord with images, an accurate research is fundamental to define the technical time of each cue and note them down; if one of these elements is neglected, the quality of all dubbing can be compromised (Giuliano 1996:104). This does not mean that Italian dubbing is bad, but excellent dubbings are rarer and rarer (Di Fortunato, Paolinelli 2005:100).

Since 1980s, the need to provide programmes for television has brought many foreign products that need to be dubbed in the Italian TV market. For this reason, many inexperienced adapters and actors has entered in the world of dubbing: consequently, their inability, added to hectic rhythms in the "dubbing chain" and a poor quality of the original product have reduced significantly the quality of the language used in dubbing, sometimes making it ridiculous (Di Fortunato, Paolinelli 2005:19).

This language, which is characterized by classical syntactic structures, grammatical mistakes or wrong interpretations by adapters, is called *dubbese* (*doppiaggese* in Italian), and, in Italy, it is subject of satire (Di Fortunato, Paolinelli 2005:20). Some Italian examples are: the use of the possessive adjective, a grammatical English rule but not an Italian one, in sentences like "prendimi le *mie* scarpe" (take my shoes); the translation of "yes" by "già" or "esatto"; the use of the polite form with the name, a wrong interpretation of "Can I call you…?; untranslated words such as "detective" and "coroner" that in Italian correspond to "investigatore" and "medico legale". Other words, used in dubbing, have been introduced in the Italian language because of reasons of labial synchronism (Di Fortunato, Paolinelli 2005:20).

Perego and Taylor (2012:161) point out that, sometimes, Italian language in dubbing is influenced by the original language of the film, frequently English language. This is the case of semantic and lexical Italian forms similar to English, or other translation clichés that appears in an artificial context and are translated in a wrong way in Italian. Moreover, in Italian dubbing, the style of discourse is very often raised as well as the register is changed. Some examples are: the Italian translation of "I am sorry" by "sono molto spiacente" instead

of "mi dispiace"; the Italian translation of "do you remember?" by "rammenti?" instead of "ti ricordi?".

Quality in audiovisual translation but also in all the other types of translation can be influenced by the approach that translators use, overall in terms of units of translation. As Baccolini and Gavioli say (1994:76), when the word-to-word or sentence-to-sentence translation do not work, it is necessary to think to the translation in a functional-pragmatic logic. Indeed, according to some scholars, the lower unit of translation should not be the word or the sentence, but the text. This depends on the type of text that a translator has to translate. As Newmark (2003:54) affirms,

> the freer the translation, the longer the UT[13]; the more literal the translation, the shorter the UT, the closer to the word, or, in poetry, even to the morpheme. Free translation has always favoured the sentence; literal translation the word. Now, since the rise of text linguistics, free translation as moved from the sentence to the whole text.

Considering the text as the lower unit of translation helps to solve some problems of untranslatability of forms which have culturally connoted meanings, such as humour or sociolinguistic elements (Baccolini, Gavioli 1994:78). As Herbst (1987 in Baccolini, Gavioli 1994:79) specifies, a word-to-word translation risks to be artificial, even after the adaptation, and, consequently, is perceived as non-original; the pragmatic approach, on the contrary, gives the illusion of listening to the original.

It has to be said that natural speak, in the ordinary daily conversation, is quite boring and banal because people say a restricted number of things, using a restricted number of words and syntactic structures (Perego, Taylor 2012:64). Therefore, in films, conversations are dramatic[14] and intriguing in order to tell interesting stories and make films less boring, but also because of the constraints of time and space. Moreover, as dialogues have to be clear and accessible to the audience, many characteristics of natural speak are not present: interrupted sentences, false starts, allusions, digressions (Perego, Taylor 2012:65). However, according to recent researches, the difference between natural conversation and film conversation is reducing (Quaglio 2009 in Perego, Taylor 2012:68).

---

[13] UT: unit of translation (Newmark:2003:54).

[14] For instance, in films actors use many pauses in dialogues, that, in real conversation, are not used (Perego, Taylor 2012:65).

Another element that has been introduced in Italian TV dubbing in the 1980s is *autoreferentiality*. Di Fortunato and Paolinelli (2005:21) quote as example American characters that make reference to places like Cologno Monzese.

Poor quality in Italian dubbing can affect the children too. Indeed, nowadays, children spend a lot of time watching TV in the afternoon, overall cartoons. Dialogists are paid very little to dub cartoons and, for this reason, not much time is dedicated to them. Moreover, sometimes this job is done by inexperienced adapters. As a consequence, while the base Italian vocabulary is composed of 6-7000 words and the common vocabulary of 80000 words, the words used in the dubbing of cartoons are more or less 250, always the same words, with a negative effect on the education of children (Di Fortunato, Paolinelli 2005:22).

CHAPTER 3:
DUBBING: ASPECTS AND PROBLEMS

3.1 Culture and cultural context in dubbing

When dubbing started to be used as an audiovisual translation mode, it seemed that the reason that brought to this decision was linked only to commercial interests (Di Fortunato, Paolinelli 2005:1). However, dubbing should not be considered only as a way for translating audiovisual products, but also a means that can transmit meanings from a culture to others. Indeed, as Maldesi states (1996:72), dubbing has an implicit cultural value.

According to Toury (in Ray 2008:129), "translations are facts of target culture". Indeed, culture has always been an important aspect of translation, since the process of translation involves different languages but also different cultures. Generally culture can be defined as "the customs and beliefs, art, way of life and social organization of a particular country or group" (Oxford Advanced Learner's Dictionary). From an anthropological point of view, culture has been defined by Tylor (1871) as "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society." It is through culture that men express themselves and look for new meanings.

Films can be considered bearer of cultural elements, but also of new models, ideologies, habits and languages. Consequently, thanks to dubbing, these elements are translated and transmitted to other cultures. In this way, according to Bollettieri Bosinelli (1996:17), cultures come into contact between them, spreading the knowledge of other realities, also past realities, that sometimes could be unknown to the audience[15]. Therefore, as Valente (in Di

---

[15] For instance, a film set in the East, such as *Anna and the King* (Andy Tennant, 1999), can reveal habits that an Occidental audience does not know because of the great difference between the two cultures. Costume films too, frequently taken from famous novels, are a good way to know habits of various epochs of the past. There are many examples of these films: *Pride and Prejudice* (Joe Wright, 2005), *Gladiator* (Ridley Scott, 2000), *Alexander* (Oliver Stone, 2004).

Fortunato, Paolinelli 1996:107) points out, dubbing "has an important role for the preservation of language and cultural identity". Nowadays, new technologies can help the spreading of this knowledge thanks to DVDs, where multiple versions in different languages are available (Di Fortunato, Paolinelli 2005:115). Moreover, DVDs allow the audience to watch films with subtitles in different languages, supporting in this way the interest for watching films in their original language and the use of subtitling as alternative audiovisual translation mode (Ranzato 2010:14).

The verbal code of films has an important role because it is through dialogues that cultural meanings are conveyed (Perego, Taylor 2012:73); moreover it is the only code that can be modified during the translation from the source text to the target text (Pavesi 2005:9). However, it is possible to find cultural elements also through the visual code, which cannot be modified. Indeed, images can reveal aspects of a culture that should not be deleted[16], as well as should not be deleted from words, as sometimes happens because of misinterpretations, or impossibility to translate. For this reason, it would be very desirable that the professional figures who work on dubbing collaborate with film directors, so that the product that has to be translated would be respected and transmitted correctly (Bollettieri Bosinelli 1996:20).

Teams working on dubbing has a great responsibility and a great effort is required by all of them. As Murri (1996:82) says, dialogists do not have to simply translate, but also to transform the linguistic heritage of a country and introduce it in another system. Moreover, according to Petillo (2008:73), it is fundamental to adapt the product to the tastes of the target audience. Cultural context has a big importance in dubbing, but also in all the other fields of translation, because it is one of the ways that can help the audience to understand actors' cues. However, as La Polla (1994:56) explains, the audience should not try to know the cultural context in order to understand the cue, but, on the contrary, try to understand the cue in order to know the cultural context.

According to La Polla (1994:53), cultural content is not easy to reproduce. This is not only a problem of dubbing, but also of subtitling and, generally, of all the fields of translation that present cultural elements. However, because of the fact that dubbing is a constrained translation, as it has many codes to respect and not only the verbal one, the problem of cultural elements that are difficult to translate is very frequent and sometimes requires unhappy solutions, such as eliminating these elements, in particular if the two cultures are very distant between them (Heiss 1996:20). Recent American TV series are created for an

---

[16] Some components of the images that reveal part of the context are: geographic place, historical period, wearing code, non-verbal signs of communication, etc. (Ranzato 2010:37).

international market and the cultural and linguistic specificities are less and less present (Eder 1996:155). The reason of this choice is that if directors use their own language in the richest way as possible, dubbing will be more difficult.

La Polla (1994:57) reflects on the fact that if it is correct to sacrifice the original cultural context and substitute it by a more familiar one. According to him, it depends on the goal of the film: if the film is a comedy, it should be funny. Since humour is strictly connected to culture, it is obvious that, if the audience is supposed to laugh watching the film, it has to be put in the conditions to understand the jokes and the funny references. Consequently, some changes are necessary. However, sometimes reasons linked to commercial interests of products have an important role (La Polla 1994:51): it could happen that cultural references that could be understood by the target audience are changed in order to use more funny cues or more familiar references (La Polla 1994:58). In La Polla's opinion (1994:59), cultural context is part of the character and for this reason it deserves the same respect as well as all the other elements that are translated in dubbing. As Niemer states (in Bovinelli, Gallini 1994:89):

> From a film-semiotic point of view it is especially the context conditions which are important in film synchronization, because it is – apart from the influence of different sign vehicles – particularly the cultural context conditions of the sign receivers which may contribute to intercultural misunderstanding in the reception of films.

Petillo (2008:42) observes that dubbing has an implicit paradox: it involves the need to keep unchanged the cultural context of a film, even though, at the same time, there is the need to substitute the original language that is the main expression of that culture. However, according to Jean Renoir (1939), culture is impossible to transpose clearly and without obstacle in another culture and dubbing is not considered a good solution. The following is Renoir's opinion about dubbing (quoted by Jean François Cornu 2011:1), after that his film *La grande illusion* (1937) had been dubbed into English:

> Je considère le doublage une monstruosité, une espèce de défi aux lois humaines et divines. Comment peut-on admettre qu'un homme qui a une seule âme et un seul corps s'adjoigne la voix d'un autre homme, possesseur d'une âme et d'un corps tout à fait différents? C'est un défi

sacrilège à la personnalité humaine. Je suis persuadé qu'aux grandes époques de foi religieuse on aurait brûlé vifs les gens qui ont inventé une pareille idiotie.[17]

---

[17] I think dubbing is a monstrosity, a challenge to human and divine laws. How can we say that a man, who has one soul and one body, can have the voice of another man, who has another soul and another body? It is a profane challenge to human personality. I am convinced that in the ages of religious faith, people who had invented a similar idiocy would have been burned. (my translation)

3.2 Dialogues: their functions and their translation in films

As pointed out in the previous paragraph, dialogues are very important in films because they are not only expression of cultural meanings, but also they contribute to form the plot and reveal features of the characters' attitude, psychology and feeling. Moreover they are the spatial and time link between character; show casual connections between events, even by introducing past events necessary to understand the story; represent verbal events, such as confessions or love declarations, that can be crucial elements for the plot (Pavesi 2005:31).

In real life too, dialogues play a fundamental role, since, as Pavesi explains (2005:9), conversation represents the most common way in the daily life of people to build social relationships and reveal individual identities. In addition, film dialogues are a way to introduce new words and new cultural notions to the vocabulary of the audience, both in the original and in the dubbed version (Perego, Taylor 2012:73).

Many studies have analyzed the fact that natural dialogues in real life are very different from dialogues represented in films. As Cresti declares (1987 in Pavesi 2005:31), the difference between these two kinds of dialogues is due to the fact that film dialogues tell a story and have to tell it in the clearest and most involving way. Recently, dialogues in films have changed in order to be more similar to the real dialogues. Indeed, while with the coming of sound dialogues were very artificial and similar to the dialogues played in theatre, in the last years they have become more realistic, since oral and colloquial elements, a dialectical lexicon and a more fragmented syntax have been adopted (Taylor in Perego 2005:32). According to Taylor (in Pavesi 2005:32), nowadays, English films are more realistic thanks to the presence of the elements just mentioned, but also thanks to the use of other elements typical of natural conversation, such as slang expressions, vocatives, linguistic humour[18]. In Kozloff's opinion (in Pavesi 2005:32), even "verbal wallpapers" contribute to make dialogues more natural. By the word "verbal wallpaper", Kozloff refers to conversations that are not important for the development of the plot, but have the only function to recreate daily situations.

It has been noticed that film dialogues are slower and more accurate in the pronunciation. The reason is that it is necessary to present the information clearly so that the audience can easily understand it, since in films there is not the possibility to ask for clarifications or repetitions. Moreover every piece of information is divided from other pieces

---

[18] Kozloff, on the contrary, states that English films are not realistic because most part of the language used in dialogues is standard and basic (in Pavesi 2005:33).

by some seconds of pause, so that the audience can receive the verbal message. Topics in dialogues are linear and there are not sudden change of topic because, in this way, the audience can better follow the conversation. Utterances are often one clause short and have the same duration. Interruptions are not frequent as well as conversations where many members speak at the same time (Pavesi 2005:33). Some studies reveal that phatic elements and interjections are the elements that are frequently eliminated from film conversations. An example of these expressions are: *well*, *right*, *OK*, or *please* and *thank you* (Pavesi 2005:34). From the lexical point of view, the words used are basic, while literary and slang expressions are avoided, despite the fact that it is in film dialogues that these elements can be revealed, since in literature they are hard to represent (Pavesi 2005:33).

As Pavesi points out (2005:10), the choice of linguistic register depends on the type of film or TV series: in romantic and psychological films, dialogues will seem more close to natural dialogue, as they are fundamental to understand the social context and the social class of the characters. On the contrary, in musical films, naturalness will not be respected as songs have a more central role. The same thing can be said for costume films, where dialogues do not sound natural as the language spoken is that of another epoch, and this contributes to create an exotic effect on the audience (Pavesi 2005:22).

From the translation point of view, the responsibility to recreate a natural dialogue in dubbing is up to adapters. Indeed, they have to take into account that the text they produce should be a written text that has to be spoken and that should have the typical traits of spoken language (Pavesi 2005:28). Dialogues should be as realistic, credible and coherent as possible with the images that appear on the screen: verbal and visual code have to be integrated between them (Pavesi 2005:12). An example cited many times (Galassi 1994:62) that can clarify this integration is taken from the film *Horse Feathers* (Norman Mc Leod, 1932). In this film, Groucho, a college president, has to sign a document and needs a seal, so he says "Give me the seal!". Harpo, another character, gives him the animal seal. While in English the noun *seal* has two meanings[19], in Italian, there are two different words for each meaning. As it was necessary to keep the reference to the animal, because it appears on the screen, the adapters had to find a way to deal with it. The excellent solution they found has been to change the cue "Give me the seal!" with "Focalizziamo": they used the verb *focus* that in Italian contains the noun *foca*, which refers to the animal.

---

[19] **Seal**: OFFICIAL MARK an official design or mark, stamped on a document to show that it is genuine and carries the authority of a particular person or organization (*sigillo* in Italian); SEA ANIMAL a sea animal that eats fish and lives around the coasts (*foca* in Italian). (Oxford Advanced Learner's Dictionary).

In order to obtain a good dubbing, adapters should consider the register of conversations. In daily life, there are many kinds of conversations that people can have with other people. All these conversations will not have always the same register: the choice of words and register will be different if we are talking to our friends, or if we are talking to colleagues or people we do not know (Pavesi 2005:29). This changes can be found in films too and they have to be respected, so that the conversation will seem more realistic. In films, verbal realism changes according to the kind of film, as well as the concept of realism changes in time and according to cultures (Pavesi 2005:30).

The involvement of the audience in the film it is watching depends on realism. Indeed, if dialogues are not natural or, from a technical point of view, synchronization is not respected, the audience would perceive it immediately and that could have a negative effect on the appreciation of the film (Pavesi 2005:22). Audience is particularly involved in literary films, where narrative voices or monologues have a central role. It is thanks to these monologues that the audience can share the feelings of the characters. The translation of these films is similar to literary translation, where elements related to sociolinguistic variation are not fundamental, national and regional accents can be ignored and finally there is no need to reproduce the natural spoken language (Pavesi 2005:22). Pavesi (2005:22) affirms that Italian dubbing has an excellent level in the translation of literary films and, above all, in the ability of interpretation of Italian dubbing actors.

However, despite of the great progress that dubbing has done since the coming of sound, film dialogues are still far from natural dialogue from some points of view. As Pavesi points out (2005:32 – 33), Italian dubbed dialogues are not realistic because they tend to be more simple in the syntactic structure or in turns of speak. In addition, linguistic variation is minimal, even because it is hard to transfer from a language to another or for reasons of censorship (Pavesi 2005:47). Consequently, dialogues are more homogeneous and poor in expressions linked to a particular region or social status. The linguistic register is made more formal (Pavesi 2005:45). Indeed, as Pavesi (2005:45) shows, informal terms as *mug*[20] or *crummy*[21] are translated with neutral terms *faccia* and *misero*. This kind of language is called *dubbese* (Pavesi 2005:28), as said in the previous chapter, and refers to the artificiality of dubbed language, but it is important to remind that also the source language of film is not natural at all, and for this reason is called *filmese* (Ranzato 2010:16). According to Chaume (2007:82), the language for dubbing is:

---

[20] **Mug**: *(slang)* a person's face. (Oxford Advanced Learner's Dictionary)
[21] **Crummy**: *(informal)* a very bad quality. (Oxford Advanced Learner's Dictionary)

> […] a prefabricated, artificial, non-spontaneous oral register; in other words, one which does not exactly imitate the spontaneous oral register, but echoes many of its characteristics.

However, according to Raffaelli (in Pavesi 2005:46), the standard language that has been recently used in Italian dubbing is opposite to a new tendency which shows how slang and colloquial expressions are more and more used, overall in contemporary films.

3.3 Difficulties in dubbing: culture-bound terms and cultural references

Translation concerns all the fields of knowledge and each field presents some problems that could be found in other fields too. Newmark (2003:3) group the fields of translation in this way: science and technology; social, economic and political institutions; literary and philosophy. All these fields are composed of only the verbal code, while audiovisual products, which are made of multiple codes, are not considered in this list.

As has been already introduced previously, audiovisual products differ from other products of translation because of the fact that are characterized by many codes and not only the verbal one. Chaume (2004:17 – 22) makes a more detailed description of audiovisual product codes: he lists ten codes instead of three. It is important to explain that the triple division of codes is just a macro division: Chaume keeps the same division, but he finds further distinctions within the same code. The following are the codes identified by Chaume (2004):

VERBAL CODE

The linguistic code is the text, common point of all the other types of translation. Chaume (p. 17) specifies that this text "has to appear oral and spontaneous (written to be spoken as if not written […])".

SOUND CODE

The paralinguistic code are conventional symbols indicating brackets, silences, pauses (p. 17).

The musical code and the special effects code are the songs and the rhythm of the music. The special effects code refers to sound effects such as laughing, applauses, etc. (p. 18).

The sound arrangement code refers to diegetic sound, belonging to the story, or non-diegetic, belonging to somebody or something that are not part of the story, as an off-screen narrator (p. 18).

VISUAL CODE

The iconographic code is when iconographic symbols that are not known by the target audience appear and they need to be explained in some way within the film (p. 19).

The photographic code refers to the changes in lighting, in perspective, or in the use of colour. Chaume makes the example that a colour can be associated to a feeling in a country, while in the target country the same colour is associated to completely different things (p. 19).

The planning code refers to the types of shots that could be present in film. In close-ups and extreme close-ups, the text has to respect lip synchrony (pp. 19 – 20). It is also linked to synchronization with body movements (p. 20).

The mobility code refers to the position of the characters in the scene, how much characters are distant from other characters or from the camera. Lip synchrony is important too (p. 20).

The graphic code refers to the written text that appears on the screen, such as titles, intitles, texts and subtitles (p. 21).

The syntactic code concerns the fact that "being aware of iconic associations can help the translator to better understand […] the relationship of one scene to another and the position of the scene within the development of the plot and the narrative" (p. 21).

Therefore, problems in audiovisual translation are not only given by the text, but also by other elements that has to do with images and sound and that translators have to consider in order to produce a good quality dubbing. The ability of dubbing actors are important for dubbing, but not from the translation point of view (Petillo 2008:37).

Assessing the quality of dubbing is difficult, overall because people tend to find mistakes, wrong interpretations, misunderstanding and incomprehension of the original text rather than considering the strategies that have been used (Bollettieri Bosinelli 1996:17) or considering translation as a rewriting rather than a transposition (Ranzato 2010:16). Indeed, the new text that is created for the target culture can give new interpretations and transmit something more than the original text. This kind of text are example of adaptations that, according to Ranzato (2010:17), are similar to the adaptations made for theatrical works. However, Italian adapters have always had a great freedom in express their creativity, overall because adapters are not the first translators of audiovisual texts. Sometimes adapters modify the text and add sentences taking advantage from the scenes where there are not close-ups (Ranzato 2010:18).

The assessment is very subjective as well as it is the choice of the strategies to translate (Ranzato 2010:48). Accietto, Fernández and Lozano Miralles (1996:232) think that deviations from the original text are necessary in dubbing because of the constraints that this audiovisual

mode impose. In addition, translators have to keep in mind that a translation is made for the target culture, that has to be put in the conditions to understand the translation (Pavesi 2005:22). Herbst (1995 in Pavesi 2005:23) shares the same opinion when he introduces the concept of "pragmatic translation", that is a translation which is faithful to the original content, but free to create a natural spoken language. Galassi (1994:67) makes an example of adaptation that can help to understand the concept of pragmatic translation or free translation: in an American film, the main character, listening to a character who is talking with another man, recognizes his Texan accent and asks him if he comes from Texas. The American audience too will recognize the Texan accent, but how can the Italian adapters translate this cue? The solution that Galassi suggests is making the Texan character talking of his oil wells so that this will be the sign that will reveal the provenience of the character.

According to Calabrò (1996:92), some American or English forms are maintained in the Italian dubbing, giving as a result a non-natural Italian language or violating grammatical Italian rules. The following are some of the examples he has made: "io abitavo al terzo piano dieci anni fa", the use of the time phrase at the end of the sentence while in Italian it is usually used at the beginning; the habit to comfort people in a tragic moment saying "Shh, shh, va tutto bene, non è niente" as American people do.

Newmark (1991:168) has made a general list about the solutions by which translation problems in written texts, such as cultural terms or plays of words, can be dealt with. The list is composed of three strategies: maintain the same expression in the target language, adding a note with an explanation or just an explanation[22]; convert the expression in the target culture, finding a similar expression or using creativity; use neutral words to express the concept. These strategies are mainly used for written texts, such as academic texts or literary texts, but some of them can be used even for audiovisual products. Indeed, as Pavesi states (2005), in audiovisual translation, the techniques of standardization and neutralization are often adopted to solve translation problems.

---

[22] This solution cannot be used in the translation of literary texts, as well as it is cannot be used in audiovisual translation.

3.3.1 Culture-bound terms

According to Diaz Cintas (2007:200), culture-bound terms are:

> extralinguistic references to items that are tied up with a country's culture, history, or geography,
> and tend therefore to pose serious translation challenges. They are also referred as cultural
> references, realia, and, more recently, ECRs or extralinguistic cultural-bound references.

As Ranzato (2010:39) specifies, these elements have a cultural content and not a linguistic one; they are typical of the source socio-cultural context and can be unknown to the target culture.

Cultural-bound terms represents a frequent problem for translators as, in a language, everything is a cultural product (Aixelà in Ranzato 2010:39). As Mailhac (quoted in Ranzato 2010:39) affirms,

> by cultural reference we mean any reference to a cultural entity which, due to its distance from the
> target culture is characterized by a sufficient degree of opacity for the target reader to constitute a
> problem.

Diaz Cintas (2007:201) lists the most common references that translators can find in texts, and some examples too:

GEOGRAPHICAL REFERENCES
- Objects from physical geography: savannah, mistral, tornado.
- Geographical objects: downs, plaza mayor.
- Endemic animal and plant species: sequoia, zebra.

ETHNOGRAPHIC REFERENCES
- Objects from daily life: tapas, trattoria, igloo.
- References to work: farmer, gaucho, machete, ranch.
- References to art and culture: blues, Thanksgiving, Romeo and Juliet.
- References to descent: gringo, Cockney, Parisienne.
- Measures: inch, ounce, euro, pound.

- References to administrative or territorial units: country, bidonville, state.
- References to institutions and functions: Reichstag, sheriff, congress.
- Reference to socio-cultural life: Ku Kluz Klan, Prohibition, landed gentry.
- References to military institutions and objects: Feldwebel, marines, Smith & Wesson.

Ranzato (2010:42) points out that, as cultural references has not been treated in audiovisual translation field, the solutions found up to know cannot be adequate for the same problems present in a multimedia product.

Considering the encounter between two cultures, the source one and the target culture, the effects that this encounter can provoke are mainly two: culture shock and culture bump (Ranzato 2010:49). The expression *culture shock* means "a condition of disorientation affecting someone who is suddenly exposed to an unfamiliar culture or way of life or set of attitudes" that are radically different from his/her own (The Free Online Dictionary 2013b). For less serious problems of intercultural communication, Carol M. Archer (in Leppihalme 1997:4) has used *culture bumps*, which occurs "when an individual finds himself or herself in a different, strange, or uncomfortable situation when interacting with persons of a different culture". Leppihalme (1997:4) uses this term even for referring to a situation where the reader of a target text has difficulties in understanding a source-cultural allusion.

Nowadays, globalization and internationalization play an important role even from the point of view of culture, since many cultural references are shared by many people from different parts of the world (Ranzato 2010:38). Pedersen (2005:10 – 11) distinguishes between three types of cultural elements: transcultural elements, monocultural elements and microcultural elements. The first ones are references that are known by many cultures, while once they were familiar only one culture. The second ones are less known by the target culture. The third ones are so specific that even not all the members of the source culture are aware of them.

3.3.2 Ranzato: the analysis of cultural specific elements

In her analysis of cultural specific elements in Italian audiovisual translation, Ranzato (2010:90 – 155) identifies different types of cultural references, basing on the distinction made by Pedersen, but also adding other cases. Ranzato identifies nine kinds of references.

TRANSNATIONAL REFERENCES

Elements that are typical of one culture but are known even by the rest of the world (2010:90).

MONOCULTURAL REFERENCES

Elements that refers to particular aspects in the history, politics, or society of the source country that does not have an equivalent in the target culture. Some of these elements can be known by the target culture, but finding a good solution for the target culture is not always easy (2010:95).

"BORDER" REFERENCES

Elements that can be known by an international audience, but that require a particular attention to art, show business, literature, source culture news that the target audience is not always suppose to know. "Border" means that these references are halfway between monocultural and transnational references (2010:98 – 99). The valuation of this aspects is very subjective and, according to Ranzato (2010:99), only a few part of the audience can understand it if adapters do not intervene properly.

REFERENCES TO OTHER CULTURES

Elements that refer to cultures that are not the source one nor the target one. Some scholars, such as Pendersen (2005:10 – 11), consider these references as transnational (Ranzato 2010:104).

REFERENCES TO THE TARGET CULTURE (ITALIAN CULTURE)

These elements can appear exotic to the source culture, but not to the target one, as this last is the culture to which these elements refer to. It should be desirable to keep the same exotic effect in the target culture (2010:105).

ALLUSIONS

According to Shaw (in Leppihalme 1997:6), allusions are:

> a reference, usually brief, often casual, occasionally indirect, to a person, event, or condition presumably familiar but sometimes obscure or unknown to the reader.

They are also present in non-fictional writing as music, painting, film, etc. (Leppihalme 1997:6). Indeed, in audiovisual products, it is possible to find references to other films, TV programmes, literary works or historical events (Ranzato 2010:108). Allusions are used with the supposition that the audience is able to make links that require a certain level of culture and an intellectual interest (Ranzato 2010:53). For example, in the film *Hook* (*Hook – Capitan Uncino*, Steven Spielberg, 1991), there is a reference to the book *Lord of the Flies* (*Il signore delle mosche*, William Golding) that part of the Italian audience may not have understood, overall people that do not have a humanistic education or that do not read many books.

INTERTEXTUAL MACRO-ALLUSIONS

They occur when a whole programme is based on the references to another programme (2010:125). Parodies can be considered part of this category.

DIACHRONIC REFERENCES

They are references to other epochs, far or nearer to our epoch. Films set in other epochs are prepared very carefully, from the point of view of scenic design, costumes, cultural references and language (2010:130).

DIALECTS, SOCIAL DIALECTS, IDIOLETCS

Problems linked to linguistic varieties can be found in every kind of translation, not only in dubbing. These elements should be kept, as they could be a significant element of a character's personality or culture, but, at the same time, it may be that in Italian similar linguistic variations do not exist.

Di Giovanni, Diodati and Franchini (1994:102) distinguish between two different geographic varieties: regional varieties and national varieties. While the latter refers only to the nation, the former refers to dialects, accents, but also social class and cultural level.

As Ranzato affirms (2010:54), in audiovisual translation, the problem of translating geographic, ethnic and social linguistic varieties is conditioned by the fact that there are also problems linked to the marketing of audiovisual products that influence the translating process. Many films and TV programmes reflect many linguistic variants: these products are no more in standard English or general American, but more and more frequently, characters speak dialects and social dialects of English. This represents a problem for translators, overall

because, according to Trudgill (in Ranzato 2005:54), only 3 to 5% of people from England (considering only England and not the whole United Kingdom) have an accent without dialectal inflections. However, translators avoid frequently this problem, reproducing a standard language also in the target culture. The reason is due to the fact that the English studied by people in linguistic institutes or Universities is standard English (Ranzato 2010:55).

Speech communities can be part of this category. According to Labov (in Hudson 1996:25),

> the speech community is not defined by any marked agreement in the use of language elements, so much as by participation in a set of shared norms.

Speech groups can be considered speech communities and they are used more and more frequently in contemporary films. Ranzato (2010:62) states that the most used speech groups are *gayspeak*[23], that is the way of speaking of gay and lesbian communities, and the way of speaking of teenagers in a precise place and epoch. The use of speech communities or dialects in films contribute to accentuate the difference between the original version and the Italian one (Ranzato 2010:61).

---

[23] According to Hayes (in Cameron, Kulick 2003:87), it is "characterized linguistically by the use of innuendo and by the avoidance or switching of specific gender reference when discussing one's partner or friends".

3.4 Translation strategies in dubbing (and subtitling)

In the previous paragraph, a list of the cultural references that a translator can run into while translating has been presented. The most difficult situation arises when there are no equivalents in the target culture, or it is known by few people. However, translators must find solutions for these problems, choosing between different alternatives, from translating literally or rewriting completely the words (Diaz Cintas 2007:201).

The strategies suggested by Diaz Cintas (2007:202 – 207) are the following:

- Loan
- Calque or literal translation
- Explicitation
- Substitution
- Transposition
- Lexical recreation
- Compensation
- Omission
- Addition

LOAN

The word or phrase of the source text is used also in the target language and text, because other translations are not possible. Therefore, the two languages use the same word, and this is the case of references to drinks or culinary specialties, but also place names, films and TV programmes that remain unchanged (Diaz Cintas 2007:202).

CALQUE

It is a literal translation of a term. Sometimes the translated term requires also an explanation, overall when terms referring to public offices that in the target language do not exist. The explanation can represent a particular problem in subtitling where the number of characters is limited (Diaz Cintas 2007:202).

The reference to juridical systems represents a difficulty in translation. The big difference between Italian and English juridical systems is that the Italian one regulates the legal life according to rules that have been decided, while the English Common Law refers to sentences that have been passed previously to judge other facts (Cecioni in Giordano, Giorgio Marrano 1994:113). Specifically, what creates problem can be terms connected to institutions

and systems that have no equivalents in the Italian system, such as legal professions, procedures and institutions; also fixed expressions typical of a system can represent a problem, in particular the opening formulas in processes, or the way of interaction between accusation and defence (Giordano, Giorgio Marrano 1994:114). Translators are required to do a research before translating, in order to know these specific terms and to better understand how translate them (Giordano, Giorgio Marrano 1994:118).

EXPLICITATION

In the case of Explicitation, translators use a hyponym to specify or a hypernym to generalize. This is a way to make some words more accessible to the target audience (Diaz Cintas 2007:203). It should be remembered that translators and adapters are influenced by synchronization and, for this reason, the choice of words changes according to the words that fit the lip movements. As Diaz Cintas affirms (2007:203), the use of explicitation "works perfectly, but the local colour is obviously lost".

An example of explicitation is given by Pavesi (2005:25): the term *Seine* can be substituted by the term *river*, as well as *La Pagne*, a touristic French place, can be translated by *mountain*.

With acronyms and abbreviations that indicate departments, overall in American films, explicitation is frequently used. Acronyms and abbreviations are well known in the country where the film is produced, both by the characters who name them and by the audience. However, in the Italian adaptation, it is fundamental to be clear without the use of a note. The solution is avoid the acronym and give an explanation of the department (Di Fortunato, Paolinelli 2005:68), overall for the less known acronyms; indeed, nowadays, thanks to American film and TV series imported in Italy many acronyms start to be known, such as FBI, CIA, NCIS, perhaps ignoring the meaning of the acronym but knowing what kind of department is.

SUBSTITUTION

It is a variant of explicitation an it is more used in subtitling when there is no enough room for a long term and translators decide to use a shorter one. Despite the existence of an equivalent term in the target language, hypernyms and hyponyms are preferred because of spatial complications in the writing of the subtitle (Diaz Cintas 2007:204). In dubbing, substitution can be adopted with the names of (local) celebrities that may be substituted by

names that are more familiar to the target culture. For example, in the film *Notting Hill* (1999), William and his colleague Martin are talking and two famous people are named, Ringo Starr and Chaim Topol. The following is the original conversation:

> Martin: […] Do you know -- this is, this is pretty amazing actually, but I once saw Ringo Starr.
> William: Where was that?
> Martin: Kensington High Street. Or at least I think it was Ringo. It might have been that man from "Fiddler on the Roof", you know, Toppy.
> William: Topol.
> Martin: Yes, that. Topol.
> William: But Ringo Starr doesn't look at all like Topol.

Obvioulsy, Ringo Starr is famous also in Italy, but Topol, an Israeli actor, is less known in Italy. In the Italian translation of this passage the names have been changed with the names of actors who are better known in Italy:

> Martin: […] Lo sai -- è una cosa, una cosa davvero strabiliante, lo ammetto, ma una volta ho visto Roger Moore.
> William: E dove è stato?
> Martin: A Kensington High Street. Almeno credo fosse Roger. Poteva anche essere quel tizio di "Il Gioiello del Nilo", sai, De Voto.
> William: No, De Vito.
> Martin: Si, quello. De Vito.
> William: In effetti Roger Moore non somiglia affatto a De Vito.

According to Ranzato (2010:45), substitution in dubbing refers to the substitution of a term with another one that can have a far link with the original term or do not have it at all. Adapters make use of substitution because of synchronization reasons or because, according to them, the reference would not be understood by the audience.

TRANSPOSITION

It happens when a cultural concept from one culture is replaced by a cultural concept from another culture. This is the case of measurements and currencies. Translators resort to transposition when a calque or a loan would not be understood and when, in subtitling there is no room for an explicitation. Sometimes transpositions need an explanation or a clarification (Diaz Cintas 2007:204 – 205).

As Di Fortunato and Paolinelli state (2005:77), currency does not need to be translated, while for length, weight, etc. the translator has to think if the audience is able to calculate the foreign measure in its own measure, without lose parts of the film. Therefore, it is not wrong to translate miles in kilometers or pounds in hectograms, because this would favour comprehension.

LEXICAL RECREATION

It is the invention of a neologism in the target language to translate an invented neologism of the source language (Diaz Cintas 2007:206). For example, in the *Harry Potter Saga*, the term *muggle* has been created to refer to humans that have not magic power. In the Italian translation, the term *babbano* has been created to translate *muggle* (Potterpedia).

COMPENSATION

Compensation consists in adding or overtranslating some elements in order to compensate something that has been lost in translation. In subtitling, it is not frequently used because subtitles should not deviate too much from the original soundtrack, as readers/viewers could understand what they hear and notice that is different from what they read (Diaz Cintas 2007:206).

OMISSION

It is not actually considered a strategy, but it is sometimes unavoidable. In dubbing, omissions can be used if screen shots make it possible: indeed, if the phrase that has to be omitted is pronounced by a character who is not in a close-up or is not framed at all, omission is possible. In subtitling, it is more frequent because of the spatial constraints (Diaz Cintas 2007:206).

ADDITIONS

Additions are used in those passages where there are cultural references that can cause comprehension problems, but are fundamental for the understanding of the film or programme (Diaz Cintas 2007:207).

3.4.1 Other strategies: Venuti's model and Toury's laws

The translator's duty is to reduce the *bonds of belonging* (Pym in Ranzato 2010:37) that a text has with its original culture and try to transpose it in the target culture, using some strategies. Dubbing allows the translators to do this because, substituting the original soundtrack with the soundtrack in the target language, the new text can be easily accepted by the target culture.

The model of foreignization/domestication introduced by Venuti is the most used in the audiovisual translation (Ranzato 2010:49). As Kemppanen *et al.* affirm (2012:14 – 15), foreignization consists in taking the reader to the writer, that is creating a text that keeps all the foreign elements of the source text and, in this way, the reader gets closer to the author. On the contrary, domestication means taking the writer to the reader, and concerns the production of a reader-oriented text, in other words, a text that is closer to the target culture.

This model has been used by many scholars to translate cultural references in dubbing (Ranzato 2010:50). Most part of times, these references are translated into Italian by the use of neutral terms or sentences. This is the case of sociolinguistic variants or culturally connoted terms.

Toury (in 1995:268) introduced two laws about translation: the law of growing standardization and the law of interference. According to the first law, the relationships within the texts are substituted by relationships more familiar to the target culture. Consequently, in dubbing, linguistic variation will be simplified and flatten, and the language used will be more conservative than that used in the source text (Pavesi 2005:57). The law of interference refers to the fact that translators tend to transfer in the target text phenomena that are typical of the source language. These interferences can be positive or negative. Moreover, this law is applied in context where the passages between the source text and target text are frequent: dubbing is one of these cases, since the text is analyzed and translated sentence per sentence and is very fragmented (Pavesi 2005:59).

The choice of neutralize terms is due to the fact that, in this way, translation is clearer and understandable by the audience, or because there is not the possibility to explain a reference or find an equivalent (Pavesi 2005:24 – 25). Indeed, in Herbst's opinion (1996:108), dubbing is impossible because of the big difficulty to express accents, which are important for the fact that, as previously said, they show the region and the social class to which a character belongs. In his analyses, Herbst (1996:109) has realized that many translators tried to express accents by the use of informal language or ungrammatical language – such as the wrong use

of subjunctive in Italian (Galassi 1994:67). Finally, Herbst (1996:110) arrives to the conclusion that:

> […] – with the exception of situations where linguistic differences in the original are so crucial as plot-carrying elements that they have to be indicated in some way or another in a translation even at the price of breaking the translational illusion that the translation is not a translation – for all intents and purposes it is the standard language that get translated into.

What frequently happens in the Italian dubbing of foreign films that are geographically and socially connoted is that all these forms are made neutral, provoking in these way a flattening of characters. In other words, the colloquial and slang expressions are translated in Italian with a phonetic neutrality, making the characters flatter (Pavesi 2005:38).

Sometimes dialogists use syntactical and morphological aspects to compensate the flattening of the social and geographic elements. Recently, in Italian dubbed films, the use of left/right dislocations and divided sentences is more and more frequent as well as the use of the indicative tense in hypothetical periods both as *imperfect* and as *subjunctive*. Other strategies adopted are the use of the Italian pronouns *gli* to refer to both male and female people (while it would refer only to male people); the use of *mica* for negative sentences; the use of *che* in polar questions or as generic subjunctive conjunction (Pavesi 2005:39). Malinverno (1999 in Pavesi 2005:39) adds other solutions adopted such as the use of adjectives with adverbial function or the wrong accordance between subject and verb. Finally, from the morph syntactic point of view, in Italian dubbing language, verbs with double pronouns are frequently used (*farcela, scordarselo*) or nouns altered by a suffix. However, these are all solutions taken from the Italian standard language.

Another frequent phenomenon of dubbing translation are the use of *routines*: they have their origin in the repetition of calques in many films. Routines can be single words, idiomatic expressions, and phraseology, with semantic and structural calques. An example of semantic calque is the translation of the word *exciting* with *eccitante* instead of *divertente*; a structural calque is the translation of *"you said it"* with *"L'hai detto"* instead of *"Proprio così"* (Pavesi 2005:48). A routines that is particularly hard to translate and that is linked to synchronization constraints is the expression *I love you* at the end of a call: it is often translated with *ti voglio bene*, when, actually, Italian speakers would use greetings (Pavesi 2005:52).

Adapters make frequently use of expressions typical of the dubbed language, called by Maraschio (in Pavesi 2005:50) "linguistic stereotypes". An example of this stereotype is the

Italian translation of *yeah* with *già* instead of *sì*. The choice is due to the fact that *sì* contains the close vocal /i/ while *yeah* is made of open vowels. However, this solution is adopted frequently, even when the word *sì* could be used.

As has been recently noticed, the Italian dubbed language has started to enter in the Italian language. This is the case of the word *già*, but also of the greeting *salve*, overall between young people. *Salve* is an expression that neutralize the difference between polite form and familiar form among speakers (Pavesi 2005:51).

3.4.2 The choice of strategies

It should be said that, sometimes, many strategies are possible for the same translation problem. As Ranzato points out (2010:48), cultural references have a subjective and dynamic nature and create different associations in translators. What is translated is not a single word but a network of images, which the audience is not always able to see and which are in a continuous change.

The choice of strategies depends also on the kind of product: indeed, the choice could be different if the product is made for the cinema or for the television. While the products designed for the cinema are particularly tended as they are considered a form of art, those that appear in television are considered as products made for entertainment and not for reflection (Ranzato 2010:50). Television products are heavily manipulated and cultural references are eliminated or generalized (Ranzato 2010:51) as they are perceived as an obstacle for the audience (Ranzato 2010:52). This is the case of allusions, which are often generalized.

The tendency to avoid neutralization occurs when there is a central reference that has to be kept (Ranzato 2010:47) or when the original film is characterized by the presence of various nationalities and it would be desirable to keep this presence in the target language, in order to emphasize the exotic element (Ranzato 2010:58). However, this tendency is employed in the translation of dialects typical of British or American English, which are standardized even in the films for cinema. As Galassi (1994:67) affirms, the use of dialect in cinema is quite ridiculous, overall in dramatic films, apart from the Sicilian mafia language of *The Godfather* or *The Sopranos*. Indeed, since 1971, thanks to *The Godfather*, dialects have started to be used more and more often in Italian dubbing to reproduce a change of register that, otherwise, would not be perceived (Raffaelli 1996:28). For example, in the Italian version of *The Aristocats* (*Gli Aristogatti*), the alley cat Thomas O'Malley is called Romeo

and speaks with a strong Rome accent. The choice is probably due to the fact that O'Malley/Romeo is an alley cat and not an "aristocat", so it was necessary to distinguish O'Malley/Romeo's accent from those of the other "aristocats". Moreover, another reason could be that, according to Pavesi (2005:38), the dialectal and regional aspect of Romeo are transmitted by the clichés and stereotypes linked to the language that Romeo speaks. As it is possible to seen, in the English version, there is a play of words since O'Malley contains the word *alley*. Another example in which in the Italian dubbing a regional accent is used to dub some character is the TV series *Tequila and Bonetti* (1992), where the dog Tequila was dubbed with a Neapolitan accent.

Translators can opt for creative solutions for the translation of dialects, inventing linguistic variants that can communicate a diversity in the original text. An example could be the invention of a rhyming slang (Ranzato 2010:58).

3.5 Other translation problems: humour and allocutive forms

Humour and allocutive forms are problems typical of translation and not only of dubbing. However, in dubbing, other constraints are added to the problems of translation, making things more difficult.

3.5.1 Humour

Humour can be considered another culturally connoted element and, for this reason, it is hardly transmittable from one culture to another. the same thing could be said for advertising or touristic texts, where what is interesting in a culture could not be interesting in another one (Baccolini, Gavioli 1994:78). Consequently, the translator has to choose between two solutions: adopt an explicative substitution nearer to the target culture and more recognizable by the audience, or try to educate the target audience to the source culture, keeping the references to the foreign context. The first solution is the one preferred (Bovinelli, Gallini 1994:97).

Therefore, humour represents a problem in audiovisual translation. Chiaro (1992 in Gaiba 1994:105) distinguishes between three categories of humour:

- A category called "universally funny", that is an international humour, it makes laugh in North America as in West Europe. An example of this humour is a person who slips on a banana skin;
- Another category is a humour linked to funny scenes or funny expression of the body or of the face. An example of this humour can be Charlie Chaplin, Benny Hill or the more recent Mr. Bean;
- The last category is the humour linked to the "word" and represents the hardest problem of translation. This kind of humour can be found not only in dubbing, but also in literature, theatrical works, comics, advertising, etc. However, in dubbing the constraint of synchronization can make the things even more difficult.

As Chiaro (1992) explains, the literal translation of the last category of humour has to be avoided because the target audience would probably not understand the comedy. What should be done in these cases is using an equivalent expression in the target language: the expression will not be the original, but it will make the audience laugh (Gaiba 1994:106).

Humour, as many other elements in films, has to follow the constraints imposed by synchronization with images: if some characters are laughing in the images, this means that a funny sentence has to be said. This is very important in audiovisual works, such as *situation comedy* (sit-com), where humour is at the base of the work and has to be maintained. Humour represents a big difficulty for translators: bad translators would eliminate the expressions they are not able to translate, cutting also the laughing of the soundtrack. Good translators, on the contrary, would try to keep everything, making use of their creativity, indispensable in these situations (Di Fortunato, Paolinelli 2005:75).

3.5.2 Allocutive forms

An important difference between English and Italian is allocutive form. It could create some problems to translators because, in English, the pronoun *you* refers to both the polite form and the familiar form, while in Italian two different pronouns are used, that is *lei* for the polite form and *tu* for the familiar form.

Brown and Gilman (1972) and Brown and Ford (1961) have introduced two dimensions in the allocutive form (in Braun 1988:15):

> (1) The vertical status dimension (plural/polite pronoun used to superiors, singular/familiar pronoun used to inferiors), (2) the horizontal status dimension (plural/polite pronoun used among distant equals, singular/familiar pronoun among intimate equals).

Superiority can be in terms of age, social status, situation and genre (Pavesi 1996:31).

As Di Fortunato and Paolinelli say (2005:69), characters start to use the informal *you* after the question "Can I call you (name)?" that has introduced in the Italian written and spoken language the use of *name+lei*, typical of the English culture and language (Pavesi 2005:53). However, not always this question is present in films, so it is up to translators to understand when there is the passage from the polite form to the informal one. Frequently in films, a man and a woman start to use the informal form after a love scene, but also gestures and gazes are useful to understand this passage (Di Fortunato, Paolinelli 2005:71). Generally, the pronoun *tu* will be used if there is a "proximity" between two speakers, or if they are two inferior people, or if a vulgar language is used; on the contrary, the pronoun *lei* will be used between two superior people or when *tu* form would be too intimate (Pavesi 1996:36).

Pavesi (2005:53) shows as many allocutive forms are translated in Italian dubbing with forms that are not typical of Italian language. For example: *sir* becomes *signore*; *ma'am* becomes *signora*; *son* becomes *ragazzo* or *figliolo*, *man* becomes *amico*. Apart from *signora*, these forms are artificial creation of adapters. Indeed, the word *signore*, which is very frequent in Italian dubbed language, is used only by the employees of a service, such as in trains or hotels (Pavesi 2005:54).

Another element that is used in Italian dubbed language as a calque of English language are question tags. They are used to involve a character in the conversation, making a statement that becomes a question, which need to be answered. In Italian language, question tags are not used, but in dubbing, it is necessary to find a solution to translate them. The most common issue that is adopted is the translation of question tags by *eh?*, *no?*, *vero/non è vero?*, *è così?/non è cosi?* (Pavesi 2005:54).

3.6 Synchronization and other technical problems

Synchronization is an aspect which characterized audiovisual translation and dubbing in particular. The quality of a multimedia product depends on the synchronization between the different codes, which it is not always possible to achieve. If script translators can run into expressions linked to culture or language that hard to translate, they can also find a solution for them, but having problems with the synchronization of that words with the images of the film they are translating. Indeed, while bad translation is harder to recognize because this would involve the audience's knowledge of the audiovisual product in the original language, bad synchronization is immediately visible, even by non-experts.

In dubbing, translators can find other problems that are more linked to technical aspects of audiovisual translation. These problems are the representation of buzzes, songs, written messages and panels.

3.6.1 Synchronization

As previously mentioned, dubbing is a complex kind of translation because there are not only the difficulties linked to translation, but also the things are complicated by the fact that films are made of the union of three different codes – visual code, sound code and verbal code (Petillo 2008:36). These codes are linked together and dialogists have to take into account all of them in translating and adapting dialogues, overall if they want to obtain a product of quality: synchronization between the three codes is fundamental, but can represents a big problem in some cases.

Because of the direct impact that synchronization has on the translation process and on the product, in Chaume's opinion (2004:35), it should be considered in Translation Studies and in the study of audiovisual translation. This could help translators to move away from literal translation and develop their abilities.

Chaume (2004:43) defines synchronism or synchronization as:

> one of the features of translation for dubbing, which consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text.

There are three types of synchronization[24] (Chuame 2004:44):

- <u>Lip or phonetic synchrony</u>: the translation is adapted to the articulatory movements of the characters in the screen, overall in the close-ups. It is important to respect the open vowels (A, E, I, O, U[25]) and the bilabial (B, M, P) and labio-dental (F, V) consonants in order to obtain the reality effect and to make appear the product more familiar;

- <u>Kinetic synchrony</u>: it refers to the synchronization of the translation with the actor's body movements. In other words, the translation has to correspond with the movements that characters do: for example, a shaking head, which indicates negation, cannot be accompanied by an affirmative "yes";

- <u>Isochrony</u>: the translation has to have the same duration of the characters' utterances, that is, when the character opens his/her mouth, the voice will be heard until the moment in which the character closes his/her mouth. It happens, however, that sometimes a character is speaking but no voice is heard or, vice versa, a voice is heard but no character is speaking. This deficiencies make a film a bad quality film and are object of criticism.

According to Petillo (2008:38), the problems given by the kinetic synchronism are linked to grammatical and syntactical aspects of every language. Specifically, Petillo (2008:39) makes this example: an English actor pronouncing the sentence "I don't like that" will emphasize his cue with a facial expression of disappointment on the syllable "don't", while a French actor will emphasize the syllable "ça" in "Je n'aime pas ça". In these cases, it necessary to justify the gestures of the actor by using some linguistic solutions, such as:

- Insert a rhetorical sentence at the end of the Italian cue, so that the verbal meanings dovetail with the actor's expression of disappointment;

- If the voices do not match the images, or if the original text requires more words to express a concept, it is possible to use some interjections in Italian – be', sì, ma, ecco, bene etc.

Galassi (1994:69) adds other solutions that could be adopted in order to respect synchronization in dubbing. He suggests, for example, that a clause can be divided into two clauses, using a paratactic construction instead of an hypotactic one.

---

[24] Herbst calls them in another way, that is respectively: qualitative lip synch, nucleus synch and quantitative lip synch (1996:102).
[25] A, E, I are open vowels while O and U are close vowels (Di Fortunato, Paolinelli 1996:67).

In Di Fortunato and Paolinelli's opinion (1996:68), there would be a fourth type of synchronism that has to be added to the other three introduced by Chaume. This type is called rhythmic synchrony and refers to the internal rhythm of the sentences made of many elements, such as the morpho-syntactic structure of the original language, the speed of acting, the tone of the actor's voice. All of this is conditioned by the situation of the scene, the place and the sense. The respect of the rhythmic synchrony is fundamental to obtain the balance of dialogues. Moreover, this synchrony has to be respect even when the voices are off-screen[26].

Chaume (2004:44) mentions two other types of synchrony that are:

- Character synchrony: according to Whitman (1992), it refers to the agreement between the voice of the dubbing actors and the actors of the screen. For instance, a child cannot be dubbed by an older male voice, or a woman's voice must sound feminine.

- Content synchrony: it refers to the semantic relation between the translation and what happens in the screen. In other words, there have to be cohesion between the translation, on one hand, and the source written text and the events on the screen, on the other hand. The translator has many tools to make use in order to achieve cohesion: ellipsis, recurrence, substitution, conjunction, collocation, etc. (Mayoral et al 1988).

Most part of the quality of dubbing depends on synchronism. A good dubbing is achieved when:

> what the viewer hears on the screen does not sound like a translation, but rather that the utterances
> in the target language appear to have been spoken by the very actors they are watching (Chaume
> 2004:36).

Indeed, the professional dubbing world consider a translation of good quality if it matches the lips, or, in other words, when the translation is made invisible. The responsibility of this work is on dialogists and, finally, on dubbing directors, who can alter the final product to make it more natural and domestic (Chuame 2004:36-37). Some scholars think that these changes should be done by the translator who is the only figure who is familiar with both the source language and the target language (Chaume 2004:37).

---

[26] Actually, Paolinelli and Di Fortunato call the rhythmic synchrony also isochrony, while what Chaume calls isochrony is known by Di Fortunato and Paolinelli as *sincronismo lineare* (coherent synchronism).

Chaume (2004) identifies some factors that are relevant in the analysis of synchronization; these factors are related to genres and text types, to languages and cultures, to the professional context and to the characteristic of the viewer.

Synchronism depends on the genres and text types. For example, in documentaries, synchronism is not a priority because it is more important the communication of the information (Chaume 2004:45). The genres where synchronism is more relevant are: cartoons, television series and films. However, the importance of synchronism varies in these three type of audiovisual product. In fact, in cartoons, a perfect, or quite perfect, adaptation of the voice to the lip movements is not required, overall because characters do not speak but only move their lips. Moreover children do not pay attention if the voices match perfectly the lips (Chaume 2004:46). On the contrary, TV series and films, both for cinema and for television, require an high level of synchronism in order to give more quality to the product.

As already said, problems in dubbing are given by synchronism and by the translation of culturally-connoted words. These two problems, put together, can be a big obstacle for translators who not only have to translate the words in the target language an context, trying to find the best solution, without lose any meanings, but also have to try to make the words match with the lips, always keeping the coherence of the text (Chaume 2004:47).

According to the type of audiovisual translation chosen, synchronism is more or less important. Indeed, as said above, documentaries do not require high synchronization, as well as voice-over, partial dubbing, narration, etc. Another important thing is the client who needs the translation: the cinema industry demands more precision in synchronization than television companies; a company requiring a translation of a promotional video demands less precision than television companies. How much translators are paid is another relevant element in the quality of synchronism: the more translators are paid, the best they will do the work (Chaume 2004:48). Finally, also the function of the target text is useful in order to determine how the level of synchronization has to be:

> expressive texts that aim to involve the viewer in the story demand a higher standard of synchronization than informative texts, which aim to inform, whether or not they are synchronized. If the function of the target text is not the same as the function of the source text, the translator will usually synchronize the text according to the conventions laid down by the target culture for that particular function (Chaume 2004:49).

From the point of view of the audience, the level of synchronism can change. Indeed, as previously mentioned, in products designed for children, synchronism is not so important because children do not require a perfect synchronization overall in lip synchrony and isochrony. The same thing can be affirmed for products designed for young adults, even though the standard of synchronization has to be a little higher. Adult audiences, on the contrary, pay attention to the synchronism and if it is not well done, this could disturb their watching of film (Chaume 2004:39).

Paquin (1998), in his essay, tells about his experience in becoming a translator, then an adapter and finally a screen writer. He distinguishes between three types of synchronism that has been relevant in the various phases of his carrier: phonetic synchronism, semantic synchronism and dramatic synchronism. Initially, Paquin was obsessed by phonetic synchronism, that is making the voice match with the lips, but, in this way, he did not create texts which were grammatically and lexically corrected. This kind of dubbing is called *dubbese*, as has been said before. However, Paquin had understood that semantic synchronism was more important than phonetic synchronism, that is recreate in the target text the same meaning of the source text. In some cases, phonetic synchronism has to be sacrificed in favour of semantic synchronism. Another kind of synchronization that is more relevant than the phonetic one is dramatic synchronism: "it's important that the characters speak with a certain amount of realism [and they have] to

'sound' real" (Paquin1998) even at the detriment of phonetic synchronism.

3.6.2 Other technical problems

Generally speaking, when translators have to start their work of translation, they have to analyze the film and decide in what way they want to deal with some aspects that could represent an obstacle, and try to respect their decision for the whole translation.

Buzzes are one of these aspects and translators have to decide how if dubbing or not dubbing them. By "buzzes", Di Fortunato and Paolinelli (2005:52) mean those scenes in which, for example, the characters are watching a programme on TV. The programme too should be dubbed because, otherwise, it would be immediately recognizable that it is a translation: indeed, if the characters speak Italian and watch a programme in which people speak English or another language, the audience would perceive it as something wrong. Di Fortunato and Paolinelli (2005:54) affirm that, frequently, buzzes are not dubbed in order to

save some money or to give a local colour to the film, but this affects the quality of dubbing. If buzzes are left in the original language, then the sound should be kept in a level that the words are incomprehensible.

Adapters have to decide if translate songs or not, or which songs translate. It depends on the case: there can be songs that have nothing to do with the story of the film; there is the case in which an actor sings; finally, there are musical films. In the first two cases, the choice is up to dialogists, while in the third case, the choice is more commercial and so it is up to distributors (Di Fortunato, Paolinelli 2005:53).

In the first case, dialogists have to decide if add subtitles or not. The presence of subtitles can disturb the audience and prevent it from a total immersion in the film; moreover, if the song is famous, the audience is supposed to know it and, consequently, subtitles would be not necessary. However, the absence of subtitles will prevent the audience that does not know the original language from knowing the meaning of the song (Di Fortunato, Paolinelli 2005:53).

In the second case, when the actor sings, the solutions given by Di Fortunato and Paolinelli (2005:53) are essentially two: if the song is not known or an Italian version of this song exists, overall in the case of popular songs, it should be dubbed. On the contrary, if the actor sings a song which he is listening to the radio, or a famous song, the song should be kept in the original.

The final case, that of musical films, distributors valuate if translating them or not. For example, Disney has always chosen to translate the songs of its films because they were designed for a children audience. However, songs in adult films are rarely dubbed, or because they are famous songs, or because of the fact to introduce in the market soundtracks in different languages would not have a big success (2005:54).

Concerning the translation of written messages, the solutions suggested by Di Fortunato and Paolinelli (2005:56) is using a subtitle or make a dubbing actor to read the text, paying attention to respect the synchronism. The same problem exists with quotations of films and programmes, which should be dubbed. In other words, films and programmes should be called in the dubbed version with their Italian name or Italian version and not let in the source language (Di Fortunato, Paolinelli 2005:57).

It happens very often that, in films, written texts appear on newspapers, panels, shop windows. Panels representing a change of time or space are translated in Italian, while the other written texts that are easily comprehensible by the context are not translated. The only

texts that are translated are titles in newspapers, overall if they are fundamental for the film comprehension and if they are not said by characters (Di Fortunato and Paolinelli 2005:74).

CHAPTER 4:

AN ANALYSIS OF THE ITALIAN TRANSLATION OF "THE NANNY"

4.1 The choice of The Nanny

In this chapter I will analyse a case study which is interesting from the point of view of Italian dubbing, as Italian translators had to change significantly the original plot and dialogues in order to adapt the text and make it more familiar to the Italian audience.

Since the 1970s, Italy has started to import more and more American TV programmes, which were able to satisfy the audience's taste (Straubhaar[27] in Ferrari 2010:10). Italy has revealed to be one of the major countries which import foreign TV programme, overall from the U.S.A., the biggest producer of products for entertainment. However, this reflects the poor Italian production in the field of TV entertainment (Morley and Robins in Ferrari 2010:26). What Italy tends to do is, on the contrary, make "more Italian" the foreign products it imports (Ferrari 2010:26). In fact, these product are not only imported but also adapted and changed in the process of translation (Straubhaar in Ferrari 2010:10). Indeed, watching the Italian dubbed version of some American programmes, the references to Italian culture, life and society are frequent, but it is quite probable that they have been introduced while translating (Ferrari 2010:14 – 15). The process of using Italian references in the translation of foreign products is a way to transform something that is global in a more local product. This process is called *indigenization* and is strictly connected with the concepts of *localization* and *domestication*, which refer to "those specific industrial and cultural practices aimed at repurposing television texts for new audiences" (Ferrari 2010:16).

---

[27] Joseph Straubhaar wrote the Introduction of Ferrari's work *Since When Is Fran Drescher Jewish?*

The process of indigenization is considered as alternative to the "homogenizing threat of globalization" (Ferrari 2010:41). In recent years, EU has aimed to protect multiculturalism and the European linguistic minorities, so that it has started to support national productions and facilitate distribution (Ferrari 2010:38). Dubbing is a means by which national culture and language can be preserved, even though, from another point of view, dubbing "hides" the original text, changes the author's intentions and erases specific elements typical of the source culture in order to create a product which is closer to the target culture (Ferrari 2010:42). This concept is explained by Ferrari in the Introduction to her book (2010:16):

> This study, in fact, focuses on the efforts made by dubbing practitioners in Italy to rewrite – and therefore recreate – television texts in translation, on the basis of accepted stereotypical notions of what is "indigenous," "local," and "domestic." Specifically, what is at play here is a form of *re-localization*, by which (foreign) cultural depictions of ethnic groups are translated, adapted and modified to fit a new set of (domestic) cultural stereotypes.

The series I have chosen to analyse is *The Nanny* (1993 – 1999, *La Tata* in Italian), an American sitcom which tells the story of Fran, a Jewish woman from Queens, a neighborhood in New York, who has become the nanny of the three children of Maxwell Sheffield, a Broadway producer from the British high society (Watkins, 2012). Fran's Jewish trait is one of the central point of the series because she frequently uses Yiddish words and element of the Jewish religion appear in some episodes. If Italian translators had maintained these elements, the Italian audience would not have appreciated the series as many references to Jewish culture and the irony built on it would not have been understood (Ferrari 2010:83). Indeed the Jewish tradition is not so familiar in Italy as it is in the United States[28].

The solution that has been chosen for the Italian translation, or better adaptation, has been changing Fran's name and provenience and make it closer to the Italian audience. Fran Fine has become Francesca Cacace, and her Jewish trait has been changed in an Italian provenience, from Frosinone, in Lazio. In the following pages I will explain the reason of these choices, using Chiara Francesca Ferrari's work *Since When Is Fran Drescher Jewish?* as main reference. Ferrari explains in her book how, in many Italian translations of American TV series where there are specific cultural elements that cannot be maintained in the translation, the use of references to southern Italy for translating these elements is frequently adopted by adapters. She analyses these techniques in the Italian translation of *The Nanny*, but

---

[28] The USA is the country with the biggest Jewish population: 6,588,000 (North America Jewish Data Bank).

also in *The Simpsons* and *The Sopranos* where, in dubbing, some characters have southern Italy accents.

In the case of *The Nanny*, the changes made by adapters have altered completely the content and the meaning of the series, creating a product that can be considered a sort of new product (Ferrari 2010:80) and that has been very successful among Italian audience. Adapters have encountered many difficulties in translating *The Nanny*, difficulties that sometimes have been insuperable, overall in the cases where the Jewish culture was evident is the screen.

As Ferrari explains (2010:19), the strategy used for translating *The Nanny* aims to make a foreign product more familiar to the target audience, but it can also be considered a strategy for economic profit. Indeed, if the audience do not watch the programme because it does not understand the cultural context, distributors who have invested money in the programme would not have an economic profit.

4.2 Stereotypes and southern Italy

In *The Nanny*, irony and funny aspects are constructed on the stereotypes referred to the American Jewish culture. This tendency of reducing every representation to the "otherness" is very frequent in American television. As a consequence, the countries that import American products also tend to import the American stereotypes that rarely are the same in the target country.

By definition, a stereotype is "a fixed idea or image that many people have of a particular type of person or thing, but which is often not true in reality" (Oxford Advanced Learner's Dictionary). Stereotypes can take very different forms, verbal and non-verbal, but language is, in Ferrari's words (2010:17), "the dominant means by which they are defined, communicated, and assessed". Therefore, also in the target culture, the stereotypes undergo a similar process in translation. As Ferrari states (2010:20),

> A good translator, in fact, should not be particularly concerned about giving an exact paraphrase of the original version. He or she should focus instead on the recreation of those linguistic relations, or "jokes," that will ultimately produce certain reactions in the new audience. The final goal should be to provide spectators with an *understanding* and a *reading* of the new version that comes closest to the original one.

In order to achieve this, translators should operate important changes on the original texts and what they do is no more a translation but rather an adaptation. As a result, if, on one hand, this can be considered as a loss of the original content, on the other hand, it constitutes a cultural recoding of the original text (Ferrari 2010:20).

In the case of Italy, stereotypes are linked to the strong regionalism of the country, overall in terms of division between the more industrialized North areas and the rural South provinces (Ferrari 2010:18). *Regionalism* is used in Italy as a form of challenge against globalization as a real *nationalism* does not exist. Indeed, translators and adapters use regional accents or dialects when they have to translate some ethnic stereotypes. In particular, it is South Italy that is represented as the "Otherness" in television (Ferrari 2010:27).

This is due to the fact that Italy has not a unified identity, or, as Gramsci defined it, a national-popular, an alliance between subaltern people that belong to the same country (Forgacs 1993:209). Gramsci (in Jones 2006:36) affirmed that Italy had not developed any of

the genres of popular literature such as the romance, or the thriller, and, even though these genres were widely read, they were the translation of French or English experiences.

The reason behind this lack is to be searched in the Fascist period. According to Ferrari (2010:30), the last person who tried to create a national identity among Italians was Benito Mussolini. Although part of Italians agreed with his idea of create a national identity based on the rebirth of the Roman Empire, it was soon abandoned because of the fact that it was imposed by a dictatorial regime. Therefore, as soon as the Fascist regime fell, the idea of national identity faded with it.

Other factors can be considered as cause of the lack of Italian national identity. Indeed, as Ferrari explains (2010:31), it is threatened on three levels:

> First of all, the idea of Italy as a nation has been weakened on a *sub-national* level (regionalism). Second, Italian national identity has been challenged on a *supra-national* level (the EU). And more recently, the idea of a conservative and unified Italian identity has been questioned on an *extra-national* level by foreign immigration.

The lack of a national identity has consequences also from the consumerist point of view: indeed, Italy has an "unusually high openness to non-national cultural goods" (Forgacs in Ferrari 2010:30) and is particularly influenced by foreign products.

As previously mentioned, in the division between North and South Italy, the South is perceived as the "Otherness" and this perception is frequently represented also in Italian dubbing. Audiovisual translators use Italian southern characteristics, both positive and negative, to translate stereotypes from other countries. Dickie (in Ferrari 2010:33) states that:

> the South is where Italians […] have often found their favorite hackneyed images of exotic and/or primitive peasant cultures, dangerous and/or mysterious criminal practices. The South has been made into a theater for "the shock of diversity," whether provoking moral indignation in the spectator, or a fascination for the picturesque.

The use of the stereotypes referred to southern Italy has been used in *The Nanny* with the connotation of "picturesque". The same thing can be said for the cartoon *The Simpsons* that Ferrari analysed in her book, while, in *The Sopranos*, the idea given by the use of southern Italy stereotypes reveals the problematic situation present in the South because of the Mafia (Ferrari 2010:33).

According to Ferrari (2010:63), when in a dubbed programme there are Italian references, the Italian audience has to question their authenticity, indeed it is very likely that those elements were introduced in the process of translation to translate some foreign elements that had no correspondence in Italian. In *The Nanny* the strategies that were adopted for translation are: the use of accents and dialects; the introduction of specific national, historical and cultural elements; the transfer of irony; and the use of slang and self referential allusions.

4.3 How Fran Fine has become Francesca Cacace

As outlined previously, *The Nanny* is an example of indigenization, since the story was changed completely in order to make it more familiar to the Italian audience. What has been modified are the Jewish origins of Fran, the nanny, that have been transformed in south Italian origins of Francesca, *la tata*. The American stereotype of the "Jewish mother" has become the stereotype of the "Italian mother" (Ferrari 2010:22). As Corizza[29] states (in Ferrari 2010:65),

> *The Nanny* is global if it's adapted. In the end, the "Jewish mother" is like the "Italian mother", worried if you don't eat enough, caring for her children, and never minding her own business. The stereotype is very similar, but you have to adapt it.

The Nanny tells the story of Fran Fine (Fran Drescher[30]), a young Jewish woman from the neighbourhood of Flashing, Queens (NY). After having been fired by her ex-boyfriend from her job at a bridal shop, Fran arrives at Maxwell Sheffield's house to sell cosmetics. Maxwell is a British widower who produces Broadway musicals. Because of fortuitous circumstances, Fran is hired as the nanny of his three children, Maggie, Brighton and Gracie. During the six seasons, Fran and Maxwell finally wed and have twins. The series is composed of funny episodes that involve many other characters, included the butler Niles, Maxwell's business associate C.C. Babcock, Fran's mother Sylvia and grandmother Yetta (Ferrari 2010:66).

The comic effect is given by the clashing of different lifestyles: Fran's eccentric and invasive Jewish relatives and friends against Maxwell's polite and "cold" British lifestyle. Other comic effects are given by Fran and her relatives who represent the stereotypical Jewish women (Ferrari 2010:66).

In the Italian translation of the series, *La Tata*, Fran loses all her Jewish traits and becomes an Italian girl from Southern Italy, in particular from Frosinone in Ciociaria[31] (in the region of Lazio). The Jewish words are substituted by words from Italian dialects and also her relationship with Sylvia and Yetta changes: they are no more her mother and grandmother,

---

[29] Massimo Corizza is the director of dubbing and the translator of the Italian version of *The Nanny*.
[30] It has to be said that the actress Fran Drescher, who is also the creator and producer of the sitcom, is Jewish, and the series reflects her life (The Nanny Home Page).
[31] Ciociaria is a region in the southern Lazio that has not precise borders, but that is identified with the current province of Frosinone, except for the west and south part (Treccani).

but become two aunts. Moreover, the name of Sylvia is changed and substituted by a more southern Italian name, Assunta.

In the following pages, I will analyze in detail how the Jewish trait has been transformed in an Italian trait.

4.3.1 The provenience: from the JAP to the "burina"

The Nanny presents a stereotyped vision of Jewish women. The Jewish female characters of the show are represented by the stereotype of the "Jewish princess", in the case of Fran, and of the "Jewish mother", in the case of Sylvia (Ferrari 2010:68). Contrary to what happens with other American female characters (such as Monica and Rachel in the TV series *Friends*), Fran Drescher does not hide her ethnicity. As Antler affirms (in Ferrari 2010:70),

> For the most part, the nanny's Jewishness lies in her inflection, her whine, her Yiddishisms, her mania for shopping and for men, and her Jewish family. Like Fran, they are authentic, whether gaudily overdressed, canasta-playing mother on her chain-smoking Grandma Yetta.

The role of the Jewish American Princess (JAP) is very frequently interpreted by Jewish actresses on American television and it is based on stereotypical visions of women that are self-absorbed, constantly complaining, and snobbish. Fran's character embodies these stereotypes, but, actually, her own representation of JAP is given by two main aspects: her provocative sensuality and her obsession with food. The same things are present in Sylvia too (Ferrari 2010:68). The caricatures that Fran Drescher has given to Jewish women has been strongly criticized as she represents them as women desperate to get married, moody and high maintenance (Ferrari 2010:69).

While these two characteristics, sensuality and obsession with food, are not typical of Jewish stereotypical representation but are used to give comic elements to the plot, they represent typical Italian traits. As Ferrari points out (2010:68),

> Sensuality and love of food, in fact, are familiar stereotypes associated with Italians, both in Italy and abroad; hence these were characteristics that, by being highlighted and recontextualized, could give the new audience comprehensible and plausible reasons for believing Fran as an Italian American.

Therefore, in the Italian translation, the idea of the JAP is completely abandoned. Indeed, in Italy, Jewish communities are not numerous and their culture is not known among Italians. The American stereotypes about the Jews are not the same of Italian stereotypes about Jewish. Indeed, the Jews are seen by Italians as greedy people, a characteristic that is not represented by Fran (Ferrari 2010:68). On the other hand, the traits linked with Fran's sexually threatening aspects and her constantly craving for food are two elements that sound familiar to the Italian audience and match the Italian context (Ferrari 2010:69).

Many funny gags are given by Fran's JAP portrait of a whining, neurotic and single woman: this way of representing Fran can be easily transferred also in the Italian translation. However, while in the American version these traits are connected with Fran's ethnic identity, in the Italian translation, they are the result of mere "situational" entertainment (Ferrari 2010:68). Moreover, Fran also embodies the figure of the "Jewish mother" who is very similar to the stereotype of the "Italian mother" as overly caring and concerned mother. Indeed, while Sylvia is the "official" intrusive Jewish mother of the series, Fran, as a nanny that is always involved in Maxwell and his children's activities and personal life, represents a surrogate Jewish mother as well (Ferrari 2010:69).

In the translation of *The Nanny*, all the Jewish stereotypes, which represent the "Otherness", are transformed and domesticated in southern Italy stereotypes. Fran becomes Francesca, a Catholic Italian American woman whose eccentric and inappropriate behaviour clashes with her employer's British background. In this way, Francesca is not only culturally and religiously familiar, but also ethnically familiar, as her Jewishness is erased. Moreover, the differences between Francesca and Maxwell are no more linked to their ethnicity, but to their class and education (Ferrari 2010:71). In particular, the choice of Francesca's provenience is not casual. People coming from Roman rural periphery are called *burini*[32] in Italian, a dialectal word who refers to people with little education, who are boorish, tacky, and speak a dialect from the countryside periphery (Ferrari 2010:65). Her attitude recalls frequently the attitude of *burini* from rural periphery, overall compared to the attitude of the other characters (Ferrari 2010:75).

In addition, the social and economic gap between Maxwell and Fran is more visible in the Italian translation, as the polite form and familiar form have different pronouns. Maxwell

---

[32] *Burino* (singular). Although many people think that this terms comes from people who went to Rome from periphery to sell butter (burro), it seems, on the contrary, that the origin of the term comes from the curved handle of the plough, used by peasants to cultivate vineyards (Sanfilippo, Corriere della Sera).

and Fran use the polite form *lei* for each other; Maxwell uses the familiar form *tu* with Niles, while Niles uses the form *lei* with Maxwell (Ferrari 2010:76).

Francesca's physical characteristics match perfectly with the typical traits of southern Italian women (long dark hair and curvy figure), as well as Sylvia's behaviour. As Corizza highlights (in Ferrari 2010:72), Sylvia is obsessed with food, representing a typical Italian stereotype. All the jokes about food have been maintained. However, some jokes about sex have been cut when dialogues became too vulgar and there were too explicit sexual references. This is the reason why the relationship between Fran and Sylvia has changed. As mentioned above, Sylvia has become "Zia Assunta" (aunt Assunta) because, in the Italian culture, it is absolutely inappropriate that a mother in her fifties speaks so freely about the inhibitions (infidelities included) in her sexual life, considered the fact that it is a Catholic family. The same thing has happened with the octogenarian Yetta, who has kept the name, but changed the relationship, becoming "Zia Yetta".

Francesca's surname, Cacace, reveals a southern Italy provenience too. It sounds as a funny surname, but with a touch of vulgarity because it recalls the word *cacca*, used in Italian to refer to excrements. Fran's original surname, Fine, has an opposite effect on the American audience. Indeed, as the word "fine" has a good connotation[33], raises Fran to a higher level, compared to the other characters in the show (2010:76).

However, in both versions, the American and the Italian, Fran is represented as an eccentric and self-confident woman. These features are visible both in the way she looks (make-up and way of dress), and in her attitude with Maxwell Sheffield (Ferrari 2010:76).

Another reason that is connected to the changes made in *The Nanny* translation has to be searched in the Italian situation of the last twenty years. Indeed, at the beginning of 1990s, Italy started to be the destination of a large flow of immigration. Only recently immigration has been considered in terms of *integration* rather than *assimilation*. Fran's religion and ethnicity have been transformed in something that reflected the idea of national identity that, at the epoch of the first season of *The Nanny*, Italian television transmitted (Ferrari 2010:71).

As long as the series produced more seasons, the difficulties in making changes were more and more evident. Indeed, the changes made at the beginning of the series have to be respected along all the programme. However, in some episodes, it is possible to find some contradictions, overall at the visual level, when typical Jewish elements, such as kippahs and menorahs, appear on the screen and are not explained (Ferrari 2010:75).

---

[33] Very good, very well, acceptable, attractive, delicate (Oxford Advanced Learner's Dictionary).

4.3.2 The language: Yiddish and Italian regional expressions

Great part of humour in *The Nanny* is conveyed by the use of Yiddish language by Fran. This is a difficulty in the translation, as Jewish expressions cannot be kept and translators have to find other expressions that can make sense and be funny in the Italian culture (Ferrari 2010:75).

In the Italian version, Francesca does not speak with a particular accent from southern Italy and her tone is quite neutral (Ferrari 2010:75). In the original version, on the contrary, Fran has a strongly Jewish accent and her voice is nasal, another stereotype that is frequently associated to Jewish people (Ferrari 2010:76). However, Francesca makes use of dialectal expressions in her dialogues and makes many references to Italy, in particular to places, such as Frosinone and Ciociaria, or food, such as "mandorlato" or "sopressata di Norcia" (Tntforum).

Fran's strong accent distinguishes her from Sheffield's British accent, but, according to Ferrari (2010:77), this difference has not been transposed in the Italian version. Generally speaking, the difference between American English and British English is not transferred in Italian in terms of accent, but rather in terms of choice of words. Indeed, Maxwell and Niles have a "cold" way of speaking and use more sophisticated terms, while Francesca speaks in a more lively tone, as her aunt Assunta, but without using a regional accent. The language used by Fran, rich of Yiddish words, has a comic effect on the audience and influences Maxwell and Niles that try to speak it. In Italian, Yiddish words are substituted by dialectal words that aim to reproduce the same funny effect (Ferrari 2010:80). Francesca uses sometimes dialectal words or regional expressions, typical of South Italy, not only from Frosinone, but also from other cities, like Naples (Ferrari 2010:77). Ferrari (2010:79) has quoted an example taken from the third season where it is possible to see this attempts to use Yiddish words and how they have been translated:

Original version:

> Maxwell: Where is Miss Fine anyways?
> Niles: She's upstairs getting all *fapitzed*.
> Maxwell: What does that mean?
> Niles: You know, dressed.
> Maxwell: I thought that was *flubunged*.

Niles: No, Sir, that means confused

Maxwell: No, man, that's *fechachda*.

Niles: Well, then, what's *flishimeld*?

Maxwell: I think that's her uncle.

Italian version:

Maxwell: La signorina Francesca è scesa?

Niles: Come dicono in Ciociaria, è su che si *pitta*.

Maxwell: Che cosa fa?

Niles: Si trucca, si *pitta*.

Maxwell: Non dicono si *dipinge*?

Niles: No signore, quello è Raffaello.

Maxwell: No, Raffaello non si *pittava.*

Niles: Neanche andando dal Papa?

Maxwell: No, era Giulio II…

(3x01: A pen pal / Il misterioso Lenny)

As can be noticed, the entire dialogue has been changed, both in the case of words, and also in the topic of the dialogue. Great part of *The Nanny*'s dialogues have been changed in this way and this is the reason why the Italian version can be considered an adaptation, rather than a simple translation. Moreover, all the titles of the episodes have been changed in Italian and not translated literally. Some of them, in fact, have Italian references, plays on words, rhymes. The following are some examples:

- *1x08[34] A Natale ogni regalo vale (The Christmas episode)*: this is a play of words made with an Italian proverb about Carnevale ("A Carnevale ogni scherzo vale).
- *3x25 Carta verde, lo sposo perde (Green card)*: this is a rhyme.
- *3x11 Sei personaggi in cerca di editore (The unkindest gift)*: this is a reference to a Pirandello's work, *Sei personaggi in cerca d'autore* (1921).
- *5x22 Questo matrimonio s'ha da fare (The wedding)*: this a quotation from Manzoni's *I promessi sposi* (1842). The original sentence was: "Questo matrimonio non s'ha da fare".

---

[34] The first number refers to the season, while the second refers to the number of the episode.

4.4 Jewish visual elements on the screen: an unsolvable problem

In some episodes, Jewish elements appear and are very visible. Translators had to find a way to deal with them, but, this is a hard work, and, sometimes, also impossible to solve. Therefore Italian audience will see these elements and will wonder about the credibility of certain choices (Ferrari 2010:75).

4.4.1 The theme song: A Nanny named Fran

The Nanny has a theme song that describes briefly the plot of the show. There is also a video of the song where some relevant elements appear. In Italy, the song has not be translated or rewritten and the video has not been changed.

The first element taken from the video that can confuse the Italian audience is the following:

In the video Fran is going toward Manhattan, leaving her Jewish neighborhood Queens. However, in Italy, Francesca's comes from Frosinone (Italy) and there are not verbal references to Queens.

The theme song is composed and performed by Ann Hampton Callaway (The Nanny Home Page). In the song, Fran's provenience from Flushing, Queens, is repeated three times. Moreover, Francesca's real name is pronounced, that is Fran.

She was working in a bridal shop in Flushing, Queens,

'Til her boyfriend kicked her out in one of those crushing scenes.

What was she to do? Where was she to go? She was out on her fanny...

So over the bridge from Flushing to the Sheffield's door.

She was there to sell make-up, but father saw more.

She had style! She had flair! She was there.

That's how she became the Nanny!

Who would have guessed that the girl we've described,

Was just exactly what the doctor prescribed?

Now the father finds her beguiling (watch out C.C.!).

And the kids are actually smiling (such joie de vivre!)

She's the lady in red when everybody else is wearing tan...

The flashy girl from Flushing, the Nanny named Fran!

The sentence "*She's the lady in red when everybody else is wearing tan...*" describes perfectly the eccentric way of wearing mentioned in the previous paragraphs. This is a characteristic typical of Jewish women, indeed also Sylvia, Yetta and Fran's relatives wear eccentric clothes. The following image is taken by the pilot episode of the first season: "She's the lady in red when everybody else is wearing tan..."

4.4.2 The cantor show: L'unto del Signore si può smacchiare (3x25)

<u>Original version</u>: Fran gets a date with the handsome new singing Cantor (Gary) at her Temple and brings him to Maxwell's, where the Cantor is tapped for Maxwell's new Broadway show by Burt Bacharach, prompting the Cantor to leave the Temple for a career on Broadway. The question: will God punish Fran in return? (The Nanny Home Page)

The plot is the same in the Italian translation, but translators have not explained why Francesca and Assunta, two Catholic women, go at a Jewish Temple to listen to the new cantor.

There are many sentences that reveal Francesca and Sylvia's not belonging to the Jewish community:

a) *At the Temple:*

Maggie: A me è venuta un po' di fame. Sapete se c'è un bar come a teatro? Mi prenderei volentieri un panino.
Francesca: È una chiesa, Maggie, e fra poco usciremo, cara.
Assunta: *[giving Maggie a sandwich]* Tieni, è un panino col prosciutto. Va fuori, gli ebrei non lo mangiano il maiale.

Maggie: Fran, I'm starving! Hadn't you said there was a Jewish tradition to have Chinese food at Temple!
Fran: After Temple, honey, after Temple.
Sylvia: *[giving Maggie a sandwich]* Here's a ham sandwich. Don't eat it till you get to the park car.

After this scene, many laughs can be heard, but in the Italian version, one of the reasons is lost. Indeed what is very comic is not only the fact that there is a ham sandwich in a Jewish Temple, as it is in Italian, but that it is a Jewish person who intended to eat it. In this case, the sandwich is given to Maggie, but at the end of the episode, Sylvia eats a ham sandwich in the Temple.

In this scene, Assunta specifies that Jewish people (gli ebrei) do not eat pork, revealing in this way, that she has other religious beliefs.

b) At the Temple:

Assunta: Gary! Bravo! Ha una voce magnifica!
Gary: Le tue lodi cristiane salgano al Signore. È sua la mia voce!

Sylvia: Gary! Gorgeous! Sylvia.
Gary: Sylvia, it's always a joy to sing the wonders of God's universe.

Again, Gary's Italian words, *cristiane*, reveal Sylvia's religion.

From the point of view of synchronization, the scene has allowed translators to make longer Assunta's cue, as she was framed on her back.

c) At Sylvia's house:

Gary: *[to all the people at the party]* Amici miei, ero certo che cantare per il Signore nel suo Tempio era la gioia più grande della mia vita, ma poi ho incontrato lei *[taking Francesca's hand]*.
Assunta: Cristiana.
Gary: E anche se sono di religione diversa, ciò che ho nel cuore lo puoi accettare.
Assunta: Cioè?
Gary: Ti sono davvero grato di aver realizzato i miei sogni.
Assunta and Francesca: *[moving the fourth finger of their left hand]* E….?
Gary: E grazie a Francesca e con l'aiuto del Signore, lascio il suo Tempio e inizio la mia carriera a Broadway.

Gary: *[to all the people at the party]* My friends, I truly believe that being a cantor was the most rewarding thing in my life. And then, I met Fran *[taking Fran's hand]*.
Sylvia: Ahi.
Gary: Fran, I want to tell you something and… I hope you can accept…
Sylvia: Ahi.
Gary: My deepest thanks for making my dreams come true.
Sylvia and Fran: *[moving the fourth finger of their left hand]* And…?
Gary: And I want you to be the first to know that I'm leaving the Temple to pursue a carrier on Broadway.

Beyond revealing Christian origins of both Sylvia and Francesca, it shows another one of the stereotype of Jewish women, that is the strong desire to get married. This characteristic has been kept in the Italian translation but does not represent a stereotype of southern Italian women.

d) In the kitchen:

Sylvia tries to hide because she feels responsible for Gary's choice to leave the Temple. She is wearing a head-kerchief and sunglasses.

Francesca: Adesso, zia, te li toglierai quegli occhiali da sole.

Assunta: Ho paura! Se mi vede un ebreo che sa che ho portato via Gary dal loro Tempio mi strangola!

Francesca: Ma cara, non l'hai portato via tu Gary. E non serve che ti travesti, non la potrai mai travestire quella voce!

Fran: Ok, My, you can take off the sunglasses.

Sylvia: I need somebody to recognize from their Temple so they can give me the evil eye?

Fran: My, you can't wear the skies, you're not like me. You have a very distinctive voice!

In this scene too, Assunta talks in a way that shows that she is not Jewish. Moreover, in the original dialogue, Sylvia mentions the "evil eye", a Jewish concept that, if it would be maintained in the Italian translation, Italian audience would not have understood. "The Evil Eye (*ayin ha-ra*) is often defined as the ability to bring about evil results by a malicious gaze. In most cultures the belief is prevalent that some human beings have the power of sending destructive rays, so to speak, in order to cause harm to those of whom they are envious or otherwise dislike." (My Jewish Learning)

e) In the kitchen:

Assunta: *[to Francesca and Maxwell]* State a sentire voi due, mettermi contro Susan mi spaventa, ma mettervi proprio contro il Dio degli Ebrei mi dà proprio il terrore. Il Faraone ci ha provato! … *[eating a cake]* Mmm, ma qui cosa c'è? La crema di mandorle?

Maxwell: Mi dispiace, signora, ma lui è il protagonista. E il nostro musical deve andare in scena. Abbiamo dei contratti.

Francesca: Avanti! Non puoi avere di queste paure, sei un'adulta. *[Indicating Maxwell and her-self]* Guarda: noi non ne abbiamo!

Assunta: Perché siete incoscienti e superficiali. Il Dio degli Ebrei non scherza! Ha fatto secco Hitler. Io, se fossi in voi, avrei paura! Quello mica scherza! Vi manda le sette piaghe d'Egitto!

Sylvia: *[to Francesca and Maxwell]* Listen you two! I want my Cantor back. My friends disown me, my life is over. I want to die! … *[eating a cake]* This is almond extract?

Maxwell: I'm sorry, Sylvia. But he is my star and I want him in my show. I have a contract.

Fran: Ma, you're just gonna have to accept this like a grown-up. My side, it's two against one.

Sylvia: It's not two against one. I have a higher power on my side. You'll see, ours in not a merciful God!

Comparing the two versions, it is clear how in the Italian one, Assunta is not Jewish, while, in the English one, she is a Jewish: indeed, in this last version, she makes use of first person adjective and pronoun (*my* and *ours*).

In the following examples, I want to show that Francesca and Assunta are totally ignorant about Jewish religion, but also about their own religion:

a) *In the living room:*

Francesca: *[to Maxwell, C.C and Burt Bacharach]* Oh, scusatemi! Gary Isaacs, una voce stupenda che canta nella Moschea, cioè, no, la Chiesa ebraica!

Fran: *[to Maxwell, C.C and Burt Bacharach]* Oh, I'm sorry! Everybody, I want you to meet Gary Isaacs: this is the new cantor at my Temple!

In the Italian text, Francesca confuses the Mosque with the Jewish church, or synagogue. The Mosque is "a building in which Muslims worship" (Oxford Advanced Learner's Dictionary).

b) *In the kitchen:*

Assunta: *[to Francesca and Maxwell]* State a sentire voi due, mettermi contro Susan mi spaventa, ma mettervi proprio contro il Dio degli Ebrei mi dà proprio il terrore. Il Faraone ci ha provato! … *[eating a cake]* Mmm, ma qui cosa c'è? La crema di mandorle? […] Perché siete incoscienti e superficiali. Il Dio degli Ebrei non scherza! Ha fatto secco Hitler. Io, se fossi in voi, avrei paura! Quello mica scherza! Vi manda le sette piaghe d'Egitto!

Sylvia: *[to Francesca and Maxwell]* Listen you two! I want my cantor back. My friends disown me, my life is over. I want to die! … *[eating a cake]* This is almond extract? […] It's not two against one. I have a higher power on my side. You'll see, ours is not a merciful God!

94

Some specifications have to be highlighted. In Assunta's dialogues, it seems that the Jewish God is different from the Christian God, while, actually, God is the same, Jehovah[35]. Jewish people deny the Son of God. Moreover, she affirms that the plagues of Egypt were seven, while they were ten. Sylvia's statement "ours is not a merciful God" can be a reference to the plagues, a reference that in Italian has been explicated. In the translation there is another religious element, that is the reference to the Pharaoh. The Pharaoh had refuse to do what God, through the person of Moses, had told him to do; for this reason, God has sent a punishment, the plagues.

In this episode, the problem of visual elements can be considered solved. Italian translators had dealt with all the Jewish elements in a coherent way. The only question unsolved is why Assunta and Francesca go in a Jewish Temple to listen to the cantor, if they are Christian. And, overall, why do they return to the Jewish Temple, at the end of the episode, if the cantor has gone away?

4.4.3 The wedding: Questo matrimonio s'ha da fare – parte 2 (5x23)

The episode about the wedding between Fran and Maxwell requires creative skills from translators, as there are many visible Jewish references that could not be erased. Although translators found a good solution, the problem of Jewish elements has not been solved completely.

Since the begging of the episode, it is made clear that Francesca will have a civil ceremony, celebrated by a priest and a council member. The reason of this double presence is explained some scenes after, by Maxwell when he says that Francesca wants that their marriage cannot be dissolved.

a) *At Sylvia's house:*

Lalla: E ora ti sposerai persino civilmente, davanti a un prete e un assessore, come hai voluto tu.

Val: Oh, Fran, it's never gonna be like this again. Just the two of us lying here together.

---

[35] Jehovah is the original name of God that appears in Scripture, and it is not a name given by Jehovah's Witnesses. Christians have substituted the name of Jehovah by "the Lord" (Catholic Answers).

As is possible to see, Val's cue has been changed because it was not relevant for the plot and has been substituted for another cue that in Italy suggests an important element referred to the wedding.

b) *In Maxwell's bedroom:*

Maxwell: *[drinking a brandy with Niles]* Sarà una cerimonia civile e anche religiosa, davanti a un prete e un assessore. Francesca ha voluto un matrimonio che non si possa sciogliere mai.
Niles: Il brandy funziona meglio doppio. Quindi ne aggiunga altri due e benvenuto nel mio mondo.

Maxwell: *[drinking a brandy with Niles]* Oh Niles, I just hope I can live up to Fran's expectations. You know, I've never been with a woman in quite some time.
Niles: Well, double quite some time, add two and welcome to my world.

In the Italian sentence, Niles' cue does not make sense because it is not an answer to what Maxwell has just told, and from the series the audience can notice that Niles does not drink brandy frequently. This is a case where it is possible to perceive that there has been a manipulation by translators.

In the original version, Maxwell and Niles have in common that the two of them have not have a woman since much time (which is Maxwell's cue). Therefore, the sentence "welcome to my world" is coherent with all the discourse.

c) *At the church*[36]*:*

During the wedding, there are two people that celebrate the ceremony on the altar: the Reverend and the Rabbi. As has been just mentioned, in the Italian version, the Rabbi passes off as a council member, but from the screen it is very clear that he is a Rabbi because he wears the kippah, a traditional skullcap worn by Jewish men (About.com 2013b):

---

[36] Actually, the place where the ceremony takes place is not properly a church, but it is the Metropolitan Museum of New York.

The celebration starts with this cue of the Reverend (prete):

Reverend: C'è qui al mio fianco l'assessore Rosenthal in rappresentanza del sindaco.

Reverend: We would like to began the service with a traditional Jewish prayer.

After that, the Rabbi sings a prayer in Jewish language. While in English the Jewish prayer has been announced, Italian audience could be suspicious about the fact that, in a Christian wedding, there is a Rabbi who sings a Jewish song.

The reason why the council member wears Jewish clothes has been explained after the ceremony, in the following scene:

d) *At the church (during the party):*

Reverend: No, mi creda signor Rosenthal, è un Dio!
Rosenthal: No, è un uomo!
Reverend: No, è un Dio!
Rosenthal: È solo un uomo!
Brighton: *[to the Reverend]* Padre, l'assessore è ebreo. Per lui è un uomo.
Reverend: Ma noi parliamo di Di Caprio!

Reverend: He's a God!
Rosenthal: He's a man!

Reverend: He's a God!

Rosenthal: He's a man!

Brighton: Guys, this is hardly the place for religious debate.

Reverend: We're talking about an actor!

The discussion between the two men has been translated quite literally, while Brighton's cue is completely changed in order to give the explanation mentioned above for the council member's wearing. The religious debate between the Reverend and the Rabbi refers probably to the figure of Jesus, who is not considered as the Messiah for the Jewish people.

Finally, there are other visible elements related to Jewish traditional weddings that can raise curiosity in Italian audience: the practice for the groom to break a glass before kissing the bride (Barissever 2001), and the dance where the couple is seated on chairs and the guests dance before them (The Knot), as in the following image:

Moreover, in some scenes, it is possible to notice that the room is decorated with Jewish candelabra and the bride's guests wear kippahs:

4.4.4 The Hanukkah story: Una tata miracolosa (6x10)

Original version: Fran is disappointed that Maxwell is going to Boston on business with C.C. and Grace instead of spending the first night of Hanukkah with the family. While on the road to Boston, Maxwell has a change of heart after remembering his lonely childhood holidays without his family. Just as he's calling Fran to tell her they're coming home, his car crashes in a horrible snow storm. Fran is frantic when the police can't locate Max, CC and Grace during the blizzard.

This episode is religiously connected as it is based on the Jewish tradition of the Hanukkah, also known as Chanukkah.

"Chanukkah, the Jewish festival of rededication, also known as the festival of lights, is an eight day festival beginning on the 25th day of the Jewish month of Kislev[37]." Hanukkah has not any great religious significance, but it is famous for its proximity to Christmas. Indeed, many non-Jews considers this holiday as the Jewish Christmas, adopting many of the Christmas customs, such as elaborate gift-giving and decoration. The only religious observance related to the holiday is the lighting of candles in a candelabrum called a menorah (Judaism 101, 1995 – 2012a).

As the episode is linked to a Jewish holiday, in the Italian translation, Hanukkah will be substituted by Christmas. However, the references to Jewish symbols are very clear.

a) *In the kitchen:*

Francesca/Fran has just communicated that it is Christmas eve/first night of Hanukkah.

Sammy[38]: Perché il Signore Gesù scelse di nascere in una stalla anziché in una locanda?
Francesca: Oh, chiaro! Perché durante le feste si svuotano i supermercati e lui si assicurò il latte fresco.

Sammy: Why do all the Jewish holidays start at sundown?
Fran: Oh, well, that's because God realized that, before five, to wear sequins is gauche.

What happens in the following scene is quite interesting and could sound strange to the Italian audience. In the English version, Maxwell has to go to Boston for affairs, as there is the presentation of a musical. The same thing happens in the Italian translation, although it is unlikely that a musical could be presented on the Christmas eve. However, Fran is very sad that Maxwell has to go to Boston in the first night of Hanukkah, which he had forgotten completely. In the translation, Maxwell forgets that it is Christmas eve. The following is the scene:

---

[37] The month of Kislev corresponds to late November - late December on the secular calendar (About.com 2013d).
[38] Sammy, interpreted by Ray Charles, is Yetta's boyfriend.

b) In the living room:

Francesca: Hai davvero intenzione ti partire? Scherzi? Hai dimenticato che è una serata speciale? E va bene, ti darò un indizio. Le prime lettere sono "ca"!

Maxwell: Scusa, non ci arrivo. Le altre lettere?

Francesca: Pitone.

Maxwell: Oh! È la vigilia di Natale. Mi dispiace, cara. Vuol dire che lo festeggiamo domani. Ci resta sempre il pranzo del giorno di Natale.

Francesca: Ma è la vigilia quella che conta! Tu me l'avevi promesso! Non vuoi veder nascere il bambinello?

Maxwell: Certo, ne sarei molto felice! Però c'è un nuovo musical che sta per debuttare in un teatro di Boston, etc.… […].

Fran: You're going to Boston? Honey, are you forgetting what tonight is? Maybe, I'll give you a hint. The first letter is "ha"!

Maxwell: Sorry darling, what's the second letter?

Francesca: Nukkah.

Maxwell: Oh! It's Hanukkah. I'm sorry, sweetheart. But we'll celebrate it tomorrow. There are eight nights of Hanukkah, are there?

Fran: *[complaining]* But the first night is the most important! Don't you wanna make your wife happy?

Maxwell: Of course I do. I'm sorry darling, but there is a new musical workshop in Boston, etc.… […].

Italian translators have found a good solution for translating the word Ha-nukkah, respecting the lip movements. "Capitone" is a stewed eel, a typical Neapolitan dish prepared during Christmas holidays (Giallo Zafferano).

As mentioned above, the fact that a person forgets the Christmas eve is quite improbable. Moreover, even Maxwell's cue sounds as non-authentic. Indeed, when he says: "È la vigilia di Natale. Mi dispiace, cara. Vuol dire che lo festeggiamo domani", the presence of the male pronoun *lo* is dubious, as *la vigilia* is a female noun. The following sentence, "Ci resta sempre il pranzo del giorno di Natale", is another suspicious element: Maxwell refers to the "pranzo di Natale", the Christmas lunch, as if Christmas day was after many days, and not the day after.

Fran really cares for Hanukkah tradition since she was a child. In the episode there is a flash back where Fran is a child and Sylvia is preparing the menorah for the first night of Hanukkah. The same scene is of course present in the Italian translation, and, as the Jewish candelabra is visible, translators had to look for a valid explanation:

c) At Sylvia's house (in the flashback):

Francesca: Ma zia, perché non possiamo fare l'albero di Natale come gli altri?
Assunta: Per quest'anno dovrai accontentarti di addobbare candelieri. Non ho molti soldi. O questi o torce elettriche.

Fran: Mum, why can't we have a Christmas tree?
Sylvia: We can't, my darling, we have the Jewish faith. And has Jewish people, we celebrate Hanukkah.

The following is a snap-shot taken from the scene, where the Jewish menorah is clearly visible.

However, in many other scenes the *menorah* appears, overall in the final one, where, according to the tradition, the first candles have to be lighted up:

Toward the end of the episode, Fran is worried because the car where there were Maxwell, Gracie and C.C. had an accident. While she is outdoor praying God for saving Maxwell and Gracie, a nun appears next to him. Seeing the nun, she says:

a) *At Maxwell's house (outdoor):*

Francesca: Ma è una suora. Oh, Lui deve avermi confusa con mia cugina, quella che abita a Monza.

Fran: Oh my God! He must have got confused 'cause of my new last name.

The reference that Francesca makes is to *la monaca di Monza* (the nun of Monza), a character from Manzoni's *I promessi sposi*. In the original version, Fran thinks that God has sent a nun to her because he got confused as now her last name is Sheffield and not Fine, which is considered a Jewish surname (Tripod and Shitler's List).

The interesting side of the dialogue between Fran, a Jewish woman and a Christian nun is the fact that they pray together for Maxwell. As is predictable, this distinction and the important meaning of this action cannot be translated literally in Italian, as Francesca is Christian too.

b) At Maxwell's house (outdoor):

Francesca: Vede, io volevo che mio marito restasse a casa la sera della vigilia di Natale, perché è veramente importante per me, come il lavoro è veramente importante per lui. *[Indicating with her finger firstly her-self and the nun]* E ne ho parlato al Signore.
Nun: Perché non preghiamo insieme?
Francesca: Ma, io non sono certo una santa. Lei pensa che vorrà ascoltarmi?
Nun: Ma certo figliola! Adesso chiudiamo gli occhi e preghiamo.

Fran: Well, I really wanted my husband to be here for the first night of Hanukkah because it is really important to me, like Christmas is important to him. You see, *[Indicating with her finger firstly her-self and the nun]*, I married one of yours.
Nun: Why don't we pray together?
Fran: But, I'm Jewish, Sister, will your prayers work for me?
Nun: Of course they will. Let's close our eyes and pray.

4.5 References to Italy: changes in dubbing

As has been introduced in the previous paragraphs, in *La Tata*, there are many references to Italy and to Italian culture, as the main character Fran has been transformed in an Italian woman.

It is possible to notice that in the first episodes of the first series, these references are present in a large amount. This may be due to the fact that it has been necessary to introduce immediately the changes made to the character, so that the audience would have understood since the first episode. In the original version, Fran is not presented as a Jewish, but this could be perceived from her nasal voice, her accent and the neighborhood where she lives.

As long as the show goes on, the references to Francesca's origins are not so frequent. The one that often occurs is the reference to Frosinone, her city, or to Italy.

I will analyses Italian references according to four different categories: food, cities, dialectal expressions and culture.

4.5.1 References to Italian food

The food mentioned in many episodes of *La tata* does not have only southern Italian origins, but comes from every part of Italy.

a) *In Maxwell's studio:*

Niles: Non ha cenato, quindi le ho fatto un sandwich, per la tata, *pagnottella*.

Niles: I noticed you didn't get the chance to eat. I thought you might be a bit puckish.

(1x01: Pilot / Il miliardario e la bambinaia)

The *pagnottella* is a bread made in all Italy. In the English version no kind of food is mentioned.

b) In Maxwell's studio:

Maxwell: *[eating a sandwich]* Buono! Cos'è?
Niles: La tata l'ha comprata ieri: *soppressata di Norcia*.
Maxwell: Deliziosa!

Maxwell: *[eating a sandwich]* What is this?
Niles: I believe Miss Fine called it a light nosh.
Mawell: Delicious!

(1x01: Pilot / Il miliardario e la bambinaia)

The *soppressata di Norcia* or *salame di Norcia* is a kind of salami produced in the city of Norcia, in the region of Umbria.

In English, again, there are no references to names of food. It may be this is the first time that Maxwell, an aristocratic man, eats a sandwich, a food that Fran has introduced in Mawell's house.

c) At Syliva's house:

Assunta: Su, Francesca, un po' di *mandorlato*?

Sylvia: Fran, you need a mallowmar?

(1x01: Pilot / Il miliardario e la bambinaia)

The *mandorlato* is an Italian nougat, made with almonds, that is eaten overall during the Christmas period. It has its origins in Cologna Veneta, a small district in the province of Vicenza, Veneto. *Mallowmars* "are cookies with marshmallow's covered in chocolate" (ChaCha).

d) In the living room:

Francesca: Piantala Brighton! Perché fumare è una tale sciocchezza! Perché la gente comincia a fumare quasi per scherzo, e poi sono dolori per smettere. Io mi ero ingrassata come una porchetta.

106

Fran: Oh, please Brighton! Smoking, that's disgusting! It takes the idiots that start that fifty habit years to quit. I still haven't knocked off, all the way.

The Porchetta is typical dish from central-southern Italy, but there are other kinds of *porchetta* made also in northern regions of Italy, such as in Veneto where there is the *porchetta trevigiana*, from the city of Treviso (Marca Doc). It derives from the pork and it is a sort of salami (Porchetta Calabrese).

e) *In the dining room:*

Francesca: Niles! Queste crêpes sono speciali!
Brithgon: E poi belle calde!
Francesca: Mia zia le fa coi broccoli e più alte! Le chiama frittelle!

Fran: Niles! These crepes are divine!
Brighton: And so light!
Fran: My mother makes a blintz that could double for a mattress.

The *frittelle coi broccoli* (a broccoli pancake) is a typical dish that is eaten on Christmas eve in Frosinone (Città di Frosinone). The *frittelle* can be considered as crepes.

In the English version, on the contrary, Fran mentions a Jewish food: the blintz "is a thin pancake, often filled with cottage cheese or fruit. […] Today, the blintz is more commonly associated with those who practice Judaism. Blintzes are often prepared for Hanukkah, as they are fried in oil after they are stuffed" (Wise Geek 2003 – 2013a).

The two foods, the *frittelle* and the blintz, are both dishes prepared for special events, as Christmas or Hanukkah.

f) In the living room:

Francesca: Ah quante belle feste a Fiuggi, in Italia, all'Hotel Impero. Uscivo con la borsa piena di roba!

C.C.: Roba come forchette, cucchiai e coltelli d'argento, penso.

Francesca: No! Lasagne al forno, porchetta, cappone ripieno. Mangiavo per due, ma piatti per quattro.

Fran: Oh, you should have seen my sweet sixteen at Benny's Clam Bar. We took over the whole half-shell room.

C.C.: I'm sure it was the highlight of the Flushing social season.

No. That was the Astoria Boulevard block party. They had two of the Four Tops.

(1x03: My fair nanny / La festa della debuttante)

Francesca lists a series of food that are typically Italian, except the *cappone* (capon, a castrated chicken) that is made also in other countries. *Lasagne al forno* is an Italian dish, made of large flats pieces of pasta, with chopped meat and/or vegetable and white sauce (Oxford Advanced Learner's Dictionary). The *porchetta* has been explained above.

The English is completely different and more culturally connoted. Indeed, Fran names some places of her neighborhood: a restaurant, a street and a vocal quartet active since 1954 (Soulwalking).

4.5.2 References to Italian cities

In *La tata*, many Italian cities are cited not only by Francesca, but also by other people when they talk to Francesca and realize that she is Italian.

a) In the living room:

Maxwell: Scusi, mi sbaglio o qui tra le sue referenze vedo scritto "Regina Madre di Roccacannuccia"?

Francesca: Come? Mi faccia vedere…. Ah si! Certo! Regina è il nome di mia madre, e mamma a Roccacannuccia!

Maxwell: Miss Fine, you seem to have listed the Queen Mother as a reference?

Fran: What? Let me see that. Oh no, that's not the Queen Mother. That's my mother from Queens.

(1x01: Pilot / Il miliardario e la bambinaia)

Roccacannuccia is a city in Puglia, South Italy.

It is interesting, here, how the translators have conveyed the play of words of Queen Mother / mother from Queens. They have substituted the name of the quarter with the name of Francesca's mother, as Regina can refer to a sovereign but also to a name, typical of South Italy.

b) *In the living room:*

Maxwell: Ma lei, per caso, ha esperienza di bambini?
Francesca: Vuole scherzare? Non ho allevato i quattro figli di mia sorella quando è scappata con un dentista di Tivoli.

Maxwell: Do you have any experience with children?
Fran: Are you kidding? I practically raised my sister's two kids when she was suing her chiropodist.

(1x01: Pilot / Il miliardario e la bambinaia)

Tivoli is a district in the region of Lazio.

In this dialogue, it is possible to see how, in the Italian translation, the number of Francesca's sister's children is doubled. The reason of this choice could be that at the epoch of *La tata*, there still was the tradition of making numerous families. Indeed, according to the statistics of Italian families in 1993 (Banca d'Italia), the bigger families lived in South Italy. Francesca, during all the seasons of *La Tata*, names frequently members of her family (aunts, uncles, cousins).

c) *In the living room:*

Francesca: *[talking about her dress]* Le piace? Me l'ha prestato mia cugina, Miss Cerignola dell'84!

Fran: *[talking about her dress]* You like? I borrowed it from my cousin, Miss Long Island Nineteen-Eighty-nine.

(1x01: Pilot / Il miliardario e la bambinaia)

In English, Fran refers to Long Island, an island of the state of New York, where there is the county of Queens. On the contrary, Cerignola is a district in the province of Foggia, in the region of Puglia, that is very far from Frosinone. The audience can understand that Francesca's relatives live not only in different cities, but also in different regions of Italy[39].

The next three are other examples of Francesca's big family:

d) In the living room (during a party):

Maggie: È la festa più noiosa che mi sia mai capitata!
Francesca: *[to the guests]* E non ha visto le feste di mio zio Andrea a Ceccano!

Maggie: This is the worst party I've ever been to.
Fran: *[to the guests]* She obviously missed my cousin Ira's Bris.

(1x03: My fair nanny / La festa della debuttante)

Ceccano is a district in the province of Frosinone.

In the original cue, there is a reference to the Jewish culture. *Bris* is the ritual of circumcision (About.com 2013c).

e) In the living room (during a party):

C.C.: Mi scusi, cara. Non si sta esponendo troppo? È così fuori dal suo ambiente, qui...
Francesca: Ah, non si preoccupi per me! Io anche con gli ignoranti mi adatto. Mia zia, che era maestra a Pozzuoli, che era maestra a Pozzuoli mi diceva sempre: anche gli ignoranti sono figli di Dio, come gli scarafaggi.

C.C.: You might want to...keep a low profile. You're a little out of your element here.
Fran: Oh, don't worry about me. I've been to my share of affairs. My Uncle Jack threw a weekend bar mitzvah with a Star Trek theme that they're still talking about.

(1x01: Pilot / Il miliardario e la bambinaia)

---

[39] In other episodes, Fran mentions a cousin from Monza (6x10).

Pozzuoli is a district in the province of Naples, in the region of Campania. As the previous example, in this case too, there is a reference to Jewish culture, *bar mitzvah*. "At the age of 13 (12 for girls), children become obligated to observe the commandments. The bar mitzvah ceremony formally, publicly marks the assumption of that obligation" (Judaism 101, 1996.2011b).

f) In the living room:

Francesca: Guarda, a Frosinone avevo trentadue cugini. A dodici anni nessuno era più alto. Sono cresciuti dopo, quando portavano già le pecore al pascolo.

Fran: Honey, this I can handle. Sweetie, you're only 12. Most boys don't shoot up until after their bar mitzvah.

(2x01:Fran-Lite / La sindrome del vedovo)

Confirming what has been pointed out above, Francesca has a very numerous family (thirty-two cousin). In English there is another reference to her Jewish culture.

g) In the living room:

Francesca: Ah quante belle feste a Fiuggi, in Italia, all'Hotel Impero. Uscivo con la borsa piena di roba!

Fran: Oh, you should have seen my sweet sixteen at Benny's Clam Bar. We took over the whole half-shell room.

(1x03: My fair nanny / La festa della debuttante)

Fiuggi is a district in the province of Frosinone and the Hotel Impero really exists, but is called Hotel Imperiale. In the English version, Fran refers to a bar in her neighbourhood.

h) In the living room:

Mrs. Wentworth: Invece lei viene dall'Italia. Io ho visto Roma e Firenze. Sa che le ho trovate carine?
Francesca: Io non le ho viste, ma gira la voce. Pascolavamo le pecore sempre intorno a Frosinone.

111

Mrs: We landed on Plymouth Rock. My family can be traced back for five hundred years.

Fran: We landed on Ellis Island. They changed our names and now we don't know who the hell we were.

(1x03: My fair nanny / La festa della debuttante)

While in the Italian translation Fran and Mrs. Wentworth talk about two famous Italian artistic cities, in the source text the two women talk about the origins of their families.

i) *In Fran's room:*

Francesca: Ma Lalla! Che cosa faccio adesso?!

Lalla: Francesca, ora mi stai offendendo. Perché mai dovrei sapere cosa puoi fare in questa storia di mafia? Se è siciliano, posso chiedere a mio zio a Parma, che ha la moglie di Messina se a Palermo conosce… No! È molto meglio se chiedi consiglio al signor Sheffield!

Fran: Oh Val, what am I gonna do?

Val: Fran, I am very offended. Just 'cause I'm Italian doesn't mean I know everything about the mob. But if the jamooca is a jute it means you gotta whack a shedroul to become a *Cosa Nostra*[40].

(3x13: An offer she can't refuse/Bello, ricco e mafioso…lo sposo)

In this episode, Fran dates with an Italian man, Tony, who is involved in the mob. Fran and Tony go out to dinner in an Italian restaurant where the owner is Italian and in the background it is possible to hear an Italian accent. In the translation, all these elements are lost, even though he keeps his Italian provenience. There is a funny scene, where Italian and English language encounter, but it has been changed in Italian:

j) *In an Italian restaurant:*

Restaurant's owner: Oh, signor Tony, come sta? Non l'ho mai vista in compagnia di una signora più bella. Posso baciarle la mano?

Francesca: Prego! Francesca Cacace.

---

[40] It was hard to understand Val's final sentence, but I could find it on YouTube. According to a member of YouTube this is "gracious Italian slang" (YouTube 2007a).

Restaurant's owner: Hey! Mister Tony, come vai? Never ever I've seen you with a more beautiful… *[giving his hand to Fran]* Bene, molto bene!

Fran: Fine! Fran Fine!

(3x13: An offer she can't refuse/Bello, ricco e mafioso…lo sposo)

What is funny in the English version is that Fran, who does not know Italian, thinks that "Bene! Molto bene" is the owner's name and she answers saying her name. But, what could be more funny for an Italian audience who watch the episode in English is that *Bene* is the Italian translation of *Fine*.

4.5.3 References to dialectal expressions

In *La Tata*, Francesca sometimes uses expressions or words that reveal her southern Italy origins. These expressions differ from standard Italian or because they are dialectal, or because of morphological aspects.

In the following two examples, Francesca pronounces two sentences that are not grammatically correct, but they are frequently used by southern Italians.

a)   *At Danny Imperiale's bridal shop:*

Francesca: *[toward her ex-boyfriend]* Ah bello mio, no! Tu a Francesca non la licenzi! Se ne va lei!

Fran: *[toward her ex-boyfriend]* You can't fire me, Danny Imperiale! I quit!

(1x01: Pilot / Il miliardario e la bambinaia)

Tu a Francesca non la licenzi (You can't fire her) is not a sentence used in standard Italian. Firstly, it is pronounced by Francesca, but she refers to her-self in third person. Secondly, the verb *licenziare*, as the verb *fire* in English, requires the direct object which is present in the sentence and it is the pronoun *la* (her), referring to Francesca. However, there is also an indirect object which refers to Francesca too and is not required by the verb: this is the grammatical mistake.

In the original version the sentence is in standard English.

b) At Danny Imperiale's bridal shop:

Maggie: *[looking at a dress]* È un po' stravagante. Così mi guardano tutti.

Francesca: E notano finalmente che sei bella.

Maggie: Non lo so, non sono brava in queste cose.

Francesca: E allora io qui che ci sto a fare, scusa?! Ma che ti credi? Che una compie quattordici anni e "tac" le viene un gran savoir faire e la raffinatezza di una bella donna elegante con la mia esperienza?

Maggie: *[looking at a dress]* It's so fancy. Everyone'll look at me.

Fran: So? They'll think you're a beautiful girl.

Maggie: I, I don't know. I'm not good at this like you are.

Fran: Honey, that's what I'm here for. What do you think? You turn fourteen and boom, you've got the savoir-faire and sophistication of a woman of my years and experience?

(1x01: Pilot / Il miliardario e la bambinaia)

Ma che ti credi is another sentence with a grammatical mistake. In this sentence the pronoun *ti* (*you/to you* as direct or indirect object) is not necessary. Fran, as the previous case, speaks a standard English.

The following are some words or expressions taken from southern Italian dialects:

c) In the dining room:

Francesca: *[talking about C.C. and the party she is charged to organize]* Se è [socia] in affari è una *paraventa* che ci guadagna sopra e a tavola le pietanze saranno un po' scarse. Ma è meglio perché saranno anche cattive.

Maxwell: Paraventa? È un termine che non ho sentito mai.

Francesca: Capisco.. Vuol dire furba in affari e a letto.

Fran: *[talking about C.C. and the party she is charged to organize]* Well, I just hope there's enough food. You know, shikzas are notorious for not ordering enough food. Booze, yes, but food they don't know from.

Maxwell: Shikza... Is that a chachka?

Fran: Yes, but they cost a lot more.

(1x01: Pilot / Il miliardario e la bambinaia)

As Francesca says, *paraventa* means "smart" in Roman (Trattoria Romana). In the source text two Jewish words are mentioned: *shikza*, which "refers to a non-Jewish woman who is either romantically interested in a Jewish man or who is a Jewish man's object of affection" (About.com 2013a); and *chachka*, which is an attractive, unconventional woman (The Free Online Dictionary 2013a).

d) At Danny Imperiale's bridal shop:

Francesca: Scegli! Qual è il colore che ti sta meglio?
Maggie: Eh, io non lo so.. Il beige?
Francesca: Ma *ti sbatte*!

Fran: So, well, what's your favourite colour?
Maggie: I don't know.. beige?
Fran: Oy.

(1x01: Pilot / Il miliardario e la bambinaia)

The verb *sbattere* is not properly a dialectal expression, but a word used in familiar context. It means "make appear someone tired" (Il Sabatini Coletti). In English, an expression of disgusting is used.

e) In the living room:

Niles: E non le fa più paura l'occhio del diavolo?
Francesca: Ah! E io dovrei credere a queste super *buatte*?!
Niles: Queste cosa?
Francesca: Le super buatte, le super bugie, le favole! Storie inventate!

Niles: What about Grandma Yetta's evil eye?
Fran: Oh, that's just an old bubbameister.
Niles: Bubbameister?
Fran: A bubbameister. It's like an old wives tale.

(1x02: Smoke gets in your lies / Saranno fumosi)

115

Buatta is a Roman term to indicate a tale. *Bubbameister* is the Jewish term for tale. It is evident how, in the Italian text, the term *super* has been introduced for reason of lip synchronization.

f) *In the living room:*

Maxwell: Oh, Francesca, lei è proprio stupenda!
Francesca: Oh, no, come diciamo in Ciociaria: *[with Neapolitan accent] stare gugliato.*

Maxwell: Oh, Miss Fine, you look beautiful.
Fran: Oh yeah, but I'm all verschwitzt.

(3x01: A pen pal / Il misterioso Lenny)

The dialectal expression that Francesca says means to be smart. In the original version, there is a German word that means molded (YouTube 2007c). This is in order to recreate a comic effect on the fact that Maxwell and Niles were trying to remember Jewish words.

g) *In the living room:*

Niles: Stavolta io direi che ha *smaronato*.

Niles: I believe you fuckucked up, sir.

(3x01: A pen pal / Il misterioso Lenny)

Smaronare is a dialectal term of Veneto. It means to make a mistake because of too much certainty (Cestipedia Blog). The original expression is slang verb that means "to do something badly or make a bad mistake" (Oxford Advanced Learner's Dictionary).

4.5.4 References to Italian culture

As has been already pointed out, at the beginning of the first season, Francesca makes frequent references to Italian culture, such as proverbs, TV programmes, events, etc.

116

The proverbs that Francesca tells are sometimes original Italian proverbs, other times I could not find their origin but they make sense anyway. The fact of saying proverbs is probably linked with the idea of the character that translators want to convey. They may think that saying proverbs makes Francesca more Italian.

The following proverbs are some examples:

a) *At the theatre:*

Francesca: Non se ne può andar via lasciando le cose a metà. L'uomo accorto scappa se ha torto.

Fran: You know, you shouldn't leave the house with things unresolved. That's why men die young.

(1x02: Smoke gets in your lies / Saranno fumosi)

The interpretation of this proverb could be that when a man who realizes he is not right, he escapes from that situation, without solving it. In English, the content is the same for the first part of the cue, while the second cue is different.

b) *In the living room:*

Francesca: Sa, c'è un detto ciociaro. Solo lavoro, fa ricco l'avaro e ammazza il somaro.
Niles: E i nostri stipendi sono al riparo.

Fran: Well, you know what they say. All work and no play makes a man ...
Niles: Rich enough to pay our salaries.

(2x01:Fran-Lite / La sindrome del vedovo)

The meaning of this proverb could be that the more a man works, the more his master becomes rich, and he will die while working. The content of the English cue is the same.

The next proverb has southern Italy origins:

c) *In the living room:*

Francesca: *[after having been fired by Maxwell]* Ma sentilo! A lavare i somari si spreca la fatica e il sapone. È così che mi ringrazia?

Fran: *[after having been fired by Maxwell]* Fired? After all that I've done for you, this is the thanks that I get?

(1x01: Pilot / Il miliardario e la bambinaia)

The proverb means that you waste your time if you try to explain something to people who do not listen to you and do not want to listen to you (Pensieri, Riflessioni e saggezze). This is the same thing that Fran says in the original version.

The following examples are all references to Italian culture or Italian TV programmes and characters.

d) *In the living room:*

Fran: Aspetta un momento, tu niente niente mi vorresti fare un ricatto?
Brighton: Diciamo che se devo affondare, non affonderò io solo.
Fran: E che sei adesso? Un boss di *Cosa Nostra*?

Fran: Wait a minute. Are you trying to blackmail me?
Brighton: Let's just say, if I'm going down, you're going down with me.
Fran: Who are you? Edward G. Robinson?

(1x02: Smoke gets in your lies / Saranno fumosi)

As Brighton want to blackmail Francesca, she compares him to a boss of *Cosa Nostra*, the Sicily mafia. In the original version, she compares to an actor famous for the roles of gangster in his films (Tcm).

e) At the theatre:

Piano player: Cosa canta lei?
Francesca: Ah ma devo cantare anch'io adesso? Oh, d'accordo! "*Blu dipinto di blu*"! Forza! Voooolareeeee…

Piano player: Your song, please?
Fran: Um, oh, I get to sing, too? All right. "People" in E flat. Hit it.

Nel blu dipinto di blu is a very famous song written and interpreted by Domenico Modugno. This song won the Sanremo Festival, a festival about Italian music, in 1958 (Musical Store). In the English version, Fran mentions a song of Barbra Streisand, one of her favourite singers (Lyrics Freak).

f) In the dining room:

Francesca: *[talking about Yasser Arafat]* Lo so! Si chiama kefiah! Comunque potrebbe farseli shampoo e pulizia del viso.
C.C.: A lei non è simpatico?
Francesca: Si! Ma se si fa la barba e i capelli è meglio! Noi in Italia non possiamo parlare perché abbiamo Lucio Dalla.

Fran: *[talking about Yasser Arafat]* Well, whatever it is, he could use a facial. Or better yet, a chemical peel.
C.C.: Nanny Fine!
Fran: Well, we're giving him the Gaza Strip. Would it kill him to take a shave and put on a little Paco Rabanne?

Here, Francesca cites one of the bigger singer of Italian music, Lucio Dalla. At the beginning of his carrier, he used to keep a long beard and messy hair. In the source text, Fran does not compare Arafat with anybody. She only cites Gaza Strip, an area between Israeli and Egypt, and the name of a perfume.

g) In Maxwell's studio:

Francesca: Ma io non desidero mettere in imbarazzo Maggie! Non è facile! È dura avere quattordici anni. Quando a quell'età mia madre, per festeggiarmi, a Frosinone, è venuta all'improvviso a scuola truccata da Pierrot, ma con la minigonna…

Fran: But I don't want to embarrass Maggie. Fourteen is a very vulnerable age. I remember when I was fourteen. My mother came to pick me up after school in a halter top and peddle pushers.

(1x03: My fair nanny / La festa della debuttante)

Pierrot is a mask typical of Italian Carnival. However, Fran's description of her mother's wearing is very from the costume of Pierrot.

h) In the dining room:

C.C enters dressed in this way to go to the zoo:

Francesca: Laurence d'Arabia?
C.C.: Boutique della quinta strada, cara.
Francesca: Vendono già per il Carnevale.

Fran: Banana Republic?

C.C.: Abercrombie and Fitch, dear.

Fran: All right, so you paid double.

(1x05: Here come the brood / Pranzo di nozze)

In this cue too, there is a reference to Carnival. Here, it is possible to see also other changes made for the Italian audience. While in Italian the reference is to a character of a film, who wears a scarf around his head and neck, like C.C., in the English version, Fran mentions the name of a Brand that is very famous in America for selling products at accessible prizes. C.C., on the contrary, says she bought her clothes in Abercrombie and Fitch, a boutique, where prices are higher[41]. The Italian audience would not have understood the reference to the two brands, or, at least, not the one to the boutique.

i) *In Maxwell's studio:*

Francesca: Ma sa quante volte ho detto a mio padre "Io ti detesto?"

Maxwell: E lui in che modo reagiva?

Francesca: Ah in nessun modo. Glielo dicevo sottovoce, mentre guardava *Canzonissima* a volume molto alto.

Fran: Do you know how many times I told my father I hated him?

Maxwell: Yeah. And how did he react?

Fran: Oh, who the hell knows. He couldn't hear a damn thing over that Bonanza theme blasting in the background.

(2x03: Everybody needs a body / L'ospite è come il pesce)

In this example, both in the Italian version and in the English one, the nanny cites a TV programme: *Canzonissima* is an Italian programme that consisted in a songs competition. Bonanza is a western TV series (Imbd).

j) *In the living room:*

Francesca: Avresti anche potuto avvertirmi prima scusa!

Maxwell: Ma l'ho fatto. Mercoledì scorso. Mentre guardavi "Un bisturi in famiglia".

---

[41] It seems that nowadays Banana Republic is more expensive than A&F (YouTube 2007b)

Fran: Why didn't you tell me about this sooner?

Maxwell: I did. Last Wednesday. You were watching Chicago Hope.

Fran did not listen to Maxwell because she was watching an American "medical drama focuses on the personal and professional trials and tribulations of the medical staff of Chicago Hope Hospital" (Tv.com). Although this series has been translated and transmitted also in Italy, the Italian translators of *The Nanny* have preferred to do not keep the reference, but put another one. *Bisturi in famiglia* is not a programme that exists in Italy, but is a kind of parody of an Italian TV series called *Un medico in famiglia* (A doctor in family). The translators have substituted doctor with the word lancet.

4.6 Stereotypes: the Jewish, the English and the Italian

In this paragraph, I will show how the stereotypes I have explained at the beginning of the chapter are represented in *The Nanny*, both on the side of the visual code, by the use of images, and on the side of the verbal code, by the use of dialogues. As the sound code cannot be represented in a written text, I will explain in words the stereotypes linked to the voice and the intonation, when relevant.

4.6.1 The Jewish stereotypes: clothes, husband, voice and food.

As has been introduce previously, the Jewish woman in *The Nanny* is connoted as a strong woman, who wears eccentric, provocative and tight clothes, has backcombed hair, a nasal voice, a dependence from food and a desperate desire to get married.

The following images are some of Fran's habitual clothes:

Sylvia and Yetta wear bizarre clothes too:

Another feature that is strongly present in the show is the desire and importance of finding a man and marry him. This aspect is also linked with the age of Fran, which is never specified, but it should be about thirty and thirty-five.

The following are some examples that show this aspect:

a) In the living room:

Yetta: *[to Francesca, watching Maxwell's children]* Hanno ripreso dal padre! A te non somigliano neanche un po'!

Assunta: Yetta, non sono figli di Francesca! Francesca, figli non ne ha mai avuti, non si è mai sposata e vuole vivere da sola!!!

Yetta: *[to Francesca, watching Maxwell's children]* Oh, they're all their father. They got nothing from you.

Sylvia: Ma, these are not Fran's children. Fran doesn't have any children. She's not married. She's all alone.

(2x03: Everybody needs a buddy / L'ospite è come il pesce)

b) At Sylvia's house (in a flashback):

Assunta: *[to Francesca]* È meglio che questa storia del kibbutz te la levi dalla testa. È ora che cominci a pensare al tuo futuro ormai. O vuoi andare a finire come quell'idiota di tua cugina Marina, a più di trent'anni e senza ancora marito?

Francesca: Figurati se questo può accadere a me! *[to Lalla]* Ah la dovresti vedere mia cugina Marina, è così patetica. Trentadue anni a giugno, minigonna corta corta, tacchi alti alti, cotonata. Fa così pena!

Sylvia: Fran, you'd better get this kibbutz staying out of your head and start to think about your future now, or you are gonna wind up like your cousin Maira. Over thirty and still single.

Fran: Sure, mama, that is never gonna happen. Oh, Val, you should see my cousin Maira. It's so pathetic. Thirty-two years old and really short mini-skirt, high heels, big hair. It's so sad.

(3x05: Val's apartment / Francesca se ne va)

Both the source text and the target text have the same content. The second dialogue shows how being over thirty and not being married is something terrible for a woman. This aspect occurs frequently in many episodes.

The *kibbutz* is "a voluntary democratic community where people live and work together on a non-competitive basis. Its aim is to generate an economically and socially independent society founded on principles of communal ownership of property, social justice, and equality" (Kibbutz Program Center). In the Italian translation, the name kibbutz has been kept, probably because there was not a single words which represents what kibbutz is.

Other two stereotypes that have been described in this chapter and are linked with the character of Fran and Sylvia are their loud voice and their passion for food. The aspect about the voice is visible in the following cues:

c) *In the living room*:

Francesca: *[out loud]* Datevi una smossa ragazzi! La macchina è già qua!! *[to Niles]* Mi piace tanto gridarlo.
Niles: E a me un po' meno sentirlo.

Fran: *[out loud]* Hurry up, kids! The limo's waiting. *[to Niles]* I love saying that.
Niles: *[with a sarcastic tone]* And I love hearing it.

(1x05: Here comes the brood / Pranzo di nozze)

d) *In the living room:*

Francesca: *[out loud]* Signor Sheffield, la signorina è arrivata!
C.C.: Le dispiace? Non urli. Almeno finché non la sgozzano.

Fran: Mister Sheffield, Miss Babcock's here!
C.C.: Miss Fine, please! They've already freed Willy.

(1x05: Here comes the brood / Pranzo di nozze)

C.C. makes a reference to the film *Free Willy* (1993), where an orca is captured. In the Italian version, the reference has not been kept, but has been substituted by a sarcastic sentence.

e) *In a restaurant, at Fran's cousin's wedding:*

Assunta: *[to Maxwell]* Adesso le presento, Antonio, mio marito. *[to Antono, out loud]* Amore!
C.C.: L'urlo è di famiglia.

126

Sylvia: *[to Maxwell]* I'd like you to meet my husband. *[to Morty, outloud]* Morty!

C.C.: God, it's hereditary.

Fran's father's name has been changed, in the translation, from Morty to Antonio. When Assunta calls his husband, she says *amore* and not *Antonio*, because of reasons of synchronization. Indeed, lip movements in pronouncing *amore* are the same of *Morty*, while those in pronouncing *Antonio* are too different.

The following examples are referred to Fran and Sylvia's passion for food:

f)   In the kitchen:

Assunta: *[to Francesca and Maxwell]* State a sentire voi due, mettermi contro Susan mi spaventa, ma mettervi proprio contro il Dio degli Ebrei mi dà proprio il terrore. Il Faraone ci ha provato! … *[eating a cake]* Mmm, ma qui cosa c'è? La crema di mandorle?

Sylvia: *[to Francesca and Maxwell]* Listen you two! I want my Cantor back. My friends disown me, my life is over. I want to die! … *[eating a cake]* This is almond extract?

Here, it is possible to see how, in a dramatic situation, Sylvia forgets evertything if she eats something.

Francesca: Devo imparare a risolvere i problemi senza aiuti mentali… *[going toward the fridge]* Ma che mi mangio?

Fran: I gotta learn to deal with my problems without a crutch. *[going toward the fridge]* What's to eat?

Fran needs something to eat in order to think about the way to solve a problem.

4.6.2 Stereotypes and Britishness

The big gap between Fran and Maxwell is also due to the fact that Maxwell is English, and not American. Most part of the jokes about Britishness are connected with English coldness and sometimes with humour. Two examples of stereotypes are presented here:

a) *In Maxwell's studio:*

Francesca: Guai poi guai lasciare le cose in giro, è una cleptomane! *[referred to Yetta]* Farebbe sparire anche gli armadi da questa casa! *[Fran and Maxwell laugh]* […]
Maxwell: E se inchiodiamo gli armadi alla parete? *[he laughs]* … Ma potremmo anche piazzare dietro a ogni sportello una bella tagliola per volpi! *[he laughs]*
Francesca: Molto divertente prendere in giro così una vecchietta. Cos'è? Quell'umorismo inglese che non capisce nessuno?

Fran: She's a borderline clepto. *[referred to Yetta]* We wouldn't have a candy dish left in the house
Maxwell: Well, at least we know where she gets it. *[he laughs]* Well, you know, Miss Fine, sometimes you feel like a nut, sometimes you don't. *[he laughs]*
Fran: What's so funny, poking fun a little old lady? What's that? That British humour that nobody gets?

(2x03: Everybody needs a buddy / L'ospite è come il pesce)

British humour is famous in all the world for being hard to understand by non-English.

b) *In Maxwell's bedroom:*

Maxwell: Però sai, lei ha avuto parecchie esperienze, ha avuto perfino un fidanzato italiano!
Niles: No guardi, questo è stato cinque anni orsono. Mi creda, ormai è così tesa anche lei che, perfino un inglese se lo farà andar bene.

Maxwell: It's just… she's so experienced. She has been with an Italian guy, Niles.
Niles: Oh, sir, that was five years ago. Believe me, the woman is so ready, even an English man will please her.

(5x23: The wedding / Questo matrimonio s'ha da fare – part 2)

128

In this example, there is also a stereotype about the Italians: Italian men are all thought to be Latin lovers. In another episode, there is the stereotype that if a person is Italian, he should be in the mob[42].

In some episodes Maxwell's sister, Jocelyn, appears and she is the character who most represents British coldness. The following examples reveal this aspect:

c) *In the room where Fran is preparing for the wedding:*

Jocelyn: Io vorrei solo darti un caldo benvenuto nella nostra antica famiglia. *[putting her finger tips in Francesca's shoulder]* Benvenuta.
Francesca: ….. Quanto affetto sento, quanto quanto affetto.

Jocelyn: I just want to give you a warm welcome to the Sheffield family. *[putting her finger tips in Francesca's shoulder]* Welcome.
Fran: …. I feel the love. I do, I do.

(5x23: The wedding / Questo matrimonio s'ha da fare – part 2)

d) *In the living room:*

Jocelyn: *[answering to a question about her new boyfriend]* No, l'ho lasciato. Ho scoperto che è sposato, ha tre figli e ha anche un amante. Sono affranta.
Francesca: Sei sicura che ti dispiace?
Jocelyn: Oh si, sono veramente distrutta. Scusa per la scenata di disperazione. *[she goes into the kitchen]*
Francesca: *[to Assunta and Yetta]* Gli inglesi, più passa il tempo e meno li capisco. Non riescono ad esprimere nessuna emozione.

Jocelyn: *[answering to a question about her new boyfriend]* No, it's over. I found out he's married, has three children and a mistress. I'm crushed.
Francesca: This is you crushed?
Jocelyn: Oh yes, I'm assuredly destroyed. I apologize for making such a scene. *[she goes into the kitchen]*
Francesca*: [to Assunta and Yetta]* Oh, that's the British foyer. They show no emotion.

(6x10: The Hanukkah story / Una tata miracolosa)

---

[42] Lalla: Oh, Francesca, solo perché è italiano deve essere della mafia?
Val: Fran, just cause he's Italian doesn't mean he is in the mob.

(3x13: An offer she can't refuse / Bello, ricco e Mafioso, lo sposo)

This is how Jocelyn appears during this scene, after that her story is finished and she is very destroyed:

4.6.3 Class differences

The gap between Fran and Maxwell is not only due to their different cultures, but also to their different education and provenience. Indeed, Maxwell uses terms more sophisticated and, sometimes, also French terms that Fran does not understand. This feature is kept in Italian, both in order to underline the differences between Maxwell and Francesca's way of speaking, and in order to highlight the fact that Maxwell is English.

In two episodes of the sitcom, this gap is made evident by the plot of the episode. In *1x03: My fair nanny / La festa della debuttante*, Maxwell decides to throw a party to woo a wealthy woman to produce his play. Fran wants to plan a High Tea for mothers and daughters, but C.C. fears that Fran's wacky ways will ruin the party. So, Fran is tutored by Maxwell and Niles to be a socialite and manages to impress the ladies. However, when Maggie reveals that none of the daughters are happy, Fran changes back into "Nanny-mode" and turns the boring party into a great time (The Nanny Home Page).

In order to appear as a socialite, Fran loses her American accent and her Jewish nasal voice and starts to speak a perfect English. In the Italian version, as it was not possible to change Francesca's way of speaking, as it was standard Italian, the translators have decided

that, in order to be more socialite, Francesca should change the pronunciation of the consonant "r": from the sound /r/ to the sound /v/.

Before the party, Fran is taught good manners and the right pronunciation by Maxell and Niles. The following is the passage where Maxwell and Niles list the Fran's aspect that should be changed (the content is the same in both the source text and the target text):

a) *In Maxwell's studio:*

Francesca: Allora ditemi, in che cosa sono diversa da tutte quelle signore eleganti?

Maxwell: Non saprei da dove cominciare.

Niles: Dagli abiti.

Maxwell: Dai capelli.

Niles: La voce.

Maxwell: La risata.

Fran: So tell me, what is the difference between me and those ladies?

Maxwell: I wouldn't know where to begin.

Niles: Her clothes.

Maxwell: Her hair.

Niles: Her voice.

Maxwell: Her laugh.

The following dialogues are the training to Fran:

b) *In Maxwell's studio:*

Maxwell: Batta molto le vocali. " La vaacca graassa ingraassa i caampi".

Francesca*: [with marbles in her mouth]* "La vaacca graassa ingraassa" *[she spits the marbles]* No, le palline in bocca sono pericolose. Ne ho già mandate giù quattro. "La vacca grassa ingrassa i campi", quindi non invitiamo vacche grasse alla festa, capito?

Niles: Non le vorrà solo magre?

Maxwell: Gvasse, non grasse!

Niles: Già! Mettiamo apposto la "evve". La "erre" è così popolare.

Francesca: Cosa?

Maxwell: La "erre" blesa è così.. nobile!

Niles: E fa sempre effetto.

Francesca: Ma voi parlate con la "erre" normale.

Maxwell: Perché noi siamo inglesi!

Niles: Quando un inglese parla sembra sempre Shakespeare. *[Niles and Maxwell look at each other and smile]*

Maxwell: Avanti, su, ripeta dopo di me: "Maavco, se tvova un vaavco va sotto l'aavco di notte nel paavco".

Francesca: Spero che ci vada armato.

Maxwell: Oh, le spiace non scherzare?

Francesca: Va bene, ma i Kennedy, anche senza la "erre" nel nome "pavcheggiano di fvonte all'idvante e non tvovano multe"!

Maxwell: Round tones, Miss Fine. "How now brown cow".

Fran: *[with marbles in her mouth]* "How now brown" *[she spits the marbles]*.. Oy.. Enough with the marbles. I've swallowed three and passed two already. "How now brown cow". Not that there's gonna be any cows at the party[43].

Niles: That's what you think.

Maxwell: Party[44], Miss Fine.

Niles: Yes. Let's try to capture that elusive letter "R".

Fran: What?

Maxwell: You're accent, it's so.. odd.

Niles: It's inescapable.

Fran: I don't see an "R" coming out of your mouth.

Maxwell: That's because we're British.

Niles: Yes, we can say anything and we like and people think it's Shakespeare. *[Niles and Maxwell look at each other and smile]*

Maxwell: All right, repeat after me. "Mark went on a lark after dark in Central Park"[45].

Fran: Gee, I hope he has a gun.

Maxwell: Oh, Miss Fine focus.

Fran: All right. But the Kennedy's don't have an "R" between them. They "park the car" in the river[46], and get away with it.

Even though Fran speaks with a perfect English accent, or in the case of Francesca, pronouncing the /r/ as /v/, she reveals her not high education or good manners through what she says. The following are examples taken from the party:

---

[43] Pronounced /ˈpɑːrti/

[44] Pronounced /ˈpɑːti/

[45] Pronounced: /mɑːk went ɒn a lɑːk ɑːftə dɑːk ɪn sentrəl pɑːk/

[46] Pronounced: /ðeɪ pɑːk ðə kɑː ɪn ðə rivə/

c) In the living room:

Francesca: *[when a woman passes next to her]* La vaacca gvaassa ingvaassa i caampi.

Fran: *[when a woman passes next to her]* How now brown cow?

d) In the living room:

Maxwell: Signora Wentworth, vorrei presentarle una nostra ospite, Francesca Cacace.
Francesca: Onovaata, vevameente.
C.C.: *[to Maxwell, in a low voice]* Più che una snob sembra una drogata.
Francesca: La pveego di scusavmi pev il mio vitaavdo, evo tutta pvesa al telefono con la mia maman, che sa esseve una taale chiacchievoona.

Maxwell: Mrs. Wentworth, I'd like you to meet our hostess, Miss Fran Fine.
Fran: Charmed I'm sure.
C.C.: *[to Maxwell, in a low voice]* Look who discovered the letter "R".
Fran: Please excuse me for being tardy, but I was on the phone with my mother, and she can be such a yenta.

A *yenta* is an Yiddish words that refers to "an older Jewish woman who gossips incessantly and meddles in the affairs of others" (Wise Geek 2000 – 2013b). In the Italian translation, a term with the same meaning has been used.

e) In the living room:

Mrs. Wentworth: Una statuina neoclassica! È di Canova?
Francesca: No. *[indicating Maxwell]* È sua!

Mrs. Wentworth: What a lovely artifact. Is it Mayan?
Fran: No. *[indicating Maxwell]* It's his-an.

In the Italian text, Mrs. Wentworth asks Francesca if a dark statuette is by Canova, an Italian neoclassical artist, while, in the original version, she as if it is by Maya. In the translation, a funny joke is lost: Fran says the statuette is *his-an* because Mrs. Wentworth has

asked if it was Mayan, but Fran has interpreted the word "Mayan" as *my-an*. This is why she adds *an* to the pronoun "his".

From the image, it is possible to see that the statuettes are two: a black one and a white one. While the white one could likely be a neoclassical statuette, as the material used in this period was marble or pale materials, the black one is clearly an ethnic statuette, probably from Africa. However, despite the Italian cue referred to Canova can be justified by the presence of a neoclassical statuette, it is clear from the image that Mrs. Wentworth is looking at the ethnic statuette.

This can be considerate a visual problem, that, however could be solved by the use of the reference to the Maya in Italian too.

f) *In the living room:*

Niles: *[to Mrs. Wentworth]* Una tartina al paté di legumi?
Mrs. Wentworth: Si, grazie. *[to Francesca]* Lei, cara, non ne prende?
Francesca: Pveego, si seevva, a me i legumi viempiono la pancia di gaas.

Niles: *[to Mrs. Wentworth]* Would you care for a cucumber sandwich?
Mrs. Wentworth: Oh, thank you. *[to Fran]* Don't these look yummy?
Fran: Please, enjoy. I've had the seeds removed to avoid gas.

Here, the name of the food has been changed from cucumber to a more general category of food, pulse. The content has been unchanged.

g) *In the living room:*

Francesca: *[to two guests]* Eva seduto in poltvoona, pevò nessuno si accovgeva che eva già moovto. Lui, pevò, doveva sapevlo, tant'è vevo che da un'ova non vespivaava! Cos'è la vita!

Fran: *[to two guests]* Dead my uncle was, right there on the couch. Only nobody noticed until the seventh inning stretch, when he did not.

In this example too, the content is the same, that is an uncle who has died and nobody realized it. In the English version, the episode has been specified to have happened while people were watching a football match on TV.

The second episode where the social differences between Maxwell and Fran are made evident is in *5x22 and 5x23: The wedding / Questo matrimonio s'ha da fare (part 1 and 2).* Jocelyn, Maxwell's sister, tells Maxwell that his mother does not participate to the wedding because she does not accept Fran's origins. This is the dialogue:

a) *In the kitchen:*

Maxwell: Ma dov'è? Non vedo nostra madre.

Jocelyn: Credo che declini il tuo invito. Sembra che non le piaccia la tua fidanzata.

Maxwell: Cosa? È ridicolo! C'ho parlato giorni fa e mi ha detto che l'adorava.

Jocelyn: E invece la detesta. Mi dispiace tanto, però, conosci mammina. Lei crede che nessuno abbia la classe degli Sheffield.

Maxwell: Where.. Wher's mother?

Jocelyn: She declined your invitation. Seems she despises your fiancée.

Maxwell. What? That's ridiculous! I talked to her the other day. She said she adores Fran.

Jocelyn: Abhors, darling. I know it's horrid, but you know mummy. She doesn't think anyone else has the class of the Sheffields.

(5x22: The wedding, prequel / Questo matrimonio s'ha da fare – part1)

In Italian, the joke based on the assonance between adores/abhors, two words that have an opposite meaning, is lost. Indeed, the laughs after that Jocelyn pronounces "E invece la detesta" are not justified in Italian, because there is no joke in the Italian cue.

This dialogue is followed by some images representing Fran's manners. One of them is the following:

Before the wedding, while Fran is preparing, Jocelyn goes in her room and reveals her that Maxwell's mother does not like Fran. Moreover, Jocelyn tells her that she is divorcing from her husband, who is her chauffeur, because they have nothing in common as they come from too different environments.

The following is the dialogue (some not relevant parts have been cut in the transcription here):

b) *In the room where Fran is preparing for the wedding:*

Francesca: Tua madre oggi non ci sarà?

Jocelyn: […] Non ci pensare cara. Ti ricordi quanto mia madre odiava Lester quando io l'ho sposato?

Francesca: Ma dunque mi odia?!

Jocelyn: Ma tesoro, mamma lo disprezzava Lester, e solo perché era il mio autista. […] Volevo dire che invece oggi mia madre lo adora Lester, lo sai?

Francesca: Ah, bene.

Jocelyn: Ma forse perché stiamo divorziando. […] Aveva ragione mia madre: acqua e farina non legano.

Francesca: Legano eccome! Ci si fanno le lasagne! Tu lo amavi Lester, e lo amavi perché era diverso da te! […]

Jocelyn: […] Ma comunque, cara, non avere niente in comune diventa una vera noia. […] Ma, tesoro, non ti preoccupare, non ha niente a che vedere con te e Maxwell. Sai, Lester non aveva educazione, la sua famiglia mancava del tutto di classe.

Assunta: *[entering into the room]* Hey, dov'è il bagno? Ho preso un diuretico al posto del tranquillante!

Fran: Mummy isn't coming today?

Jocelyn: […] Oh, don't be afraid, darling. Remember how much mummy hated Lester when I married him?

Fran: She hates me?

Jocelyn: Oh darling, mummy only despises Lester because he's my chauffeur. […] Darling, the point is: mummy adores Lester now!

Fran: Oh, good.

Jocelyn: Of course, that could be because we're divorcing. […] Mummy was right: classes can't mix.

Fran: Sure they can […]. You loved Lester, you loved that he was so different from you! […]

Jocelyn: […] But, eventually darling, not having nothing in common becomes a real bore. […] Oh, Darling, don't worry. It's completely different with you and Max. Lester had no breeding, his family was utterly classless.

Sylvia: *[entering into the room]* Oy, where is the can? I took a diuretic instead of the Tylenol.

(5x23: The wedding / Questo matrimonio s'ha da fare – part2)

In Italian, the entrance of Assunta has not been funny as in English, because she asks where is the toilet (*bagno*, in standard Italian), while in English she uses a slang term (Oxford Advanced Learner's Dictionary), proving Fran's family classless.

The following example highlights Fran and Maxwell's different levels of education:

c) *In the room where Fran is preparing for the wedding:*

Maxwell: Ora, dimmi tu tesoro, come faccio a farti entrare in testa fino a che punto io ti adoro?

Francesca: Forse se riesci a spiegarmelo.. Io mica sono cretina.

Maxwell: D'accordo, prendi il tuo senso dell'umorismo. Sai mi piace la tua grande vivacità, il tuo autentico candore, la tua irriverenza..

Francesca: Potresti dirlo con parole più chiare?

Maxwell: Sai, mi piace che sei italiana, di sangue caldo, e passionale. E anche come ti riesci ad eccitare per una grossa fetta di torta.

Francesca: E per una piccola, anche!

Maxwell: Oh, Fran, my darling, how can I make you understand how much I adore you?

Fran: Well, a few examples would be good.

Maxwell: All right. Let's start with your sense of humour. I love your vivacity, your guilelessness, your irreverence..

Fran: Could you use words that I understand?

Maxwell: I love your pizz azz, your fire, your passion. I love the way you get excited over a good piece of coffee cake.

Fran: Over even a bad one.

(5x23: The wedding / Questo matrimonio s'ha da fare – part2)

In this passage, Maxwell uses words that are hard to understand for Francesca. These words are used, both in English and in Italian, in formal contexts or, in any case, not in the standard language. *Pizz azz* is an informal term that refers to a lively and exciting quality or style (Oxford Advanced Learner's Dictionary). Moreover, at the end of the dialogue, one of Fran/Francesca's typical trait is cited by Maxwell, that is her passion for food.

CONCLUSION

The analysis presented in this dissertation has revealed how the need to make an audiovisual product more familiar as possible to the target audience can require deep changes of the source text while translating.

In order to adapt *The Nanny* to the target culture, translators had to modify entirely some characteristics and these changes had to be respected all along the six seasons of the sitcom. Indeed, the more the episodes are, the harder is to keep the changes made, overall because of the fact that the work of translation of the six seasons is made with distant time from a season to the other.

Concerning the strategies introduced by Diaz Cintas, the translation of *The Nanny* into Italian can be considered as a very big substitution, where elements distant from the Italian culture have been translated into closer elements. Fran's Jewishness has been transformed into an Italianness from southern Italy. According to Ferrari, Italian audience sees the "Otherness" in the South Italy, as American people see the "Otherness" in Jewish communities. This vision is due to the fact that, in Italy, a real national-popular does not exist and there is not a precise national identity.

The comic effects of the programme is also based on the stereotypes connected to the cultures presented. The most important stereotype is that of the Jewish American Princess which is represented by Fran. She is a young woman who is not married yet and who still lives with her parents, before starting to work in Maxwell's house. Her appearance is also part of the stereotype: she wears tight eccentric clothes, miniskirts, high heels and has backcomb hair. The fact of not being married and of be looking for a man, possibly rich, has been criticized by some Jewish women who do not feel to be represented by Fran. There is also another Jewish stereotype that is the figure of the Jewish mother, represented by Fran's mother Sylvia, but also by Fran in the relationships with Maxwell's three children. The Jewish mother cares for her children's wealth and she cares that they eat: indeed, both Fran and Sylvia have a passion for food.

All these stereotypes fit perfectly with the figure of the southern woman and mother. From this point of view, the choice of making Fran Italian and Christian has been appropriate: many references to Italian culture, cities, food and dialectal expressions and proverbs have

been introduced in Francesca's dialogues, so that the audience can recognize it-self in the character of Francesca. It has to be remember that Fran's mother Sylvia has changed name and relationship with Francesca, becoming her aunt Assunta. The reason is due to the fact that Sylvia makes many references to her sexual life that, in a traditional Italian family, would be inappropriate.

However, the Jewish elements that appear on the screen and that I have highlighted by showing the snap-shot in which they are shown cannot be erased from the screen and, consequently the audience can be amazed. Why do Francesca and Assunta usually go to the Jewish temple? Why is there a rabbi on the altar at Francesca's wedding? Why does Francesca have a menorah in her house? All these questions remain unanswered.

Another stereotype that I have shown through the dialogues is the stereotype of coldness linked to Britishness, represented in particular by Maxwell's sister, Jocelyn.

The final aspect I have pointed out is the class differences between Maxwell and Fran. Maxwell is British and has a higher level of education. On the contrary, Fran is a very simple woman, who does not pay much attention to what she says and this create funny jokes when she speaks with people of a higher social class.

Despite the changes made to the programme and the unsolvable problems concerning the presence of Jewish elements on the screen, *La Tata* is one of the most funny and pleasant TV series transmitted in Italy, still nowadays. This is probably due to the various changes made to the dialogues and to the characters. Ferrari asks if *La Tata* would be successful even if translators had kept the reference to Jewishness. Probably, the audience would have understood anyway, but the idea of making Fran more Italian makes *The Nanny* more special for the Italian audience.

References:

About.com (2013a). "Definition of Shiksa (Yiddish Word)", in Judaism, **http://judaism.about.com/od/glossary/g/Shiksa-Yiddish-Sayings.htm** (last accessed in February 2013)

About.com (2013b). "What Is a Kippah", in Judaism, **http://judaism.about.com/od/judaismbasics/a/What-Is-A-Kippah-Yarmulke.htm** (last accessed in January 2013).

About.com (2013c). "What Is Brit Milah (Bris)?", in Judaism, **http://judaism.about.com/od/lifeevents/a/britmilah.htm** (last accessed in January 2013).

About.com (2013d). "What Is Hannukah?", in Judaism, **http://judaism.about.com/od/holidays/a/hanukkah.htm** (last accessed in January 2013).

Accietto, Teresita; Fernández, Isabel; Lozano Miralles, Helena (1996). "Lo sguardo del traduttore nel cinema: enunciazione cinematografica ed enunciazione traduttiva", in Heiss and Bollettieri Bosinelli. *Traduzione multimediale per il cinema, la televisione, la scena*. Bologna: Clueb, pp. 231 – 249.

Baccolini, Raffaella; Bollettieri Bosinelli, Rosa Maria; Gavioli, Laura (1994). *Il doppiaggio. Trasposizioni linguistiche e culturali*. Bologna: Clueb.

Baccolini, Raffaella; Gavioli, Laura (1994). "L'analisi di film doppiati nel curriculum di studenti di interpretazione/traduzione: un esperimento didattico", in Baccolini, Bollettieri Bosinelli and Gavioli. *Il doppiaggio. Trasposizioni linguistiche e culturali*. Bologna: Clueb, pp. 73 – 85.

Baker, Mona (1992). *In Other Words – A Coursebook on Translation*. London and New York: Routledge.

Baker, Mona; Saldanha, Gabriela (2009). *Routledge Encyclopedia of Translation Studies*, 2nd edition. London: Routledge.

Banca d'Italia (1995). "I bilanci delle famiglie italiane nell'anno 1993", *Supplementi al bollettino statistico. Note metodologiche e informazioni statistiche*. Anno V, n. 9.

Barissever, Rivka (2001). *L'educazione nella famiglia ebraica moderna*, Tesi di laurea, **http://www.morasha.it/tesi/brsv/brsv02.html** (last accessed in January 2013).

Bock, Hans-Michael; Bergfelder, Tim (2009). *The Concise Cinegraph Encyclopaedia of German Cinema*. Oxford: Berghahn Books.

Bollettieri Bosinelli, Rosa Maria (1996). "Il punto sulla ricerca", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 16 – 21.

Bovinelli, Bettina; Gallini, Serena (1994). "La traduzione dei riferimenti contestuali nel doppiaggio cinematografico", in Baccolini, Bollettieri Bosinelli and Gavioli. *Il doppiaggio. Transposizioni linguistiche e culturali*. Bologna: Clueb, pp. 89 – 98.

Braun, Friederike (1988). *Terms of Address. Problems of Patterns and Usage in Various Languages and Cultures*. Berlin: Mouton de Gruyter.

Calabrò, Luigi (1996). "Adattare o adattarsi?", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 91 – 92.

Cameron, Deborah; Kulick, Don (2003). *Language and Sexuality*, Cambridge: Cambridge University Press.

Catholic Answers (1996 – 2013). "Is God's name Yahweh or Jehovah?", **http://www.catholic.com/quickquestions/is-gods-name-yahweh-or-jehovah** (last accessed in January 2013).

Cestipedia Blog (2011). "Vocaboli R-Z", **http://cestipedia.blogspot.it/** (last accessed in January 2013).

ChaCha (2012). "What is a mallowmar?", **http://www.chacha.com/question/what-is-a-mallowmar** (last accessed in January 2013).

Chaume Varela, Frederic (2004a). "Film Studies and Translation Studies: Two Discipline at Stake in Audiovisual Translation", *Meta: Translators' Journal*, vol. 49, n. 1, **http://www.erudit.org/revue/meta/2004/v49/n1/009016ar.pdf** , pp. 12 – 24.

Chaume Varela, Frederic (2004b). "Synchronization in Dubbing. A Translational Approach", in Orero. *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins Publishing Company, pp. 35 – 52.

Chaume Varela, Frederic (2007). "Quality Standards in Dubbing: a Proposal", *TradTerm*, vol. 13, n. 1, **http://myrtus.uspnet.usp.br/tradterm/site/images/revistas/v13n1/v13n1a05.pdf**, pp. 71 – 89.

Città di Frosinone (2013). "Le Tradizioni del Capoluogo", **http://www.comune.frosinone.it/pagina623_le-tradizioni-del-capoluogo.html** (last accessed in January 2013).

Cornu, Jean François (2011). "Le doublage: de la VI à la VF", in *VO-VF : sous-titrage et doublage*. Paris : 17th-18th March 2011, **http://www.cinep.org/site/pages/archives/formations_thematiques/formation_vovf/de_la_vi_a_la_vf.pdf**.

Di Fortunato, Eleonora; Paolinelli, Mario (1996). *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac.

Di Fortunato, Eleonora; Paolinelli, Mario (2005). *Tradurre per il doppiaggio. La Trasposizione linguistica dell'audiovisivo: teoria e pratica di un'arte imperfetta*. Milano: Ulrico Hoepli Editore.

Di Giovanni, Elena; Diodati, Francesca; Franchini, Giorgia (1994). "Il problema delle varietà linguistiche nella traduzione filmica", in Baccolini, Bollettieri Bosinelli and Gavioli. *Il doppiaggio. Trasposizioni linguistiche e culturali*. Bologna: Clueb, pp. 99 – 104.

Diaz Cintas, Jorge; Remael, Aline (2007). *Audiovisual Translation : Subtitling*, Manchester: St. Jerome Publishing.

Dizionario Online di Italiano, *Il Sabatini Coletti*. **http://dizionari.corriere.it/dizionario_italiano/**

Dries, Josephine (1996). "Doppiaggio e sottotitoli. Linee guida per la produzione e la distribuzione", in Di Fortunato e Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 159 – 190.

Eder, Klaus (1996). "Il doppiaggio in Germania", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 155 – 157.

Ferrari, Chiara Francesca (2010). *Since When is Fran Drescher Jewish?: Dubbing Stereotypes in The Nanny, The Simpsons, and The Sopranos*, Austin: University of Texas Press.

Forgacs, David (1993)."National-popular. Genealogy of a concept", in During, Simon. *The Cultural Studies Reader*. Second edition. London: Routledge, pp. 209 – 220.

Gaiba, Francesca (1994). "La traduzione degli aspetti umoristici nel doppiaggio cinematografico", in Baccolini, Bollettieri Bosinelli and Gavioli. *Il doppiaggio. Trasposizioni linguistiche e culturali*. Bologna: Clueb, pp. 105 – 111.

Galassi, Gianni (1994). "La norma traviata", in Baccolini, Bollettieri Bosinelli and Gavioli. *Il doppiaggio. Trasposizioni linguistiche e culturali*. Bologna: Clueb, pp. 61 – 70.

Gambier, Yves (2003). "Introduction: Screen Transadaptation. Perception and Reception". *The Translator*, vol. 9, n. 2, Screen Translation, special issues, pp. 171 – 189.

Gambier, Yves (2004). "La traduction audiovisuelle : un genre en expansion". *Meta : journal des traducteurs*, vol. 49, n. 1, pp. 1 – 11.

Giordano, Thea; Giorgio Marrano, Michela (1994). "Il doppiaggio del film giudiziario: problemi di traduzione in riferimento a sistemi legali diversi", in Baccolini, Bollettieri Bosinelli and Gavioli. *Il doppiaggio. Trasposizioni linguistiche e culturali.* Bologna: Clueb, pp. 113 – 118).

Giallo Zafferano (2011). "Anguilla in umido (Capitone)", **http://ricette.giallozafferano.it/Anguilla-in-umido-Capitone.html** (last accessed January 2013).

Giuliano, Gianni (1996). "La situazione degli attori doppiatori", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 103 – 106.

Gomery, Douglas (2005). *The Coming of Sound. A History.* New York and London: Routledge.

Heiss, Christine; Bollettieri Bosinelli, Rosa Maria (1996). *Traduzione multimediale per il cinema, la televisione, la scena*. Bologna: Clueb.

Herbst, Thomas (1996). "Why Dubbing Is Impossible?", in Heiss and Bollettieri Bosinelli. *Traduzione multimediale per il cinema, la television, la scena*. Bologna: Clueb, pp. 98 – 115.

Hernández Bartolomé, Ana Isabel; Mendiluce Cabrera, Gustavo (2005). "New Trends in Audiovisual Translation: the Latest Challenging Modes", *Miscelánea: a Journal of English and American Studies*, vol. 31, **http://www.miscelaneajournal.net/images/stories/articulos/vol31/bartolome31.pdf**, pp. 89 – 104.

Hudson, Richard (1996). *Sociolinguistics*, Second Edition, Cambridge: Cambridge University Press.

Imbd (1990 – 2013). "Bonanza", **http://www.imdb.com/title/tt0052451/** (last accessed in January 2013).

Karamitroglou, Fotios (1999). "Audiovisual Translation at the Dawn of the Digital Area: Prospects and Potentials", *Translation Journal*, vol. 3, n. 3, July, **http://translationjournal.net/journal/09av.htm**

Karamitroglou, Fotios (2000). *Towards a Methodology for the Investigation of Norms in Audiovisual Translation*. Amsterdam and Atlanta, Ga: Rodopi.

Kemppanen, Hannu; Jänis, Marja; Belikova, Alexandra (2012). *Domestication and Foreignization in Translation Studies*, Berlin: Frank Timme.

Kibbutz Program Center (2012). "About Kibbutz", **http://www.kibbutzprogramcenter.org/about-kibbutz/** (last accessed in January 2013).

Jones, Steve (2006). *Antonio Gramsci*. Abingdon: Routledge.

Judaism 101, (1995 – 2012a). "Chanukkah", **http://www.jewfaq.org/holiday7.htm** (last accessed in January 2013).

Judaism 101 (1996 – 2011b). "Bar Mitzvah, Bat Mitzvah and Confirmation", **http://www.jewfaq.org/barmitz.htm** (last accessed in January 2013).

La Polla, Franco (1994). "Quel che si fa dopo mangiato: doppiaggio e contesto culturale", in Baccolini, Bollettieri Bosinelli and Gavioli. *Il doppiaggio. Trasposizioni linguistiche e culturali*. Bologna: Clueb, pp. 51 – 60.

La Tata (1995 – 2000). TV, Canale 5, Italia 1.

Leppihalme, Ritva (1997). *Culture Bumps. An Empirical Approach to the Translation of Allusions*. Clevedon: Multilingual Matters.

Lyrics Freak (2013). "Barbra Streisand People Lyrics", **http://www.lyricsfreak.com/b/barbra+streisand/people_20012973.html** (last accessed in January 2013).

Maldesi, Mario (1996). "Il ruolo del direttore di doppiaggio", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 72 – 75.

Marca Doc (2011). "La porchetta trevigiana", **http://www.marcadoc.it/gustare/porchettatrevigiana.htm** (last accessed in January 2013).

Martínez, Xènia (2004). "Film Dubbing. Its Process and Translation", in Orero *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins Publishing Company, pp. 3 – 7.

Munday, Jeremy (2001). *Introducing Translation Studies – Theories and Applications*. London and New-York: Routledge.

Murri, Serafino (1996). "Lo scrittore che non c'è", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 81 – 85.

Musical Store (2013). "Domenico Modugno", **http://www.musicalstore.it/INTERPRETI/MODUGNO-%20BIOGRAFIA%20.htm** (last accessed in January 2013).

My Jewish Learning (2013). "Evil Eye in Judaism", **http://www.myjewishlearning.com/beliefs/Issues/Magic_and_the_Supernatural/Practices_and_Beliefs/Amulets/Evil_Eye.shtml** (last accessed in January 2013).

Newmark, Peter (1991). *About Translation*. Clevedon: Multilingual Matters.

Nemark Peter (2003). *A Textbook of Translation*. 8th Impression. Harlow: Longman, Pearson Education.

Neves, Joselia (2005). *Audiovisual Translation: Subtitling for the Deaf and Hard-of-Hearing*. Theses and Dissertations. School of Arts, Roehampton University, University of Surrey.

NNDB (2012). "Chaim Topol", **http://www.nndb.com/people/487/000163995/** (last accessed in December 2012).

North America Jewish Data Bank (2012). "Jewish Population Statistics", **http://www.jewishdatabank.org/PopulationStatistics.asp** (last accessed in January 2013).

Orero, Pilar (2004). *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins Publishing Company.

Oxford Advanced Learner's Dictionary, 7th edition (2005). Oxford: University Press.

Paquin, Robert (1998). "Translator, Adapter, Screenwriter. Translating for the Audiovisual". *Translation Journal*, vol. 2, n. 3, July, **http://translationjournal.net/journal/05dubb.htm**.

Pavesi, Maria (1994). "Osservazioni sulla (socio)linguistica del doppiaggio", in Baccolini, Bollettieri Bosinelli and Gavioli. *Il doppiaggio. Trasposizioni linguistiche e culturali.* Bologna: Clueb, pp. 129 – 142.

Pavesi, Maria (1996). *L'Allocuzione nel Doppiaggio dall'Inglese all'Italiano* in Di Fortunato and Paolinelli. *Barriere Linguistiche e Circolazione delle Opere Audiovisive: la Questione Doppiaggio*. Roma: Aidac, pp. 29 – 37.

Pavesi, Maria (2005). *La traduzione filmica. Aspetti del parlato doppiato dall'inglese all'italiano.* Roma: Carocci Editore.

Pedersen, Jan (2005). "How is Culture Rendered in Subtitles?", in Curie, Marie *MuTra 2005 – Challenges of Multidimensional Translation: Conference Proceedings*. Saarbrücken, 2nd - 6th May 2005, **http://www.euroconferences.info/proceedings/2005_Proceedings/2005_Pedersen_Jan.pdf**

Pensieri, riflessioni e saggezze (2013). "Proverbi romani e della Lazio", **http://www.pensieririflessionisaggezze.eu/proverbi_romani.htm** (last accessed in January 2013).

Perego, Elisa (2005). *La traduzione audiovisiva*. Roma: Carocci Editore.

Perego, Elisa; Taylor, Christopher (2012). *Tradurre l'audiovisivo*. Roma: Carocci Editore.

Petillo, Mariacristina (2008). *Doppiaggio e sottotitolazione: problemi linguistici e traduttivi nel mondo della screen translation*. Bari: Digilabs.

Porchetta Calabrese (2012). "L'origine della porchetta", **http://www.porchettacalabrese.it/site/index.php/curiosita/lorigine-della-porchetta** (last accessed in January 2013).

Potterpedia (2012). "Babbano", **http://www.potterpedia.it/?v=Babbano&s=babbano** (last accessed in January 2013).

Raffaelli, Sergio (1996). "Un italiano per tutte le stagioni", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 25 – 28.

Ranzato, Irene (2010). *La traduzione audiovisiva. Analisi degli elementi culturospecifici.* Roma: Bulzoni Editori.

Ray, Mohit K. (2008). *Studies in Translation*. Second Revised and Enlarged Edition. Delhi: Atlantic.

Sanfilippo, Mario (2003). "Burino, dal manico ricurvo dell'aratro", in Corriere della Sera, Dizionaretto romano, **http://archiviostorico.corriere.it/2003/luglio/15/Burino_dal_manico_ricurvo_dell_co_10_030715034.shtml** (last accessed in January 2013).

Scarponi, Alberto (1996). "L'autore dialoghista", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 51 – 54.

Snell-Hornby, Mary (1996). " 'All the world's stage': multimedial translation – constraint or potential?", in Heiss; Bollettieri Bosinelli. *Traduzione multimediale per il cinema, la televisione, la scena*. Bologna: Clueb, pp. 29 – 45.

Soulwalking (2000 – 2013). "The Four Tops", **http://www.soulwalking.co.uk/Four%20Tops.html** (last accessed in January 2013).

Tcm (2013). "Edward G. Robinson", **http://www.tcm.com/tcmdb/person/163201|45179/Edward-G-Robinson/** (last accessed in January 2013).

Tntforum (2013). "La tata – Stagione 1 – Episodi N. 1, 2, 3, 4", **http://forum.tntvillage.scambioetico.org/index.php?s=722ec890b7ce7960d4f38896875e3ac4&showtopic=80204** (last accessed in January 2013).

The Free Online Dictionary (2013a). "Chachka", **http://www.thefreedictionary.com/chachka** (last accessed in January 2013).

The Free Online Dictionary (2013b). "Culture shock", **http://www.thefreedictionary.com/culture+shock** (last accessed in January 2013).

The Knot (1997 – 2013). "Wedding Receptions: Jewish Reception Rituals", **http://wedding.theknot.com/wedding-planning/wedding-customs/articles/jewish-wedding-reception-rituals.aspx** (last accessed in January 2013).

The Nanny, (1993 – 1999). TV, CBS, Season 1: November 3, 1993; Season 6: June 24, 1999.

The Nanny Home Page (1999), **http://www.thenanny.com/** (last accessed in January 2013).

Toury, Gideon (1995). *Descriptive Translation Studies and Beyond*. Amsterdam and Philadelphia: Benjamins.

Trattoria Romana, (2012). "Lista di parole", **http://www.trattoria-romana.it/Romanesco/Parole/tabid/452/Default.aspx** (last accessed in January 2013).

Traversi, Marisa (1996). "Doppiaggio come traduzione e/o doppiaggio creativo", in Di Fortunato and Paolinelli. *Barriere linguistiche e circolazione delle opere audiovisive: la questione doppiaggio*. Roma: Aidac, pp. 145 – 149.

Treccani (2012). "Ciociaria", in Enciclopedia Italiana, **http://www.treccani.it/enciclopedia/tag/ciociaria/** (last accessed in January 2013).

Treccani (2012). "Doppiaggio", in Enciclopedia Italiana, **http://www.treccani.it/enciclopedia/doppiaggio/** (last accessed in November 2012).

Tripod, (1998 – 2005). "Jewish surnames of Ireland – 1901 and earlier", **http://niallf.tripod.com/Surnames.htm** (last accessed in January 2013).

Tv.com (2013). "Chicago Hope", **http://www.tv.com/shows/chicago-hope/** (last accessed in January 2013).

Tylor, Edward Burnett (1871). *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Art, and Custom*. London: Bradbury, Evans, and Co., Printers, Whitefriars.

Uncle Semite (2013). "Shitler's List", **http://uncle-semite.com/shitlerslist/** (last accessed in January 2013).

Watkins, Jade (2012). "My, how you've changed! The Nanny child star Nicolle Tom is all grown up from her days playing Maggie Sheffield", in Mail Online, **http://www.dailymail.co.uk/tvshowbiz/article-2138676/Nicolle-Tom-grown-days-playing-Maggie-Sheffield-The-Nanny.html** (last accessed in January 2013).

Wise Geek (2003 – 2013a). "What is a Blintz", **http://www.wisegeek.com/what-is-a-blintz.htm** (last accessed in January 2013).

Wise Geek (2003 – 2013b). "What is a Yenta?", **http://www.wisegeek.com/what-is-a-yenta.htm** (last accessed in January 2013).

Yahoo! Answers Italia (2011a). "La nuova voce del Dr.House…?", **http://it.answers.yahoo.com/question/index?qid=20110115051200AAdvmWm**, 15 January (last accessed in November 2012).

Yahoo! Answers Italia (2011b). "Ma.. è cambiato il doppiatore di House!!?", **http://it.answers.yahoo.com/question/index?qid=20110128142322AAYYgSK**, 28 January (last accessed in November 2012).

Yahoo! Answer Italia (2011c). "Ma il dottor House ha cambiato voce?", **http://it.answers.yahoo.com/question/index?qid=20110205070017AA9UNNS**, 5 February, (last accessed in November 2012).

YouTube (2007a). "the Nanny_an offer she can't refuse. part 2", **http://www.youtube.com/watch?v=d7bR6a_3Xdc** (last accessed in January 2013).

YouTube (2007b). "The Nanny_here comes the brood. Part 1", **http://www.youtube.com/watch?v=cyhM6vj0FOQ** (last accessed in January 2013).

YouTube (2007c). "The Nanny_pen pal part 2", **http://www.youtube.com/watch?v=iZaaVux9RgM** (last accessed in January 2013).