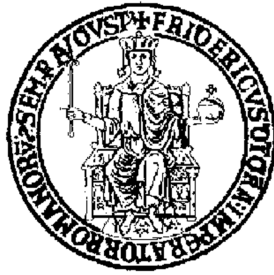


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THE ITALIAN CINEMA DISTRIBUTED IN THE UK DURING THE POST-WAR PERIOD:

A DIACHRONIC STUDY OF FILM SUBTITLING

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Declaration

I, Francesca Raffi, hereby declare that the dissertation entitled **THE ITALIAN CINEMA DISTRIBUTED IN THE UK DURING THE POST-WAR PERIOD: A DIACHRONIC STUDY OF FILM SUBTITLING** is an original piece of work and that all references used henceforth have been appropriately attributed to their original authors.

Napoli, 31 March 2016

Francesca Raffi

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Riassunto

Al fine di cercare di colmare un vuoto nella letteratura esistente nell'ambito della traduzione audiovisiva, l'obiettivo generale di questo progetto, che si configura come interdisciplinare, è quello di offrire uno studio diacronico sulla sottotitolazione filmica, concentrandosi principalmente sul cinema italiano distribuito nel Regno Unito durante il periodo post-bellico.

In particolare, dopo aver brevemente presentato la ricerca e introdotto le motivazioni disciplinari per lo studio proposto, che saranno ulteriormente approfondite nel Capitolo 2, questo lavoro si suddivide in due sezioni principali.

La prima inizia nel Capitolo 3, analizzando l'evoluzione della sottotitolazione come pratica traduttiva, con particolare interesse rivolto agli aspetti che in maniera preponderante hanno subito un'evoluzione (aspetti tecnici e aspetti linguistici), dal cinema muto fino all'avvento del cinema sonoro. L'intenzione è quella di creare così un ponte tra gli *Audiovisual Translation Studies* e i *Film Studies*, in una prospettiva diacronica.

Questo collegamento sarà poi rafforzato ulteriormente nel Capitolo 4, esplorando il cinema italiano nel periodo post-bellico, contestualizzando altresì i film prodotti in quegli anni all'interno del panorama sociale, culturale, politico ed economico dell'Italia del dopoguerra. Successivamente, sempre nello stesso capitolo, verrà poi esplorata la distribuzione dei film italiani, prodotti nel periodo indicato in precedenza, all'interno del mercato britannico, con particolare attenzione rivolta alla scelta delle modalità di traduzione audiovisiva adottata per la loro commercializzazione e alla preferenza della sottotitolazione come modalità di

traduzione, soprattutto per quanto riguarda i film d'arte e autoriali.

Questa prima sezione, oltre ad aver esplorato la sottotitolazione filmica e il cinema italiano in una prospettiva diacronica, attingendo sia all'ambito degli *Audiovisivi Translation Studies* e a quello dei *Film Studies*, servirà anche come punto di partenza sul quale innestare la seconda sezione del presente lavoro: la costruzione e l'analisi di un corpus di film italiani distribuiti nel Regno Unito, comprendente tre diverse versioni sottotitolate per ogni film, coprendo un arco di tempo di circa quarantasei anni: *Ladri di Biciclette* (Vittorio De Sica, 1948), *Il Miracolo* (Roberto Rossellini, 1949), *La Strada* (Federico Fellini, 1954) e *L'avventura* (Michelangelo Antonioni, 1960).

A questo proposito, il Capitolo 5 illustra il corpus di film oggetto d'analisi: i criteri per la raccolta dei materiali, la sorgente selezionata per il reperimento dei dati, la procedura di raccolta, nonché il processo di trascrizione dei dati stessi; i film stessi saranno quindi illustrati in dettaglio. Infine, il Capitolo 6 presenta un'analisi descrittive e qualitativa dei quattro titoli e delle corrispettive tre versioni, concentrandosi su tre principali 'dimensioni' di analisi: dimensione tecnica (layout e limiti 'spaziali'), linguistica (segni di punteggiatura e altre convenzioni) e dimensioni traduttiva (analisi di elementi culturali). La decisione di concentrarsi su questi aspetti deriva, appunto, dallo studio effettuato e presentato nella prima parte del lavoro e precisamente:

- i cambiamenti che si sono verificati in termini di norme e convenzioni che hanno interessato la sottotitolazione cinematografica, dell'epoca del cinema muto ai giorni nostri (Capitolo 3);

- il contesto in cui questi film sono stati concepiti e prodotti, determinando così il loro stretto legame con il contesto geografico, etnografico e socio-politico nazionale (Sezione 4.1.);
- il contesto in cui questi film sono stati distribuiti e ricevuti, determinando e influenzando abitudini ed aspettative del pubblico britannico (Sezione 4.2.).

Il Capitolo 7 offrirà, quindi, conclusioni generali e preliminari derivanti dagli studi effettuati e presentati nelle due sezioni principali del presente lavoro, proponendo anche ulteriori possibilità di espandere la ricerca proposta.

Infine, prima di aver elencato i riferimenti bibliografici e filmici, la tesi offre le appendici contenenti la trascrizione del corpus di film: l'appendice A comprende la trascrizione dei dialoghi dei quattro film; l'appendice B contiene la trascrizione dei sottotitoli dalle versioni in pellicola (16 mm e 35 mm), in VHS e in DVD.

Summary

In order to try to fill a gap in the existing literature on Audiovisual Translation, the general aim of this interdisciplinary project is to offer a diachronic study of film subtitling, mainly focusing on the Italian cinema distributed in the UK during the post-war period. More specifically, after having introduced in Chapter 1 the background as well as the disciplinary motivations for the proposed research, which will be further discussed in Chapter 2, this work may be divided into two main sections.

The first one starts in Chapter 3, which traces the evolution of subtitling as translation practice, with a special focus on changing conventions at technical and linguistic level (punctuation and other conventions), from the silent era to the arrival of sound, thus creating a bridge between AVTS and Film Studies in a diachronic perspective.

This link will be further strengthened in Chapter 4, which explores Italian cinema during the post-war period, contextualizing the titles produced in those years within the social, cultural, political and economic context. The distribution of Italian films produced after the Second World War within the UK market will then be explored, with special emphasis on the choice of the audiovisual translation modality adopted to distribute them within the British market, and on the preference of subtitling over dubbing for the so-called Italian art films.

This first section, in addition to having explored film subtitling and Italian cinema in a diachronic perspective, drawing on both Audiovisual Translation Studies and Film

Studies, has also served as basis for the second section of the present work: the construction and analysis of a corpus of four Italian films distributed in the UK, comprising three different subtitled versions for each title, with a 46-year time span, on average: *Ladri di Biciclette* (Vittorio De Sica, 1948), *Il Miracolo* (Roberto Rossellini, 1949), *La Strada* (Federico Fellini, 1954), and *L'Avventura* (Michelangelo Antonioni, 1960).

Chapter 5 illustrates then the film corpus: the criteria for the collection of filmic materials, the selected source of data, the procedure for data collection, as well as the process of data transcription and extraction; the films under scrutiny will be then illustrated in full details.

Chapter 6 presents a descriptive and mainly qualitative analysis of the four films, and corresponding different versions, focusing on three main 'dimensions': technical (layout and spatial constraints), linguistic (punctuation marks and other conventions), and translation dimensions (the analysis of cultural elements). The decision to focus on these aspects precisely stems from the study carried out in the first section of the work, and specifically:

- the changing practices and conventions which have affected film subtitling from the silent cinema era to modern times (Chapter 3);
- the context in which these titles have been conceived and produced, determining their strict bound with the geographical, ethnographic, and socio-political national context (see Section 4.1.);
- the context in which these titles have been distributed and consumed, determining and influencing British viewer's habits and expectations (see Section 4.2.).

Chapter 7 will finally provide with general and preliminary conclusions stemming from the studies carried out in the two main sections of the present work, also proposing further possibilities to expand the proposed research.

Finally, before listing the bibliographical and filmic references, the thesis provides with two appendices, which contain the transcription of the film corpus: appendix A includes the transcription of the dialogues of the four films; and appendix B comprises the transcription of the subtitles from the 16 mm and 35 mm film prints, the VHS tapes, and the DVDs.

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LIST OF ABBREVIATION

AV	Audiovisual
AVT	Audiovisual translation
AVTS	Audiovisual Translation Studies
ST	Source text
TT ₁	First target text
TT ₂	Second target text
TT ₃	Third target text
FS	Film studies
TS	Translation studies

CHAPTER 1

INTRODUCTION

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1.1. Background of the present research

1.1.1. The Digital Revolution

In the 1980s, personal computers and software programmes began to emerge and be gradually adopted not only by an elite segment of the population, but also serve the everyday needs of all users, who started acquiring and using these technologies to perform a wide range of different activities and tasks. A shift then occurred from the Industrial Revolution to the Digital Revolution (also known as Third Industrial Revolution), and based on the rapid circulation and exchange of data and information, and shaping the way information is created, presented, searched, accessed and archived.

The 1990s bore witness to further advancements with the advent of the World Wide Web and, even if the history of the Internet dates back further¹, this invention heralded the so-called Internet Revolution or “Webolution” (Gough 2011: 195), which means that “reading migrates from page to screen” (Cronin 2013: 1). As a consequence, audiovisual materials gradually and intensively started replacing books and printed resources not only in the reception and transmission of knowledge, culture and information (Díaz Cintas 2008a: 158), but also in terms of entertainment (Wolf and Perron 2013: 275).

¹ The first attested description of the social interactions that could be enabled through networking was a series of memos written by J.C.R. Licklider of MIT in August 1962, presenting his ‘Galactic Network’ concept.

The importance and impact of audiovisual products has also been increased by the globalisation of knowledge and culture—mainly aided and abetted by developments in Information Communication Technology (ICT) and Computer-Mediated Communication (CMC)—which goes beyond the simple exchange of knowledge across national borders; it does not only allow people from different parts of the world to gain access to the same media products (Díaz Cintas and Anderman 2009: 5), but also enables a broader spectrum of the population to benefit from cultural growth.

In addition to that, technological advances as well as the possibility to collaborate and create online communities of users and consumers (e.g., blogs, forums², and social networks, among others) have enabled people to actively participate both in the process of production and in the control of audiovisual products (and their translations). As for the former, among others, translations of audiovisual materials rendered by fans and nonexperts, such as fansubbers³ and

² An example of fandub and fansub online groups, respectively: <http://www.d-addicts.com/forums/viewforum.php?f=19> (Accessed 12 February 2016); <http://myanimelist.net/forum/?topicid=558581> (Accessed 12 February 2016).

³ The origins of fansubbing date back to the 1980s, as an attempt to popularize the Japanese cartoons known as *manga* and *anime*. The definition of fansubbers now encompasses groups of TV-series fans subtitling their favourite programs in order to overcome the language barriers as well as to fasten their circulation beyond national borders (Díaz-Cintas and Muñoz Sánchez: 2006).

fandubbers⁴; as for the latter, the possibility both to choose and to not activate the translation modality made available by the distribution format (e.g., the DVD, the online streaming platform, etc.).

More recently, an extreme form of control has been possible thanks to the invention of systems such as the 'Personal TV censor', which monitors the closed captioning text that accompanies programmes for hard of hearing viewers, blocking the entire programme or simply muting the sound when dubious keywords are detected, based on the user's preferences (Díaz Cintas 2011).

1.1.2. Subtitling as the preferred translation instrument

The audiovisual era has definitely set in, so much so that "the media are omnipresent" (Díaz Cintas and Anderman 2009: 1). The fact that "audiences of all ages and from all cultures and levels of society have made the screen one of their favourite channels of communication through which it is possible to access knowledge, establish social relationships, work and have fun" (August 2011: 8) has led people to be increasingly dependent on media contents, which globally circulate in many different formats. As a consequence, audiovisual products not only have to

⁴ Fandubbing seems to date back to the early 2000s, being related to the translation of Japanese anime or manga which were not dubbed officially (Chaume 2007; Diaz-Cintas and Orero 2010). 'Fan' in fandubbing, with respect to 'fansubbing', seems to refer to "the witty and humorous nature of this type of home-grown dubbing" (Chaume 2013c: 111).

overcome geographical confines, but also linguistic and cultural barriers⁵. This has turned translation, especially that of audiovisual contents, into a rising academic discipline (see Section 2.2.) with a huge industry reaching a wider audience than any other type of translation (Georgakopoulou 2012: 78), quickly becoming “the most important translational activity of our time” (Díaz Cintas 2004: 50).

Considering the key role that an increasingly diversified type of audiovisual products currently plays in the globalisation era, and since audiovisual contents potentially reaches very heterogeneous audience in terms of age, education and physical or sensorial abilities (among others), subtitling is currently one of the most commonly used techniques to provide accessible content to all⁶, for being the fastest and most flexible technique, with respect to other audiovisual translation modalities⁷ (see Section 2.3.2.), whilst able to meet the needs of a varied user typology.

⁵ In addition to that, it also entails equal access to information in order to guarantee identical participation in the benefits obtained from globalization, as well as economic and cultural growth (Díaz Cintas et al 2007b: 12).

⁶ The term ‘accessibility’ was “until very recently [...] mostly used in the context of providing assistance to people who are physically challenged” (Díaz Cintas et al. 2007c: 13). This partial approach has been then extended to include the rights of people with intellectual, physical or sensory impairment to easily interact with the environment, as well as communicate with others under the same conditions (Orero 2007: 12).

⁷ As a result, traditionally dubbing or voice-over countries are today adopting subtitling as their preferred AVT method (Georgakopoulou 2012: 79).

Together with the new possibilities brought about by technological advances (see Section 1.1.1.), the arrival of new genres as well as the consolidation of others have also contributed in the widespread use of subtitling as the preferred translation modality: in addition to videogames, docu-dramas, and webtoons (see Section 3.2.3.), just to mention a few, one must add ‘webisodes’ and ‘mobisodes’, that is web- and mobile-reading minisodes between story and promotion (Gillan 2010: 78-79).

1.1.3. The evolution of subtitling

Subtitling⁸, in addition to being the AVT type that has grown the most and is expected to grow further in the future, potentially becoming “the ‘supreme’ audiovisual translation method” (Georgakopoulou 2012: 79), is also the audiovisual translation process that has changed the most drastically over the years, with respect to its counterparts, hand in hand with:

- the tremendous growth and innovation that the art of filmmaking has experienced over the years, so much so that Gambier (2013: 45) stated “AVT has become more familiar and more frequently discussed in translation studies since the 100th anniversary of the cinema (1995)” (see Section 3.1., and Section 3.2.);

⁸ Subtitles can be both interlingual and intralingual, according to the linguistic transfer they deal with (Diaz Cintas and Remael 2007: 14) (see Section 2.3.1.).

- the transformations and innovations in terms of distribution, production, and consumption of audiovisual products (see Section 1.1.1., Section 1.1.2., and Section 3.2.3.).

During the silent era of cinema, with the advent of motion-picture cameras in the 1890s, the first predecessors of the modern subtitle appeared in 1903. Called titles or title cards, they consisted of frames of text, either drawn or printed, that introduced a given film, later inserted intermittently between different sequences and known as sub-titles (see Section 3.1.2.). As soon as the length and complexity of films increased, the need to provide audiences with short narrations to facilitate the development of the story-telling on screen led to the introduction of the first intertitles in 1910s (see Section 3.1.). Comprising a few words initially, they gradually started to play a more active and even creative role within the film, so much so that “an intertitle of the 1920's could whisper, joke, vituperate, explain, and, as in *The Gaucho* (1927), suggest” (Video Caption Corporation 2016)⁹.

Titles, sub-titles and even intertitles had hitherto functioned as independent units of text, totally disconnected from both images and dialogues, in the modern sense of the term, which were still absent¹⁰. It was only with the dawn of sound that

⁹ <http://www.makefilmhistory.com/intertitles.html> [Accessed 21 January 2016].

¹⁰ Despite that, “even silent movies were not silent: there were sounds (piano music, sound effects, a narrator behind the curtain telling a story, translating intertitles, etc.)” (Gambier 2013: 45). For further reference see Section 3.1. of the present thesis.

subtitles, in the modern sense of the term, entered the scene of cinema industry in 1928, with the release of Warner's *The Jazz Singer* (see Section 3.2.2.).

As Herman Weinberg—often considered the first translator in the world to use subtitles—testified in his memories (1985: 107-108), subtitling has experienced a profound evolution from its beginning in terms of conventions, mainly at technical and linguistic level (see Section 3.1.3.1., Section 3.1.3.2., Section 3.2.3.1., and Section 3.2.3.2.), as well as in terms of the technology used to produce and distribute them (see Section 3.2.2.). As for the former, even if the lack of homogeneity has led to the elaboration of codes of subtitling practice, in order to establish a set of rules to ensure good quality and uniformity, this still remains one of the most challenging issues not only because of the differences that can be detected among different countries and diverse subtitling companies, but also due to the evolution both witnessed over the years (see Section 3.1.2., and Section 3.2.2.), and which is still going on (see Section 3.2.3.).

On the other hand, technology and its fast-paced developments, mainly since the advent of digital television in the late 1990s, has marked a milestone in terms of transformations in subtitle production (Georgakopoulou 2012: 80), so much so that subtitling has accompanied new technical advances (Diaz-Cintas 2005: 24), and it is still influenced by technological developments, among other factors (Diaz-Cintas 2016) (see Section 1.1.1., Section 1.1.2., and Section 3.2.3.).

With the passage from film prints, mainly 16mm and 35mm¹¹, to VHS tapes and more recently DVDs, Blu-ray Discs, and online streaming platforms (see Section 3.2.3.), a new necessity gradually evolved following the transition from analogue to digital technology (Diaz-Cintas 2005: 18-19): the re-translation of filmic materials due to changes in viewers' habits and expectations (Rodriguez 1990; Gambier 1994; Nornes 2007), as well as the need to update a given text (see Section 1.1.4. below).

1.1.4. The retranslation of filmic material

In Translation Studies, the phenomenon of retranslation¹² refers to “the production of new translations of works that have previously been translated into a particular language” (Ramos Pinto 2012: 160), understood as a “reiterative and multiplicative event” (Deane-Cox 2014: Introduction) mainly performed to ‘modernize’ a given text (Ramos Pinto 2012: 160)¹³.

¹¹ Both 16 mm and 35 mm are generally recognized as the standard gauges for professional filmmakers, and the standard mainstream film distribution formats.

¹² The term should not be confused with ‘indirect’ or ‘relay’ translations (Koskinen and Paloposki 2010).

¹³ According to (Pieters 2004; in Mathijssen 2007: 17), after fifty years a translation can be considered obsolete. Bassnett (2000: 99) adds that the period for the ageing of a given text is shorter in drama translation, with respect to other genres: “It is commonly held that plays require retranslating

Although the practice of retranslation has always been rather widespread, theoretical discussion and critical thinking are still rare (Susam-Sarajeva 2003: 2; Brisset 2004: 41; Deane-Cox 2014: Introduction). The issue initially attracted the interest of scholars studying religious texts, but it has gradually received attention from other areas within TS, such as drama translation (Aaltonen 2003), translation theory (Brownlie 2006) and, more recently, audiovisual translation (Ramos Pinto 2009; Zanotti 2015).

When referring to audiovisual texts, the term retranslation identifies a second or subsequent translation of the same source text in the same target language (Chaume 2007: 50), and it may imply both a change in the translation modality initially selected (i.e. when a film is first released in a subtitled version, and then as a dubbed copy¹⁴) and a retranslation of the same AVT

at regular intervals, usually every 20 years or so. There is no adequate explanation of this assumption, but it does seem that spoken language ages at a faster rate than written language, and since a play is essentially a transcript to be spoken, it follows that the ageing process will be more marked in a play translation than in other types of written text”.

¹⁴ This is the case of major Italian art films distributed in the UK during the post-war period. For further information see Section 4.2.

modality, subsequently taking the form of redubbing¹⁵, resubtitling, etc. (O’Sullivan 2013; Zanotti 2015).

As for subtitling, the production of a new subtitled version of the same film mainly occurs within the film festival context, where projections seldom use the subtitles adopted for cinema distribution (Ibid.); resubtitling may also be required by different TV channels, for supplying the needs of different kinds of audiences. In addition to these reasons, as in the case of dubbing (Ibid.), resubtitling is mainly linked with linguistic, technical and commercial factors¹⁶.

In fact, translated texts age and need updating (Berman 1990; Gambier 1994b), and this is particularly true in the case of subtitling, due to the profound transformations that this AVT modality has experienced over the years, both in terms of technology used and subtitling conventions, and it will presumably “continue along these lines for the foreseeable future” (Díaz-Cintas 2005: 14). Technical factors are strictly connected to commercial issues;

¹⁵ In the case of dubbing, copyright issues are extremely complicated, so much so that it is often easier and, even, cheaper to commission a new translation rather than to purchase an existing dubbing (Zanotti 2015). This is different in subtitling, being a much cheaper process.

¹⁶ Goldsmith (2011: 202) reports that, in the 1970s, the situationist director René Viénet used the resubtitling technique to transform genre films like porn or *kung fu* into “scathing artworks of social and political critique”.

in this regard, the passage from analogue to digital technology has inevitably called for a re-release of old films, especially great film classics (Chiaro 2008: 247), commercialised in the old distribution formats, in order to be suitable for the new improved medium, the new viewers and, more broadly, the new marketing needs: since translations are “frozen in the norms of a give era” (Gambier 1994b: 416), retranslations will then evolve according to the target viewers’ needs and expectations. With regard to classics, the Italian cinema of the post-war period provides with great examples of milestones in film history, whose re-translation occurred in two different ways: changing the translation modality initially selected (see Section 4.2.3.), and retranslating the same text with the same translation modality, as in the texts included in the film corpus composed for the present research (see Chapter 5).

While retranslation in the literary domain is “usually regarded as a positive phenomenon, leading to diversity and a broadening of the available interpretations of the source text” (Tahir-Gürçağlar 2009: 233)¹⁷, retranslation in the audiovisual field tends to be either negatively received or neglected (Zanotti 2015), which is apparent from a review on the historical and diachronic studies developed within AVT, as shown in Section 1.2. below.

¹⁷ This is particularly true in the case of poetry, as Paloposki’s (2010: 188) study on reviews of translations testifies: “retranslations are marked as modern and fresh, and in review, they are compared favourably with older translations”. For further references see also Koskinen and Paloposki (2003).

1.2. Problem statement

1.2.1. Subtitling as object of academic research

Since the 1990s, audiovisual translation (AVT) has definitely become a recognized academic discipline. Since it is mainly concerned with “the transfer of multimodal and multimedia speech (dialogue, monologue, comments, etc.) into another language/culture” (Gambier 2013: 45), at the beginning it was not easy to map its object of study, in order to inscribe Audiovisual Translation Studies within the broader realm of Translation Studies. As a consequence, certain concepts needed to be revised, extended and rethought when applied to AVT (Gambier 2013: 55-56), in order to finally allow the inclusion of Audiovisual Translation Studies in the field of Translation Studies (see Section 2.2.2.).

Although scholars have produced a wealth of material on AVT over the last decades¹⁸, subtitling is undoubtedly the audiovisual translation modality which has been most widely studied (Vertanen 2001). This can be easily proved by examining the major bibliographies on AVT produced over the years, whereby there is a higher percentage of titles dealing with subtitling with respect to other AVT modes (see Section 2.3.2.).

¹⁸ This can be easily proved by performing a search on the BITRA (Bibliografía de Interpretación y Traducción) database, containing more than 3,000 titles on AVT (see Section 2.2.).

Various authors have reported the main topics at the heart of subtitling works (Gambier 2013: 56; Diaz-Cintas 2013: 281-282; Diaz-Cintas 2008b: 2; among others), the evolution of which has been also influenced by the transformations, or 'turns', occurring in the field of Translation Studies¹⁹ (see Section 2.1.3.).

In the early days of AVTS, subtitling was mainly studied from a professional perspective, highlighting the applied nature of this field such as the contrast between dubbing and subtitling, the mechanics and technical issues of subtitling stemming from anecdotal experiences of professional subtitlers or cinema technicians²⁰ (Diaz-Cintas 2012: 280).

Case studies have been often chosen as the major heuristic tool, mainly (but not exclusively) focusing on a given film or TV-series in order to analyse linguistic areas that pose a challenge in subtitling (Díaz Cintas 2013: 280), and Descriptive Translation Studies (see Section 2.1.3.) have proved to be a very productive approach in the AVTS field.

¹⁹ However, as Diaz-Cintas remarked (2012: 281), "AVT can be said to have been lagging behind in the new (and not so new) turns and developments that have marked research in the field of translation in recent decades".

²⁰ As it will be shown in Chapter 3, scholars in the field of Film Studies have extensively investigated audiovisual translation modalities, especially subtitling.

With the so-called Cultural Turn in TS (see Section 2.1.3.), topics of research started to encompass the sociocultural dimension of subtitling, investigating how commonplaces, stereotypes and manipulated views about given social categories such as religious minorities, blacks, women, homosexuals and, more recently transgenders, are conveyed and transposed into other cultures.

In addition to that, the translation of cultural elements have been extensively studied already from the beginning of the discipline (Nedergaard-Larsen 1993; Santamaria Guinot 2001; Pedersen 2007, 2011; Cómite Narváez 2015, among others), mainly because of the challenges it poses to the subtitler. However, despite the valuable contribution of AVT scholars in analysing how a given culture has been transferred and rendered through subtitling, issues related to the production and distribution context in which the audiovisual texts under scrutiny have been conceived and exported, thus determining on the one hand, their specific cultural traits and, on the other, the way in which these characteristics are transposed, appear to have been neglected²¹ (See Section 1.2.2.).

Moreover, despite the increasing interest in subtitling as object of research, even if a bridge between the transformations currently taking place in the world of

²¹ As Chapter 4 aims to show, the present project tries to go in this direction.

subtitling (see Section 3.2.), and what generally characterised the forefathers of modern subtitles (see Section 3.1.) can be built, and despite the process of resubtitling taking place also due to technological advances, studies from a diachronic perspective on authentic and comparable data (i.e., different target texts of the same source text, dating back to different periods) are still very rare.

1.2.2. Diachronic research on film subtitling

Despite the obvious changes that have characterised the practice of subtitling (see Chapter 3), little research has been done regarding diachronic studies “to see how subtitling was done in the past, and how it is done nowadays” (Díaz Cintas 2004: 65).

However, this does not mean that subtitling, as well as other AVT modalities, have not been investigated from a historical perspective. Various historical overviews have been provided over the years on the factors which have played an important role in the development of audiovisual translation technologies, especially in the case of subtitling (Ivarsson 1992: 23-31; 2009: 4-9; Ivarsson and Carroll 1998: 12-19; and Díaz Cintas 2001: 101-103, among others).

As for dubbing, to name but a few significant examples, diachronic studies have focused on the Spanish dubbing of Woody Allen’s films (Sanderson 2005: 79-106; Brisset 2012), manipulative and ideological issues within Basque state-owned television shows (Barambones, Merino and Urizarri 2012: 408-422), English dubbing in Japanese animated films (Adachi 2012), and familiarizers in original American

films and dubbed Italian films (Forchini 2013: 504-525). Finally, Zanotti's (2015) study on the redub of 18 feature films covering a time span of fifty decades (see 1.1.4.) is one of the few to diachronically analyse the retranslation of dubbed texts.

As for subtitling, Pedersen's (2005, 2007, 2011) study on subtitling norms for television, among the many aspects that it analyses using the Scandinavian Subtitles Corpus (Ibid.: 124), also looks at the development of technical norms, and specifically expected reading speed, subtitle density, and condensation rate, from the 1980s to 2000s. However, as the author (2007: 42) himself states, the main aim of his research was not of a diachronic kind, since "the Scandinavian Subtitles corpus is not very well suited for diachronic investigations, as the lion's share of it consists of contemporary subtitles, as this was the object for which it was compiled". Moreover, the analysis of cultural references²² in Pedersen's study starts from their definition as translation problems (see Section 1.2.1.), and it is mainly used as a means both to reveal the norms governing subtitling and to unfold the style of subtitlers (Ibid.: 43), instead of investigating how subtitles have changed over time.

González-Iglesias González's (2011) article also diachronically investigates a technical issue, being in this case the main object of its study, but only focusing on reading speed, and taking as empirical basis the 'modern' Spanish subtitles extracted from the DVDs of the TV-series *Lost*, in its five seasons from 2005 to 2010. More recently, Oncins's (2013) study focuses on the process of subtitling at film festivals,

²² Pedersen talks about Extralinguistic Cultural References (ECRs). For a complete definition and explanation, see Pedersen (2011: 43-67).

presenting a retrospective analysis of the subtitling technical issues characterizing the Venice Film Festival, and not subtitling proper, from the first documented guidelines in the 1950s until 2012.

As a consequence, the above-mentioned works principally focused on the technical dimension of subtitling; not to see how subtitling has actually changed over time in the re-translation of the same audiovisual material (see Section 1.1.4.), rather taking into account a corpus of texts from different sources, which are thus not perfectly comparable, and covering a limited time span: three decades for Pedersen (2011), and five years in the case of González-Iglesias González (2011). The largest period is the one analysed in Oncins's (2013) study, that is sixty-two years, but, with respect to the previous ones, this work does not focus on the technical issues related to subtitling proper, but mainly investigates the evolution of regulations, and projection technologies related to the Venice Film Festival from the 1950s until 2012.

In addition to the above-mentioned studies and departing from the technical dimension of analysis, Goulet's (2013) thesis diachronically investigates the treatment of culture-specific utterances in the subtitling of two different sets of subtitles written for a very popular American TV series, *Beverly Hills 90210*, broadcast by two Greek TV channels with a twenty-year time gap, thus developing a comparative diachronic analysis of retranslations over a period of twenty years. The investigation of cultural elements seems to be driven by the need to verify whether they have been "successfully treated" (Ibid.: 10), as well as to find "regularities and consistent patterns of behaviour from the translation strategies based on individual

cases” (Ibid.: 132). Moreover, the main objective of this study seems to be not so much to trace the changes in subtitling, in order to fill a gap in the existing literature (see Section 1.2.1.)— that is the lack of historical investigations bearing in mind the evolutions occurred in the subtitling field (see Chapter 3) — but with a didactic purpose in mind, since “the basic idea supporting the writing of this thesis is that amelioration of a particular practice can only be achieved through careful observation, juxtaposition and fruitful suggestion making” (Ibid.: 5).

As a consequence, diachronic studies on audiovisual texts have received limited attention in Translation Studies, especially in dealing with the resubtitling of the same source material. Surprisingly, little research has been done respectively to try and empirically trace the evolution of film subtitling, from a technical and linguistic perspectives— despite having been extensively documented over the 89 years since the arrival of sound film (see Chapter 3). Moreover, the context in which audiovisual texts have been conceived (production side) and distributed (distribution side), thus relying on Film Studies (see Section 2.2.4.) have been highly neglected in the investigation of how culture has been rendered in their translation, especially from a diachronic point of view (See Section 1.1.2.).

1.3. Proposed research

1.3.1. Topic, object, and structure of the present study

In order to try to fill a gap in the existing literature on audiovisual translation (see Section 1.1.2., and Section 1.2.2.), the general aim of this interdisciplinary project is to offer a diachronic study of film subtitling, mainly focusing on the Italian cinema distributed in the UK during the post-war period.

More specifically, after having introduced in this chapter the background as well as the disciplinary motivations for the proposed study, which will be further discussed in Chapter 2 focusing on subtitling as academic research object, this work may be divided into two main sections.

The first one starts in Chapter 3, which traces the evolution of subtitling as translation practice, with a special focus on those aspects which have experienced a sharp evolution over time, mainly detected at technical and linguistic level from the silent era to the arrival of sound, in a diachronic perspective. In doing that, a bridge between Audiovisual Translation and Film Studies will be created, thus looking at subtitling within the broader framework of the history of cinema and its developing techniques to combine images, sound²³, and texts.

The link between AVTS and FS will be further strengthened in Chapter 4, which explores Italian cinema during the post-war period, contextualising the titles

²³ During the silent era, a pianist, a theatre organist, or a small orchestra often accompanied the films. As a consequence, the adjective 'silent' does not mean that sound was totally absent, but that films' characters were 'mute', with respect to the 'talkies' (see Section 3.2.). For further reference on the role of music during the silent era see Miller Marks (1997), among others.

produced in those years within their social, cultural, political and economic context (see Section 1.2.1.). In the same chapter, the distribution of Italian films produced after the Second World War within the UK market will be explored, with special emphasis on the choice of the audiovisual translation modalities adopted to distribute them within the British market, as well as on the motives for the preference of subtitling over dubbing for the distribution of the so-called Italian art films, mainly to preserve their foreign Italian gusto and their original flavour.

This first section, in addition of having explored film subtitling and the Italian cinema in a diachronic perspective, drawing on both Audiovisual Translation Studies and Film Studies, also serves as the basis for the second section of the present work: the construction, and diachronic analysis of a corpus of four Italian films distributed in the UK, comprising three different subtitled versions for each title, with a 46-year time span, on average: *Il Miracolo* (Roberto Rossellini 1949), *Ladri di Biciclette* (Vittorio De Sica 1949); *La Strada* (Federico Fellini 1952), and *L'Avventura* (Michelangelo Antonioni 1960).

More specifically, Chapter 5 illustrates the film corpus, mainly focusing on the criteria for the collection of filmic materials and the selected source of data (see also Section 1.3.3. for a brief summary), the procedure for data collection, as well as the process of data transcription and extraction. In addition to that, the films under scrutiny will be illustrated in full details, highlighting and discussing their strict link with the Italian social, cultural, political, geographic and, more broadly, historical context.

Chapter 6 finally presents a descriptive and mainly qualitative diachronic study (even if some quantitative data will be also provided) of the above-mentioned four titles and their corresponding different versions, covering a time span of forty-six years, on average, focusing on three main 'dimensions' of analysis: technical (layout and spatial constraints), linguistic (punctuation marks and other conventions), and translation dimension (the analysis of cultural elements).

The decision to focus on these aspects precisely stems from the study carried out in the first section of this work, and specifically:

- the detected changing practices and conventions, which have affected film subtitling from the silent cinema era (see Section 3.1.) to modern times (see Section 3.2.);
- the context in which the above-mentioned titles have been conceived and produced, determining their strict bound with the geographical, ethnographic, and socio-political national context (see Section 4.1.);
- the context in which the above-mentioned titles have been distributed and consumed, determining and influencing British viewer's habits and expectations (see Section 4.2.).

Chapter 7 will finally provide with general and preliminary conclusions stemming from the studies carried out in the two main sections of the present work, also proposing further possibilities to expand the proposed research.

Before listing the bibliographical and filmic references, this thesis provides with the appendices, which contain the whole transcription of the film corpus:

appendix A includes the transcription of the dialogues of the four films; and appendix B comprises the transcription of the subtitles of each film copy, for a total of twelve film versions.

The structure of the thesis, and its two main sections tries then to represent the interdisciplinary nature of the proposed research, using Film Studies (see Section 1.3.2. below)—considered the discipline which occupied a central position within AVTS from its beginning—and AVTS to explore the history of subtitling as evolving translation practice (Chapter 3), to investigate film production and distribution issues (Chapter 4), and to analyse authentic data (Chapter 6).

1.3.2. Italian cinema distributed in the UK during the post-war period

The proposed research is limited to a specific period of time, namely the post-war years of Italian cinema, also known as “the Golden Age of Italian cinema” (Bondanella 2009: 242; Moliterno 2002: 179). All the countries embroiled in the Second World War experienced a ‘crisis’ during the post-war period, not only from the economic, social and political perspectives but also from a cultural point of view. In this regard, this led to transformations which profoundly impact on the cinema industry, more than any other art form (Sitney 2013).

As a consequence, the post-war period witnesses not only Italy’s attempt to start its “rehabilitation” and “reintegration” into the international community (Brunetta 2009: 109), but also the rebirth and renewal of the Italian film industry

(Moliterno 2008: xli). More than in any other moment in history, Italian cinema achieved an international reputation and prestige that it had not enjoyed since, perhaps, its silent era. Soon after the end of the Second World War, Italian cinema became one of the most prominent and influential (see Section 4.1.).

The Italian cinema achieved enormous success not only domestically but also abroad, contributing to export the image of the 'new' Italy of the post-war period with a wide range of different films and genres. Italian cinematic production and distribution mainly relied on two cinematic genres, Neorealism and *auteur* films, which were successfully commercialised abroad, despite their local roots. However, in addition to these works, Italy also commercialised a number of popular genres positively received both in their country of origin and foreign markets (see Section 4.1.3.).

The UK itself has never had a strong cinematic industry able to supply its domestic market with the necessary proportion of titles to satisfy the exhibitors' demand, thus mainly relying on foreign imports. During the post-war period, the UK was negatively impacted by the decline in Hollywood production, with the resulting decrease in the number of American films available in the European markets, thus forcing British distributors to find new titles from other countries to meet the needs of their exhibitors. In the same period, Italian film industry production was successfully increasing not only from a quantitative point of view, with peaks of one hundred and seventy titles in 1953, and 161 in 1959 (Marcarini 2011: 20), but also

from a qualitative perspective, thus providing a valid alternative to overcome the lack of Hollywood films being imported in the UK (see Section 4.2.).

1.3.3. Film corpus

The film corpus for the present study, covering a time span of forty-six years on average, meets precise characteristics, in order to be suitable for the aims of the proposed analysis on authentic data:

- it includes Italian pictures produced in Italy and imported into the British market as subtitled copies during the post-war period;
- for each included title, three different English-subtitled versions of the same film will be taken into account, originally distributed in the UK;
- the oldest available version, considering the distribution year of the Italian title in the UK, is in 16 mm and 35 mm film formats, the most commonly-used production formats;
- the second version is seen as a median version, between the oldest and latest ones available at the time the films were gathered. Considering the years of distribution, the second film versions are all in VHS tape format.
- the third version corresponds to (the latest available versions distributed in the UK with English subtitles, at the time the materials for the present study were collected, thus dating back to the 2000s. The third versions are all in DVD format.

Considering the above mentioned general and specific criteria, and the necessity to collect Italian titles distributed in the UK, the data source for the composition of the film corpus is the British Film Institute (BFI), with its National Archive. However, in order to both corroborate the information retrieved from the BFI and to balance out the lack of historical details on the filmic materials extracted from the selected data source²⁴, original British film reviews dating back to the post-war period, as well as further references within the field of Film Studies have been extensively consulted.

²⁴ In order to verify that the filmic materials were originally UK versions, distributed in the British market (excluding, for example, the American distribution market), a wide range of different articles which appeared in cinema journals and magazines have been referred to. See Chapter 4 for further information.

CHAPTER 2

DISCIPLINARY FRAMEWORK

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2.1. Translation Studies as general disciplinary framework

2.1.1. Introduction

According to the *Dictionary of Translation Studies*, translation can be seen as a broad notion which comprehends many different aspects:

One may talk of translation as a process or a product, and identify such sub-types as literary translation, technical translation, subtitling and machine translation; moreover, while more typically it just refers to the transfer of written texts, the term sometimes also includes interpreting (Shuttleworth and Cowie 1997 [2014]: 181).

As will be shown in the following Sections, there are many definitions for translation and the manner in which it is understood, even if at the beginning of the discipline only a few of them were recognized and favoured by scholars.

2.1.2. The emergence of TS as academic discipline

Different denominations have been adopted over the years to indicate this field of inquiry, from translatology to *Übersetzungswissenschaft* (Munday 2010: 421), as Holmes stated in 1972 (Holmes 1972: 88):

Through the study of translation and translations has a long story, and during the past two decades has begun to display more and more the characteristics of a separate discipline, there is a yet little general agreement as to what this new discipline should be called.

It was precisely in 1972 that Holmes (2004 [2000]: 173) proposed the denomination of Translation Studies, which “studies phenomena associated with translation in its many forms.” (Munday 2010: 419). In this regard, Holmes’s scheme regarding the nature and the scope of Translation Studies is worth reporting, visually represented by Toury (1995: 10; 2012: 4), as shown in Figure 1. below:

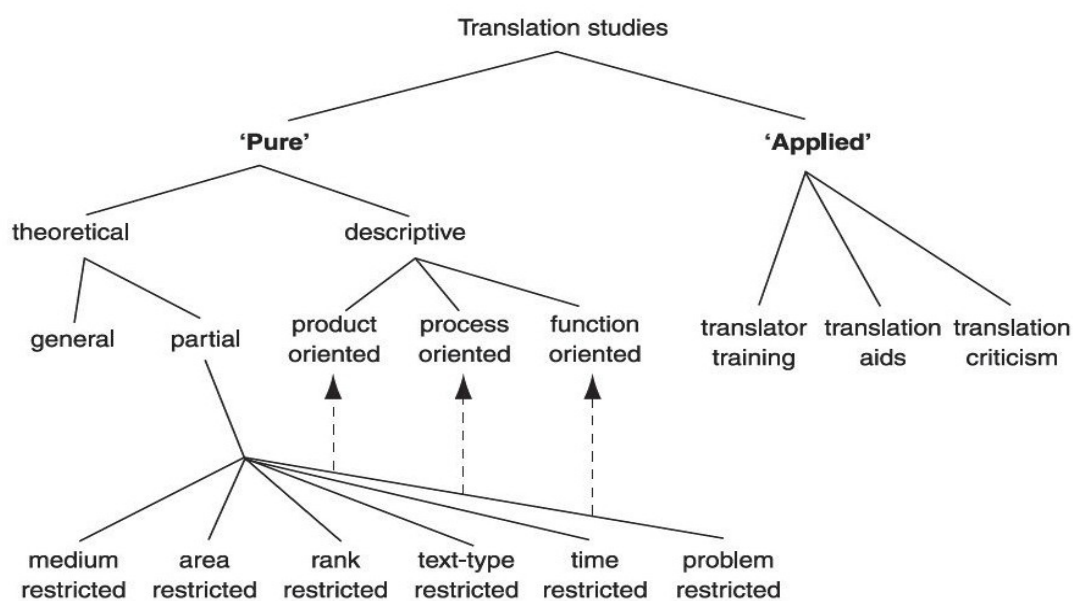


Figure 1. Toury’s (1995: 10; 2012: 4) visual representation of the field of Translation Studies.

According to Holmes’s classification of Translation Studies, the first division comprehends Pure and Applied Translation Studies. Pure Translation Studies (PTS) refer to “the elaboration of a comprehensive theory that could be appropriate for the systematization of translation as an area of academic investigation and, ultimately, as a profession” (Arrojo 2013: 123), through “the identification of patterns of translation

behaviour and ultimately the formulation of probabilistic ‘laws’ of translation” (Munday 2010: 423). In contrast with Pure Translation Studies, Applied Translation Studies (ATS) are concerned with “translation activities that address a particular goal and a specific (group of) final user(s) and that imply doing something with, for or about translation according to some standard of quality” (Rabadán 2010: 7), such as translation education/training (Translation didactics¹), translation tools, and translation criticism.

PTS can be subcategorised into other main branches, which include Translation Theory, and Descriptive Translation Studies (DTS). The former aims at “explaining and predicting translational phenomena, and thereby producing general or partial theories” (Assis Rosa 2010: 95), while the latter refers to an empirical, interdisciplinary, and target-oriented approach which looks at translation within the framework of cultural history. (Ibid: 94)

The branch of DTS encompasses three main kinds of research: product-oriented, function-oriented, and process-oriented². Process-oriented DTS aims at “a

¹ In the field of Translation Studies, some scholars prefer to use the term ‘translation didactics’, while others prefer the expression ‘translator training’, and more recently ‘didactics of Translation’, as can be found in Díaz Cintas’ (2008a) work *The Didactics of Audiovisual Translation*.

² It is worth stating that the nature of a given research as process-, product, or function-oriented is not determined by the source of data, but is due to the ultimate aims of the researcher. (Saldanha and O'Brien 2014)

systematic description of what happens in the translator's mind while translating, which results in translation psychology, but may also comprise the study of more conscious decision-making processes, the selection of global strategies or the organization of translation services" (Assis Rosa 2010: 95). Methods that may be used include think-aloud protocols, and more recently eye-tracking techniques. (O'Brien 2005; Dragsted and Hansen 2007)

Function-oriented DTS investigate "contexts rather than translated texts, considering the study of the function, influence and value of translation in the target context, the mapping of translations and the analysis of the effects of translation upon the context" (Assis Rosa 2010: 95). Works from this perspective, that nowadays are more popular with respect to the past, include which texts were translated when and where, and how they were received.

Product-oriented DTS—as in the case of the analysis proposed in Chapter 6—focuses on "the description of individual translations, the comparative descriptions of several translations of the same source text (either in the same language or in different languages) and the description of larger corpuses of translation" (Assis Rosa 2010: 95). Product-oriented Translation Studies generally start from the description of translations, developing in turn a comparative analysis of various translations of the same text into one or more target language/s (Shuttleworth 2014). The main objects of study can be existing translations from a specific period of time (synchronic studies), or dating back to different years (diachronic studies), as in the case of the analysis proposed in Chapter 6.

As will be shown in the following Section, product-oriented approaches to translation will constitute Toury's (1978) starting point for his target-text oriented translation theory, thus marking one of the various changes to appear in Translation Studies. Since the 1950s, the development of disciplines such as linguistics, literature, anthropology, sociology, psychology and the rise of concepts such as deconstructionism, feminism, and postcolonialism, among others, have profoundly influenced theories applied to Translation Studies. The introduction of these new approaches, instigated by different kinds of disciplines and thoughts, not only offers new perspectives for Translation Studies, but also introduced new turns to it.

2.1.3. The turns of Translation Studies: An evolving discipline

Before being considered as a discipline in its own right, Translation Studies fell under the field of comparative literature, "where literature is studied and compared transnationally and transculturally, necessitating the reading of some works in translation" (Munday 2012: 14) and/or contrastive linguistics, that is "the study of two languages in contrast in an attempt to identify general and specific differences between them". (Ibid.).

After having achieved the status of discipline in its own right, TS began to develop a number of 'turns', which can be defined as paradigmatic changes involving a distinct shift in direction, as was the case with the pragmatic turn, which occurred in Linguistics during the 1970s in opposition to generative grammar and

which enabled the establishment of other disciplines such as Text Linguistics and Translation Studies itself. (Snell-Hornby 2006)

In the first stage of Translation Studies, translation was linguistically considered as a simple transfer of meaning, totally independent from language and culture (Ramos Pinto 2012), and “meaning was associated with linguistic units and patterns and comparisons were made between languages to identify correspondences between structural and translation units” (Séguinot 2008: 4). Therefore, the issue of equivalence between source and target language units was at the core of Translation Studies (Anderman 2007), initially at word and sentence and then text level, inaugurating the “equivalence paradigm” which strongly contributed to the establishment of Translation Studies as an autonomous discipline.

During the 1970s and 1980s, a group of scholars in Germany, the key figures of which counted with Vermeer, Reiss, Nord and Holz-Mänttari, started to focus their attention on the target text, rather than on the source text, as well as on its reception and on the professional and training aspects related with the translation process, giving birth to the functionalist approaches to translation (Vermeer 1978; Reiss and Vermeer 1984)

In this context, the primacy of the source text and the concept of equivalence – which characterized the first phase of Translation Studies – were replaced by a renewed interest towards the target text, and the work of the translators (Nord 2010).

During the same period, in Israel, another line of research was developing with “a descriptive, empirical, interdisciplinary, target-oriented approach to the

study of translation, focusing especially on its role in cultural history" (Assis Rosa 2010: 94). The main exponents were Itamar Even-Zohar and Gideon Toury, who were initially mainly focused on literary translation³. According to Even-Zohar (1990), translation strategies are determined by the translated literature's position within the polysystem; if it is primary, translators are free to keep target literature models and more prepared to break common norms, producing target texts closer to the source text. On the other hand, if it is secondary, existing target literature models are used; thus, more target-oriented texts are produced.

In this regard, Even-Zohar's concept of polysystem has strongly influenced Gideon Toury's (1978) target-text oriented translation theory. For Toury (1995: 29), translations are "facts of the target cultures", and their position within the social and literary system determines the strategies employed to handle them.

The so-called polysystemists worked with an academic group based in the Netherlands and including, among others, José Lambert and, later, André Lefevere, together with the UK-based scholars Susan Bassnett and Theo Hermans. Hermans (1985) elaborated a further paradigm in the study of literary translation setting up the so-called Manipulation School, stating that "from the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose." (Ibid.: 9).

³ Even-Zohar started from the concept of literary system developed by Russian Formalists in the 1920s. For further reference, among others, see Tynjanov (1927; 1971).

The focus on manipulation and rewriting served not only to expand the boundaries of Translation Studies beyond linguistics and text analysis, but also to show the importance of studying translations as elements that “play an analysable part in the manipulation of words and concepts which, among other things, constitute power in a culture” (Lefevere 1985: 241). Bassnett and Lefevere’s volume *Translation, History and Culture* (1990) finally introduced the term cultural turn, according to which “translation is no longer considered to be a mere linguistic or textual practice but rather a broad-based cultural and social activity” (Bachmann-Medick 2013: 186). As a consequence, in this turn, a translated text should be studied within its contextual, rather than textual background, as it is believed to occupy “a seminal position in the development of culture” (Ben-Ari 2013: 156). According to Snell-Hornby (2010), this turn marked a clear departure from a source-text oriented perspective to a functional and target-text oriented one. The cultural approach to TS has been adopted in differently by scholars in the field of Translation Studies, being implemented also in the study of Audiovisual Translation, and specifically in that of subtitling (Santamaria Guinot 2001; Pedersen 2007, 2011, among others).

In the 1990s, despite not being fully developed, Snell-Hornby (2010: 123-128) identified two further turns in Translation Studies: the “empirical turn” on the one hand, and the “globalization turn”⁴ on the other. The former represents the recent

⁴ The term globalization refers to the process of global networking, which cannot be interchangeably used with the term ‘globalism’, which refers to the ideology of global marketing (Framson 2005: 47–48).

need to empirically and scientifically study the field of Translation Studies, while the latter depends on the information and technological revolution which has changed the concept of translation and the work of the translator.

During the 1990s, new developments in technology led to radical changes in the “language material” (Snell-Hornby 2006: 133) with which the translator worked. The traditional translator (and interpreter) work profile radically changed: from the “grey mice in the back room functioning as walking dictionaries”, who worked in total isolation, to the modern translator who now can rely on the collaboration of other translators scattered all around the world. In this regard, language technology, translation memory systems, and machine translation (among others) have also rapidly grown, along with disciplines like linguistics and computer science, contributing towards an emphasis on the interdisciplinary nature of Translation Studies.

The increasing amount of material transmitted through multimedia communication channels has led to one additional turn⁵ that is currently taking place in Translation Studies: the so-called iconic turn⁶.

⁵ Together with the iconic turn, one of the latest paradigms in Translation Studies is the sociological turn – dealing with translation sociology and directly linked with the globalization processes in actions, and the exploration of translational issues from the point of view of its agents. In this regard, Chesterman (2009) has introduced the concept of Translator Studies, in which the focus of

As the following Sections shall demonstrate, the importance and impact of the iconic turn have contributed to the institutionalization of Audiovisual Translation Studies as a new field of research (Remael 2010).

2.2. Audiovisual Translation Studies as specific disciplinary framework

2.2.1. Introduction

As already discussed in Chapter 1, Audiovisual Translation has recently become one of the most flourishing areas of academic research and training in Translation Studies, as well as in terms of professional occupation (Díaz Cintas 2008b: 1), drawing the interest of a growing number of scholars.

Audiovisual Translation Studies entered the academic field of Translation Studies for dealing with transpositions from one language into another language (Remael 2010) despite the peculiarity of audiovisual texts, defined as semiotic constructs “comprising several signifying codes that operate simultaneously in the production of meaning” (Chaume 2004: 16). As a consequence, since the dawn of the discipline, scholars have been asked to place the audiovisual text and

Translation Studies needs to be shifted from translation as an object to translation as a process and then to translators as subjects.

⁶ In the domain of Visual Studies, it is also known as “pictorial turn” (Mitchell 1994: 11).

audiovisual translation within the broader academic field of Translation Studies (Gambier and Gottlieb 2001; Remael 2010, among others).

2.2.2. Audiovisual Translation Studies within Translation Studies

Chaume Varela (2004: 117-131) provides a detailed overview on how major authors have tried to overcome the issue of placing audiovisual translation within the field of Translation Studies over the years. (Reiss 1971; Snell-Hornby 1988; Hochel 1986; Whitman-Linsen 1992; Agost 1999; Bassnett 2002; among others)

All these authors have generally affirmed the specificity and uniqueness of audiovisual translation in dealing with a peculiar type of text, thus contributing to the idea that Audiovisual Translation could only be seen as a parallel domain of research with respect to Translation Studies. (Lambert 2012)

Despite that, the inclusion of Audiovisual Translation in the field of Translation Studies had been also possible thanks to a reformulation of traditional concepts such as those of "text" and "meaning" (Gottlieb and Gambier 2001: xviii). As for 'meaning', it cannot be further considered as the result of verbal signs only, rather "it is based on the totality of verbal utterances and non-verbal signs (pictures, sounds, music, nonverbal elements, graphics, graphic design, colours, etc.)" (Ibid.). A similar transformation occurs with 'text', which cannot be only intended as "a well-ordered sequence of sentences" with a regular structure (Ibid.), rather as a dynamic object in which "various semiotic systems subordinated to

each other in different ways are combined” (Ibid.)⁷, thus calling for a broad interdisciplinary approach to analyse and study them (Gottlieb 2005: 3). This has led to a re-elaboration of the concept of translation, since “the term ‘translation’ is no longer restricted to designating processes of linguistic mediation that involve rendering spoken text into an ‘equivalent’ oral or written version in another language” (Pérez González 2014: 93).

This is further confirmed by van Doorslaer (2007: 223), whose translation map legitimately positions audiovisual translation within the broader context of Translation Studies (Figure 2. below):

⁷ The shift of paradigm brought about by new media has led to the re-elaboration of further concepts, in addition to ‘text’ and ‘meaning’, such as “original” “meaning”, “faithfulness”, “acceptability”, “readability”, and “usability” (Gambier and Gottlieb 2001: xix). The re-consideration of these concepts has consequently led to new ways of looking at the “source text/culture(s), the medium, communication models, distribution channels, the ability of the audience to participate in the reconstruction of meaning” (Ibid.), as well the “interpretive process, the authority of a written text, the role of functional equivalence, and the addressing of an audience”, among others (Ibid.).

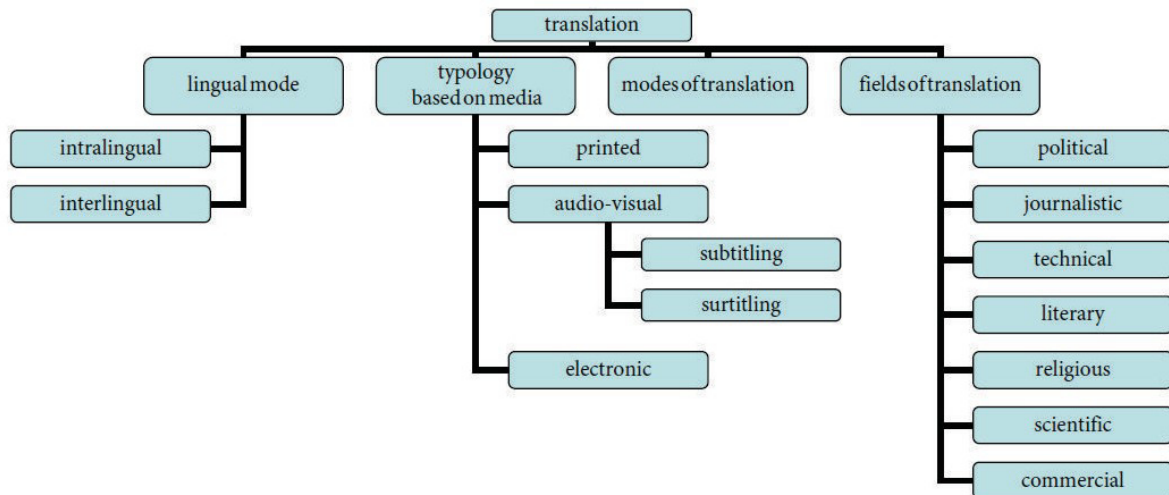


Figure 2. – van Doorslaer’s (2007: 223) map of Translation Studies.

2.2.3. The consolidation and evolution of AVT as academic discipline

Audiovisual Translation is currently one of the most thriving and fastest growing areas of academic research in Translation Studies (Pérez-González 2014: 12), mainly due to the combination of a number of factors, such as:

the globalisation of AV distribution and production systems, the financial integration of TV broadcasting companies and the film industry, digitization (e.g., the advent of DVD technology, which allows for various translation modes on one disc), and related technological developments such as expansion of the Internet and proliferation of on-the-go gadgets like mobile phones, iPods and the like. (Remael 2010: 12)

While only few works dealt with Audiovisual Translation in the 1950s-1960s⁸, contained in a monographic issue of the *Babel* journal in 1960 (Mayoral Asensio

⁸ In the 1930s, various articles appeared especially in specialized journals and magazines which looked mainly at dubbing (but also at subtitling) from a very technical and professional

2001b: 21-22), consistent research dates back to the 1980s (Chaume Varela 2004a: 113), while it considerably grew only in the 1990s (Remael 2010), when the discipline started to conquer the Translation Studies academic field. This can be easily proved by performing a quick search on the BITRA (Bibliografía de Interpretación y Traducción) database⁹, such as the one carried out in February 2015 using the keyword 'audiovisual', which returned up to 3,410 results of publications dealing with Audiovisual Translation, while in 2012 it listed 'only' 2,478 titles.

In order to designate this field of study, the first expressions to be used were 'film translation' and 'cinema translation' (Remael 2010), even if both of them only referred to filmic texts, thus excluding other audiovisual materials. The term 'audiovisual translation' — coined between the 1980s and early 1990s (Díaz Cintas and Remael 2007: 11-12) — is currently the most widespread and most widely

perspectives. The following are among those worth mentioning: *Problemet Filmtekster* (Ringsted 1932)—which is defined by Nadiani and Heiss (1996) "one of the first reflection on subtitling" [my translation]" —, *Le Dubbing* (Mandelstamm 1932), *Doppiare un film* (Napolitano 1933), *La tecnica e l'arte del doppiato* (Uccello 1937), *Glyn Roberts Goes Dubbing* (Roberts 1938), and *Contro il Doppiaggio* (Renoir 1939).

⁹ For further reference on the Bibliography of Interpreting and Translation Studies, see Franco Aixelá (2004).

accepted¹⁰, indicating “the different components involved in the type of text under scrutiny, and though it does not explicitly point to the interactive component of multimedia, it does not exclude it either”.

2.2.4. Interdisciplinarity and AVT: The contribution of Film Studies

Translation Studies has been characterized by inter- and multi-disciplinarity since its beginning (Bassnett 2002: 2; Fernández 2011: 21-22; Munday 2012: 23-25; Di Giovanni et al. 2012: 10-11), so much so that Toury (1992, in Snell-Hornby 2006: 71) stated that “such a complex field should rather be described, not as a discipline, but an ‘interdiscipline’”.

The last few years has seen a growing recognition that “the borderlines with neighbouring disciplines are becoming blurred” (Schaffner 2003: 86) and that the study of translation cannot be limited to a purely linguistic activity; otherwise, it needs to be integrated with knowledge and methods from other disciplines, “notably psycholinguistic, sociolinguistics, communication studies, anthropology, [and] cultural studies” (Schäffner 2000: 8), among others.

¹⁰ Other denominations, among others, include: film dubbing, constrained translation, film translation, film and TV translation, screen translation, media translation, film communication, film dialogue translation, language transfer, multimedia translation, versioning and transadaptation. (Chaume Varela 2004: 30; Romero Fresco 2009: 6; Cerezo Merchán 2012: 65)

Since the scope of Translation Studies must be broad and “should continue to broaden as the notion of translation evolves” (Bogucki 2016: 54), the combination of different viewpoints, practices and research methods has attracted the attention of Audiovisual Translation Studies scholars, due to the complex and extremely dynamic nature of the practice and study of AVT (Ibid.: 13), so much so that Díaz-Cintas et al. (2010: 12) stated:

In many ways, AVT could potentially elevate the status of Translation Studies thanks to the polymorphic nature of its research object and the fact that it makes use of knowledge from diverse fields, at the same time as feeding into fields of research that are equally diverse.

In 2001, Gottlieb and Gambier’s volume *(Multi)Media Translation: Concepts, Practices, and Research* clearly revealed, already from its title, the complex and dynamic nature of Audiovisual Translation Studies. In the same year, in the introduction to their volume *La traducción en los medios audiovisuales*, Agost and Chaume pointed out the importance of the new research avenues and trends on AVT. In 2004, Pilar Orero defined Audiovisual Translation as “the most dynamic field of Translation Studies” (Orero 2004: VIII) which needs to

take into account the many variables surrounding both the research and the professional fields.

The year 2007 proved a very prolific one in terms of exploration of new territories within AVT, with the publishing of Catalina Jiménez's volume on Translation and Accessibility, the first volume of *Media for All* edited by Díaz Cintas, Orero and Remael, and finally Neves and Remael's *A Tool for Social Integration? Audiovisual Translation from Different Angles*, which explores AVT from broader perspectives. It is exactly within this context of growing interdisciplinarity that Díaz Cintas's 2008 volume on the didactics of Audiovisual Translation provides a multifaceted picture of the relation between audiovisual translation on the one hand, and the didactics of this unique form of translation on the other.

From that period onwards, several collective volumes have been published with the aim of highlighting the need for truly inter- and multi-theoretical reflections on AVT, since "it must be noted [...] that research in translation (especially research in audiovisual translation) is incomplete if done solely within a linguistic, cultural or other such framework" (Bogucki 2016: 53).

Among the disciplines that have been generally associated with Audiovisual Translation¹¹, Film Studies has occupied a pivotal position from its beginning. (Gottlieb and Gambier 2001: XII; Gambier 2013: 56)

Despite that, its contribution to the discipline is still very limited¹² (Romero Fresco 2009: 20), both in terms of number and nature of studies, generally focusing on a restricted group of issues and problems such as:

- the relation between translation and film adaptation (Cattrysse 1992, 2000, and 2001; Remael 2000);
- dubbed text and dubbing in general (Ulrich 1996; Chaves 2000; Bartrina 2001, Bravo 2003);

¹¹ Among others: Linguistics, Psycholinguistics, Cultural Studies, Sociology, Communication Studies, Media and Film Studies, Cultural Studies, as well as Semiotics, Sociology, Anthropology, Information Sciences and Computer Sciences (Gottlieb and Gambier 2001: XII), and more recently Reception Studies. (Romero Fresco 2013: 201)

¹² At the same time, Film Studies have generally ignored the role played by translation. However, the attention towards translation seems to have increased, as demonstrated by the introduction of modules in dubbing and subtitling in Film and Television Studies degrees, conferences centred on Film Studies which included papers on film translation, and publishing companies which are opening their cinema collections to books on audiovisual translation. (Díaz Cintas 2004: 23-24)

- cinematographic components and audiovisual translation operations (Chaume 2000, 2003, and 2004b);
- the narrative function of film dialogue (Remael 2003);
- screenwriting and the translation of screenplays (Cattrysse and Gambier 2008; Martínez-Sierra 2012) and
- the creative turn of film subtitling¹³ (McClarty 2012).

Further examples are Eva Espasa's (2004) article on the documentary, which combines the contribution of Audiovisual Translation and Film Studies, and studies on the relationship between film genre and the readability of subtitles (Minchinton 1993; Kozloff 2000, among others). More recently, Romero Fresco (2013) has promoted a notable initiative to integrate AVT and film(making) studies called "Accessible Filmmaking", whereby accessibility practices such as SDH and audio description are no longer seen as "an evil necessity, a product conceived as an afterthought" (Sinha 2004: 174), but rather "as a natural component of the film" (Ibid.), thus being fully

¹³ As will be extensively discussed in Section 3.3, despite its recent appearance as object of research, the "creative turn" (McClarty 2012: 139-140) in subtitling practice interestingly looked back at the silent era.

integrated in the designing of the audiovisual text since its beginning¹⁴.

However, in the early days of AVTS, scholars tended to more systematically bridge the gap between Audiovisual Translation Studies and Film Studies, at least from a diachronic perspective, combining notions from the cinema industry and the emerging discipline of AVT. Among others, Nornes (1999; 2007), Gottlieb (2003), Ivarsson (1992; 1995; 1999), and Ivarsson and Carroll (1998) provided a detailed account of the history of subtitling, as well as its technical developments, from the silent cinema period until the dawn of sound, showing how this translation practice emerged from the cinema industry, following the evolution of cinema itself from magic lanterns to laser subtitling (see Chapter 3), thus confirming that:

¹⁴ This is in line with the idea that “subtitling, as well as dubbing, has to be understood as an integral part of the process of the artistic creation of a film and not as a mere appendix subject to market forces” (Díaz Cintas and Remael 2007: 38). Interestingly for the nature of the proposed research, as will be further shown in Section 3.1., this integration was stronger during the silent cinema days (with respect to modern times), when the directors personally dealt with the planning, design and production of the intertitles for their films.

AVT and technology go hand in hand, and technical advances usually have an immediate and considerable impact both on subtitling practice from the practitioner's perspective, and also on the perception of subtitling we have as viewers and consumers. (Díaz Cintas 2005a: 17)

All the above mentioned scholars, through their overviews on the consolidation of subtitling as translation practice within the cinema industry¹⁵, suggest not only that a diachronic study on the evolution of subtitling cannot disregard Film Studies as source of historical data, but also that it can constitute a good starting point to further deepen the historical analysis in order to trace the transformations of the major components and conventions that characterize subtitling (see Chapter 3).

However, it is not only the historical overview which calls for the contribution of Film Studies within Audiovisual Translation Studies. If it is true that "translation does not happen in a vacuum" (Bassnett and Trivedi 1999: 2), with the resulting need to locate both the source and the target text within their respective "systems" (Baker and Malmkjær 1998: 167), the same can be said for films, which are "conceived, produced, distributed and consumed within specific economic and social contexts" (Nelmes 2003: 4). In this regard, one of the main issues in Film Studies is to understand "which films are being watched by which audience with what kind of

¹⁵ Even if not the object of the present study, it is important to state that these works also deal with subtitling for television programmes.

consequences” (Lobato 2012), thus including the study of both production and distribution sides; to the debate, one may add ‘where’ and ‘when’, as the context – both in terms of space and time – obviously must be taken into account when trying to answer these questions.

As for the ‘production side’, Film Studies could shed light on a given country’s cinematographic production during a given period of time, considering the sociocultural, economic, political conditions that have influenced the emergence of certain film genres and directors, and thus conceiving films as historical objects. Distribution, on the other hand, involves the study of the marketing of films within or across national borders. As Chapter 3 shall demonstrate, since the introduction of sound, among the issues that distributors have to address for the commercialisation of films in foreign markets, there are also questions related to their translation, which inevitably call for the contribution of both Film and Audiovisual Translation Studies.

2.3. Subtitling within the Audiovisual Translation Studies framework

2.3.1. Introduction

The specific objects of research in Audiovisual Translation Studies are the different practices of AVT. Starting from Jakobson's (1959) concept of translation as an intralingual, interlingual and intersemiotic activity¹⁶, they can be defined as:

all types of transfer of audiovisual texts between two languages and cultures (interlingual) or within the same language and culture (intralingual, such as the so-called accessible modes: subtitling for the deaf and the hard of hearing, audiodescription for the blind and visually impaired, respeaking, audiosubtitling, etc.). (Chaume 2013: 106)

Historically, subtitling and dubbing have been the first to attract the attention of scholars, but the proliferation of AV texts and the increasing interdisciplinarity of the domain (see Section 2.2.4.) gradually led to the arrival of further modalities that have successfully become objects of research in AVT (Remael 2010: 12).

¹⁶ Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language; interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language; and intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems. (Jakobson 1959: 114)

Different authors have tried to classify all Audiovisual Translation modes¹⁷,

which can be summarised as showed in Table 1. below:

		Channel	
		<i>Acoustic</i>	<i>Visual</i>
Across linguistic codes	Interlingual transfer	- Dubbing - Voice-over - Narration - Partial dubbing - Free commentary - Simultaneous interpreting - Sight translation - Audiosubtitling	- Subtitling - SDH - Interlingual surtitling - Respeaking - Sign language interpreting
	Intralingual transfer	- Dubbing between same language dialects	- Intralingual SDH - Intralingual surtitling - Respeaking
Between linguistic codes and other signifying codes	Intersemiotic transfer	- Audio description	

Table 1. Classification of Audiovisual Translation modes translated from Cerezo Merchán (2012: 78).

However, despite the great number of practices that can be included under the umbrella of Audiovisual Translation modalities, subtitling has been the most widely studied within AVT (see Section 2.3.2.) since the dawn of the discipline. (Bartolomé and Cabrera 2005: 94; Gambier 2009: 17)

As can be surmised from Table 1. above, that subtitles can be both

¹⁷ Among others: Luyken (1991); Gambier (1994; 1996; 2003; 2004); Agost (1999); Díaz Cintas (2001; 2003; 2007c); Mayoral Asensio (2001b); Chaume (2004a).

interlingual and intralingual (Gottlieb 1997), according to the linguistic transfer dealt with. (Díaz Cintas and Remael 2007: 14). The former refer to the translation of the source language soundtrack into a different target language, which are usually open at the cinema and closed¹⁸ on television, in DVDs and on the Internet; they are generally addressed to foreign language speakers, language learners or karaoke singers. (Díaz Cintas 2001, 2006; O'Connell 2007)

The latter consist of maintaining the language of the original soundtrack¹⁹ and are usually aimed at people with hearing loss or hearing problems²⁰; they are normally available on television via Teletext as well as on DVD (closed subtitles), while at the cinema they are usually open.

¹⁸ Subtitles are open “when they are delivered together with the image and cannot be turned off, as in the cinema” (Díaz Cintas 2010, 347-348), while are closed “when they are optional and can be added to the programme at the viewer’s will, as on most DVDs” (Ibid.) or through teletext.

¹⁹ Subtitles can also combine interlingual and intralingual features. In this case, they are known as bilingual subtitles. (Díaz Cintas 2001)

²⁰ More recently, thanks to the advent of DVDs (see Section 3.3.), a new type of subtitling to emerge recently is the interlingual subtitling for the deaf and hard of hearing (SDH).

2.3.2. Subtitling as the preferred AVT mode

In the words of Ivarsson (2010, online)²¹:

For a long time there was very little literature on subtitling [...]. A few experienced subtitlers had written down their observations and thoughts or lectured on the subject, but on the whole, finding source material used to be an uphill struggle. Things have changed, however, since around 1993, and now there are a multitude of academic papers on this subject.

The increasing success of subtitling as the preferred object of research within AVT is detectable through the bibliographies on Audiovisual Translations compiled over the years²², starting from Nadiani and Heiss' (1996) listing of 1000 titles, spanning the period from 1932 to 1997, where nearly 300 works exclusively deal with subtitling (both inter- and intralingual). Two years later, Ivarsson and Carroll (1998) listed 58 items on subtitling, excluding a handful of in-house manuals, and merely three publications on dubbing. (Bogucki 2016: 14)

In 2002, Gottlieb gathered nearly 1200 entries on interlingual subtitling dating from 1929 to 2000 (forthcoming titles, in preparation or in print by 1999, have also

²¹ <http://www.transedit.se/Bibliography.htm> [Accessed 09 March 2016].

²² The following listing should not be seen as exhaustive, and could be further enriched by including additional bibliographies such as Gambier's (1997) "Language Transfer and Audiovisual Communication. A Bibliography"; "Bibliografía de la traducción audiovisual" by Mayoral (2006); and Ivarsson's (2010) "Bibliography of Subtitling and Related Subjects", among others.

been included) with only few works focusing on dubbing or voice-over, and two years later Díaz Cintas (2004) offered a detailed review of the main titles that had contributed to the increasing amount of research done exclusively into subtitling, from the late 1950s until 2004. In addition to that, Franco Aixelá and Orero (2005) also dealt with the development of research in AVT, from 1931 until 2000, specifically showing the increasing number of AVT titles focusing exclusively on subtitling. This can also be easily demonstrated by performing a quick search on the BITRA (Bibliografía de Interpretación y Traducción) database, such as the one carried out in February 2015 using the keywords ‘audiovisual’, and ‘subtitling’: the percentage of publications focusing on subtitling (both inter- and intralingual) passed from 24% in 2014 to 43% in 2015, with respect to all the works dealing with AVT²³.

In addition to being the preferred object of research, subtitling is also the most widely used AVT mode in commercial and social environments; it can be considered an economical and fast activity —especially if compared to other more expensive and time-consuming modalities, such as dubbing²⁴ or voice-over (Chaume Varela 2004a: 32-34)—at the same time meeting the needs of different types of users, from foreign

²³ It was not possible to extend the search to 2016; the BITRA database only included one result, probably because it has not been updated yet.

²⁴ Subtitles are approximately 20 times less expensive than dubbing (Díaz Cintas 2003b: 196), and they are faster to produce with respect to dubbing due to the limited number of professional figures involved in subtitling production process. (Chaume Varela 2004a: 80-83)

language speakers (inter-lingual subtitling) to people with a hearing loss/hearing problems (intra-lingual subtitling). For these reasons, traditional dubbing countries²⁵ extensively use subtitling today, mainly for DVDs and online film access but also for the cinema. (Pedersen 2011: 191)

2.3.3. Subtitling as AVT mode

According to Díaz Cintas (2003a: 32):

La subtitulación se puede definir como una práctica lingüística que consiste en ofrecer, generalmente en la parte inferior de la pantalla, un texto escrito que pretende dar cuenta de los diálogos de los actores, así como de aquellos elementos discursivos que forman parte de la fotografía

²⁵ In the domain of AVT, a differentiation is generally made between the so-called dubbing and subtitling countries, whose preference mainly depends on economic, cultural and language policies reasons. (Chaume Varela 2004a)

As for cinema, subtitling is the language transfer practice used most widely in Europe, and precisely: Belgium (Flemish-speaking), Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, Greece, Hungary, Iceland, Ireland, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, Sweden, Switzerland (German-speaking), Turkey and United Kingdom. On the other hand, dubbing is the predominant language transfer practice in Spain, Italy, Germany, Austria, Belgium (French-speaking) and Switzerland (French- and Italian-speaking), even if it is also used widely in France. (Media Consulting Group 2011: 6-7) However, as will be further discussed in Section 4.2.4., both subtitling and dubbing countries do not form a uniform block.

(cartas, pintadas, leyendas, pancartas, etc.) o de la pista sonora (canciones, voces en off, etc.)

The activity of subtitling is then the result of the interplay of “the original spoken/written word, the original image and the added subtitles” (Díaz Cintas 2010: 344).

The need for subtitles to not interfere with the visual channel imposes spatial constraints (Pedersen 2010: 15); consequently, professional subtitles²⁶ are generally placed at the bottom of the screen and do not normally exceed two horizontal lines, each one of them consisting of a maximum of 40 characters²⁷ for the Roman alphabet, spaces included (Díaz Cintas and Remael 2007: 84). The number of characters, as well as the choice between a one-line or two-line subtitle,

²⁶ Professional subtitling is practiced by translators who are remunerated for their job, either working within a subtitling company or as freelancers. Non-professional subtitling is carried out either by volunteers or by fans, known as ‘fansubbers’. As will be discussed in Section 3.3., fansubbing conventions are profoundly different from ‘official’ subtitles.

²⁷ For cinema and DVD a maximum of 40 characters seems to be the norm. For TV subtitle the limit is usually 37 (spaces and typographical signs included) while, as for film festivals, the maximum number of characters is occasionally extended up to 43 per line. However, it is not uncommon to see subtitles of 33 or 35 characters per line, or up to 39 or 41 depending on the subtitling companies’ guidelines and software used, or the specific exigencies and requests of clients. (Díaz Cintas and Remael 2007: 84)

does not only depend on the characters' utterance (speech length and rhythm, among other) but also on the time and duration a given subtitle should appear on screen.

As a consequence, in addition to spatial constraints, subtitling also implies temporal constraints²⁸ (Pedersen 2010: 15), which can be summarized with the "6-second rule"²⁹ (Díaz Cintas and Remael 2007: 96) stating that two lines of 37 characters can be normally read in six seconds, at a reading speed of about 145 words per minute, while a minimum of 1.5 or 2 seconds are necessary for the eye to process and read a given subtitle²⁹ (Díaz Cintas 2010).

Temporal constraints are strictly linked with the issue of 'temporal synchronization', "arguably the main factor affecting the viewer's appreciation of the quality of a translated programme" (Díaz Cintas and Remael 2007: 90). As a consequence, the appearance (in-timecode) and disappearance (out-timecode) of a given subtitle are set in a way that it never anticipates, or is ahead of both acoustic (sounds) and visual (images) narration on screen. (Ibid.: 51)

²⁸ Because of spatial and temporal constraints, subtitling was initially called "constrained translation" (Titford 1982: 113).

²⁹ Subtitles should stay on screen long enough to permit comfortable reading, but not too long to be re-read by viewers.

This also generally implies that visual changes in the filmic narration, mainly obtained through film editing³⁰, also needs a change of subtitle (Ibid.: 91), in order to avoid the re-reading of subtitles³¹.

To conclude, each subtitle is produced within a particular and specific audio-visual context, styled according to specific conventions, edited taking into account the structure of a film, and tailored according to the reading characteristics of target viewers. (De Linde and Kay 1999: 1)

However, as will be extensively discussed in Chapter 3, and as the analysis presented in Chapter 6 aims to show, the subtitling process has profoundly evolved over the years: from the early days of silent cinema to the advent of sound, up to modern and possibly future times.

³⁰ A shot can be defined as a sequence of frames that is (or appears to be) continuously captured from the same camera. Shot changes may occur differently, using diverse techniques: cuts, where a frame from one shot is followed by a frame from a different shot, or through more gradual transitional devices, such as cross-dissolves, fade-ins, fade-outs, etc., which are generally used to indicate a shift to another time or space. (Orpen 2003: 26)

³¹ In this regard, Szarkowska, Krejtz I. and Krejtz K. (2013) have recently demonstrated through an eye-tracking study that the displaying of subtitles over a short cut seems to not induce re-reading.

2.4. Concluding remarks

As the previous Sections have tried to clarify, Translation Studies have been characterised since their beginnings by a continuous and constant evolution, which is evident from the progression of the various paradigms in TS, since “Paradigm is not only the prerequisite of scientific research, but the marker of scientific maturity” (Liu 2010: 96), that have been illustrated in Section 2.1.3.

One of the latest paradigms—which further demonstrate the “constant” and “dynamic” development in TS (Bogucki 2016: 11)—have been the ‘globalization’ and ‘iconic’ turns (see Section 2.1.3.), brought about by the process of globalization, the developments in information technology as well as in worldwide communication (Snell-Hornby 2010: 368), and the creation of new text types in which different semiotic codes (e.g., verbal, acoustic, and visual) interact in the production of meaning (Ibid.). Translating began to move away from the conception of an operation on texts in the traditional sense and, from an academic point of view, the proliferation of audiovisual materials called for new proper methodological tools to study these new types of texts.

In this age of rapid changes, audiovisual materials have become central to global communication and, as a consequence, Audiovisual Translation Studies emerged as a discipline, becoming one of the most dynamically developing areas within Translation Studies; within this context, subtitling is

currently one of the most widespread solutions to provide full access to a variety of audiovisual products, meeting both multilingual and media accessibility needs.

Translation Studies have been characterised since their beginnings by a strong interdisciplinarity, given the large number of subjects with which TS overlap (Snell-Hornby et al. 1994: Preface), as shown in Section 2.2.4. From its emergence as an academic discipline, Audiovisual Translation Studies also rapidly interface with a wide range of different fields, thus quickly establishing itself as an 'interdiscipline', so much so that "it needs to be even more interdisciplinary and expansive than translation studies" (Bogucki 2016: 121). In this regard, the contribution of Film Studies to the field of audiovisual translation, despite still being underutilized, could be of great value in research terms, especially in order to conduct diachronic and historical analyses.

CHAPTER 3

THE EVOLUTION OF SUBTITLING AS TRANSLATION PRACTICE

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3.1. 'Subtitling' in the silent era

3.1.1. Introduction

Subtitling marks the first form of Audiovisual Translation to emerge and be practiced.

Interestingly, as the authors cited in this Chapter will demonstrate, subtitles first drew the attention of Film Studies rather than Translation Studies scholars; as such it seems even more useful to try to 'bridge' these two disciplines, in order to contextualise not only the audiovisual products which provide researchers with the empirical basis for their investigations (see Chapter 4), but also the main focus of their studies, namely subtitling as translation practice and its evolution.

The appearance of the first and closest relatives of the modern subtitles are the so-called intertitles, defined as "[...] shots of texts printed on material that does not belong to the diegesis of a film and, therefore, are distinct from textual inserts such as calling cards, letters, posters, etc." (Abel 2005: 326).

As this Chapter will show, the path from intertitles to modern subtitles (see Section 3.2.) is the result of a complex and long evolution, which seems to have mainly followed both the technical developments occurring in the cinema field from its silent era, and the different values that these strings of text seem to have played at the bottom of the screen over the years: from the expressive and almost decorative function of intertitles (see Section 3.1.3.) to the need to reproduce both the contents and pace of the characters' speech

(see Section 3.2.3.).

This has led to profound transformations both at technical and linguistic level: as for the former, the evolution mainly involved layout, spatial and temporal constraints (see Section 3.1.3.1., and Section 3.2.2.1.); in the latter, changes mostly affected punctuation marks and other conventions (see Section 3.1.3.2., and Section 3.2.2.2.).

3.1.2. From titles to intertitles

The very first precursors of subtitles date back to the end of the 19th century during the period of the magic lantern shows, popular live events which took place both in public structures (theatres, churches, etc.) and at home, in which the exhibitor/lecturer projected a combination of moving images, comic acts, illustrated songs and magic tricks thanks to an early type of image projector called 'magic lantern': "of all the precursors to the motion picture, the most important from the purview of translation study was the magic lantern lecturer" (Nornes 2007: 93).

A few words written on title cards were then introduced between two different films, consisting of a single shot, in order to announce the title and/or the contents of the following one while the reel was being changed, resulting in a more fluid and enjoyable projection. This first and rudimentary alternation of text and image was thus created (a title / a view / a title / a view), and called 'titles'(Gaudreault 1998).

At the beginning of the 20th century films became longer, consisting of multiple shots, and titles were no longer used to simply introduce the name of the film in order to entertain the audience between two different projections, but were adopted to divide the narrative sections of the same film, thus guiding the audience through the story. Since they were titles of parts of the same unit, they were named sub-titles¹ (Abel 2005: 328):

Ali baba et les quarante voleurs (Pathe, 1902) and *Uncle Tom's Cabin* (Edison, 1903), for instance, are set up as a systematic alternation of 'a title / a view / a title / a view', or rather 'a subtitle / a view / a subtitle / a view, since in effect the titles in question are subtitles, titles of parts of films, titles of scenes. (Gaudreault 1998: 5; emphasis in the original)

One of the first articles referring to sub-titling appeared in October 1903 in the *New York Clipper*², precisely promoting *Uncle's Tom Cabin* directed by Edwin

¹ It is important to underline the different meaning of the prefix 'sub-' used in the era of silent cinema, on the one hand, and in the era of sound cinema, on the other. During the silent film period, the prefix 'sub-' refers to the subtitle's subordinate position in relation to the leading role of the original title, in sharp contrast to its equal—if not to say hegemonic, at least from a narrative point of view—in relation with the images. As a consequence, sub-titles were used in the same way as subtitles in newspapers (Ivarsson 2009: 3). In the modern use of the term 'subtitle', the prefix refers to its position on the screen, generally at the bottom of the image. Its position and relocation to the lower part of the screen also mirrors a shift from a mainly 'verbal' to a more 'visual' society.

² A weekly entertainment newspaper published in New York City from 1853 to 1924.

S. Porter (1903), one of the earliest full-length American movies (about fourteenth minutes): "a departure from the old method of dissolving one scene into another by inserting announcements with brief descriptions as they appear in succession" (New York Clipper, 17 October 1903):

EDISON FILMS.
THE GREATEST OF MOVING PICTURE ATTRACTIONS,
UNCLE TOM'S CABIN.
 Illustrating HARRIET BEECHER STOWE'S famous book. The drawing power of UNCLE TOM'S CABIN is as great with the public today as it was thirty years ago. It will never grow old. This series of pictures has been made with the utmost care, and it is photographically perfect. Every Moving Picture Exhibitor should have it.
 We offer this film as one of our best creations and one that will prove a great satisfaction. The popularity of the book and play of the same title is a positive guarantee of its success. The story has been carefully studied and every scene posed in accordance with the famous author's version.
 In this film we have made a departure from the old method of dissolving one scene into another by inserting announcements with brief descriptions as they appear in succession.
A GREAT HEADLINE ATTRACTION.
LENGTH 1,100 FEET. PRICE \$165.00. CODE WORD UTOPICAL.
Send for Fully Illustrated and Descriptive Pamphlet.
A ROMANCE OF THE RAIL - - - - - 275 feet

Figure 3. New York Clipper (17 October 1903). Accessed March 11, 2015. <http://idnc.library.illinois.edu/cgi-bin/illinois?a=cl&cl=CL1&sp=NYC>.

Uncle Tom's Cabin premiered on the 3rd of August 1903 at the Huber's Palace Museum (also known as Huber's Fourteenth Street Museum), in New York City, and it was the first American film to include sub-titles to introduce each new scene (fourteen sub-titles for fourteen shots). As for Europe, France and Great Britain were the pioneers of this new technique with such works as: the French films *Ali Baba et les Quarante Voleurs*, and *Les Victimes de l'Alcoolisme*, both directed by Ferdinand Zecca in 1902, and *Dorothy's Dream* directed by

George Albert Smith in 1903, one of the greatest directors in British cinema history.

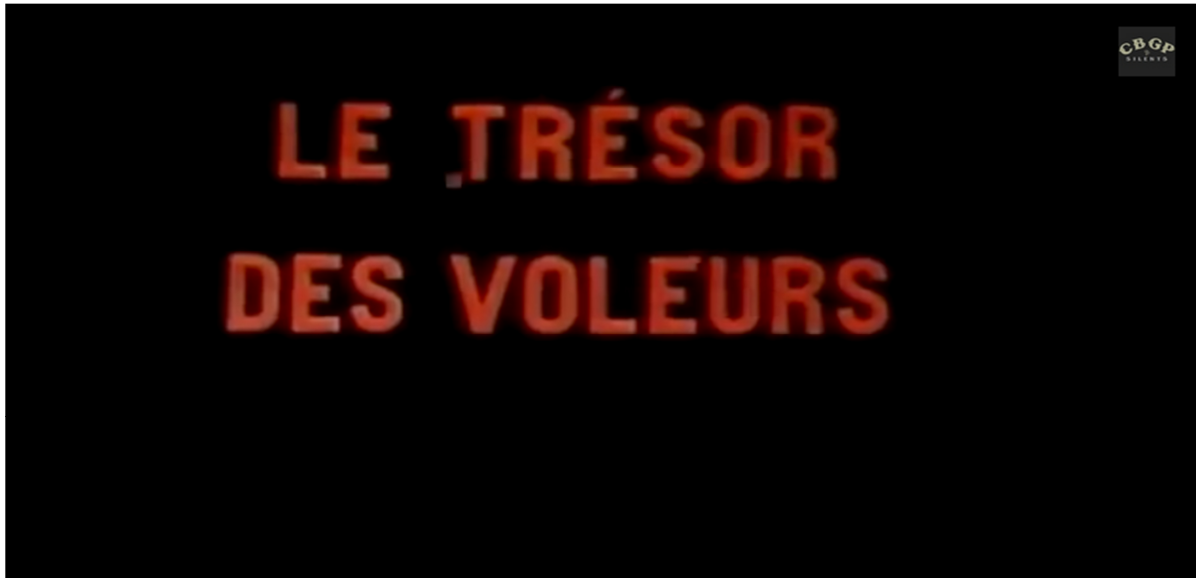


Figure 4. One of the seven subtitles from *Ali Baba et les Quarante Voleurs* (Zecca, 1902) - CBGP Features TV Channel. Accessed March 11, 2015. https://www.youtube.com/watch?v=viPY_wdkPqs.

The 1910s marked the decade when ‘sub-titles’ truly became ‘inter-titles’ (Gaudreault 1998: 9) when a patent for a “device for the rapid showing of titles for moving pictures” was first registered by M. N. Topp. (Ivarsson 1998: 23)³

The difference between these two terms not only lies in the morphology of the two words, with two different prefixes, but especially in the function of these portions of text:

³ A ‘sciopticon’ (a kind of slide projector) showed the subtitles on a screen below the intertitles.

To be an intertitle, it is not enough for a text card to simply be sandwiched in between two image segments, but it must create a point between the Before (which it completes) and the After (which it announces), it must become an element of – let us blurt out the word – editing in a strong sense of the word. (Ibid.)

3.1.3. Main characteristics of intertitles

3.1.3.1. Technical features: Spatial and temporal constraints

As shown in Figure 4. above, the first intertitles occupied a central position on the screen, and were generally in bold; the fact that intertitles were centred, filling the whole screen, was not only due to the old projection modality, which made the picture slightly blurred at the edges and sharper in the centre, but also because of their conciseness. In fact, at first intertitles mainly consisted of one or two words, distributed over one or several lines, and with generally a one second per word duration (Abel 2005: 328); since there was no need for synchronisation (see Section 3.1.2.), and thanks to the manual projection of intertitles, priority was initially given to their legibility, with five seconds overall added for the slowest spectators, contingent on the nature of the audience (Ibid.).

Intertitles often shared many graphic characteristics with advertising posters including oversized letters, curved lines, decorative borders, visual embellishments around the type, and even simple animations. (Nornes 2007: 103)

There was a total freedom in the choice of font type, which was often instrumental to the expressive function of the 'silent' characters; however, despite this absence of uniformity, the most commonly used seemed to be Pastel, Victoria and Hermes fonts⁴.

One of the first examples of 'decorated' intertitles appeared in 1910 with the American silent short film *Daisies*, and the short drama *Hako's Sacrifice*, by The Vitagraph Company, the latter's Japanese setting represented in the intertitles through the use of bamboo borders:

⁴ The Artist vs. The Lettering Artist Mark Simonson, 2014. Accessed February 24, 2016.

<http://annyas.com/artist-movie-typography-lettering/>.

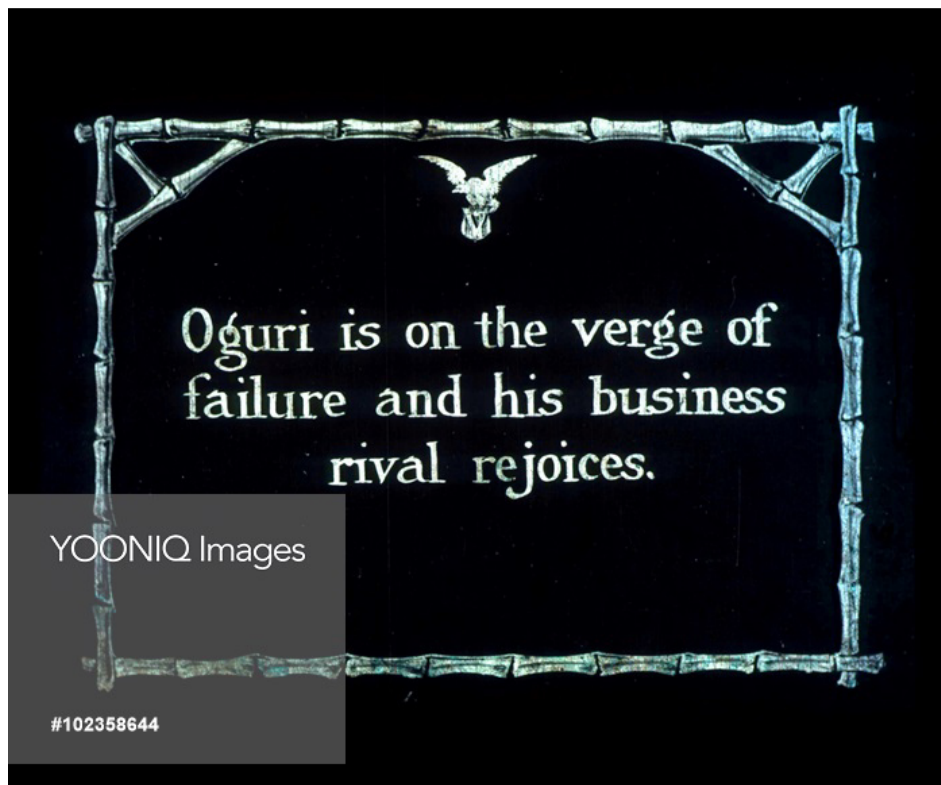


Figure 5. Example of intertitle taken from the film *Hako's Sacrifice* (1910). Accessed March 11, 2015. <https://yooniqimages.com/images/detail/102358644/Creative/hakos-sacrifice-us-1910-an-intertitle-from-this-short-drama-produced-by-the-vitagraph-company-set-in-japan>.

In the following years, big productions started to elaborate more complex designs, which could be seen as works of art in themselves, often inspired by art movements such as futurism or expressionism. In the words of Harris (1916, in Bordwell et al. 1985: 187) “the skilful word pictures aided and completed the scene”, thus enabling the use of different and creative fonts which gave priority to aesthetics over legibility of the text:



Figure 6. Example of intertitle taken from the film *Das Kabinett des Dr. Caligari* (The Cabinet of Dr. Caligari) by Robert Wiene (1919). Accessed February 25, 2015. <http://imagination.csj.ualberta.ca/?p=181>.

Even directors, who would become the major ambassadors of cinema worldwide, used to ‘play’ with the expressive function of intertitles; Alfred Hitchcock, for example, wrote and styled the intertitles for his silent pictures using black letters on a white ground, or inserting intertitles to “space episodes” with “appropriate symbols” (Nornes 2007: 104).

As soon as the complexity of narration increased, intertitles did not merely link two different shots of the same film: they executed the narration through the use of words, substituting in turn the voice of the lecturers who accompanied the films, or even the actors themselves performing the characters’ voices: both lecturers and actors usually stood behind the screens

for outdoor showings, or in the so-called green rooms in big theatres⁵ (Nornes 2007: 100).

Intertitles started to function as “spoken titles” (Ibid.), giving voice to the characters on screen; in a sample of American films directed in 1913, sixty-three out of one hundred and seventy had intertitles, half of which featured spoken titles (Salt 1992, in Nornes 2007: 95).

As a consequence, films started lengthening and the growing number of shots led to a simultaneous need for longer intertitles comprised by smaller capital letters. Moreover, there was a burgeoning need to translate intertitles for the foreign market, and reproducing the complex decorated intertitles in different languages became very expensive. Therefore, the translation of films became much more normalised, acquiring a precise typographic identity: capital letters were substituted for lower case letters, and punctuation marks came into use, as illustrated in Figure 7. below:

⁵ Live narration was a global and shared practice during silent cinema. It disappeared in Europe and the United States during the 1910s.



Figure 7. Example of intertitle taken from the film *The Patsy* directed by King Vidor (1928). Accessed March 12, 2015. <http://germanfilm.co.uk/files/2013/08/Mereu.-Coming-of-Sound.pdf>

3.1.3.2. Linguistic features: Punctuation and other conventions

Following 1914, when dialogue intertitles started to predominate with respect to explanatory text titles, quotations, question and exclamation marks began to surface on screen to mark the mute direct speech of the film characters, signalled by gestures and facial expressions. In addition to punctuation marks, italics was used to render utterances more 'expressive', representing the characters' emotional state (Altman 1992: 81), as shown in the example below:

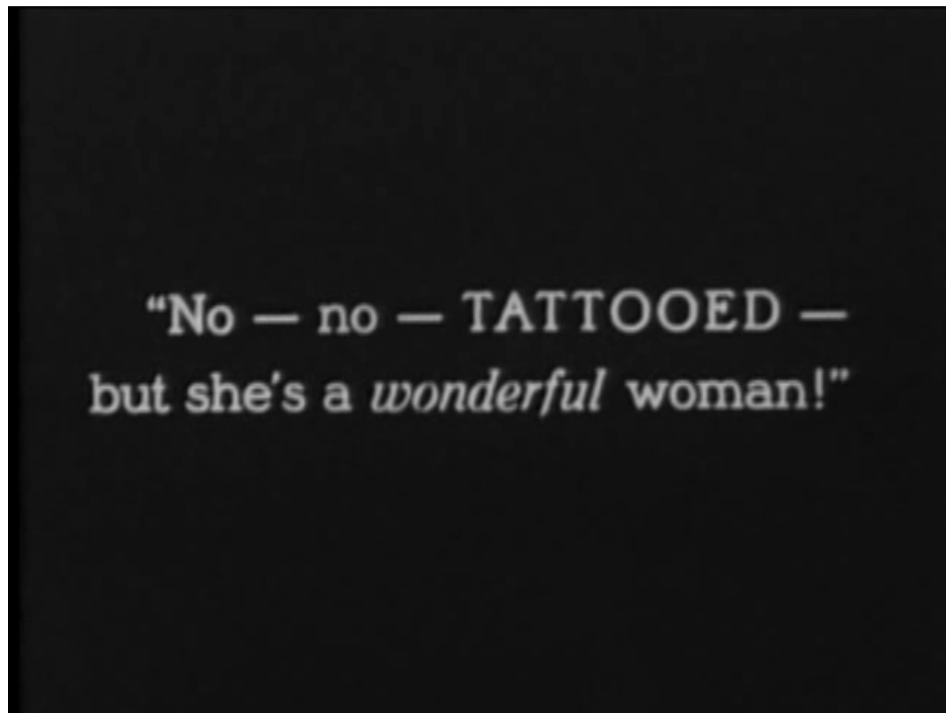


Figure 8. Example of intertitle taken from the film *A Woman of the World* by Malcolm St. Clair (1925). Accessed March 12, 2015. <http://silentintertitles.tumblr.com/post/2422554647/from-a-woman-of-the-world-1925>.

Despite the gradual normalisation, punctuation continued to be unbound by common linguistic norms, exemplified by the liberal use of dashes in the aforementioned figure. This seems to be mainly due to the length and position of intertitles, and to the fact that, in silent cinema, intertitles did not translate characters' utterances, therefore punctuation served to highlight and clarify a given word rather than separate and reproduce the rhythm of the speech (Carroll and Ivarsson 1998).

During the 1920s, intertitles played a major role in the narrative of the film, and the circulation of films beyond national borders demanded the translation of the original intertitles into the respective target market

languages. At that time, linguistic elements could be easily disengaged from the image, and then replaced with the translated portion of text in the target language (Nornes 2007: 124; Ivarsson 2009: 3).

The American producer William N. Selig seems to be the first pioneer of cinema who commissioned a translation for one of his films, relying on the linguistic competences of experts rather than on pure technicians (Nornes 2007, 98).

3.2. The birth of sound

3.2.1. Introduction

The necessity to overcome linguistic barriers, which surged in the late 1920s when sound films entered theatres worldwide in 1927, became a serious problem which rendered the silent-era translation methods inappropriate; sync sound created an interdependence between body and language, which could not be overlooked while translating film dialogues. This caused many difficulties to those film studios heavily dependent on foreign distributions (such as the US cinema market), true to such an extent that film critics envisioned the end of international distribution; in the words of a Japanese film critic from 1929: "I am thrilled with the way the appearance of the talkie has allowed me to hear the voices of screen lovers, but I think the dialogue

talkie will probably meet its end as a passing fancy” (Takayoshi 1929, in Nornes 2007: 125).

3.2.2. The arrival of subtitles

As early as the 1930s, a variety of innovative attempts to overcome the linguistic problem posed by the talkies were introduced, even if the screening of films without any translation was often the norm, usually inciting general disappointment: “The statement [...] that a mother’s smile is the same in any language is not so good as it was, because nowadays people want to understand what the mother says when she smiles” (New York Times, June 25 1930-1931, in Nornes 2007: 130).

Initially, one common practice was to remove the sound track from the sound film, add intertitles in the target language, and then release it as a silent film, thus exploiting the “internationality of silence” (Pommer 1932: 394). Another option were live translators (also known as *benshi* in Asia or *bonimenteurs* in France) who tried to translate or provide explanations during the film, mainly in moments of silence on the soundtrack, or autonomously regulating the volume through sound control equipment. The adoption of live translators did not garner wide appreciation, as “the unfortunate spectator’s ears are assailed on the one side by the strident accents of a foreign tongue, and on the other by the gallantly explanatory *benshi* forever doing his best” (Takahiro 1932, in Nornes 2007: 133).

Only in the early 1930s did the three major translation strategies finally appear in the cinema market: multilingual versions, dubbing, and subtitling.

Multilingual versions (MLVs) were defined as “identical foreign-language versions with different actors on the same set” (Nornes 2007: 126). The first MLV was Ewald André Dupont’s *Atlantic*, shot at London’s Elstree Studios in 1929, and further major international directors followed in Dupont’s footsteps such as Alfred Hitchcock with *Blackmail* (1929), while one of the most successful was Josef von Sternberg’s *Der Blaue Engel* (The Blue Angel, 1930), shot in English and German versions for Ufa (Universum Film Aktiengesellschaft) and Paramount.

Despite presenting an alternative to the foreign language problem posed by sound cinema, the solution was far from universally accepted. MLVs were accused of being too standardized to satisfy cultural diversity, thus domesticating the films for their target audience, on the one hand, and too costly to be profitable, on the other (Vincendeau 1988: 212)⁶, then finally ceasing to circulate by 1932⁷.

⁶ In the US, members of local immigrant communities were sometimes hired to provide the MLV with the original ‘foreign flavour’ of the target language, aiding also with increased suitability for the target market.

⁷ For further references on MLVs see Davis et al. (2015, 468-475).

Dubbing was already employed in 1928 with the first dubbing equipment, the Vivigraph, developed by an American engineer, but so poor was the quality with respect to the sync between voice and lip movements that it generated negative press over the longevity of its future: “The temporary experiments of fitting foreign words to English lip movements and other make shifts have been tried and hastily abandoned. The foreign language features of the future will be recorded in each tongue” (Knox 1930, in Nornes 2007: 201). As a consequence, major America distributors initially renounced using dubbing as a translation option owing to the hostile reactions of their foreign markets⁸.

However, over the next decades, technological developments gradually improved the dubbing quality. With the introduction of the Moviola multitrack technology in 1930, Paramount made the first “successfully conceived dubbing job” (Nornes 2007: 147) with the film *Derelict*, directed by Rowland V. Lee and premiered in France in 1931. In Europe, from 1931 to 1933, dubbing quickly became the preferred translation modality in France, Spain, Germany and Italy⁹.

⁸ As will be discussed in Section 4.2., the negative reactions to dubbing also involved Italian art films distributed in the UK.

⁹ Sometimes referred to as the ‘FIGS group’.

In France, dubbing was introduced by the Joinville Studio, which was converted into a dubbing centre, mainly to culturally safeguard the French language against foreign (especially American) influence. During the 1930s, Italy, Germany, and Spain were under dictatorships (Mussolini, Hitler, and Franco respectively), thus only enabling the circulation of dubbed versions of foreign films within their domestic markets in order to strengthen the sense of national identity and autonomy. In Italy, dubbing was used by the fascist government to create the synthetic unity of a shared national language, thus limiting the use of dialects (see Section 4.1.).

Smaller language areas, on the contrary, preferred the other translation method born in the 1930s to overcome the linguistic problems posed by sound cinema: subtitling. Northern Europe was home to the first attempts to breathe new life into the old subtitling technique, already used in the early 1900s.

The Norwegian inventor Leif Eriksen developed a method for stamping titles directly onto the images on the film strip, first humidifying the emulsion layer to moisten it (mechanical process); the titles were then typeset in the traditional way and printed on paper, but letters were still poorly defined. In the same period, two inventors from Budapest and Norway simultaneously improved the technique by impressing titles directly onto the film copies (chemical process). The resulting letters were quite clearly legible on the screen, but their quality was subsequently enhanced by means of a counter, which literally calculated the number of frames on the roll to ensure the

correct insertion of subtitles of the right length, in harmony with the characters' speech. The passage from the chemical process to the optical method soon took place: "exposed 'blank' frames were inserted between the title frames and the titles were fed forward by means of a counter" (Ivarsson 1992: 25), thus positioning the subtitles in the right place and guaranteeing equal length¹⁰.

The first attested showing of a sound film with subtitles dates back to January 26 1929¹¹, when *The Jazz Singer* (originally released in the US in

¹⁰ The described processes are still used in the film industry, even if the latest development in the field is the use of laser ray (laser subtitling) to burn the emulsion of the positive copy while printing the subtitle which is precisely synchronized with the actors' speech thanks to the time code. Introduced in the 1980s, it rapidly proved more effective than the previous methods, providing an excellent definition of letters—which appear on the lower part of the screen and are always white since they are burned in—and enhancing the legibility of the text. (Diaz-Cintas and Remael 2007: 22)

In addition to laser subtitling, the electronic method is also frequently used in the film industry, with a time code system to ensure that the text is projected in synchrony with the film. Its greatest advantage is that of enabling subtitles to be superimposed on the screen instead of being engraved on the image, which are produced by a character generator and beamed by a projector onto the screen. More economical than laser engraving, this technology permits the projection of subtitles onto (or below) the image, in any language, in any colour, and with no damage for the original copy (Ibid.).

¹¹ The first attested subtitles in English seem to date back to late 1931 or early 1932, both in the USA and in UK (O'Sullivan 2013, online at: <https://artisinitiative.files.wordpress.com/2014/07/carol-osullivan-2-methods-in-avt-research.pdf>).

October 1927) opened in Paris with French subtitles¹². With the advent of sound cinema, the old intertitles became what we now call 'subtitles'¹³ (Ivarsson 1992):



Figure 9. Example of subtitles dating back to 1930s. Accessed March 12, 2015. <http://imnotbruce.blogspot.it/2009/10/removing-hardcoded-subtitles.html>.

¹² On August 17, 1929, another Al Jolson's film, *The Singing Fool*, opened in Copenhagen with Danish subtitles (Gottlieb 2002: 2).

¹³ However, during the early days of sound cinema, the prefix 'sub' was still sometimes not used to indicate the subtitles' position at the bottom of the screen (Nornes 1999: 22).

3.2.3. The evolution of subtitles

3.2.3.1. Technical features: Spatial and temporal constraints

The technical process of transferring the subtitles to the actual film is not the only characteristic to have undergone a considerable evolution over the years¹⁴.

Contrary to intertitles, not screened one after the other but sporadically positioned throughout the whole film, the compulsory segmentation of subtitles started to render the reading more fragmented and complicated. While intertitles can be seen as isolated units, subtitles in sound cinema were only physically disconnected from the preceding and following ones, being semantically part of the same polysemiotic textual unit (Gottlieb 2004: 86).

Reading subtitles that appear and disappear at a given speed, accompanied by images together with a soundtrack into another language, was then a more demanding task than reading isolated intertitles¹⁵. Subtitles

¹⁴ For a more detailed account of subtitling techniques see Ivarsson (1992: 23-31; 2009: 4-9), Ivarsson and Carroll (1998: 12-19), and Díaz Cintas (2001: 101-103), among others.

¹⁵ According to Delabastita (1989), film viewers have to deal simultaneously with four different types of signs: verbal acoustic (dialogue), non-verbal acoustic signs (music, sound effects),

started to be positioned at the lower part of the screen, to enable the audience to focus on characters' faces, as well as on the central and upper part of the screen¹⁶. The size of the letters gradually decreased to economise space and enable the production of longer subtitles, initially ranging from ten to thirteen characters per line (Nornes 1999: 20), for a maximum of two lines. As for the number of subtitles, not only did it increase from previous intertitles (see Section 3.1.3.) but also gradually augmented over the years. In the words of Herman Weinberg (1985, in Nornes 1999: 22), often considered the first translator in the world to use subtitles, so much so that he is probably their inventor:

At the beginning, I was very cautious and superimposed hardly more than twenty-five or thirty titles to a ten-minute reel... Then I'd go into the theatre during a showing to watch the audiences' faces, to see how they reacted to the titles. I'd wondered if they were going to drop their heads slightly to read the titles at the bottom of the screen and then raise them again after they read the titles (like watching a tennis match and moving your head from left to right and back again) but I needn't have worried on this score; they didn't drop their heads, they merely dropped their eyes, I noticed. This emboldened me to insert more titles, when warranted, of course, and bit by bit more and more of the original

verbal visual signs (written signs in the image) and non-verbal visual signs (what is otherwise seen in the image). Reading subtitles is then a further effort which needs to be added to the previous ones.

¹⁶ It is normally expected that the viewers' eyes focus on the characters' face and, more generally, on the center-top of the screen.

dialogue got translated until at the end of my work in this field I was putting in anywhere from one hundred to one hundred and fifty titles a reel . . . tho', I must repeat, only when the dialogue was good enough to warrant it.

Decorative elements and bold letters were strongly reduced, and gradually disappeared in order to increase the legibility of subtitles on screen (Ivarsson 1992: 55) as well as to economise on space. The distribution of text was initially monospace (the one usually used on typewriters), but would be later substituted for a proportional distribution, in order to save space (Karamitroglou 1997).

As for the use of capital letters, since the eyes read word by word or phrase by phrase, and not letter by letter (Ivarsson 1992), it was deemed much more important to create clearly legible texts, and the use of capital letters started to be limited at the beginning of a new sentence, or to communicate extra emphasis (Ibid.); this also saved much space, since all-capital printing takes at least one-third more space than lower case (Ibid.).

As for typographic choices, with respect to the old intertitles, Times New Roman, Arial, and Helvetica started to substitute the more creative typefaces used in intertitles, and gradually types without serifs became the preferred option to increase legibility and economise on space. As for colour, the introduction of laser subtitling in the 1980s meant subtitles started to be screened in white against a fixed dark background to increase their readability

(Diaz-Cintas and Remael 2007: 22), thus gradually abandoning the artistic and coloured solutions of the early days of cinema.

Sound cinema has also led to the need for synchronisation, which was obviously absent in the silent era intertitles (see Section 3.1.3.). Here again Weinberg's (1985: 107-108) memories can better explain this evolution:

[...] But when the films I was working with talked it was in French and German. What do we do now? Full screen titles was the first answer, stopping the action and giving the audience a brief synopsis of what they were going to see in the next ten minutes. Ten minutes later, another full screen synopsis. This was not only silly but annoying as those in the audience who could understand the language could laugh at the jokes in between the full screen titles while those who couldn't (and they constituted the majority, by far) sat there glum, doubly irritated by the laughter of the linguists in the house. Obviously something had to be done to placate the customers before they started asking for their money back. Then someone discovered the existence of a mechanism called a "*moviola*." . . . It had a counter which enabled you to measure every piece of dialogue because it, too, was now equipped with that magical photo-electric cell so that you could now measure not only the length of every scene but that of every line of dialogue. And from these measurements we were able, by the trial and error method . . . to determine what we were doing and why.

3.2.3.2. Linguistic features: Punctuation and other conventions

The use of punctuation significantly evolved from intertitles to subtitles; the presence of sound dialogues and the consequent need to reproduce the pace of the characters' speech – as well as to facilitate the viewers' attention span between subtitles, images and soundtrack – led to a normalisation of the use of

punctuation marks. An example is the introduction of the full stop at the end of the subtitle, which seems to be absent from intertitles and in the very first years of the practice of subtitling, when subtitles were probably assimilated to newspaper captions at the bottom of a picture; this created “the most confusing and even irritating situation of all” (Cerón 2001: 176), since the viewer did not know whether the sequence stopped there or went on¹⁷.

The attempt to normalise the use of punctuation marks according to the standard linguistic rules does not mean that these were not revisited, as happened with intertitles; however, now the main objectives were to render subtitles both more legible and faithful to the dialogues rhythm, rather than more aesthetically attractive. An example was the gradual¹⁸ appearance of dashes (with a space left between the dash and the first letter¹⁹) to indicate

¹⁷ However, as will be shown in the analysis carried out in Chapter 6, it seems that the use of the full stop at the end of each subtitle has not followed a homogeneous chronological evolution over the years.

¹⁸ I was unable to find reliable information on the exact period in which the first dashes appeared on screen. In Chapter 6., dedicated to the analysis of the film corpus used for the proposed study, as well as through the preliminary conclusions discussed in Chapter 7, an attempt shall be made to at least trace their evolution.

¹⁹ However, in order to save space, some companies have gradually started to not leave a space after the dash (Díaz-Cintas and Remael 2007: 111).

dialogue turns presented simultaneously on a two-line subtitle (Díaz-Cintas and Remael 2007: 111).

The orthographic and typographical dimension of subtitling has always been the most difficult to standardize, being profoundly linked with the very essence of language; in addition to that, the conventions applied in the profession have never been homogeneous, and different subtitling companies started to produce their own in-house guidelines for punctuation rules, thus contributing to the co-presence of diametrically opposed conventions. (Ibid., 104). The presence/absence of a single space before a question or exclamation mark is a clear example of this lack of homogeneity²⁰.

To conclude, it is apparent that subtitling has experienced profound transformations in terms of norms of conventions, mainly²¹ at technical and linguistic level from its silent era to modern times. As a consequence, it would be interesting to see whether it is possible to trace this evolution by analysing authentic and comparable data, that is different target texts (i.e., subtitles) dating back to different periods of time, of the same source text (i.e., film

²⁰ France, for instance, decided to follow the standard French typographical usage and put a full space before question or exclamation marks (Céron 2001: 175).

²¹ However, as the analysis in Chapter 6 will show, major changes are also detectable at translation level.

dialogue). The second part of this project, shall attempt to provide this kind of diachronic study (see Chapter 5 for the composition of the film corpus; see Chapter 6 for the analysis of the film corpus).

3.2.3. The search for subtitling standards: A never-ending evolution?

The aforementioned evolution observable both at a technical (font types, spatial and temporal constraints, among others) and linguistic level (punctuation marks, and other conventions, among others) has led to the need for the development of general guidelines not only aimed at enhancing the quality of subtitles on screen²², but also to establish widely recognized standards among all the professionals involved in the process of subtitling (Diaz-Cintas and Remael 2007: 80).

In light of this situation, Ivarsson and Carroll (1998: 157-159) elaborated a Code of Good Subtitling Practice approved in 1998 at the meeting of the European Association for Studies in Screen Translation (ESIST) in Berlin, and dealing with subtitle spotting²³ and translation (in- and out-times, handling of

²² It seems that the creation of good subtitling practice codes has been favoured by the absence—be it at local, national or international level—of a shared consensus with regard to quality in interlingual subtitling (Diaz-Cintas 2005).

²³ Today, the term is used to describe the process of determining the in and out times of individual subtitles. Formerly, it implies a mechanical procedure, independent from dialogues,

repetitions, duration of subtitles, among others) as well as technical aspects (position on the screen, and alignment of subtitles, among others) , for a total of thirty-two 'rules' which could be applied in different contexts (from TV programmes to film festivals).

In the same year, Karamitroglou (1998) proposed a set of guidelines²⁴ at pan-European level, specifically aimed at the production of TV subtitles, which took into account the necessity for the European Union to share common subtitling practices to operate as a unified body, as well as the new technological developments in mass media and communication. Karamitroglou's code offers a more detailed set of rules divided into: spatial parameter and layout (position on the screen, number of characters, font type and colour, among others); temporal parameter and duration (duration of subtitles, in and out timecodes, among others); punctuation and letter case (use of dots, dashes and full stop, among others); and finally target text

performed by technicians (*repérage*). See the Transedit glossary for further reference (Online at: <http://www.transedit.se/glossary.htm>).

²⁴ In addition to the above discussed codes of subtitling practice, elaborated within the academic field of Audiovisual Translation, further sets of in-house guides or manuals for subtitlers exist, such as the BBC Subtitling Style Guide (1993), and the BBC Subtitling Guide (1994); the ITC Guidance on Standards for Subtitling (1997); the SBS Subtitling Manual (1998) and the SBS Style Guide (1998), among others.

editing (segmentation issues, linguistic omissions, and syntactic structures, among others).

A few years later, Díaz Cintas (2003) offered an overview of conventions adopted in the subtitling of audiovisual programs from English to Spanish discussing a wide range of issues, such as the use of punctuation and diacritics, the handling of linguistic variants and sociolects (Ibid., 244), the need for an exact correspondence between the subtitles and what is displayed on screen (Ibid., 194), the choices made at word order level (Ibid., 199), reduction and omission as inherent characteristics of subtitling practice (Ibid., 203), and the preference for shorter rather than longer words in order to economise on space (Ibid., 205), among others.

Díaz Cintas and Remael (2007) further discussed norms and conventions currently followed in the domain of subtitling (mainly interlingual), providing with a broad overview of subtitling practice, focusing on:

- the subtitler's professional environments (the subtitling process, the different professionals involved, and working conditions, among others);
- the semiotics of subtitling and the interaction of the different codes that operate simultaneously for the production of meaning (Chaume 2004);
- technical issues (the spatial and temporal dimensions of subtitling, among others);

- punctuation and other textual conventions, the linguistics of subtitling and the discussion of phenomena like reduction and omission at word and/or sentence level; and finally
- translation issues (the translation of culture-bound items and dialects, the ideological implications of subtitling, and translation humour, among others).

In addition to the aforementioned issues, the two authors also successfully set the scene for discussing the major changes which were occurring in the world of subtitling, thus challenging standard conventions and guidelines.

The lack of homogeneity touched upon by Díaz Cintas and Remael in 2007 in terms of norms and conventions, seems to have increased in recent years, due to innovations past and ongoing) in the domain of subtitling, mainly (but not exclusively) due to the introduction of new distribution formats and emergence of a new viewer profile²⁵, which has impacted the way subtitles are consumed and produced.

Fansubbing, webtoons (fan-produced animated cartoon distributed through the Internet), and amateur subtitling in general²⁶ are strongly contributing to the process of hybridization, with “methods that challenge not only how we think about subtitling but the very process of AVT” (Gambier

²⁵ The modern viewer is now both consumer—with a stronger participatory role—and producer of audiovisual contents (e.g., fansubbers, and amateur subtiters in general, among others).

²⁶ For further references on manga translation see Jüngst (2015: 50-78), among others.

2016: 898-899), as well as with the creativeness of the solutions adopted, entering the profession also from a technical, linguistic and translation perspective.

The more traditional layout, with subtitles at the centre bottom of the screen, is sometimes replaced with a freer placement of the text, as well as a more creative use of different fonts and colours. In addition to that, as happened with non-professional subtitling, subtitles may be longer than the 'standard' two lines, with a higher number of characters per row, often breaking the "six-second rule" (Díaz-Cintas and Remael 2007: 96-99; see Section 2.3.3.). Moreover, traditional punctuation marks may be accompanied or even substituted by smiles and other symbols.

In terms of translation, cultural elements may be explained through pop-up notes and glosses and, since modern viewers now seem to assimilate a lot of information in a shorter period of time, subtitles are becoming longer, thus omitting a limited amount of source text.

This process of hybridization, as well as the challenging of standard norms and conventions, has led to what has been defined the "creative turn" in subtitling practice (McClarty 2012: 139-140): subtitles tend to respond to the individual film text, or "even to specific moments within that film text" (ibid.).

Interestingly, this renewed interest towards a more creative approach in subtitling seems to hark back to the intertitles of cinema's silent era; not only in terms of technical and linguistic choices, but also in their ability to keep

the public's interest, especially that of young audiences (Ramos Pinto 2012: 326).

Moreover, as happened in the past, these new creative solutions are often the result of the filmmaker's and editor's efforts, which can even become acts of "transcreation" (Chaume 2016: 70), that is extreme interventions on the target audiovisual text at multiple levels: linguistic aspects, on-screen edits and additions, and semiotic adaptation (among others)²⁷.

During the silent era, the director himself (Alfred Hitchcock and Joseph Mankiewicz, among others) designed and created his own film intertitles, which did far more than vivify the action they are embedded in; in the words of Hitchcock (1923, in Nornes 2007: 104), intertitles emphasise "the process of 'telling' and 'reading'".

To conclude, considering the never-ending transformation process in the domain of subtitling (see above), it seems even more interesting and useful to develop diachronic studies not only to provide historical overviews of subtitling, from its silent era to the more recent innovations in the field of AVT, but also to investigate authentic data, such as different translations (i.e., subtitles) of the same source text dating back to different periods of time, in order to empirically trace, among other aspects, the evolution of subtitling's norms and conventions (see Chapter 6).

²⁷ For further reference on the process of transcreation see Chaume (2016: 70-84).

CHAPTER 4

THE ITALIAN CINEMA IN THE UK:

PRODUCTION AND DISTRIBUTION ISSUES

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4.1. Italian cinema after the Second World War

4.1.1. Introduction

All the belligerent countries participating in the Second World War experienced a serious crisis in the post-war period, not only from an economic, political and social point of view but also from a cultural one. As for Italy, the profound impact of its cultural crisis was evident and tangible in the cinema industry more than in any other art form (Sitney 2013), with consequent profound transformations: the immediate post-war period not only marks Italy's "rehabilitation" and "its rapid reintegration into the international community" (Brunetta 2009: 109) – starting the process of political and economic reorganization that re-built the nation that we know today – but also the rebirth and renewal of the Italian film industry (Moliterno 2008: xli); more than in any other moment in history, the Italian cinema achieved an international reputation and prestige that it had not enjoyed since, perhaps, its silent era¹.

¹ It is beyond the scope of the present work to provide a comprehensive filmography of the directors discussed in the following sections. For further reference see Bertellini (2004), Bondanella (2009), Landy (2000), and Haaland (2012), among others. To search for a complete filmography see the Internet Movie Database, available at www.imdb.com.

Sitney (1995) identifies two specific cinematic genres² that became emblematic in the process of (re)construction and communication of the transforming nation, contributing to the success of the Italian art cinema both internally and externally: the birth and success of Italian Neorealism (see section 4.1.2.), starting from the immediate post-war period until the 1950s³; and the *auteur* period of the 1950s and the 1960s (see section 4.1.4.), years marked by the culmination of Italy's "economic miracle" (Sitney 1995: IX).

However, during the post-war period, Italy also became one of the major exporters of popular genres (Wagstaff 1992), and the international circulation of neorealist and *auteur* titles was sometimes eclipsed by big productions, such as pepla and Spaghetti Westerns (see section 4.1.3.).

² The term 'cinematic genre' is intended in the present thesis as "groups of films classified according to shared characteristics of film form, film style, iconography, or content" (Kuh and Westwell 2012: 194). For further readings on the definition, history and critic of genre in cinema see Altman (1998), Neale (2000), and Langford (2005), among others.

³ Both the start/end date and the main features of Italian neorealism have been hotly debated by critics and historians (see section 4.1.2.).

4.1.2. Italian Neorealism: The cinema of engagement

Among the terms that cinema filmmakers, critics, and scholars coined in the course of the twentieth century, few if any have had the long-lasting power of Neorealism. (Giovacchini and Sklar 2012: 3)

As for the print media, it first appeared in 1942, when Antonio Pietrangeli⁴ anticipated the release of the film *Ossessione* (Obsession, Luchino Visconti 1942) with an article published in the 146-number of the Italian journal *Cinema* (July 25, 1942). As for the big screen, Rossellini's *Roma Città Aperta* (Rome, Open City) marked, in 1945, the birth and promulgation of the neorealist ideology (Bazin and Cardullo 2011: 21), paving the way for the renaissance of Italian cinema both on an international and national level.

The *new* Italian cinema and its “hunger for reality” (Zavattini 1953, in Nowell-Smith 2014, 49) rooted in the realism of the Italian veristic style, first appeared between 1913 and 1916; its origins were made explicit in De Santis and Alicata's essay '*Verità e poesia: Verga e il cinema italiano*' ('Truth and Poetry: Verga and the Italian Cinema'), published in the Italian magazine *Cinema* (October 10, 1941), where the two authors declared the necessity for Italian cinema to return to Giovanni Verga's naturalistic fiction. (Bondanella 2009: 55)

⁴ Curiously enough, Antonio Pietrangeli made his debut as a director with *Il Sole negli Occhi* (Eyes Full of Sun) in 1953, which is sometimes defined as “the last year of neorealism” (Liehm 1986: 99).

Neorealism was often seen as a broad and hybrid historical and cultural movement, a “fruitfully open, polysemic term, symptomatic of the transitional historical moment” (Steimatsky 2008: XXVIII), as happened with realism, which: “[...] does not have an absolute and clear meaning, so much as it indicates a certain tendency toward the faithful rendering of reality on film” (Bazin 1992 [1958]: 85). As a consequence, it is not easy to both indicate a shared start and end date, and to outline universally agreed-upon stylistic and thematic principles. In the introduction to their book ‘Global Neorealism: The Transnational History of a Film Style’, Giovacchini and Sklar (2011: 4-9) successfully summarised the debate about neorealism’s heterogeneous style and its sometimes discordant definitions: from a cinematic genre characterised by a rigid set of rules and norms, to a stylistic trend which contaminated an indefinite group of films over a short period of time.

The ‘indefinite soul’ of Neorealism was perfectly outlined by Italo Calvino, in the 1993-edition of *Il Sentiero dei Nidi di Ragno* (The Path to the Nest of Spiders, 1947); even if he does not explicitly refer to cinema⁵, he precisely reminded his readers that Italian Neorealism was never a school with widely shared theoretical principles:

«Neorealism» was not a school. (We must try to state things correctly). It was a collection of voices, largely marginal, a multiple discovery of the various Italies, even – or especially – the Italies previously unknown to literature. (Calvino 1993: VIII, my translation).

⁵ The transplantation of a neorealist cinematic poetry and technique are strikingly visible in this novel.

As for the period, despite the lack of general consensus, Italian Neorealism mainly sprang from the ruins of the Second World War; according to the Oxford Dictionary of Film Studies (Kuhn and Westwell 2012: 281), Neorealism emerged from the mid-1940s and early 1950s, and is considered to have died in 1952 with the box-office failure, as in the Italian market, of Vittorio De Sica's *Umberto D.*

The shortage of financial resources, together with the destruction of filming locations and film equipment, forced directors to work in real locations, instead of using the large and equipped 'studios', such as *Cinecittà*. This 'death and resurrection' of the Italian cinema industry is well described in a 1945-article from the American-edited magazine *Mondo Nuovo* (New World), reported by Brunetta (2009: 108):

[...] Yesterday, Cinecittà was so luxurious. Today it is a refugee camp. As if this were not enough, most of the equipment was taken to the North. The only remaining cameras and searchlights were hidden by some well-intentioned filmmakers. And what about the lighting? There are constant power outages. Film, materials to build sets, costumes, and makeup have become a problem. It is difficult just to find these things. But films continue to be made.

The freedom from the artificial confines of the studios led to a more natural way of conceiving film, in profound contrast with the Hollywood-originated studio system; any introduction of fake elements would appear glaringly inappropriate, and the main aim was to reveal the interrelationship between cinematic time and real-time lives of Italians (ibid.: 110).

In addition to the traditional opposition to Hollywood cinema, the concept of Neorealism is usually represented as a break from and rejection of fascist filmmaking practices, not so much for the neorealist tendency towards cinematic realism – already present during the Fascist period with pre-war directors such as Alessandro Blasetti, Augusto Genina, and Francesco De Robertis, among others⁶ – but especially for its dealing with social, political, and economic themes that would never have been tolerated by the regime.

However, today's new historiography (Hewitt 1989) tends to put into question the distinct break between Fascism and Neorealism, rather showing several lines of continuity. Blasetti's *Quattro Passi fra le Nuvole* (Four Steps in the Clouds, 1942) is an example of filmmaking during the end of the fascist period in which it is possible to detect some of the elements of the Neorealist aesthetic, such as the representation of simple, human situations "and a realistic appraisal of Italian daily life" (Bondanella 1999: 16); not to mention Rossellini, who trained in the *Gruppo Universitario Fascista* (Fascist Youth Group) film program, De Sica being an actor in the comedy of the fascist period⁷, and Roberto Rossellini, Luigi Zampa, Pietro Germi, and Giuseppe De Santis – among the most important neorealist directors – attending the fascist film school *Centro Sperimentale* in Rome. (Bazin and Cardullo 2011: 21)

⁶ For further references on Italian cinema during the fascist period see Reich and Garofalo (2002), and Bondanella (2009), among others.

⁷ For further references on the controversial relationship between fascist and neorealist cinema see Shiel (2006), and Bondanella (2009), among others.

Neorealism was far from simply being a new cinematic style and, as for its poetics and contents, its principles were mainly threefold: tracing the natural development of situations, in which problems could be solved by coincidence, contrivance, or miracle (Bazin and Cardullo 2011: 22-23); portraying real or everyday people, thus using non-professional actors together with seasoned professionals in actual settings, and often improvising the dialogues on site; and examining socially significant themes, capturing the tension and drama of both the conflict and the post-war period experienced by Italians.

The primary unifying element of neorealist films is then the tendency to re-imagine Italy through the representation of social realities, describing the pervasive post-war tensions surrounding the ideological, political, cultural and economic construction of the new republic; the most recurring traits of all neorealist films were: a realist treatment of the story, a popular setting, a social content, a historical actuality, and a political commitment. (Nowell-Smith and Fethi 2003)

As a consequence, neorealist works were fully embedded in the Italian context, portraying the *real* economic, moral, social, political, cultural conditions and changes of post-Second World War Italy, so much so that the French film critic André Bazin – one of the most important chroniclers of Neorealism – stated that Italian neorealist films “were stamped with their own historicity [...], inseparable from the social context in which they were made” (Bazin 1971, in Restivo 2002: 9), and again that “there’s no doubt anymore, of course, that neorealism is part of the contemporary life and social landscape of Italy” (Bazin and Cardullo 2014: 36).

Neorealism was then considered not only as the mirror of post-war Italy, but also of the aesthetic, artistic, cultural, and humane quality of everything Italian (Brunetta 2009: 110); neorealist films were seen as the genuine product of made-in-Italy creativity, characterised by “an original Italian style”, and representing “the real beginning of an Italian film culture” (Overbay 1978: 175, 191).

One of the main traits of neorealist films, which contributes towards profoundly anchoring them in the local Italian context, is the use of dialect, as well as regional varieties of spoken Italian and vernacular expressions, so much so that Roberto Rossellini stated that “Neorealism is given birth, unconsciously, by the film in dialect” (Rossellini 1952, in Wagstaff 2007: 123). This is in profound contrast with the cinema of the fascist period and its depictions of a national ideal, when dialects were only allowed in domestic films when they ideologically served the cause of the national language, resulting from the debate of the *questione della lingua* (the problem of the language); the *questione* (problem) was finding a unifying common language to be generally adopted in literary writing and as a mean of communication between people of learning and the leading elite of the country. Being mainly a cinema of propaganda (Kuhn and Westwell 2012: 37), films under the Fascist regime were intended as vehicles for imparting standard Italian, demonstrating that dialects were symptoms of fracture, difference, and incommunicability among the people; as a consequence, they were only used in national cinema to emphasise the need to

overcome the Italian linguistic fragmentation for the sake of the *Unità d'Italia* (Unity of Italy)⁸.

On the contrary, dialects and regionalisms were the preferred linguistic choices, instead of standard Italian, not only to create the typical documentary-like style of neorealist films, or to suggest an objective, approach to the real, but also to identify their characters and their social status.

However, dialect was almost never used 'unfiltered', and it was rarely adopted alone; even directors who focused on a particular city or region tried to create an effect of authenticity without compromising the clarity of the whole film, for example transcribing verbatim colourful snatches of dialect (Bondanella and Ciccarelli 2003: 110).

This urgent need for clarity aimed at communicating to as wide an audience as possible, not only domestically but also internationally. While many scholars have extensively investigated the role that Neorealism had in Italy's national history, what has long gone unnoticed is precisely neorealism's transnational dimension.

Starting from Bazin (1972, in Bazin and Gray 1967, 93-100), who viewed it as an increasingly transnational phenomenon rather than solely an example of a national film industry, only recently has Italian Neorealism been (re)located within wider European and global networks (Reich and Garofalo 2002; Giovacchini and Sklar 2011, among others), and the present work aims at contributing towards filling

⁸ For further references on the *questione della lingua* see Rivera (1980), among others.

the gap that has been alluded to. In fact, although they profoundly identified with the Italian context of the post-war era, representing “meanings that remained to be fixed” (Restivo 2002: 10), neorealist films have been more appreciated abroad than in Italy itself (Moliterno 2008: xli; Brunetta 2009: 256).

On the one hand, the reasons for the scarce enthusiasm of the Italian audience towards neorealist productions may be due to two main reasons: the dissolution in 1945 of all Fascist legislations regarding cinema imports, which forced neorealist films to compete against hundreds of American productions; and the increasing number of less committed but more entertaining films offered by the commercial cinema, through which the Italian audience could escape the difficulties of their everyday lives (see section 4.1.3.).

In fact, one of the paradoxes of the neorealist era is that those Italians that such films tried to portray were mainly not interested in their onscreen self-image, and in this sense it is significant that approximately eight hundred films produced in Italy between 1945 and 1953 were classified as box office failures for the domestic market. An example, among others, is the title of the 1946-highest-grossing film, Riccardo Freda’s adventure fantasy *Aquila Nera* (Return of the Black Eagle)⁹, which was

⁹ It is interesting to note, due to the nature of the proposed study, that the film was one of the first Italian dubbed films to be criticised for poor synchronisation: “As in many of these dubbed Italian films, the American voices, unavoidably slightly out of synchronisation with the original Italian, create a false and slightly ludicrous impression, making it difficult to judge the film on its real merit” (Monthly Film Bulletin, October 1952, in Marcarini 2001: 168).

favoured over Rossellini's neorealist masterpiece *Paisà* (Paisan, 1946), which positioned itself at sixth place, and over De Sica's *Sciusià* (Shoeshine, 1946), which did not even appear among the first ten-ranking films.

On the other hand, the success of Neorealism outside the Italian confines is mainly due to the fact that the image and definition of the 'new' Italy represented was purposely meant to be exported to the world, in order to re-establish the country's dignity and visibility after the catastrophic period of fascism. (Brunetta 2009: 109)

The ability to catch the spirit of the times in the years immediately after the end of the Second World War (Bondanella 2009: 98) – involving the vast majority of the world's nations – acted as a source of identification that transcended national borders, thus contributing to successfully exporting neorealist films abroad.

In the specific case of European audiences, the men and women who had served during the War could recognize themselves in the characters depicted by neorealist directors, who tended to associate the painful experience of the individual with far larger groups of potential speakers and sufferers using "spectacles of suffering" to globally address a "newly humanist spectator" (Schoonover: 2012: XVII), since "we have access to our common humanity in moments of seeing the suffering of others" (ibid.: XX). As a consequence, neorealist films did not only have a representational but also, and more importantly, an "enunciative function" (Restivo 2002: 25), which is exercised through the rhetoric of sound, its idiosyncratic

deployment of voice, and a narrative which continuously alludes to the existence of familial, communal, and collective networks.

These strategies amplify the number of bodies present in the *mise-en-scène*¹⁰, creating then choral episodes or moments with the resulting impression of community (ibid.): if Hollywood cinema has historically tried to “spatialize the voice, to localize it” (Doane 1985: 164), neorealist cinema attempted to ‘unlocalize’ it, to uproot it from its local space, so as to extend its universality beyond the immediate national site.

As a result, neorealist films carried an international direction from the start, winning prizes at Cannes, New York and Hollywood, among other places, and acquiring an enthusiastic international audience: just to mention a few notable examples, *Roma Città Aperta* was released in New York for a year and a half, at the 300-seater World Theater, and *Paisà* got a five-month opening at the Academy Cinema in London’s West End. (Wagstaff 2007: 19)

As will be further discussed in section 4.3., these films were first released in their original versions with English subtitles in art-houses, and only after having achieved significant box-office revenues were they dubbed and distributed in commercial cinemas.

Neorealism created then an export market for Italian cinema where virtually none had existed since 1915, and started a virtuous process that led, by the mid-

¹⁰ For a definition of *mise-en-scène* see section 4.1.4.

1960s, to the Italian cinema industry deriving 60 per cent of its revenue from export (ibid.) (see section 4.2.2.). However, the international fortune of neorealism is not only due to its successful distribution abroad, but also to its role as “modifier of narrative, performative, expressive processes of world cinema” (Brunetta 1993: 348); its international influence could be seen in French cinema (Clouzot, Godard, Truffaut, among others), American directors (Kazan and Fuller, among others), and in Eastern European film makers, mainly based in Hungary, Poland, and Czechoslovakia.

In addition to these valuable examples, the ability to evoke new forms of address and interrogation to foreign filmmakers has strongly impacted on those directors engaged in post-war reconstruction, decolonization, and reconsiderations of the subaltern, such as in the case of Latin America, Japan and African cinema. (Landy 2000: 16)

Moreover, neorealist productions were capable of achieving a large audience at relatively low cost¹¹, attracting then the attention of many emerging countries and “cinemas of poverty” (Kuhn and Westwell 2012: 281), such as Latin America and India, among others. During the neorealist period, Italian cinema, pre-eminently

¹¹ The issue of the low-cost nature of neorealist films is highly controversial. On the one hand, shooting in the streets could lead to unforeseen occurrence of money-wasting disturbances, due to the impossibility of predicting lighting and weather. On the other hand, neorealist cinema’s universal practice of dubbing the soundtrack in post-production, rather than recording sounds on authentic locations, significantly reduced films’ costs. (Badley et al. 2006: 32)

commanded international attention, and its successful reception abroad helped to establish neorealism as a vital influence upon international cinema. (Bondanella 2009: 98)

The decline of Neorealism generally dates back to 1952, with the release of De Sica's *Umberto D.*: De Sica goes “beyond simple representation of any ‘real’ spatial distribution of objects to produce a visual correlative of the loneliness and solitude felt by Umberto” (Bondanella 2009: 64).

By decline one usually means “increased imitation, commercialism, cheap melodramas, and an avoidance of serious themes” (Celli and Cottino-Jones 2007: 80) but, as will be shown in section 3.1.3., the disillusionment with the new Italian society in the post-war reconstruction, also depicted in De Sica’s masterpiece, led to the emergence of a new cinematic realism and modernist aesthetic, which gradually achieved national and, above all, international acclaim. However, before moving to the art cinema of the 1950s, it is interesting to examine the more popular and entertaining side of the Italian cinema of the post-war period, which coexisted alongside the more engaged and committed neorealist production¹².

¹² The coexistence of a wide range of different cinematic genres is not surprising since in the 1940s and 1950s, Italians went to the cinema more than almost any other nation in Europe (Sorlin 1996: 74).

4.1.3. Popular genres: The cinema of entertainment

Despite the international success of Neorealism during the post-war period, the domestic production and foreign distribution of popular films remains an essential element of the Italian cinema industry. Popular cinema, in sharp contrast with the neorealist production, enabled the audience to escape from reality, thus offering an entertaining experience as well as hope in a better world.

A definition of popular cinema is not easy to find, but it is generally associated with its capacity to “acknowledge and reconcile differences among social classes, generations, gender, nations and regions” (Bertellini 2004: 11). At the same time, it should not be considered as merely evasion, especially in a negative sense; rather, it was a cinema that tried to be in line with the political and social changes occurring in Italy, meeting the emotional needs of the Italians who wanted to forget the sufferings of the war, and escape the difficulties of their current poor conditions (see section 4.1.).

During the neorealist period, Italian production sometimes returned then to the lighter type of popular films, such as the comedies starring Neapolitan comedian Totò (Antonio de Curtis), whose films delighted audiences with their ability to bring a brilliant nonsense to any situation: *Totò le Moko* (1949), *Fifa e Arena* (1948), and *L'imperatore di Capri* (*The Emperor of Capri*, 1949), among others. In addition to comedies, operatic films offered a further alternative to neorealist productions, such as Carmine Gallone's *Rigoletto* (1946), and *La Forza del Destino* (*The Force of Destiny*, 1949), among others. It is again in the 1940s that the peplum genre made its

first appearance in Italian screens, with Alessandro Blasetti's *Fabiola* (1949), later becoming a successful Italian cinema *filone* in the 1950s and 1960s.

The aftermath of Italy's neorealism led several directors to search for new cinematic practices: the political disillusionment with post-war reconstruction, together with the desire to transcend, and not merely break the structures of realist practice functioned as an impulse to turn towards more entertaining works.

The peplum, a term coined by French film critics and derived from the small over-the-shoulder tunic worn in these films, is a genre of historical or biblical epics that dominated the Italian film industry, starting with the release of Pietro Francisci's *Le Fatiche di Ercole* in 1957. (Moliterno 2008: 245).

Around 180 titles were produced between 1957 and 1965, paying homage to the giants of the silent period such as Enrico Guazzoni's *Quo Vadis?* (1912), and Giovanni Pastrone's *Cabiria* (1914). The directors closely associated with this genre, in addition to Pietro Francisci himself, were Vittorio Cottafavi with *La Vendetta di Ercole* (Hercules' Revenge, 1960), Carlo Campogalliani, with *Maciste nella Valle dei Re* (Son of Samson, 1960), and Riccardo Frida, with *Maciste all'Inferno* (Maciste in Hell, 1962), among others. With male protagonists as superheroes, pepla offered an entertaining alternative to the more complex and suffering characters of neorealist films (Ibid.: 247), also showing majestic sets and superb costumes, in contrast with the small local towns depicted in neorealist works. The enormous fortune of Italian pepla in foreign markets, also due to European or American co-productions, began to decline in 1964 after the massive box-office success of Sergio Leone's *Per un Pugno di Dollari* (For a

Fistful of Dollars, 1964), which inaugurated the *Western all'Italiana*, or Spaghetti Western series (ibid.: 339).

Some 450 titles were made in Italy between 1964 and 1978, mostly low-budget European and American co-productions shot at the Cinecittà studios in Rome or in Spain¹³. Sergio Leone's first success was followed by further titles, such as *Per Qualche Dollaro in Più* (For a Few Dollars More, 1965), *Il Buono, il Brutto e il Cattivo* (The Good, the Bad, and the Ugly, 1966), and *C'era una volta il West* (Once upon a time in the West, 1968), among others. Departing from the formula of the pepla in its depiction of cynical and selfish anti-heroes, and from neorealist works in creating an almost fantastic reality uprooted from the Italian sociocultural context, the Western all'Italiana series had to share the market with another Italian popular genre: horror films (ibid.: 159).

The horror genre began in Italy in the late 1950s, with Riccardo Freda's *I Vampiri* (The Devil's Commandment, 1957), and *Caltiki, il Mostro Immortale* (Caltiki, the Immortal Monster, 1959), and then flourished with Mario Bava's works such as *Maschera del Demonio* (Black Sunday, 1960), and *Ercole al Centro della Terra* (Hercules in the Haunted World, 1961), where the horror and peplum genre blurred into each other, as happened with the new emerging Italian *giallo*. The term came from the yellow covers of the cheap paperback editions of the Italian translations of authors such as Edgard Wallace and Agatha Christie (ibid.: 150).

¹³ In fact, the term 'Spaghetti Western' was coined by a Spanish journalist, Alfonso Sánchez, for the Italian origins of these typical American productions (Joyner 2009, 180).

The *giallo* genre began to flourish in the late 1960s, with Mario Bava's *La Ragazza che sapeva Troppo* (The Evil Eye, 1962), inaugurating a series of films with similar narrative framework: an innocent eyewitness to a murder who turns into an amateur detective and finally becomes one of the killer's main targets. The genre peaked with Dario Argento's works such as *L'Uccello dalle Piume di Cristallo* (The Bird with the Crystal Plumage, 1969), and *Quattro Mosche di Velluto Grigio* (Four Flies on Grey Velvet, 1971), and *Profondo Rosso* (Deep Red, 1975), its demise conversely began in the late 1970s.

Far from the black nuances of the *giallo* genre, Mario Monicelli's *I soliti ignoti* (Big Deal on Madonna Street, 1958) inaugurated the *Commedia all'Italiana* genre, which takes its name from the title of Pietro Germi's *Divorzio all'Italiana* (Divorce Italian Style, 1961), grouping films produced from the late 1950s to the early 1970s. Despite their main comic tone, these films were characterised by strong criticism and satirical traits, together with a focus on typical social issues of that period such as divorce, and the traditional religious influence of the Catholic Church.; sex was also a main theme of these titles, and this is the reason why in the UK they were often X-rated (see section 4.2.).

The most representative directors were the aforementioned Dino Risi, with *Il sorpasso* (The Easy Life, 1962); *I mostri* (The Monsters, 1963), and *Profumo di Donna* (Scent of a Woman, 1974); Monicelli with *La Grande Guerra* (The Great War, 1959), *L'Armata Brancaleone* (1966), and *Amici Miei* (1975), as well as Ettore Scola, and Luigi Comencini, among others.

Together with the above-mentioned popular genres, some Italian directors decided to keep pace with the emerging new country, focusing on more personal and lyrical cinematic narratives. The post-war harmony between Left and Right found its end with the elections of 1948, and with the attempt on the life of Communist leader Palmiro Togliatti in the same year. This new political scenario is reflected in Italian cinema, with Rossellini's films *Stromboli* (1950), *Europa 51* (1952), and *Voyage to Italy* (1953), which can be defined as more mature works with an ability to concentrate on personal and spiritual issues, with respect to Rossellini's socially committed neorealist films, such as *Roma Città Aperta* and *Paisà*.

The ideological obsolescence of the forces that made Resistance and Liberation possible, together with the failure of the glorious collective dream of the post-war period, quickly turned into stagnation and disenchantment, and Italy's profound transformations caused then a cultural shift in the priorities for social commentary in the films of the years of this political instability and economic prosperity; the immense poverty of the neorealist worker was replaced with a successful middle class, at the same time lost in its own internal loneliness and alienation.

These transformations heavily impacted on the cinema industry, leading to the passage from a realistic depiction of life to a more private and intimate cinematic experience:

After the war, our subjects were handed to us, ready-made... These problems were set before us, in an immediate, brutal way... But today the problems are different. Of course the neo-realists were not hoping

that war and poverty would continue... but it sometimes seemed as if the neo-realists thought they could make a film only if they put a shabby man in front of the camera. They were wrong. (Fellini 1976: 152)

With the release of Fellini's *La Strada* in 1954, in parallel to Truffaut's articles about art cinema, the Italian *auteur* period emerged, dominating the domestic and foreign cinema markets until the middle of the 1960s, in conjunction with the distribution of big Hollywood productions and the crisis of Cinecittà, which coincided with Roland Barthes' 1968 article *La mort de l'auteur*.

4.1.4. Italian *auteur* period: The cinema as authorial expression

During the 1950s and the 1960s, the so-called *politique des auteurs* – roughly translatable as '*auteur* policy' – was elaborated by a group of film critics working for *Cahiers du Cinéma* (Notebooks on Cinema), an influential French film magazine – previously known as *Revue du Cinéma* (Review of the Cinema) – founded in 1951 by André Bazin, Jacques Doniol-Valcroze, and Joseph-Marie Lo Duca.

The bases of the *politique des auteurs* are sometimes dated back to 1948-Alexandre Astruc's article 'The birth of a new avant-garde: la caméra-stylo', where the author calls for the directors to use their films as a form of personal expression, to illustrate their worldview and to develop the language of cinema into one that could rival the depth of the written word (Cook 2007). However, François Truffaut's seminal article *Une Certaine Tendance of Cinema Francaise* ('A Certain Tendency of the French Cinema'), published in *Cahiers du Cinema* in January 1954, is the one

considered the point of departure for *la politique des auteurs*. He protested against the French 'Tradition of Quality', and those filmmakers who were receiving critical acclaim for their well-crafted, despite voiceless, literature adaptations, criticising them for having no personal vision to deepen their films. On the contrary, cinema could go beyond the limitations of narrative, becoming in turn a language as flexible as that of the written word.

One of the main traits of the *politique des auteurs* is that the director/*auteur* has a clearly recognizable style, a distinctive and idiosyncratic vision which allows critics to unify the film text and to organise it for the audience's comprehension (Cook 2007); filmmakers are thus artists whose personality could be identified, both thematically and stylistically, across their body of films. (Kuhn and Westwell 2012: 26). The director was then elevated from craftsman to author status, and his films were seen part of an artist's *oeuvre*.

The difference between an *auteur* and a *metteur-en-scène* is also central to this theory. The Oxford Online English Dictionary (2015) defines *auteur* as "a film/movie director who plays such an important part in making their films/movies that they are considered to be the author"¹⁴; a true film *auteur* is then a filmmaker who can "create art" (Kuhn and Westwell 2012: 26), whose personality and personal creative vision could be read and traced through his body of works, which expresses his/her own

¹⁴ <http://www.oxforddictionaries.com/it/definizione/learner/auteur> (Accessed 21 October 2015).

individual style or vision. On the other hand, a *metteur-en-scène*¹⁵ is simply “A producer of a play (or opera, etc.); a director of a film. A person who puts on the stage” (Oxford Online English Dictionary 2015)¹⁶, a director who produced “well-crafted films” by simply faithfully following the screenplay (Kuhn and Westwell 2012: 26).

According to the *politique des auteurs*, then, a film should reflect the directors’ personal creative point of view, as if they were the primary and unique authors. However this has also been intended as one of the main weaknesses of this theory, since it fails to recognise the changes in style and content of directors, thus sometimes excluding from the definition of *auteurs* those filmmakers who have shown an evolution in their production (Bywater and Sobchack 1989).

The radical changes brought about by *la politique des auteurs* led to a number of very important developments in film criticism and film theory, with a special emphasis on the 1950s and 1960s-Italian cinema and its directors. Interestingly, during their golden age (see section 4.1.2.), neorealist films have come to be regarded precisely as expressions of *auteur* cinema, where the directors revealed their personal style, poetics, and engaged sense of the filmmaker as author of the filmic text (Landy

¹⁵ From *metteur en*, that is person who puts in/on, and *scène*, that is stage (Oxford Online English Dictionary 2015).

¹⁶ Ibid.

2000: 15); the *auteur* was then the driving-force behind the images and, therefore, behind the meaning-making.

The Italian art film of the Fifties and Sixties self-consciously addresses the tradition of Neorealism (Restivo 2002: 9), since the Italian *auteurs*/directors' – Luchino Visconti, Michelangelo Antonioni, and Federico Fellini, among the most representative – formative roots were solidly grounded in the tradition of Neorealism (ibid.: 36). Notable examples, among others, are Visconti's first three features, *Ossessione* (Obsession, 1943), *La Terra trema* (The Earth Trembles, 1948), and *Bellissima* (1951), where the director depicted the economic and social struggles of the Italian post-war population; Fellini's *La Strada* (1954) and *Le Notti di Cabiria* (Nights of Cabiria, 1957), where a strong sense of realism emerges from the poor financial conditions of his characters; and Fellini's intimate involvement with writing the scripts of many of the most important neorealist classics, such as: Rossellini's *Roma città aperta* (Rome, Open City, 1945), *Paisà* (Paisan, 1946), *Il Miracolo* (The Miracle, 1949), and *Europa '51* (Europe '51, 1952); Germi's *In nome della legge* (In the Name of the Law, 1949), and *Il Cammino della Speranza* (The Path of Hope, 1950); Lattuada's *Senza Pietà* (Without Pity, 1948) and *Il Mulino del Po'* (The Mill on the Po, 1949). (Bondanella 2009: 138)

As a consequence, even if the political character of neorealism called for "reconstruction" (Steimatsky 2008: 45), while the new generation of *auteur*

directors were less concerned with social themes, the Italian neorealist and the *auteur* periods are profoundly interrelated.

The critics of the French journal *Cahiers du Cinéma* celebrated Rossellini's neorealism because of his artistic control of his product, as opposed to control by producer or studio (Bondanella 1993: 84), in line with their distinction between *metteurs en scène*, that is those directors who competently converted a screenplay into a film for the studio, and *auteurs*, whose films showed distinctive formal and stylistic characteristics even when working at the dictate of an overseeing institution.

To André Bazin, the very founder of the magazine which promulgated the principles of the *politique des auteurs*, neorealism was a privileged site, so much so that it has become inseparably linked with it. Neorealist directors were always conscious of creating the illusion of reality in their works, and this precisely strengthen the role of the filmmaker as *auteur* (Bondanella 1993: 84).

Sitney (2013) identified the *auteur* or art cinema period as the second 'vital crisis' in the Italian cinema of the half century since the Second World War, starting from Pier Paolo Pasolini's definition of neorealism contained in the essay accompanying the published script of Fellini's *Le Notti di Cabiria* (Nights of Cabiria): "It is useless to delude oneself about it: neorealism was not a regeneration; it was only a vital crisis, however excessively optimistic and enthusiastic at the beginning." (Pasolini 1957, in *ibid.*: 1).

These two cinematic genres (Kuh and Westwell 2012: 194) have been both defined as ‘crises’ for their capacity of marking a breaking point with respect to past traditions, offering new aesthetic and stylistic modes, and ‘vital’ for giving impulse and new energies to Italian cinema – and, more broadly, to Italian culture – of that period (ibid.), contributing to ‘vitalise’ it domestically, and to successfully export it abroad (see section 4.2.). In this sense, it is interesting to notice that both neorealist and *auteur* ‘labels’ were often associated with a wide group of films – which did not necessarily contain the typical neorealist or ‘art’ cinema traits – simply because of their marketability, which required the signature of a clearly identifiable artist.

Directors working during the 1950s and 1960s – a generation of filmmakers all unmistakably marked by the neorealist sensibility – perfected the presentation of authentic urban settings in which characters were caught in an act of self-realization, assessing the fragility of their position: Federico Fellini, and Michelangelo Antonioni are considered to be the main representatives of the Italian *auteur* period. (Bondanella 2009: 305)¹⁷: if neorealism was a cinema of tragedy, but with a strong vision of hope, the cinema of the economic boom and political instability seemed a lot more pessimistic, characterised by uncertainty and lack of perspective.

¹⁷ For further references see Restivo (2002), among others.

Its characters – mainly wealthy members of the upper classes, rather than people struggling against financial difficulties – are emotionally distraught by surreal circumstances, and their conflicts grow less and less grounded in a tradition of political realism. Despite that, *auteur* films are deeply rooted in the sociocultural and geographical Italian context of that period, not only in their themes but also in the images, elements and spaces evoked or represented.

After the Neorealist period (see section 4.1.2.), and the Golden Age of the 1950s and 1960s, Italian film production declined both domestically and abroad; the Italian market started to be dominated by Hollywood and its expensive special effects and, as television became increasingly competitive and influential, Italian *auteur* cinema lost not only its Italian audiences but also its international ones.

Roland Barthes' article '*La mort de l'auteur*' ('The Death of the Author'), published in 1968, is usually indicated as the work that marks the end of the figure of the director-*auteur*¹⁸, who is here defined as a mere scriptor, exactly to break the traditional continuity with *la politique des auteurs* and its concepts of 'author' and 'authority'.

The publication of Barthes' article coincided with Italy's film industry crisis, the decline of *Cinecittà*¹⁹ and of the Italian art film; film production became

¹⁸ Roland Barthes' thesis itself has been highly contested. For further reading see Burke (1998).

¹⁹ During the 1950s and 1960s, *Cinecittà* attracted a large number of big foreign pictures produced by Hollywood studios, such as *Ben-Hur* (William Wyler, 1959), *Helen of Troy* (Robert Wise,

fragmented, irregular and almost inconsistent. After the loss of shared ideological principles and the failing common faith in a political project, Italian *auteur* cinema experienced a profound creative crisis in the 1970s and 1980s, when faced with the necessity to re-invent its role within the society, construct new discourses and address the complexity and contradictions of contemporary society. (Antonello and Mussgnug 2009: 189)

During the 1970s, the *auteur* directors that dominated the cultural climate of the previous decades began to reduce the number of their productions, until they became no longer active; just to mention a notable example, Fellini had become increasingly dissatisfied with the cinema industry, advertising and marketing campaigns and, interestingly for the nature of the proposed study, with the dubbing into other languages. (Regis 2009: 111)²⁰

1956), Francis of Assisi (Michael Curtiz, 1961), Cleopatra (Joseph L. Mankiewicz, 1963), and The Agony and the Ecstasy (Carol Reed, 1965), among others, so much so that the studios in Rome were named 'Hollywood on the Tiber'; the term – coined during the making of *Quo Vadis* – refers to the Tiber, the main river that runs through Rome. (Wrigley 2008: 52) However, by the end of the 1960s, Hollywood producers started to find it increasingly costly to work in Italy, especially because of the complex tax and bureaucratic system, as well as the threat of security and terrorism problems.

²⁰ The practice of subtitling and dubbing within the UK market will be extensively discussed in section 4.2., but it is useful to anticipate here that Fellini has always been against dubbing since, in his films, voices are used as “musical instruments”, thus not only expressing the characters' personalities, but also acquiring a symbolic function. (Van Order 2009: 64)

The creative and 'authorial' crisis that emerged in full scale in the 1970s continued to pervade the following decade; with the weakness in commercial success and the inability to produce 'art' films, the Italian cinema production dramatically lost its national and international reputation.

The so-called rebirth of Italian cinema and its success beyond national confines arrived in the late 1980s and 1990s with *auteurs* such as Giuseppe Tornatore, whose *Nuovo Cinema Paradiso* (Cinema Paradiso, 1988) won the Oscar for Best Foreign Picture in 1990, a success replicated two years later by Gabriele Salvatores with *Mediterraneo* (1991); Nanni Moretti, awarded with a Palm d'Or at Cannes in 1993 with the acclaimed *Caro Diario* (Dear Diary); Gianni Amelio, with the challenging *Così ridevano* (The Way We Laughed, 1998) which won a *Leone d'Oro* in Venice; and, above all, Roberto Benigni's international triumph *La Vita è Bella* (Life is Beautiful, 1997) which won, among the numerous awards, the Oscars in 1998 as Best Foreign Movie, Best Actor and Best Original Soundtrack composed by Nicola Piovani.

After decades of critical denial, then, Italian cinema started to experience a rebirth, if not a true renaissance (Gieri 1995: 198), which recently culminated with Paolo Sorrentino's *La Grande Bellezza*, awarded in 2014 with the Oscar for Best Foreign Movie²¹.

²¹ For an in-depth account of the history and evolution of Italian contemporary cinema, see Bondanella (2009), and Regis (2009), among others.

4.2. Italian post-war cinema in the British market

4.2.1. Introduction

As section 4.1. has shown, the Golden Age of Italian cinema during the post-war period is mainly characterised by two cinematic genres, Neorealism and *auteur* films, which were successfully commercialised abroad, despite their local roots. However, in addition to neorealist and *auteur* films, Italy commercialised a number of popular genres which were positively received both in their country of origin and in foreign markets.

The following sections try to firstly examine the situation of the British film market²² during the same years. The issues regarding the distribution and marketing of Italian titles in the UK will then be discussed, with special attention paid to subtitling and dubbing choices.

4.2.2. Historical overview

The UK has never had a strong cinema industry able to supply its domestic market with the necessary proportion of titles to satisfy the exhibitors' demand, so much so

²² For the purpose of the proposed study, the author will focus on the United Kingdom. For further readings on the distribution of Italian films abroad, see Brunetta (2009), and Bondanella (2009), among others.

that with the Cinematograph Act²³ of 1927, the British Parliament tried to protect and encourage British film production by establishing a specific quota for the screening in British theatres of indigenously produced films.

It is interesting to note that, during the course of the forty-eight years examined by Marcarini (2001: 8), only 22 per cent of the total number of films shown on British screens were actually produced in the UK²⁴, while 1,163 Italian films were distributed during the same years (see Table 2.).

UK MARKET AND ITALIAN IMPORTS: 1947-1995

Years	Italian imported films (n°)
1947-1950	31
1951-1955	105
1956-1960	101
1961-1967	321

²³ Italy itself adopted strong protectionist strategies during Fascism, mainly to reduce Hollywood's expansion into the Italian market. From the mid-1920s, two screen quota laws were introduced by the fascist government, according to which domestic cinema theatres were required to show an all-Italian program every two months (screen quota laws of 1925), and ten percent of screen time needed to be dedicated to Italian films (screen quota laws of 1927). For further references on Italian cinema industry protectionism see Reich and Garofalo (2002).

²⁴ In 1950, British films made up 21 per cent of the total number of releases, 27 per cent in 1965, and around 10 per cent in 1980. (Marcarini 2001: 15)

1968-1970	149
1971-1975	213
1976-1980	146
1981-1985	46
1986-1990	32
1991-1995	19
Total	1,163

Table 2. UK market and Italian imports: 1947-1995 (adapted from Marcarini 2001).

Number of Italian imports in the UK between 1947 and 1995 (Marcarini 2001).

Looking at Table 2., it is possible to observe notable fluctuations. In the first years (1947-1950), very few Italian titles arrived in the UK (31), but their number grew constantly during the 1950s and 1960s, peaking in the periods 1961-1967 with 321 titles, and with 213 pictures from 1971 to 1975.

From the late 1950s, there has been a constant decline in Hollywood production, with the resulting decrease in the number of American films available not only in the US, but also in the European markets. As a consequence, the British cinema industry needed to find new titles from other countries to meet the needs of its exhibitors. UK distributors started therefore to import more films from the continent, and particularly from Italy, since the Italian film industry production was successfully increasing (see section 4.1.), with peaks of 170 titles in 1953, and 161 in 1959. (Marcarini 2011: 20)

This was the most significant period for Italy not only from a quantitative, but also from an artistic point of view: the Italian cinematic production, with its image of high artistic quality and authenticity, provided a valid alternative to Hollywood commercial films, and Italian cinema subsequently became the avant-garde of those European countries that had gone through the war.

Post-war UK found itself fully represented by Italian productions, in their concept of humanism, difficult reality, their ideological shared principles, and the universal impact of the stories narrated, despite being deeply rooted in the historical and sociocultural reality of Italy after Second World War (see section 4.1.). Moreover, neorealist and *auteur* films – which scarcely recovered their production budgets in the Italian market – created strong expectations of how the nation and, more broadly, Italian cinema should be perceived abroad: even if they fully represented regional and local spaces and identities, they also aesthetically and topographically transcended national boundaries to address international audiences, being successfully received by British audience. As will be shown in the following sections, despite being widely acclaimed in the UK, major circuits did not show a particular interest in Italian films, releasing almost exclusively British and American mass-market titles featuring well-known stars; on the contrary, neorealist and *auteur* films were mainly shown in art-house cinemas, thus aiming at restricted and selected groups of cinemagoers (2.2.2.).

During the 1970s, regardless of the great success of Italian films in the British market from a numerical point of view (see Table 2.), major changes qualitatively

affected the way a title was distributed, with respect to the decades previously examined: from an “extensive exploitation” of the film market, to an “intensive” one.

(Marcarini 2001: 12)

In fact, the 1970s saw a contraction of American financial aid towards the British film industry, due to the introduction of an American investment tax credit scheme, new American tax rules on exports, and new opportunities for Hollywood companies to invest in television²⁵. In addition to the profound reduction in Hollywood investment, funding problems were also caused by the arrival of Margaret Thatcher's first Conservative government, which strongly cut state funding of the film industry. This, combined with the decline of cinema audiences – 193 million admissions in 1970 down to 110 million in 1980 – the television and the newly-invented domestic video recorder²⁶, contributed to a massive restructuring of the British film market: a given film had to quickly show its success, recover its production costs - which had become increasingly higher - and pay back its creditors in a very short period of time. In an article reported by Marcarini (2001: 15), in which the journalist Derek Hill questioned:

²⁵ Between 1965 and 1971, annual inflows of American capital for filmmaking averaged £19m.

Between 1972 and 1979, they averaged £6m. (Dickinson and Street 1985: 240)

²⁶ ‘BFI Screenonline - British Film in the 1970s’, available at <http://www.screenonline.org.uk/film/id/1237381/> (Accessed 4 November 2015).

How much can anyone afford to introduce foreign language films of quality into Britain? Any independent distributor considering bringing in a subtitled colour feature today would be unwise to [believe] he won't lose more than £500. [...] So who still bothers and why? [...] Rising costs and falling audiences suggest that within two years, maybe only one, there could be virtually no more subtitled films imported in Britain²⁷.

As a result, distributors privileged big, commercial, and widely publicised pictures, over Italian neorealist or *auteur* films with their artistic ambition which, due to their own nature, were explicitly meant for a niche market, and restricted audience (see section 4.1.).

In addition to the above mentioned transformations occurring within the British market, the profound changes taking place in the Italian-production side contributed towards subverting the strategies adopted by British distributors. During the 1970s, Italy itself experienced a drastic contraction in the number of cinemagoers: hundreds of cinemas closed, and sales dropped to nearly fifty million lire per year. (Brunetta 2009: 245)

In order to survive, Italian directors were forced to produce quickly-made films of very poor quality, not only to reduce the production costs to the minimum, but also to quickly recover their investments; this led to a drastic decrease of films with artistic, social, and ideological ambitions which could be easily exported to a

²⁷ Derek Hill "Going, going ... ", 'Sight and Sound', Autumn 1977, vol. 46, no. 4, p. 220.

selected, and demanding British audience, and to a “loss of that aura previously guaranteed by the neorealist [and *auteur*] cinema” (ibid.).

The impact of television also favoured the commercialisation of big productions, rather than authorial works, and the drop in the number of cinemagoers: on July 1976, the *Corte Costituzionale* (the Italian High Court) issued a new ruling (Sent. 202/1976) that allowed both radio and television stations the right to broadcast on a local level in total freedom²⁸

Private TV channels, which could then freely broadcast a huge number of titles to a wider audience – who could comfortably enjoy a given film from its own house, without paying any ticket – started to attract the attention of directors, who were more interested in meeting the needs of TV broadcasters with mass-market titles than satisfying a niche-market demand; with the extensive production of *film per la televisione* (films for television)²⁹, Italian filmmakers such as Rossellini, Comencini, Zeffirelli, Lattuada, etc. inaugurated a period of interconnection between television and cinema. (Regis 2009: 180)

²⁸ For further readings on the history of television in Italy see Newcomb (2014: 1191-1193), among others.

²⁹ Before *film per la televisione*, cinema in Italy tried to penetrate television through the so-called *sceneggiato* (television drama), which were enormously popular during the 1950s, and 1960s. (Regis 2009: 180)

From the end of the 1970s, (see Figure 10) a slow but implacable decline is evident, up to recent years, during the 1990s, when Italian films almost disappeared from the British market, with only 19 titles in the period 1991-1995.

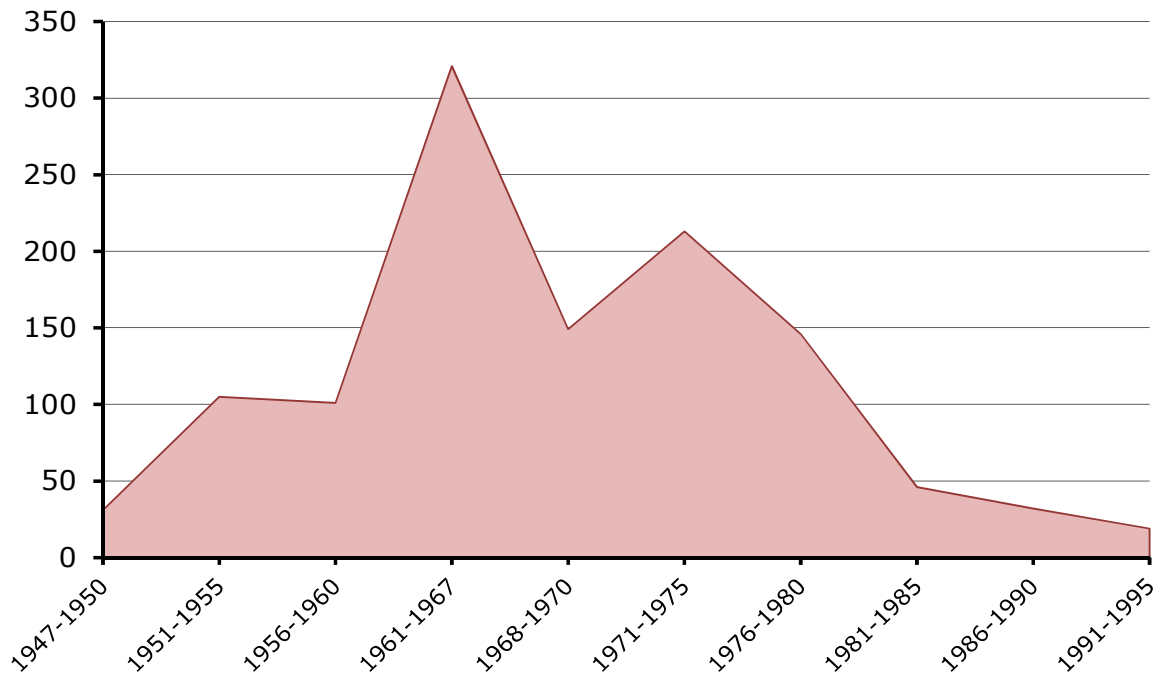


Figure 10. Trend of Italian imports in the UK: from 1947 to 1995 (source, Marcarini 2001).

The drop is significant: comparing the total number of titles in the period from 1951 to 1955 (321) with those distributed from 1991 to 1995 (19), the reduction is more than 94 per cent. (see Table 2).

During the 1980s, and even more in the 1990s, the presence of Italian pictures on British screens became almost insignificant, and not only in numerical terms: after the brief season of Italian Neorealism during the 1940s and 1950s, and the golden age

of auteur films during the 1960s (see section 4.1.), the serious lack of new, significant and consistent cinematic genres which had begun in the 1970s, continued to negatively affect the presence of Italian cinema in the British market, especially among selected and restricted audiences. As will be discussed in the following section, this again led to a restructuring of the strategies adopted by British distributors.

4.2.3. Subtitling vs dubbing

At the end of the Second World War, the first Italian pictures reached British screens in 1947; while in Italy they were considered films for a popular audience, once in the UK some of them were sold as high quality titles, and released in some of the best and sophisticated cinemas in London. As will be shown in the present section, the majority of the cinemas cited are (or were) based in the London area. It is obvious that the British capital represents only a sample and not the whole country. However, the London film market offered, during the period under scrutiny, the widest range of cinema venues, from big mass-market halls to small art-houses, which were then appropriate to a vast typology of different films and audiences.

This overview focuses on two different kinds of cinema venues: art-houses, and big market halls. Art houses, which first appeared in the UK in the 1920s and 1930, are defined as small theatres that mainly featured art films; during the post-war period, the most famous London art houses were the Curzon in Mayfair, the Rialto, a West End cinema off Piccadilly Circus, the Academy on Oxford Street, and La

Continentale on Tottenham Court Road, among others. On the other hand, mass market cinemas are defined as big cinema halls which mainly screened popular films (both British and foreign titles); the main big halls in London were the Cinephone and the Marble Arch Pavilion on Oxford Street, Leicester Square Theatre in Leicester Square, and the Cameo Royal on Charing Cross Road, among others.

In addition to the difference in terms of size and the possibility of receiving a different number of spectators, these two types of venues welcomed two diverse kinds of audiences, according to the nature of the films that were screened.

Historically, the first audiences to embrace films enthusiastically were the working classes who could not afford the tickets to attend cultural and entertaining live performances (Cherneck 1991), and cinema rapidly developed into the “first popular art form to become a big business with mass production and mass distribution” (Powdermaker 1950, 39). As the popularity of television grew among middle and low-income households³⁰, the number of working class cinemagoers decreased, and cinema started attracting a higher cultured audience; film became then a form of rebellion, perceived as an art form. This kind of audience required therefore films which needed some intellectual efforts to be fully appreciated, rather than being enjoyed on a superficial level, thus contributing to the proliferation of cinemas specialised in fulfilling the expectations of a selected group of cinemagoers. As a consequence, art-house cinemas started contributing to the institutionalization of “the concept of foreign art film”, promoting “the artistic concerns of the film

³⁰ By 1958, eight million households had television licences.

culture” and fostering new tastes and hierarchies that served a cultural and intellectual elite. (Guzman 2005)

An art film is defined as “a work produced or distributed mainly based on its artistic, social, or political merits, rather than its commercial appeal or potential”, generally released in art-house cinemas (Kroon 2014: 56).

The following excerpts are taken from original articles appeared in the British press during the post-war period, referring to Italian art films (Marcarini 2001):

- “Business prediction: good to very good in art-houses and other selected cinemas where foreign language films are welcomed” (Cinema TV Today, October 1971).
- The name of Fellini is enough to guarantee the success of this picture in specialist situations and it contains considerable visual beauty as well. Prestige fare for specialist halls” (Kinematograph Weekly, February 1966).

On the other hand, in order to recapture the attention of the working classes, providing them with appealing alternatives to home films, other cinemas screened more commercial products, aimed at pleasing larger and less sophisticated audiences.

Film distributors are not only responsible for distributing them to exhibitors – art-house or mass-market cinemas, in this case, who hire a copy of a film for a given period, but also for the language transfer.

As for Italian titles imported into the UK during the post-war period, those which were screened in art-house cinemas were generally released in their original version with English subtitles, while mass market halls usually released commercial Italian pictures in a dubbed version. This distinction was mainly due to the different expectation of the respective different audiences, strictly linked with the main characteristics of the films screened.

The narrative of art films is usually driven by two principles, realism and authorial expressivity creating “a system of motifs, allusions, and devices that the director combines to create a complex world of signs” (Betz 2009: 4) historically and nationally situated to foster their own film industry and a film culture. (ibid.: 12)

This was the main characteristic of Italian films produced during the post-war period, since Italy’s main concern was its “rehabilitation” and “reintegration” into the international community (Brunetta 2009, 109), as well as the (re)construction and communication of the transforming nation through its national cinema (see section 4.1).

The art-house cinema audience, therefore, generally liked to enjoy the “authentic foreignness” of these films (Betz 2009, 12) and, after having examined film reviews appeared in the British press during the post-war period and referring to Italian art films (Marcarini 2001), it seems that subtitling was considered as the best option to enable the audience to appreciate the typical foreign *gusto* of these works, as well as the artistic values attributed to them:

- “Primarily for the arthouse minority which prefers foreign films to be subtitled and will make a point of seeing the work of a praised foreign director”³¹ (Screen International, April 1977).
- “Being subtitled, the film retains its Italian gusto and could appeal to people who can enjoy these kind of films provided they are safely foreign” (Cinema TV Today, October 1973).

Subtitling was then considered nearly as an extreme form of source-oriented translation, and it seems that one of the unwritten rules of art cinema culture was not simply the preference but the exigency for the subtitled print (Betz 2009: 50), so much so that Max Laemmle, a veteran art-house exhibitor, once said: “Our audience would stone me if I brought them dubbed films” (Segrave 2004: 175).

Since Italian art films imported into the British market during the post-war period were mainly neorealist (see section 4.1.2.) and *auteur* titles (see section 4.1.4.), and since these films were predominantly post-synchronised (they were mainly shot without sound), why did art-house cinemagoers prefer listening to a dialogue dubbed into Italian, having a further external element at the bottom of the screen (the

³¹ The review refers to Lina Wertmüller’s *Pasqualino Sette Bellezze* (Seven Beauties, 1975), distributed in the UK in 1977.

subtitles)³²? The theory put forward by Shohat and Stam (1985: 41) is worth reporting:

In the case of the subtitled film, we hear the more-or-less alien sounds of another tongue. If the language neighbours are our own, we may recognise a substantial proportion of the words and phrases. If more distant, we may find ourselves adrift on an alien sea of undecipherable phonic substance. Specific sound combinations might remind us of locutions in our own language, but we cannot be certain they are not phonetic faux amis. The intertitles and subtitles of foreign films, meanwhile, trigger a process of what linguists call “endophony” i.e., the soundless mental enunciation of words, the calling to mind of the phonetic signifier. But the interlingual film experience is perceptually bifurcated: we hear another’s language while we read our own. As spectators, we forge a synthetic unity which transcends the heteroglot source materia.

According to this theory, the synthetic unity which is created when hearing another’s language while reading one’s own lets the spectator imagine they actually understand and speak another’s language, reading and calling to mind the phonetic signifier, achieving then an imagined nationhood through the spectator’s interlingual relation to the film. (Betz 2009: 88-89)

Moreover, the motivation for the tolerance of British art-house audiences towards the typical Italian post-synchronisation of art films and, on the contrary, the refusal of English dubbing seems to be explained by linguist Thomas Rowe, who noted in 1960 that “audience consciousness of lip synchronization is confined to films

³² Considering the importance of the image and the photography attributed to many Italian *auteur* directors.

in its own language" (Rowe 1960, in Betz 2009: 88). Despite these interesting motivations, it is also necessary to take into account a further historical aspect: the subtitling tradition of the UK when importing foreign films³³. The marked or, at least, the more frequent option towards a given audiovisual modality influences a nation's audience habits regarding how they are used to enjoying a given foreign film. Habits can be defined as routinized responses, being beneficial to the decision maker by saving time and cognitive efforts (Becker 1992), which create expectations, in this case, of how a given foreign film should be presented: in the nationally dominant mode to which they have become accustomed, or in a modality which deviates from the norm.

As a consequence, it is not surprising if the art-house cinema audience did not show any enthusiasm for the dubbed versions of film genres that they were accustomed to watch with subtitles, as will be shown later on.

It is important to underline that even art-house cinema is still commercial cinema, depending on profits rather than the more intangible rewards of status and prestige (Cardullo 2009: 77). For this reason, when an Italian art film proved to be fairly successful, or was considered to have a greater potential than that of the narrow British art-house circuit, they were released in a dubbed copy since dubbing "helps broaden the market for a foreign picture, but only after the film's reputation had been built via subtitled runs" (Segrave 2004: 175); in addition to that, referring to

³³ However, the UK cannot totally be considered as a subtitling country (see Chapter 7).

an Italian art film, the British press wrote: “Excellent light entertainment for specialised situations, and potentially quite successful if only it could have been dubbed it might have had circuit success” (Kine Weekly, February 1968, in Marcarini 2001).

A notable example, among others, was Pasolini's ‘trilogy of life’. After the sound commercial success of *Il Decameron* (1971), his next two titles *Racconti di Canterbury* (Canterbury Tales, 1972) and *Il Fiore delle Mille e Una Notte* (Arabian Nights, 1974) were released in the UK in a dubbed version, so as to reach a wider market than Pasolini’s usual art-house public. Moreover, as the following sections will demonstrate, the same film could have been sold to different types of audience, if handled in different ways: dubbed and screened in big cinema venues for a wider audience; subtitled and distributed within the art-house circuit for a selected public.

However, after having examined several British reviews of Italian art films distributed in the UK during the post-war period, it seems that British film critics did not appreciate the dubbed versions of Italian art films, especially in the case of neorealist and *auteur* films, since dubbing was accused of blurring and destroying “the delicate background of local life against which the action takes place” (Monthly Film Bulletin, December 1963, in Marcarini 2001)³⁴, as well as “the realism of the operation scenes” which “are made incongruously absurd by the dubbed voices,

³⁴ The review refers to Dino Risi’s *Il Mattatore* (Love and Larceny, 1960), distributed in the UK in 1963 in an English-dubbed version.

which sound like the BBC repertory company performing a Sunday afternoon matinée” (Monthly Film Bulletin, November 1952, in Marcarini 2001)³⁵.

Dubbing was considered as inappropriate whenever a translated film needed to be as faithful as possible to its original version; this translation modality was thus seen as less authentic than subtitling because of the alterations it made to the filmed performances, and the modifications it produces to the film’s soundtrack (Betz 2009: 50): people who prefer dubbing "get used to being careless about contradictions, about points of encounter and collisions between their own culture and the foreign culture” due to “the familiar language spoken in the movie, cannot grasp its implicit cultural specificity, which can only be understood in context” (Osimo 2004: 133).

Italian dialogues were considered as an essential element of what was perceived as the typical Italian authenticity of these pictures, so much so as to be defined “an essential ingredient of what was perceived as the typical ‘freshness’ and authenticity of Neorealist films” (Marcarini 2001: 151). Dubbing was then regarded as a violation of this original realistic atmosphere: "a further handicap is the dubbing, many of the voices are disturbingly out of key with the characters they are supposed to represent” (Monthly Film Bulletin, August 1963, in Marcarini 2001)³⁶.

³⁵ The review refers to Alberto Lattuada’s *Anna* (1951), distributed in the UK in 1952.

³⁶ The review refers to Dino Risi’s *Il mattatore* (Love and Larceny, 1960), distributed in the UK in 1963 in an English-dubbed version.

The stories of the ‘real’ people depicted, who were represented through the extensive use of Italian dialects, as well as regional variants of spoken Italian (see section 4.1.2.), could be then strongly compromised by the dubbing process. The tones, and rhythms of the Italian language, the gestures and facial expressions that characterise it, as well as the acting style of the national cinematic genre could be lost through the dubbing process (Betz 2009: 50), so much so that voices could become “totally alien to the faces on the screen” (Monthly Film Bulletin, January 1958, in Marcarini 2001)³⁷, and only “a certain amount of spontaneous gaiety came through due to the poor dubbing into English” (Monthly Film Bulletin, February 1953, in Marcarini 2001)³⁸.

In this respect, it is worth reporting David Bordwell and Kristin Thompson’s (2001: 388) answer to the question ‘Why do most people who study movies prefer subtitles?’:

Dubbed voices usually have a bland studio sound. Elimination of the original actors’ voices wipes out an important component of their performance. [...] With dubbing, all of the usual problems of translation are multiplied by the need to synchronize specific words with specific lip movements. Most important, with subtitling viewers still have

³⁷ The review refers to Roberto Rossellini’s *La Paura – Non credo più nell’amore* (Fear, 1954), distributed in the UK in 1957.

³⁸ The review refers to Mario Mattoli’s *L’inafferrabile* (Double Trouble, 1950), distributed in the UK in 1953.

access to the original soundtrack. By eliminating the original voice track, dubbing simply destroys part of the film.

To all the above discussed reasons it is necessary to add further factors which have contributed to this duality regarding Italian films distributed in the UK during the post-war period between subtitling versus dubbing for art-house and popular cinema, respectively.

In the mid-1950s, major Italian neorealist directors declared their firm opposition against dubbing; among others, Roberto Rossellini (see section 4.1.2.) considered the “dubbing of Italian films in English [...]” as a ‘mad idea’ ” (Betz 2009: 51), and Vittorio De Sica underlined the negative effects of dubbing through an inquiry published in 1956 by the magazine *Cinema* (Moliterno 2009: 123). One of the major results of these ‘protests’ was a manifesto presented in February 1967, in Amalfi (Italy), at a conference on film language and the sound film promoted by the Italian magazine *FilmCritica*, which called for the “abolition of the indiscriminate use of dubbing, whose existence compromises the very possibility of an Italian sound cinema” considered as “a vital aspect of the battle [...] to protect effective freedom of expression, and to realise and develop a total cinema” (Nowell-Smith 1968, in Ferrari 2007: 82).

The following sections aim to offer an overview of how Italian films during the post-war period were distributed, in terms of audiovisual translation modality and venues, with a special emphasis on the confrontation between art films, specifically neorealist and auteur works, and the so-called popular titles.

4.2.3.1. Neorealist and *auteur* films

The first titles to enter the UK were some of the most representative films of Neorealism (see section 4.1.2.), or at least can be considered related to the same movement. It is worth mentioning the great success of Rossellini's masterpiece: *Roma Città Aperta* opened in its English-subtitled version in July 1947 at the Rialto, one of the best art-houses in London, lasting from 4th July until 25th September, and advertised as "The greatest Italian film ever made" (Marcarini 2001: 50).

In the following two-year period (1948-1949), further pictures of directors related to Neorealism were imported by British film distributors. Among them, Roberto Rossellini's *Paisà* (Paisan) released in Italy in 1946, had a long run from October 1948 until March 1949 at the Academy. The film was not premiered in its original version with English subtitles because the British distributor, Film Traders, bought it from the American Mayer; Burstyn, thus reaching the UK after having being dubbed in the US. As can be seen from the Monthly Film Bulletin's review (October 1948: 145), film critics were definitely not enthusiastic of this choice.

Giuseppe De Santis' *Riso Amaro* (Bitter Rice, 1949) was initially released in a subtitled version at the *Rialto*. However, after the success of its first run, lasting nearly two months from March to April 1950, the film was re-released in a dubbed English version, at the Tatler, a big hall on Charing Cross Road. Despite its success, the British reviews were very critical against this choice: "However well this [the dubbing] is done, the marriage of English words to the mouthing and playing of

foreign actors inevitably remains uncomfortable" (Monthly Film Bulletin, September 1951). For similar reasons, also De Sica's *L'oro di Napoli* was considered to have a more commercial vein with respect to the previous works of the same director; the film was then released at the Cinephone in 1956 in a dubbed version, receiving negative critics by British press:

In *L'Oro di Napoli* De Sica, while retaining the trappings of neorealism, has turned, none too happily, to the conventions of the more commercial type of Italian film and has employed a highly variable cast of box-office favourites. [...] Further comment is rendered largely superfluous by the fact that this dubbed English version contains only half of the original film. [...] After taking into account the fatuities of much of the English dubbing (into a sort of stage Cockney), it is clear that a considerable act of butchery has been committed. This may not be one of De Sica's major works, but it obviously deserves greater respect than has been accorded to it in this version. (Monthly Film Bulletin, July 1956, in Marcarini 2001)

Except for these notable examples, all neorealist films were generally first released as subtitled copies, and screened in art-house cinemas: among others, Vittorio De Sica's *Sciuscia* (Shoeshine) first ran at the *Rialto* in 1947 and *Ladri di Biciclette* (Bicycle Thieves) was first screened in 1949 at the Curzon; Luigi Zampa's *Vivere in Pace* (To Live in Peace) had a long run at the Curzon in 1947 lasting almost five months, until 11th March 1948; and Rossellini's *Il miracolo* (The Miracle, 1948) ran in 1949 at the Academy³⁹.

³⁹ As a consequence, the films of those directors who explicitly departed from Neorealism were generally distributed in a dubbed version. This is the case, among others, of Dino Risi's *Poveri ma*

The same normally applied also to the so-called Italian *auteur* films. However, after having proved to have a greater commercial potential, some of them were released in a double copies: firstly with English subtitles, and then with English dubbing. Sometimes, the popularity was not so much attributed to the film itself but rather its director. This is the case of Fellini's films, which were often firstly released in art-house cinemas, and then screened in big market halls. *La Strada* (1954), his first film to be imported within the British market, opened at the Curzon with English subtitles, then lasting from January 1955 to February 1956; after its enormous success, the films was distributed in a dubbed-English version. However, according to the film reviews, British film critics did not appreciate this version, since the childish, squeaky, and insecure voice of Gelsomina was judged as not fitting "the lyrical depth of Giulietta Masina's strong, mature, maternal, and sweetly melodic voice", intimately linked with "the sublime pathos of her trumpet's song" (Van Order 2009: 64-65). The same happened with *La Dolce Vita* (1960), released at the Curzon in 1960 with English subtitles before entering the mass-market circuit in a dubbed version; and *I vitelloni* (*The Spivs*, 1953), which was shown in 1956 within the art-house circuit, and then at the Cinephone with English dubbing.

Belli (*Girl in a Bikini*, 1956), released at the Cinephone at the end of 1957 with a title which had "little to do with the original preoccupations of the neo-realists" (Monthly Film Bulletin January 1958, in Marcarini 2001); and Vittorio De Sica's *Ieri, oggi e domani* (*Yesterday, Today and Tomorrow*, 1963) which was released in a big West End hall, the Plaza, in a dubbed version.

British film critics reiterated their firm opposition against the dubbing of art films not only towards Fellini's works. With respect to Camillo Mastrocinque's *Gli inesorabili* (Sicilian Story, 1950) released in 1954, the Monthly Film Bulletin (January 1955, in Marcarini 2001) wrote "The artificial approach of this story was no doubt inherent in the original Italian version, but the added commentary and the English dubbing accentuate this quality, so that in the end we do not feel much concerned with the fate of the characters".

Another example of Italian *auteur* film marketed for both a sophisticated and a popular audience, maybe due to its audacious and risqué contents, was Luchino Visconti's *Rocco e i suoi Fratelli* (Rocco and his brothers, 1960), released at the Cameo Poly and Cameo Royal in 1961, where it had a three-month long first run with English subtitles, followed by second runs in big market halls with English dubbing.

4.2.3.2. Popular films

At the beginning of the 1950s, with the decline of Neorealism (see section 4.1.2.), there was a substantial shift in the nature of Italian productions imported into the UK: a change towards a mass-market film typology addressed to a more popular audience, based on genre formulas (mostly melodramas, and sentimental comedies), featuring famous Italian *maggiorate*⁴⁰ actresses such as Sophia Loren, Gina Lollobrigida, Silvana Pampanini, and Gianna Maria Canale.

⁴⁰ That is "generously proportioned starlets" (Moliterno 2008: 192).

In the spring of 1952, the distributor Archway released four Italian titles at Marble Arch Pavilion. Whilst Italian art films were usually shown in their original language with English subtitles, popular films were distributed in a dubbed version, in an attempt to build up a wider audience for foreign movies. These titles were Luigi Comencini's *Persiane Chiuse* (Behind Closed Shutters, 1951), whose dubbing was not totally appreciated by British critics⁴¹; Julien Duvivier's *Don Camillo* (The Little World of Don Camillo, 1952), *Ulisse* (Ulysses, 1954) by Mario Camerini; and Riccardo Freda's *Teodora Imperatrice di Bisanzio* (Theodora, Slave Empress, 1954), one of the first pepla released in the UK.

Titles linked with the peplum genre, one of the most popular Italian commercial genres imported in the UK during the post-war period, were generally released in big market halls as dubbed films: among others, *Fabiola* (1949) by Alessandro Blasetti was shown in December 1951 on a big West End Screen, the popular London Pavillion; Pietro Francisci's *Le fatiche di Ercole* (Hercules, 1957) opened in May 1959 at the Cameo Royal; Jacques Tourneur's *La battaglia di Maratona* (The Giant of Marathon, 1959) ran at the Leicester Square Theatre; and *Gli ultimi giorni di Pompei* (The Last Days of Pompeii, 1959) by Mario Bonnard was released at the London Pavilion.

⁴¹ "The more sensational aspects of the story are crudely emphasised yet the result is surprisingly tame. Perhaps the dubbing into nice, simple English is partly to blame, skilfully as it is contrived from a technical point of view". (Monthly Film Bulletin, April 1952, in Marcarini 2001)

The success of the peplum genre decreased as soon as the first Italian *Spaghetti* Western entered the British market, always distributed as dubbed copies. Although it was not the first Western to be released in the UK, it all began with Sergio Leone's *Per un Pugno di Dollari* (A Fistful of dollars, 1964), which opened simultaneously in many London theatres: in the West End at the London Pavilion, in the Victoria area at the New Victoria and all over London in the Odeon cinemas. Only a few months later, the New Victoria together with the Odeon Kensington and the Odeon circuit premiered Leone's second Western, *Per Qualche Dollaro in Più* (For a Few Dollars More, 1966).

Luigi Comencini's *Pane, Amore e Fantasia* (Bread, Love and Dreams, 1953) officially inaugurated the success of the so-called *commedia all'italiana*. These Italian comedies were generally distributed with English dubbing in big cinema halls. Even if their contents, nature and the audiences to whom they were aimed justified the decision to distribute them in the mass-market circuit, British film critics sometimes showed again their dissent towards the practice of dubbing. This is the case with Mario Soldati's *La provinciale* (The Wayward Wife, 1953) which was rendered through a disadvantageous dubbing, according to the Monthly Film Bulletin reviewer. Maybe this is due to the typical national characteristics that these films sometimes showed, so much so that the term *all'italiana* specifically refers to their origins. In this regard, dubbing was accused of hampering the audience from fully enjoying the foreignness of these titles.

This did not apply to Italian horror films imported into the UK. The title which can be considered a milestone of its genre, and one that is usually seen as having paved the way for the long Italian horror season is *Vampiri* (Lust of the Vampire, Riccardo Freda, 1956). This film featured the same actress as *Le fatiche di Ercole* - Gianna Maria Canale - as well as the same cinematographer Mario Bava, released in Britain with an X certificate in February 1960 at the newly opened Gala Royal at Marble Arch. Bava's *La maschera del demonio* (The Revenge of the Vampire, 1960) and *I tre volti della paura* (Black Sabbath, 1963), were again addressed to the mass-market and distributed in a dubbed copy, as well as *Danza Macabra* (Castle of Blood) by Antonio Margheriti, a title that would become a classic of its genre, which was shown in 1968 through the ABC circuit. It featured Barbara Steele, one of the favourite Italian horror film actresses, who also starred in *I lunghi capelli della morte* (The Long Hair of Death, 1964), another successful horror directed by Margheriti, and released in the same year at the Odeon cinemas in a dubbed version.

Considered an Italian master of the thriller/horror, Dario Argento's success in the UK started in the early Seventies, with the release of *L'uccello dalle piume di cristallo* (The Gallery Murders, 1970) and *Quattro mosche di velluto grigio* (Four Flies on a Grey Velvet, 1971), distributed in dubbed versions in major London cinema chains.

In this decade, the Italian film industry was incapable of producing high-quality works with artistic ambitions, and during the 1980s Italy found itself seriously weakened both from a quantitative – namely the number of titles produced each year – both from a qualitative – in other words the nature and value of its film

production – perspective: there was no new generation of *auteurs*, and the transformations occurring in the Italian and British markets forced Italian film producers, on the one hand, and British distributors, on the other, to focus their attention on films which could easily and quickly attract the widest audience (and gain profits) in the shortest period of time.

In the Eighties, the Italian film industry was neither capable of exporting into the UK new popular film genres – with the exception of a degenerated form of the Italian-style comedy, which had achieved some popularity through television – nor titles with the artistic potential to deserve any attention from the British audience: Rossellini's television biographies, together with an old film that did not find its place in the 1940s (*La Macchina Ammazzacattivi*, 1948) constituted only marginal attempts. With Fellini's two last films, *Intervista* (1987) and *La Voce della Luna* (1990), that did not even appear on British screens, the UK cinema industry of the 1990s confirms its lack of attention towards *auteur* directors and Italian films with artistic ambitions.

Among the works of Nanni Moretti – which have been highly esteemed not only in Italy, but also abroad, and particularly in France – only *Caro Diario* (Dear Diary, 1993) and *Aprile* (1998)⁴², have been distributed in the UK, while the output of other directors such as Gianni Amelio (as well as of other promising filmmakers) remain almost unknown in the UK.

⁴² Previously *Ecce Bombo* (1978), distributed in 1979.

Only recently – thanks to the strategies adopted by American distributors – Giuseppe Tornatore, Gabriele Salvatores, and Roberto Benigni have succeeded in exporting their works into the UK⁴³. However, they are not regarded as successful examples to re-enhance the British interest towards Italian cinema, being films that do not try to picture Italy and Italians, as neorealist and *auteur* works did during the previous decades.

⁴³ *Nuovo Cinema Paradiso* (Cinema Paradiso, 1988), *Mediterraneo* (1991), and *La Vita è Bella* (Life is Beautiful, 1997) respectively.

CHAPTER 5

FILM CORPUS

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5.1. Data source: The British Film Institute

5.1.1. Introduction

The film corpus to be collected for the present study should have precise characteristics, as shown below in Table 3. :

	FILM CORPUS CRITERIA	
1.	Nationality	Italian
2.	Film period (production and distribution years)	Post-war period (late 1940s – 1960s)
3.	Original dialogue	Italian
4.	Subtitles	English
5.	Distribution version	UK
6.	Available versions during different distribution years	Three versions
6.a.	1 st version	the oldest available version, considering the first release year in the UK market
6.b.	2 nd version	a median version, between the oldest and the latest releases
6.c.	3 rd version	the latest available version,

		considering the year when the materials were collected
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Table 3. Film corpus main criteria.

The decision to focus on three different versions is due to the objective of trying to diachronically trace the history and evolution of film subtitling, from the post-war period to the present, covering as long a time span which as possible, depending on the data retrieved.

As for the first version, the established criterion is to collect the oldest available version, considering the distribution year of the Italian title in the UK. As a consequence, if a given title was first released in Italy in 1948 and in the UK in 1949¹, the objective was to gather the translated version which is as close as possible to the first British release date. Taking into account films produced during the post-war period, between the late 1940s and 1960s, the first versions to be included in the corpus are in 16mm and 35mm film formats, the most commonly-used production formats.

As for the third version, the corpus includes the latest available versions distributed in the UK with English subtitles, at the time the materials for the present study were collected. As a consequence, since the corpus was built in 2013-2014, it all dates back to the 2000s. Since 1997, film and home entertainment distributors have

¹ It normally took a minimum of a year for an Italian title to reach Britain. (Marcarini 2001: 74)

adopted the Digital Versatile Disc as the main digital video distribution format, thus replacing VHS tapes; as a consequence, also considering the years of distribution, the third versions are all in DVD format.

The second is seen as a 'median version', between the oldest and latest ones available at the time the films were gathered. Considering the years of distribution, with the peak of VHS's popularity in the 1980s and 1990s, which decreased with the introduction of DVDs, the second film versions are all in VHS tape format.

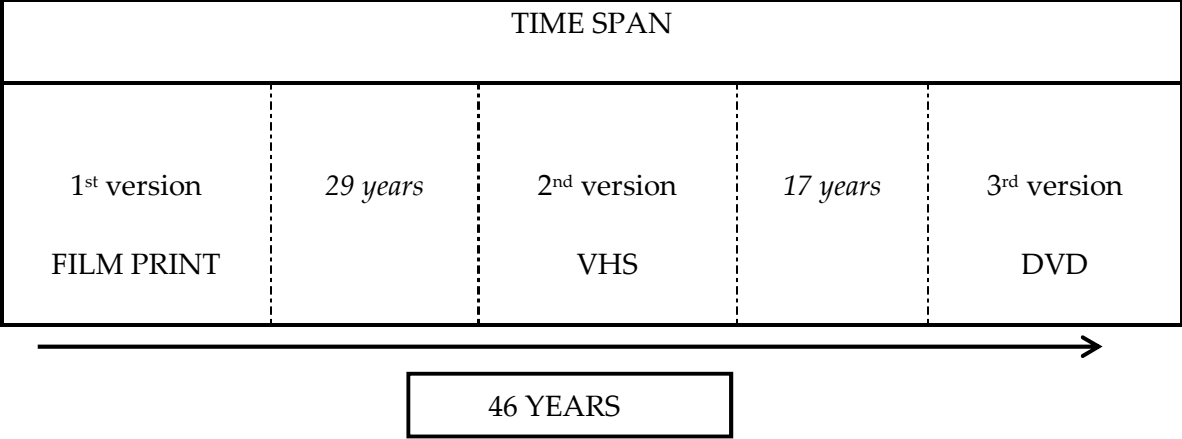


Figure 11. Visual representation of the three versions and the average time span of the film corpus.

After having outlined its main criteria, the following sections will discuss the steps that I followed to compose the film corpus. As can be surmised from the below reported diagram, it was first necessary to choose a source from which to select the film titles and their three different versions to extract the corresponding source (Italian audio transcriptions) and target texts:

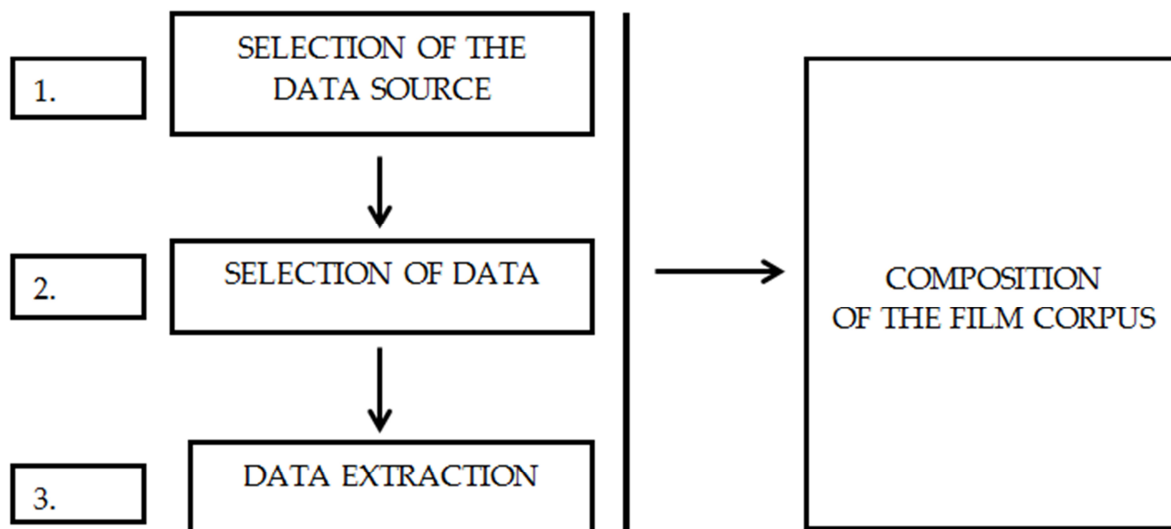


Figure 12. Visual representation of the process for composing the film corpus.

5.1.2. Selection of the data source

Considering the above mentioned criteria, and the necessity to collect Italian titles distributed in the UK², the British Film Institute (BFI), with its National Archive, was considered the best option to provide the necessary data to compose the film corpus.

The British Film Institute (BFI) is the leading organisation for film in the UK, established by the Royal Charter³ to:

² However, as will be discussed in section 4.4., some of the titles which were identified to be potentially included in the film corpus were not distributed in the UK.

³ The BFI received a Royal Charter in 1983, then updated in 2000. In the same year, the UK Film Council committed itself to provide the BFI with the annual grant-in-aid (a government subsidy). As an independent registered charity, the Institute is regulated by the Charity Commission, and the Privy Council.

Encourage the development of the arts of film, television and the moving image throughout the United Kingdom, to promote their use as a record of contemporary life and manners, to promote education about film, television and the moving image generally, and their impact on society, to promote access to and appreciation of the widest possible range of British and world cinema and to establish, care for and develop collections reflecting the moving image history and heritage of the United Kingdom. (British Film Institute: Royal Charter, 18 July 1983)⁴

Founded in 1933, the BFI was classified a Non-Departmental Public Body (NDPB) sponsored by the Department for Culture, Media and Sport (DCMS) in 2011. The Institute currently holds one of the largest and most diverse film collections in the world, the BFI National Archive⁵, ranks alongside other major British National Collections including the British Library, The British Museum, The National Archives, and Tate.

The Archive contains a wide range of different materials, from the earliest cinema days to the present, and specifically:

- sixty thousand fiction films, including features, on all gauges of film and formats of videotape;
- one hundred and twenty thousand non-fiction films;
- an estimated seven hundred and fifty thousand television titles;

⁴ <http://www.bfi.org.uk/about-bfi/bfi-s-royal-charter> [Accessed 21 December 2015].

⁵ Previously named National Film Library (1935–1955), National Film Archive (1955–1992), and National Film and Television Archive (1993–2006).

- audio and video recordings of Parliamentary proceedings;
- thirty thousand unpublished scripts;
- thirty thousand pressbooks and two thousand items of cinema ephemera, (such as programmes, tickets, autographed letters, promotional material and personal memorabilia);
- fifteen thousand posters;
- six hundred collections of personal and company papers on British film and television production;
- one million still images from or related to films and television programmes;
- three thousand production and costume designs;
- three thousand animation cels;
- fifty one thousand books;
- seven thousand journal titles;
- one million periodical article citations;
- four million newspaper cuttings.

The BFI collecting activity is focused on British production⁶, so much so that it “will not collect non-British films, except copies of key works that support the BFI’s

⁶ According to the BFI Collection Policy (2011: 36), a professionally produced cinematographic work is defined as British if it is “produced wholly or in part by a company registered in the UK at Companies House” or if it is “capable of passing the Cultural Test administered by the BFI Film Certification Unit, even if there is no UK production involvement.”

cultural purpose that might not otherwise be available in the UK” or that “might otherwise be at risk of loss” (BFI Collection Policy 2011: 6). As a consequence, the majority of the collection is British material and, in the specific case of films, this can be easily demonstrated by performing an advanced search on the BFI online Collections Search⁷ using the keywords ‘Film and Television Works’, and ‘Film’ as ‘work type’.

In December 2015, among the 425,849 titles gathered in the database⁸, 124,955 results come from the UK (29.3%). However, the Archive also contains both European and international titles; Table 4. below summarises the results of a further advanced search on the above mentioned BFI online database, taking into account the major exporting countries within the British market in the last fifty decades (Marcarini 2001: 7)⁹:

⁷ <http://collections-search.bfi.org.uk/web/search/advanced> [Accessed 30 December 2015].

⁸ The online database holds over 800,000 film titles – including television programmes, documentaries, newsreels, as well as educational and training films – and is updated daily. However, less than 50% of listed titles are actually represented in the collections, therefore the database only partially relates to physical material. (<http://collections-search.bfi.org.uk/web>, accessed 30 December 2015)

⁹ In analysing the distribution of Italian films between 1947 and 1995, and in order to measure the relevance of Italian cinema in Britain, Marcarini (2001: 7) discusses the development of the British film industry taking into account the major importing film countries during this fifty-year period.

	Country	Results	
		n°	%
EUROPE	<u>United Kingdom</u>	<u>124,955</u>	<u>29.3</u>
	France	32,237	7.6
	<u>Italy</u>	<u>16,417</u>	<u>3.9</u>
	Germany	8,484	2.0
	Spain	5,851	1.3
OTHER	USA	113,114	26.6
	Australia	6,645	1.7
	Japan	4,652	1.0

Table 4. BFI online Collections Search: titles from major exporting countries during the decades 1940s-1990s.

It is not surprising that the majority of films collected in the National Archive comes from the UK, since the BFI's main objective is to trace and preserve the heritage of the United Kingdom moving image history. (British Film Institute: Royal Charter, 18 July 1983)

Apart from the British and French production¹⁰, Italian titles are extensively represented in the database, with more than sixteen thousand and four hundred titles.

5.1.3. Materials acquisition, documentation, and access

In addition of being one of the largest sources of film data in the world, the BFI is one of the most reliable thanks to its specific guidelines and rules in the collection of filmic materials. Its procedures for collecting, preserving and making collections available are outlined in the BFI Collection Policy, which is reviewed every five years.

As can be seen from the last updated version, dating back to November 2011, the procedures include: acquisition and disposal; documentation and conservation (together with their preservation); and access. These procedures are linked by subject knowledge, which guides acquisition, informs documentation, sets priorities for conservation, and enables access through interpretation for diverse audiences.

Acquisition (normally by donation, purchase, transfer, exchange, copying, recording, deposit or loan), and disposal policy defines in broad terms both what the BFI collects and, in some cases, what the BFI itself creates, formally defining the criteria used by curators in selecting potential works, as well as describing which

¹⁰ This again is not surprising if we consider that, between the 1940s and 1990s, France exported 1,426 titles against the 1,163 Italian films imported in the UK during the same decade. (Marcarini 2001: 7)

material is added to the collection (acquisition), and which material can be removed (disposal).

With the process of documentation, technical data and information related to location, conservation needs and activities are recorded to enable staff and users to easily search for a given item. In this sense, information on conservation is particularly relevant to take the needed measures to protect the collections from deterioration and damage, such as repair, restoration, digitisation and migration to new formats.

Access policy enables users to access the collections, outlining the channels and platforms through which the materials could be made available to the widest possible audience following the BFI guidelines, respecting the limitations in terms of rights and conservation.

5.1.3.1. Acquisition

Only British-produced films qualify for inclusion in the collection; otherwise, in order to be acquired, a given item must meet at least “one and preferably more” than one of the following criteria (BFI Collection Policy 2011: 8):

- aesthetic: the work is a quality production showing excellence in the treatment of the subject, script, direction, performance or cinematography;
- historical: the work contributes significantly to the history or appreciation of film; it provides essential evidence of the workings or

- output of the industry; or it has a significant value as a representation of social, cultural or political events, trends and phenomena;
- impact: the work is innovative, had a significant impact on film form or practice, or was seen by a large proportion of the UK population and is widely regarded as a significant cultural reference point;
 - technical: the work illustrates a significant development of a specific technique, exemplifies excellence of craftsmanship and increases the understanding of the method of production of a class of films;
 - completion: the item completes or enhances the value of a film, collection or object already in the collections.

As can be surmised from the above mentioned criteria, then, all non-British films included in the BFI collection are widely recognised as representative, and high-quality samples of a given national cinema.

For the purpose of my project, the Italian films dating back to the post-war period and included in the BFI Archive have therefore been carefully selected in order to ensure their quality and representativeness both in relation to their domestic, and their importing markets.

5.1.3.2. Documentation

Once an item is acquired, the BFI manages its documentation following existing standards and best practice in the film archive sector, so that information can be shared with other organisations, ensuring the widest possible access through a

network of collections. Documentation and information resources are then created “at the most appropriate level required to deliver institutional objectives for collections management, conservation and access” (ibid.: 14),

The elements of documentation record different details on a given item, according to its nature; as for films, the BFI online Collections Search provides the information as shown in Table 5. below.

INFORMATION	Summary	A summary of all the information related to a given item: 1) reference number, 2) title (original and English translation, if present), 3) release date 4) production country, 5) production company, synopsis, 6) category, 7) genre, 8) credits, 9) cast.
	Credits	The staff involved in the production of the film.
	Cast	The actors featuring in the film.
COLLECTIONS	Film/Video	Copies held in the BFI National Archive.
	Scripts/Documents	Scripts and documents held in the BFI National Archive.

	Posters/Designs	Posters and designs held in the BFI Special Collections ¹¹ .
	Stills	Digitised stills held in the BFI Special Collections.
	Articles	Articles held in the BFI Reuben Library ¹² .
	Books	Books held in the BFI Reuben Library collection.

Table 5. BFI online Collections Search: Elements of documentation.

The displayed details divided into two different groups: ‘information’, that is the acquired data on a given item; and ‘collections’, which groups all the archive materials related to a given film, and that can be physically accessed by researchers. For all the below illustrated information, it is possible to perform an advanced search

¹¹ The BFI Special Collections include papers, stills, posters, costume and production designs, animation cells, promotional material, and unpublished items such as film and television scripts (over 30,000), storyboards and autographed letters. For further information see <http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/exploring-collections/special-collections> [Accessed 04 January 2016].

¹² The BFI Reuben Library, located at the BFI Southbank (London UK), collects books, journals and digitised material about the world of film, television and the moving image. For further information see <http://www.bfi.org.uk/education-research/bfi-reuben-library> [Accessed 04 January 2016].

using the BFI online Collections Search, thus focussing only on the items which comply with the specified criteria. Except for the title and its English translation, if available¹³, which are obviously useful, the production country, the production company, and the release date in the country of origin are particularly relevant to locate the films in time and space.

The 'category' indicates whether a film belongs to the fiction or non-fiction subdivision; the proposed study will focus on Italian fiction films. Fiction films tell a fictional or fictionalized story, event or narrative, enabling "the spectator's construction of the fabula" (Bordwell and Thomson 2001: 53).

As for the 'collections' group of information, details on the film (such as 35mm, 16mm, etc.) and video copies (analogue and digital) held in the BFI National, if available, are particularly relevant considering the composition and criteria of the film corpus for the proposed study (see Table 3.).

Scripts and documents refer to non-moving image materials that can generally be accessed through the BFI Reuben Library facilities. Due to the uniqueness and value of these materials, access is restricted to the BFI's premises and no photocopying or photography of any material is permitted. As a consequence, in order to acquire a film script, it is necessary to manually transcribe it at the BFI Reuben Library, after having acknowledged the BFI Special Collections. The

¹³ Sometimes, films enter a foreign market with their original title. For further reference on the translation of film titles see, among others, Dynel (2010).

transcription and extraction processes for the composition of the film corpus for the proposed study will be further discussed in section 4.3.

In addition to the information included in Table 4., the BFI provides researchers with the possibility to request further details through two main online channels: the 'Advance request form for BFI Reuben Library materials'¹⁴ and the 'Research viewing services'¹⁵, respectively. In the section dedicated to data collection, these online services will be further outlined.

5.1.3.3. Access

In addition to all the staff (internals), the BFI makes its collections available to the public (externals), both nationally and internationally.

Film and video materials can normally be accessed in the BFI Reuben Library, and BFI Mediatheques¹⁶ around the UK, or through the BFI Shop¹⁷. If

¹⁴ Available at <http://www.bfi.org.uk/archive-collections/searching-access-collections/research-viewing-services> [Accessed 20 January 2016].

¹⁵ Available at <http://www.bfi.org.uk/form/contact-research-viewing-services> [Accessed 20 January 2016].

¹⁶ The full list of titles currently available to view in BFI Mediatheques is available here <http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/bfimediatheques/all-mediatheque-films> [Accessed 04 January 2016].

research related materials are not available to view through the above mentioned sources, the BFI research viewing service¹⁸ must be contacted in order to arrange a viewing session (by appointment) at BFI premises in Stephen Street (London, UK), where materials can only be accessed at the BFI's premises, through both Steenbeck tables¹⁹ for films (16mm or 35mm), and VHS/DVD players with headphones for videos. In the section dedicated to data transcription and extraction, further details will be appropriately provided.

However, moving image materials may be subject to special controls to protect them against damage or loss, and sometimes the BFI may then provide for privileged access for donors or limit access by others; as a consequence, only film or video items that have been allocated with a status of 'Viewing' in the BFI online Collections Search could be made available for viewing without special permission.

As a consequence, not only the materials themselves, but also the information related to them and regarding both their availability and their access is extremely

¹⁷ Physically based at the BFI Southbank, it is also available here <http://shop.bfi.org.uk/> [Accessed 22 January 2016].

¹⁸ BFI research viewing service online form available at <http://www.bfi.org.uk/form/contact-research-viewing-services> [Accessed 04 January 2016].

¹⁹ Film viewing and controlling tables usable with both 16 mm and 35 mm optical sound and magnetic sound films, which have been produced by the Steenbeck company since 1953. For further information see <http://www.steenbeck.com/> [Accessed 04 January 2016].

useful, in order to guide researchers in the collection of data. Using the advanced search on the BFI online Collections Search, it is possible to isolate only those titles with 'Viewing' film versions, thus potentially providing only available and accessible materials.

5.2. Data collection: Composition of the film corpus

5.2.1. Data collection

One of the most significant challenges of historical research in AVT are “the practical, logistical and financial difficulties of accessing film prints and off-air television recordings” (O’Sullivan 2014). This is particularly true in the case of film subtitling, where one of the main difficult and time-consuming tasks in the development of a diachronic study are the retrieval of the necessary materials which can be suitable for the established objects of research, as well as the transcription and extraction of both the original dialogues and the relative subtitles.

5.2.1.1. First phase

Data collection, extraction and transcription were probably the most difficult and time-consuming operations for the development of the present project.

As for the selection of film titles, and the corresponding three different versions, the first step was to isolate all Italian feature films collected in the BFI National Archive, using the advanced search facilities. As for co-productions, if any,

I decided to select only those titles in which Italy figured as the main country of production in order to limit the extent of the proposed analysis, which is already sufficiently broad, focusing on a variety of different aspects over a wide time span²⁰.

Since the proposed study focuses on Italian films distributed in the UK during the post-war period, covering the years 1940s, 1950s, and 1960s²¹, it was also necessary to isolate only those titles produced (in Italy) and distributed (in the UK) during these three decades. Among them, only one hundred and sixteen titles²² were labelled with the status of 'viewing copies', and then accessible for being potentially included in the corpus.

In addition to that, each title should provide at least three different versions, dating back to three different periods; as for the first version, the present study aims at focusing on the oldest available English subtitled copy, considering the distribution year within the UK. It was then necessary to carefully examine all 116 items, in order to determine whether this criterion was met.

²⁰ European cinema, especially during the post-war period, is characterized by a great number of co-productions, in which characters are likely to speak more than one language. The source text is then presently in a heterogeneous form, and the challenge of rendering hybrid forms or multilingualism should be taken into account. (Delabastita and Grutman 2005)

²¹ The post-war period, its definition and temporal determination has been extensively discussed in Chapter 4.

²² <http://collections-search.bfi.org.uk/web/search/advanced>. [Accessed 21 December 2014]

As for each version collected, after having contacted the Information Specialist Collections Officers of the BFI, I realised that the National Archive generally provides three different kinds of information related to film titles:

- acquisition date: the date the item was formally entered into the BFI's inventory;
- catalogue date: the date in which the film was released (either in its country of origin or in the UK);
- stock date: the date the stock (i.e., the film material) was produced.

For the purpose of my project, and considering the established criteria for the composition of the corpus (see Table 3), the BFI Officers explained that the acquisition date of each item was the most suitable detail to consider, and which could potentially tell me:

1. which film version collected in the BFI National Archive is the oldest available, in relation to its release year in the UK;
2. whether a given title provides two further versions, dating back to different periods;
3. when these further versions of the same title, if any, date back to.

As extensively discussed in Chapter 4, Italian films distributed in the UK during the above mentioned decades were commercialised both as subtitled and dubbed versions; as a consequence, considering the objectives of the proposed study, it was necessary to integrate the information provided by the Information Specialist

Collections Officers with further details, in order to only take into account those titles with original Italian audio and English subtitles.

This was probably the most difficult information to acquire, since the BFI National Archive does not provide these kind of details, either through its advanced search facilities or within the data sheet dedicated to each film.

In order to overcome these difficulties, I relied on the 'Research viewing services contact form'²³, and I could then further explore the online BFI National Archive thanks to the help of the BFI Archival Officers. After having outlined the purpose and the main aim of my research, they provided me with details normally not accessible to the public, and related to the list of films I was potentially interested in. In particular, for each of the listed titles, they provided me with the following information:

- whether the available versions of the films included in the Archive were subtitled or dubbed copies;
- whether the available versions of the subtitled films included in the Archive were in good condition, in order to be able to transcribe/extract the subtitles.

The result of this further selection is a list of seven films, as shown in Table 6. below:

²³ <http://www.bfi.org.uk/form/contact-research-viewing-services>. [Accessed 13 December 2014]

TITLE (Ita)	TITLE (Eng)	RELEASE (Ita)	RELEASE (UK)	ACQUISITION DATE		
				1	2	3
I BAMBINI CI GUARDANO Vittorio De Sica	The Children Are Watching Us	1942	-	1972	-	-
IL MIRACOLO Roberto Rossellini	The Miracle	1949	1950	1955	1991	2013
LA STRADA Federico Fellini	-	1954	1955	1972	1994	2009
LA TERRA TREMA Luchino Visconti	La Terra Trema. Episodio Del Mare	1948	-	1975	1994	2003
LADRI DI BICICLETTE Vittorio De Sica	Bicycle Thieves	1948	1949	1963	1994	2011
LE NOTTI DI CABIRIA Federico Fellini	Cabiria	1957	1958	1978	1999	1999
L'AVVENTURA Michelangelo Antonioni	-	1960	1960	1968	1996	2010

Table 6. Preliminary data selection.

5.2.1.2. Second phase

Except for the UK release dates, all the information (original title, English title, Italian release date, and acquisition dates) had been retrieved from the BFI National Archive, either directly, that is exploring the BFI data sheets for each title, or indirectly, thanks to the help of the BFI Archival Officers, as previously stated.

It is interesting to notice that, for both *La Strada* and *L'Avventura*, the BFI do not provide an English translation. Generally, Italian *auteur* films (see Section 4.1.4.) were usually distributed either with their original Italian title, or with a fairly faithful

translation of the original title, such as Fellini's *8 ½* (Eight and a Half, 1963), or Antonioni's *Le Amiche* (The Girl Friends, 1955).

As for the UK release dates, the BFI sometimes does not provide this kind of data, even though it was extremely useful for the composition of my corpus. As a consequence, I needed to rely on other authoritative and reliable sources of information in order to fill this informative gap. For this purpose, Marcarini's (2001) study on the distribution of Italian films in the UK during the post-war period²⁴ was an excellent starting point, since the data she gathered came from British trade articles and film reviews, published during those years in, among others, the *Monthly Film Bulletin*, *Sight and Sound*²⁵, *Kinematograph Weekly*, *Cinema and TV Today*, *Screen International*, and the *BFI Film and Television Handbook* itself. (Marcarini 2001: 2)

I Bambini Ci Guardano was not released in the UK, together with other pre-1945 Italian pictures: only 6 were distributed in the UK, while almost forty of these titles were regularly screened in the US, mainly as subtitled copies, between 1946 and 1955 (ibid.: 203); this is further confirmed in the *Sight and Sound* article "The Cynical

²⁴ Marcarini provides details on the first UK release year of more than 630 Italian films, from the late 1940s to 1960s.

²⁵ I personally subscribed to the *Sight & Sound Digital Archives* (1932 - present), together with *The Monthly Film Bulletin* (1932-1991), and I personally used them as source of information [Subscription from 15 September 2015 to 15 September 2016].

Audience” (Lassally 1956: 12) in which the German cinematographer – who extensively worked in Britain as a refugee from Nazi Germany, writing many magazine articles from the late 1940s (McFarlane 2005: 400) – heavily criticised the abuse of British film X certificates, which hampered films such as *I Bambini Ci Guardano* from being released in the UK, which precisely did not receive “a single public showing in this country” (Lassally 1956: 12).

A similar fate awaited Luchino Visconti’s *La Terra Trema*, which was not released in British cinemas. The reason may be due to the fact that this film - almost three hours long - was entirely spoken in Sicilian dialect; in Italy, a standard Italian narration was added following the film’s lack of success upon initial release. Despite that, the film was successfully distributed in the US in 1965, (with English subtitles), as can be seen from Howard Thompson’s article published in the same year, in the *New York Times*²⁶. As a consequence, it is possible to state that the oldest versions of the above mentioned films collected by the BFI are not original British releases.

After having further examined and compared the five remaining available options, together with their three different versions for each title, I decided to exclude *Le Notti di Cabiria*, for three main reasons:

- among the oldest available versions of the five films, this title is the least old, dating back to 1978;

²⁶Available

at

<http://www.nytimes.com/movie/review?res=9500EFDE1730E33ABC4B52DFB667838E679EDE>

[Accessed 27 January 2016].

- among the three available versions of the film, two of them date back to the same year (1999);
- among the available films, two of them are directed by the same director (Federico Fellini). Among Fellini’s works, *La Strada* was the first title to be released in the UK (Marcarini 2001: 66) and, with respect to *Le Notti di Cabiria*, is the oldest available film version.

To conclude, the final result of this long process of selection and exclusion, analysis and research, the following titles are presented in Table 7. below, with the corresponding three film versions and word count.

SOURCE TEXT	TARGET TEXTS		
<i>Ladri di Biciclette</i>	1963	1994	2011
<i>Il Miracolo</i>	1955	1991	2013
<i>La Strada</i>	1972	1994	2009
<i>L'Avventura</i>	1968	1996	2010

Table 7. Composition of the film corpus.

5.2.2. Accessing and transcribing film data

As previously anticipated, data extraction and transcription has been a further time-consuming and complicated process in this research project, due to the nature of the

data to be collected. The steps which had to be followed can be summarised as follows:

1. Accessing the four film titles, with the three respective film versions.
2. Acquiring the Italian dialogues of each film title, verifying the exact correspondence among the three film versions, for each title, in order to be comparable. Any difference, if any, needed to be identified and accurately pointed out.
3. Extracting the English subtitles of the three film versions for each title, verifying the exact correspondence between the extracted subtitles and the subtitles on screen.

First of all, after having identified the four film titles, with the three respective three versions for a total of twelve items, it was necessary to physically access them. In order to do that, I spent two periods as Visiting Researcher at the British Film Institute: the first one from November to December 2014, and the second from June to July 2015. Specifically, I was based at the BFI Southbank (located in the homonymous district of Central London) to verify the quality of film scripts for the selected titles, as well as to access the DVD and VHS tape versions, and at the Research Viewing Department of BFI Stephen Street (in London's West End) to work with film copies (16mm/35mm).

The first task was then to acquire the Italian dialogues of each title. The film scripts available at the BFI Southbank, if any, were often pre-production versions, or the English translations of the Italian scripts. Generally, as happens with materials

found on the Internet, the available scripts rarely coincide with the dialogue of the actors on screen, and it is then necessary to verify that the printed and soundtrack dialogue coincide. (Díaz Cintas 2004: 51)

As a consequence, in order to minimize the risk of any error, I decided to manually transcribe the original dialogues for each title, which is the real film source text, using the DVD versions of the selected films; the decision to rely on the DVD copies was due not only to the higher sound quality with respect to that of VHS or films, but also because DVDs could easily and quickly be played forward and backward at any speed, thus saving time and effort. Then, an orthographic transcription has been carried out.

The corresponding transcripts should then be compared with the original audio of both VHS and 16mm/35mm copies, in order to verify the exact correspondence of all the film versions. No discrepancy was found among the different copies, and the result of the above described long process was then the manual transcription and verification of nearly eight hours of oral text.

Secondly, it was necessary to extract the English subtitles of all film versions. As for the DVD copies, it was possible to rip them using two different software programs: DVD Decrypter, and SubRip. DVD Decrypter is a free software application for Microsoft Windows that created a backup disk image of the DVD-Video structure, identifying and isolating the files located on the DVD; then, with SubRip, it was possible to convert the subtitles, which in the DVD are stored as

images, to text²⁷. This free programme uses OCR (optical character recognition) technology, and it was then necessary to manually input each character the first time SubRip found it; as a consequence, even if the process was partially automatic, it was important to carefully select the appropriate character to avoid the system wrongly memorising it. In addition to that, not only is the software case-sensitive, but it also does not automatically recognise subtitles in italics, which then needed to be manually identified using the appropriate programme function.

After having saved the subtitles in SubRip (.srt) format, it was necessary to verify the exact correspondence between the text file and the subtitles on screen, correcting possible errors. The final result was then the extraction, manual correction, and on screen verification of almost eight hours of filmic material, for a total of 4,518 subtitles.

After having collected all the subtitles of the DVD versions for each film, it was then necessary to extract the subtitles of the VHS tape versions. However, since subtitles are imbedded in the VHS tape image, they cannot be automatically extracted with any software programme. The only viable option was then to manually transcribe them using a free subtitling application, in order to create a subtitle file which could maintain all the characteristics of the subtitles on screen, not only in terms of linguistic, but also of technical elements. This has been a largely time-consuming activity, since it was necessary to first transcribe all the subtitles as

²⁷ All the materials used for the present project have been handled in compliance with copyright laws.

they appeared on screen, and then verify the exact correspondence between the final file and the subtitles on screen.

The final result was then the transcription, manual correction, and on screen verification of almost seven hours of filmic material, for a total of 9,800 subtitles.

As for the 16mm and 35mm versions, in order to extract the English subtitles of the four film titles, I first had to learn how to use the specific equipment provided by the BFI, the Steenbeck tables flatbed, multi-dialed, film-editing machines invented in 1934 by Wilhelm Steenbeck, in Germany, on which film and soundtracks lie on their sides on flat rotating plates, located on either side of the table. Through a series of lens and mirrors, the film is then clearly projected onto a vertical screen after passing in front of a rotating prism picture head.

As a consequence, as can be surmised from the above reported explanation, accessing the four films was a difficult and time-consuming task. First of all, every film title was divided into a given number of cans, depending on the film duration, and the operation described above had to be repeated for each single film can. Moreover, the system allowed the film to be paused, or played forward and backward but, due to the value, rarity and frailty of films, it was necessary to always carefully and gently handle them, avoiding abrupt movements; as a consequence, in addition to the difficulties of learning, memorising, and meticulously following all the steps needed for the functioning of the Steenbeck table in order to correctly position the film, special attention needed to be paid to preserve the quality and integrity of the materials.

As happened with VHS tapes, subtitles on 16mm and 35mm are superimposed on the film image, and could not be automatically extracted. Once again, it was then necessary to manually transcribe them using a free subtitling application, so that both the linguistic and technical elements of the subtitles on screen could be maintained. Due to the difficulties of using the Steenbeck table, in addition to the time-consuming operation of copying and verifying the correctness of the subtitles with those on screen, this operation (resulting in the transcription of 2,265 subtitles) was extremely laborious and delicate.

5.3. Film corpus

5.3.1. *Ladri di Biciclette* (Vittorio de Sica, 1948)

During the post-war period, the first Italian films were distributed in UK in 1947, and between 1947 and 1949 five titles out of fourteen were some of the most representative films of Neorealism. Among them, the drama film *Ladri di Biciclette* was first screened as *Bicycle Thieves* with English subtitles in 1949 at the Curzon, one of the best art-houses in London. The film was enthusiastically advertised by British critics:

Bicycle Thieves has not stolen upon the country unawares. For a long time those whose business is with the cinema have been agitated by rumours of an Italian film which would rival the masterpieces of the old silent days. (Gordon 2008: 8)

In the US, the film was commercialised in 1949 at the Paris Theatre with the title *The Bicycle Thief*, before becoming particularly successful after receiving a special foreign-language film Academy Award in 1950, a British Film Academy Award, and by 1952, after having been voted as one of the greatest films of all time by *Sight and Sound* (ibid.: 10). The film established Vittorio De Sica's international reputation as a major director but, as generally happened with all neorealist films (see Section 4.1.2.), the film received far greater acclaim abroad rather than in its country of origin (Cardullo 2009: 36), where it was first screened in Rome, on 22 December 1948. Contrary to the excellent reviews received from the international press, in Italy it was grouped with other titles from the same director²⁸ and defined "*stracci all'estero*" (ibid.: 36).

Adapted for the screen by Cesare Zavattini from Luigi Barto's novel *Ladri di Biciclette*, the film together with *I Bambini Ci Guardano* and *Sciuscià*, share in common the theme of childhood innocence with respect to adult realities (ibid.: 20); thanks to the recurrence in his films of child actors, De Sica was soon defined the "most eloquent director of children the screen has ever known" (ibid.).

In *Ladri di Biciclette*, the child is the seven-year-old Enzo Staiola, Bruno, the son of the protagonist Antonio Ricci (Lamberto Maggiorani), who is forced to search the streets of a post-World War II Rome for his bicycle, which had

²⁸ These films are *Sciuscià* (Shoe Shine) and *Umberto D.*, released in Italy in 1946 and 1952 respectively.

been stolen on his first day of work, by a young man (Vittorio Antonucci). The search proved to be fruitless and the last memorable shot shows Antonio and his son Bruno walking towards an uncertain future without the “talismanic bicycle” (Gordon 2008: 8).

Bicycle Thieves is undoubtedly a film “profoundly of the here and of Italy in 1948” (ibid.: 13): in addition to a great complexities of style, narrative and form, the film is characterised by strong political and social traits, in which the urban geography and history play a key role, communicating a powerful vision of Rome and of Italy during the post-war years.

In that period, Italy's social and economic situation was deeply unstable, with high unemployment rates, (especially among the millions of soldiers returning from combat or imprisonment), and a general feeling of uncertainty- In the film, Antonio has been unemployed for two years, when he probably returned from the army (in the first scene, one of his friends wears an Italian army hat). Moreover, the film was finished in the precise weeks and months when the elections of 18 April 1948 took place, and Italy found itself between the end of a long dictatorship and war, and a difficult but prosperous future of democracy and delicate nation (re)building (ibid.: 13). The bicycle, as a technological element, is positioned between the pre-modern Italy of walking and horse-drawn propulsion (in one scene, Antonio and Bruno are framed with a cart-horse in the background), and the speed-driven mechanics of the train, the plane and the automobile (ibid.: 41).

The ideological political divides, together with political meetings and demonstrations, can be found throughout the whole film, with scenes set in the *Casa del Popolo*, among others. Class divisions between the Italian proletariat and haute bourgeoisie are also represented, even if almost comically, in a famous scene where Antonio and Bruno, sitting near an upper-middle class family at a restaurant, can only order a “*mozzarella in carrozza*” and a jug of wine (see Chapter 6).

One of the film’s main aims was then “to imbricate every frame with the charged particularities of Italy in 1948, and its overwhelming back-history” (ibid.: 19), using a complex storytelling of everyday lives to both analyse and communicate social problems, which goes beyond Italian confines. Despite that, as happens with the majority of neorealist films (see Section 4.1.2.), many of the difficulties and stories depicted in the film were shared by all post-war Europe; as a consequence, within this broader picture, Antonio Ricci’s story and difficulties were far from representing an individual and isolated struggle. Other countries, such as the UK, were also directly involved in the Italian events; just as an example, despite the success of the Labour Party in 1945, British support went to the Italian Christian Democrats, against the Communist Party.

The profound feeling of common involvement, and the authenticity of the film are also realised through a typical neorealist aesthetic regarding location shooting and the acting performances. The street is the real location for

the film²⁹, and the camera, with long shots, always allows the spectators to see Rome and its background activities (i.e., people not directly involved in the main story). For example, one of the central scenes of the film, the theft of the bicycle, is shot in a way that enables us to be not only aware of the dangers on the Roman streets, but also fully integrated within the story.

As for the acting performances, none of the main actors were professionals: (Antonio is actually a factory worker) but, despite that, all the dialogue is post-synchronised and spoken by professionals. This is one of the main criticisms regarding the artificial authenticity of all neorealist films but, at the same time, this same artifice allows the camera to freely move, without the encumbrance of sound recording, thus creating the idea of actions literally taking place in the real world (ibid.). Moreover, in the specific case of *Ladri di Biciclette*, post synchronisations does not hamper the expressive and realistic strength of characters, thanks to a careful selection of dubbers whose voices almost perfectly adhere to the film characters.

As in the vast majority of neorealist films, dialect (Roman dialect, in this film) is the preferred linguistic choice, in order to communicate the ideas of pluralism and chorality, as well as to realistically represent, from a historic and sociocultural perspective, the Italians and Italy depicted in the story (Rossi 1999: 195).

²⁹ Despite that, it has been suggested that some scenes were probably shot in adapted rooms, if not in a studio.

subtitled copy, with its English title 'The Miracle'. British critics were particularly enthusiastic about Anna Magnani's performance as main character: "Her peasant woman [Nannina] is a wonderful compound of pathos, stupidity, primitive hysteria and agonising dignity [...]. The performance is unique in the cinema [...]" (Sight and Sound, 1950, in Marcarini 2001).

In Italy, the film premiered at the Venice Film Festival in August 1948, while in the US at the Paris Theatre in 1950, in a trilogy of English-subtitled films called *Ways of Love*, which comprised Jean Renoir's *Partie de Campagne* (1936) and Marcel Pagnol's *Jofroi* (1933). (Bondanella 2000: 15-16; Testa 2002: 14-15; Bondanella 2002: 16)

The film is the second episode of *L'Amore: Due storie d'amore* (Love: Two Love Stories), a feature film directed by Rossellini. It is worth reporting that, for copyright difficulties (Marcarini 2001: 59), *La Voce Umana* (A Human Voice), the first segment was not released in the UK until 1980, and in the US in 1978.

In Italy as well as in the other distribution countries, *Il Miracolo* provoked a great scandal among conservatives and the Catholic Church for what they considered a blasphemous parody of the Immaculate Conception. Written by Federico Fellini, the protagonist Nannina (Anna Magnani) is a poor and simple-minded peasant girl who meets a mysterious traveling shepherd (played by Fellini himself) she thinks to be Saint Joseph, and who takes advantage of her. Some months later, she discovers she is pregnant, and she firmly believes her child to be a miracle. After being rejected by the townspeople, she climbs high up to a deserted sanctuary to give birth to her baby, alone.

The Vatican's censorship agency, the Catholic Cinematographic Centre, denounced the film as "an abominable profanation from religious and moral viewpoints"³⁰, but the Italian Government's own censorship agency allowed it to be freely shown throughout the country, thanks to a *nulla osta* clearance.

In the US, *The Miracle* also created a clamorous scandal that led the film to the Supreme Court, which finally decided in its favour because "the state was not charged with protecting specific religions from criticism" and "sacrilege could not be an excuse for artistic censorship"³¹ (Bondanella 1993: 16).

In the UK, despite its highly controversial contents, the film proved to be very successful, running on its own for almost three months, between January and March 1950 (Marcarini 2001: 59). The British press only lamented the discontinuity created, isolating *Il Miracolo* from its first part, as Lambert noted in his review for the *Monthly Film Bulletin* (1950): "Although *The Miracle* is strong enough to stand on its own, [...] the fact that it is now shown partially out of context has meant some shifting of emphasis [...]"

Mainly shot on the Amalfi coast (near the city of Maiori), *Il Miracolo* shows many of the prevailing aesthetic and content traits that characterised post-war neorealist productions. The primary locus of the action is outdoors, with real locations crowded by nonprofessional actors, at least in the secondary roles. The *coralità*, as in *Ladri di Biciclette*, is again a central element, and the camera always

³⁰ <http://www.moviemoviesite.com/Films/1948/italy/lamore/background.htm> [Accessed 12 December 2016].

³¹ On the 'Miracle case' see Randall (1985).

moves from the group towards the self, foregrounding Magnani's performance, with intense close-ups which track backward, but never give her any breathing space (Brunette 1996: 93).

However, even if the persistent close-ups focuses on the individual, the film also uses deep-focus medium and long shots to situate Nannina in relation to her physical and social environment.

The local set of the film is also reflected in the use of dialect, and the marked regional inflections of the characters. Despite the Roman origins of Magnani, Nannina's way of speaking gives away the typical musicality and modulation of Southern dialects, which not only reveals her origins (at least in this film) but also her social and cultural background. In the same way, Rossellini's representation of townspeople is reinforced through the use of a strong regional accent, and a choice of words rooted in the geographical setting.

Rossellini, even if more subtly than De Sica in *Ladri di Biciclette*, portrays many aspects of the post-war Italy, starting from "the absolute lack of faith... typical of the post-war period" (Trasatti 1978: 14), through the contrast between Nanni's spiritual faith and the cynicism of the majority of the villagers, as well as through a critique of organized religion (when the nun suggests to Nanni that she goes to confession, and she rejects her advice). The precarious economic and social conditions of characters are also represented, even if they are not the main focus of Rossellini's work, as well as the typical elements which characterised Italy during the post-war period: among them, the monk that Nanni meets after her encounter with 'Saint Joseph', the farmers

that are picking the grapes before Nannina fainted, and the constant presence of the interiors and exteriors of churches.

The political aspect is almost absent, as many film critics have widely claimed, but in the poor and simple-minded Nannina, it is possible to recognise Italy as a disillusioned country after the vigorous post-war movements, which were not able to create a better nation. In this sense, once again the individual history of the Italian nation can be enlarged to the destiny of many other European countries which were experiencing, in the same years, the same sense of disillusionment towards the collective interest that will lead to the intimacy of the auteur period (see Section 4.1.4.).

The three film versions included in the present corpus are below presented, together with a visual representation of the covered time span, for a total of 58 years:

1. 35mm (Black and White, 4 cans, 3879 Feet), acquisition date 1955, run time 42 minutes approximately;
2. VHS tape (Black and White, 1 tape), acquisition date 1991, run time 45 minutes approximately;
3. DVD (Black and White, 1 disk), acquisition date 2013, run time 45 minutes approximately.

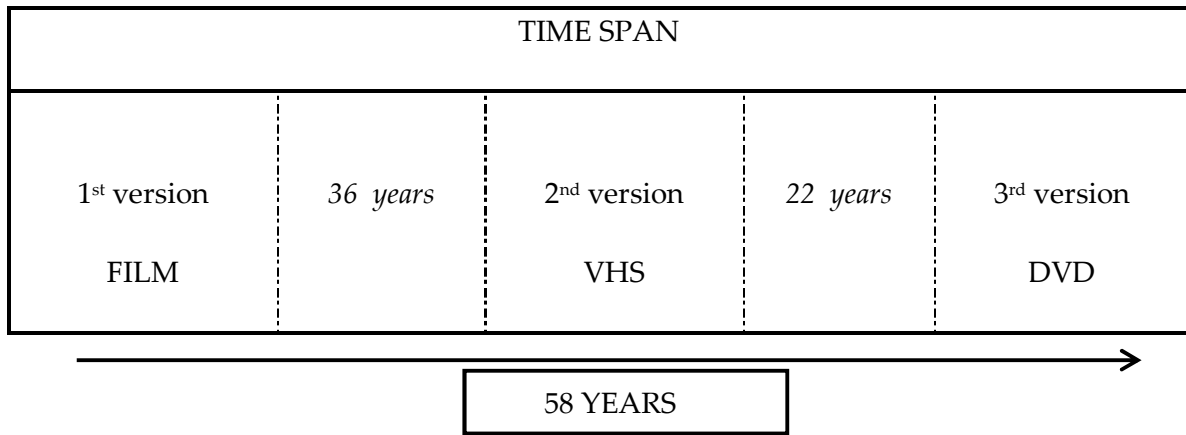


Figure 14. *Il Miracolo* and its three different versions.

5.2.3. *La Strada* (Fellini, 1954)

Once Neorealist films gradually disappeared from British screens, the first Italian auteur films entered the UK (see Section 4.2.) during the mid-1950s. Federico Fellini's drama *La Strada* was his first film to be imported within the British market, and the one which inaugurated his success in this country. *La Strada* opened at the Curzon with English subtitles, running from January 1955 to February 1956, and later appearing regularly in a number of different arthouses, in London. Despite the box office success, British film critics have not always enthusiastically written about the film: "More than anything else, *La Strada* suggests a director striving to be a poet when he is not.", and again "To begin with, the crux of the idea is unconvincing. [...]. This apart, the presentation of Gelsomina strikes a consistently false note." Lambert (1955: 150-151). More positive critics came from the *Saturday Review*, "With *La Strada* Fellini takes his place as the true successor to Rossellini and De Sica". (Knight 1956:

23–24), and in 1992 the British Film Institute placed the film fourth in the directors' list of cinema's top 10 titles. (The Sight & Sound Top Ten Poll 1992)³²

In the US, the film was screened in 1956 with English subtitles and successfully received by both spectators and film critics³³. Both in the British and in the American markets, the film was released and advertised with its original title, as happened with most of the so-called auteur films, particularly in the case of Fellini's works.

Interestingly, after its release as a subtitled version, Fellini's film was also screened in a dubbed edition to reach a wider audience, even if this choice was not widely appreciated (see Section 4.2.).

In Italy, *La Strada* was premiered in 1954 at the Venice Film Festival, winning the Silver Lion, even if it probably was not received with the positive response that it deserved.

Perhaps, in Italy, the real triumph of the film really came some years later; it is worth mentioning that, in 1995, the Catholic Church's Pontifical Commission for Social Communications included *La Strada* in the so-called Vatican film list as one of the 15 films in the sub-category labelled art.

Fellini defined *La Strada* "a complete catalogue of my entire mythological world, a dangerous representation of my identity that was undertaken with no

³² <http://old.bfi.org.uk/sightandsound/polls/topten/history/1992.html>. [Accessed 12 December 2015]

³³ In 1957, the film won the inaugural Academy Award for Best Foreign Language Film.

precedent whatsoever" (Kezich 2009: 56). This intense description reveals Fellini's departures from many neorealist themes, depicting a cinema of self-consciously poetic images and personal symbols. One of these myths is the circus, a recurring element in Fellini's films³⁴ after having spent several years with an itinerant circus troupe, and his Franciscan-like religious beliefs, that is the theme of redemption. Both of them can be found in *La Strada*, which tells the story of the simple-minded Gelsomina (starring Giulietta Masina) who is sold by her mother as helpmate to Zampanò (Anthony Quinn), an animalistic traveling artist; despite Zampanò's brutality and continuous abuse, Gelsomina faithfully follows him from village to village. After leaving a travelling circus, where the Fool (Richard Basehart), a high wire artist and clown, works Zampanò accidentally kills him after he is once again derided by the circus man. The Fool's death profoundly touches Gelsomina, who falls into a state of depression; Zampanò selfishly abandons her, and only five years later learns that she has died. At the end, the brutal man recognises his remorse, and feels the measure of his enormous own solitude.

Fellini is more interested in characters than in plot, but they are invested here with an allegorical dimensions, which indicates a clear transition from the historical

³⁴ In *La Dolce Vita* (1960), the circus is represented by a media circus around the three children who say they saw the Virgin Mary; in the closing scene of *8 1/2* (Eight and a Half, 1963), clowns enter playing circus music; in *Amarcord* (1973), the collection of episodes creates a kind of circus act, with the actors as circus clowns. Fellini saw the circus as a metaphor for life: the spectacle and playfulness of a carnival and the endless show of human life.

specificity of neorealist films. Lyrical camera movements are more focused in depicting the psychology of Gelsomina, for example, and to enable the viewer to see how she experiences the world more than in creating a documentary account, as happened in neorealist films. However, *La Strada* also shares some traits with previous neorealist works: nonprofessional actors playing at least secondary roles, real locations, a setting anchored to small, provincial Italian towns (in the Lazio, and Abruzzo regions), the economic difficulties of the post-war nation, and sociocultural elements which fully represent the Italian country and its people (from the wedding scene of the bridal party to the religious procession, among others). The use of different regional dialects is also present, from the Venetian (Mr. Giraffa and his circus people), to the Tuscan (The Fool), in addition to the language spoken in the Lazio Region (Gelsomina and Zampanò), among others, thus providing both a broad picture of the Italian post-war pluralism, and the idea of 'travel' that characterises the whole film. It is interesting to notice that, because of the presence of two American actors, Anthony Quinn and Richard Basehart, the use of a different voice than that of the actors was necessary, even if Fellini often used the voices of people that did not appear on screen in the post-synchronisation phase of his films. Since voices played a key role in Fellini's works, dubbers were carefully selected to convey more than the mere lines; Arnaldo Foa's bass voice perfectly represents Zampanò's closer musical instrument, the drums, while Stefano Sibaldi and his quavering voice identified with The Fool and his violin.

Despite the elements that anchor the film in the Italy of the post-war period, Fellini’s message goes beyond the national boundaries. *Gelsomina*, *Zampanò*, and *The Fool* universally represent the most basic aspects of masculinity and femininity, and the themes of love, sacrifice, and redemption, which are central to the film, and transcend the Italian context in which *La Strada* is profoundly rooted.

The three film versions of the present corpus, together with a visual representation of the covered time span for a total of 37 years, are below outlined:

1. 35mm (Black and White, 7 cans, 9282 Feet), acquisition date 1972, run time 100 minutes approximately;
2. VHS tape (Black and White, 1 tape), acquisition date 1994, run time 109 minutes approximately;
3. DVD (Black and White, 1 disk), acquisition date 2009, run time 108 minutes approximately.

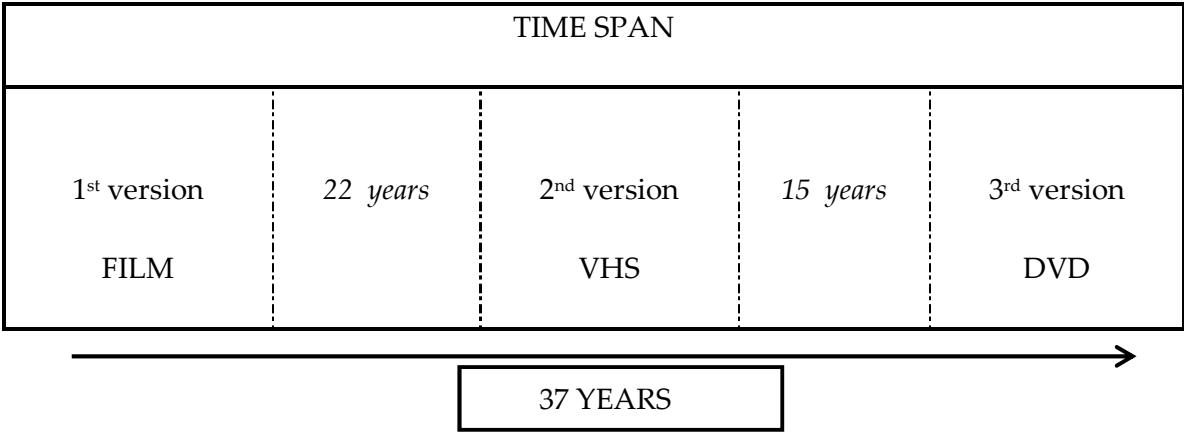


Figure 15. *La Strada* and its three different versions.

5.2.4. *L'Avventura* (Antonioni, 1960)

Together with Italian-Hollywood co-productions and the so-called genre films (see Chapter 4.), the 1960s marks the appearance on British screens of two particularly significant titles: Michelangelo Antonioni's *L'Avventura*, and Fellini's *La Dolce Vita*.

These two films were immediately released in London, while it normally took a minimum of a year for an Italian film to reach the UK. In Italy, *L'Avventura* was first released in Bologna in 1960, and in the UK it premiered at the art-house Paris Pullman in the same year, with its original titles and English subtitles.

It had a four-month first run and was successfully received both by the public and film critics, so much so that Penelope Houston (1960-61, in Brunette 1998: 29), the long-time editor of *Sight and Sound*, stated "To see *L'Avventura* at the London Festival was a revelation", in sharp contrast with its Cannes première in 1960. At the Cannes Film Festival, the film was terribly received by the audience, provoking a declaration of support by filmmakers attending the festival towards his director, who decided to leave the theatre together with Monica Vitti (who played Claudia in the film). Despite that, critics enthusiastically welcomed it and, after a second screening, it won both the Jury Prize and achieved international box office success, as a mature art film.

In the US, *L'Avventura* was released in 1961 with its original title and English subtitles and, even if it was highly condemned by the United States Catholic Church on the grounds of "moral ambiguity" and "pornography", was positively received by film critics, who especially appreciated its filmic style: "His [Antonioni] photography

is exquisite sharp and immensely picturesque.” (Crowther 1961). However the slow pace and apparent inconclusiveness of the story plot, also considered to be the cause of the audience protests at Cannes, was not equally applauded:

What Michelangelo Antonioni, who wrote and directed it, is trying to get across in this highly touted Italian mystery drama (which is what we take it to be) is a secret he seems to be determined to conceal from the audience. Indeed he stated frankly to a reporter from this paper last week that he expects the customers to search for their own meanings. ‘I want the audience to work,’ he said. That would be all right, if the director would help us a bit along the way, if he would fill in a few of the big pot-holes in this two-hour-and-twenty-five minute film. (ibid.)

L'Avventura is a drama which tells the story of Anna (Lea Massari) who disappears while on a boating trip on the Mediterranean sea; during the subsequent search, her lover Sandro (Gabriele Ferzetti) and her best friend Claudia (Monica Vitti) become romantically involved. The end of the film does not reveal if Anna will be finally found since, after having suddenly dropped out of the film, she is never seen again.

The inconclusiveness of the story purposely reflects the film characters: wealthy, and soulless people who use the word 'love' simply to give a sense to their unhappy and meaningless lives. The difference from neorealist works is clear, where low-classes people tried to courageously survive the economic difficulties of the post-war period. However *L'Avventura* is, as with the whole of neorealist productions, deeply rooted in the Italian context: the Italian ideological disillusionment with the post-war reconstruction of the 1960s led to internal loneliness and alienation, perfectly represented by Antonioni's film and his characters. In this sense, the

director's message transcends Italian boundaries, mirroring the stagnation and disenchantment of all post-war Europe.

Filmed on and showing different locations such as Rome, the Aeolian Islands, and Sicily, Italian churches and cathedrals, the story is also a picture of the national geographical space, whose importance is enhanced by Antonioni's filming technique aimed at leaving characters' off-centre, in order to convey the frightening idea that the places themselves will swallow everyone (Anna's disappearance is a clear example). The director's exploration of Southern Italy also shows the differences between North and South through his wealthy characters, all coming from Rome as can be also surmised from their way of speaking, and the more modest Southern people. Antonioni emphasizes this contrast, and the linguistic, social and economic Italian plurality of the post-war period, with the use of Sicilian dialects thanks, to the help of Andrea Camilleri who adapted the director's dialogues.

Below, the three film versions for the present corpus are presented, together with a visual representation of the covered time span, for a total of 48 years:

1. 35mm (Black and White, 8 cans, 12341 Feet), acquisition date 1968, run time 130 minutes approximately;
2. VHS tape (Black and White, 1 tape), acquisition date 1996, run time 137 minutes approximately;
3. DVD (Black and White, 1 disk), acquisition date 2010, run time 90 minutes 140 minutes approximately.

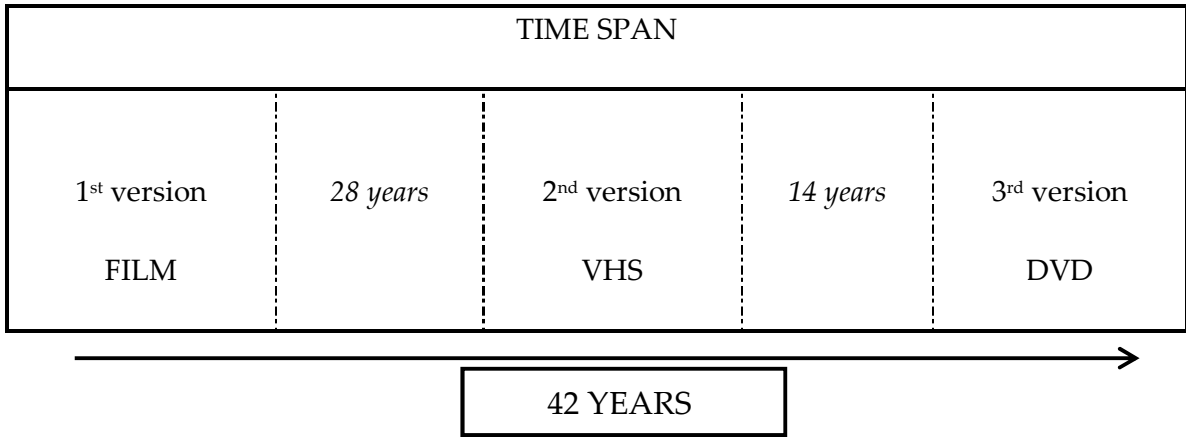


Figure 16. *L'Avventura* and its three different versions.

CHAPTER 6

ANALYSIS OF THE FILM CORPUS

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6.1. Analytical framework

6.1.1. Introduction

The investigation of the film corpus (see Chapter 5) for the second section of the present research (see Section 1.3.1.) has necessitated the construction of a framework to conduct the analysis, guided by the main characteristics of the films selected (see Section 4.1. and Section 5.3.), as well as the changes which have occurred in film subtitling, from the silent era to modern times (see Chapter 3). As a consequence, three main 'dimensions' of analysis have been taken into account: technical, linguistic, and translation dimension.

Before briefly illustrating each dimension, it should be stated that the analysis presented in this Chapter does not claim to be exhaustive, providing an all-inclusive description of all the phenomena, which can be categorized under the above-represented dimensions. However, as it will demonstrate, interesting preliminary results may be traced, thus setting the scene for further research (Section 7.2.).

6.1.2. Evolution of norms and conventions: Technical and linguistic dimension

The history of subtitling as translation practice has revealed an evolution of the layout, as well as the spatial aspects of subtitling, from the silent era of cinema (see Section 3.1.) to the advent of sound (see Section 3.2.).

As a consequence, the analysis of the 'technical dimension' will focus on the following aspects:

TECHNICAL DIMENSION	
MACRO-LEVEL	
Layout issues	position on screen
	font type
Spatial considerations	percentage of retained text
	number of subtitles
	maximum number of characters per line
MICRO-LEVEL	
Spatial considerations	number of lines
	distribution of lines on screen
	number of characters per line (on average)

Figure 17. Technical dimension.

Technical elements are inevitably related to the distribution of text on screen, and therefore to typographical issues. Moreover, subtitles are ultimately an instance of written text, following the rules governing language, in general.

The typographical syntax of subtitling is then guided by the norms which define the meaning and correct usage of typographical signs, which are punctuation

marks and various elements of layout that are used for separating, highlighting and clarifying written texts.

Despite being profoundly bound with the grammar of a language, these rules have also been gradually adapted to the specific context of subtitling due to its fragmentary nature: each subtitle is an isolated unit, visually disconnected from the preceding and the following subtitles.

As a consequence, the audience of a subtitled film has to cope with the reading of subtitles which appear and disappear at a given speed, whilst aligning them with the visual and information provided by the soundtrack.

In order to facilitate the reader’s task, not only some of the standard punctuation rules have been gradually revisited, but they also seem to have profoundly changed over the years, also due to the technical developments occurring both in the cinema industry and within the domain of subtitling (see Chapter 3).

As a consequence, the analysis of the ‘linguistic dimension’ will focus on the following aspects:

LINGUISTIC DIMENSION	
Syntax-level	Use of dash
	Use of triple dots
	Use of full stops

Figure 18. Linguistic dimension

6.1.3. The 'Italianness' of the film corpus: Translation dimension

As shown in Chapter 4, films are conceived, produced, distributed and consumed within a specific context, both in terms of space and time. As for the main features of the films under scrutiny, as widely discussed in Chapter 4 and Section 5.3., all titles are deeply rooted in the Italian context of post-war Italy, thus intimately embedded in their source culture, and not to forget the social and historical context in which they were produced.

As a consequence, elements related to Italian culture proved to be particularly relevant in the films under scrutiny, both from a production and distribution side. In the case of the former, providing the text with features strictly linked with the source culture, then emphasising the typical foreign *gusto* of the texts under scrutiny (see Section 4.1.). In the latter, the primary aim in their distribution within the British market seems to have been precisely to preserve, and even accentuate, the exotic flavour of these titles, not altering the artistic value attributed to them in order to attract a sophisticated and select kind of audience (see Section 4.2.).

Since the elements related to a given culture change as the society evolves, and since the historical context in which the translation activity takes place influences the choices made by the translator, cultural elements provide a useful basis to study how film subtitling has changed in the film corpus used for the proposed study, in order to carry out a diachronic analysis on authentic data.

Considering the characteristics detected in the films under scrutiny (see Section 5.3.), cultural elements are intended here as “extralinguistic references to items that are tied up with a country’s culture, history, or geography” (Diaz-Cintas and Remael 2007: 119); a definition which seems to appropriately include the main features which can be detected in both the neorealist and the *auteur* works included in the corpus (see Section 4.1.).

Many studies have been carried out within AVTS, with the main aim of investigating these ‘critical translation points’, proposing different denominations and elaborating a classification of strategies to both identify and analyse how translators have handled them (Santamaria Guinot 2001; Pedersen 2007, 2011, among others). Considering that, in the present study, the investigation of cultural elements has been instrumental for the main aim of the present research, namely to trace the evolution of film subtitling, a preparatory analysis has been carried out in order to identify all cultural elements both in the source text (i.e., the original dialogues of the four films under scrutiny) and in the English subtitles of all the film versions (see Section 5.2.).

Due to the characteristics of the films (see Section 5.3.), the macro-categories proposed by Diaz-Cintas and Remael (2007: 200)—largely based on Grit (1997) as discussed in Vandeweghe (2005: 40-41)—have been used as

starting point to classify the detected items in the corpus¹: geographical, ethnographic, and socio-political references. Within the films under scrutiny, these three categories comprised:

- geographical references:
 - objects from natural geography (e.g., valley, cave, dock, mountains, etc.);
 - objects from urban geography (e.g., square, street, market, etc.);
 - proper names (e.g., names of towns, names of streets, etc.).
- ethnographic references:
 - references to work (e.g., brigadier, *attacchino*, policeman, *merceria*, etc.);
 - references to art and culture (e.g., artists' names, references to cuisine and food, works of art, etc.);
 - elements of daily life (*corredo*, *ovatta*, cinema, etc.).
- Socio-political references:
 - references to administrative or territorial units (e.g., *comune*, *quartiere*, etc.);
 - references to socio-political life (e.g., *partito*, *comizio*, etc.).

After having identified all cultural elements both in the original dialogues and in the subtitles of all films versions, the strategies used to handle

¹ A minimum degree of subjectivity, both in detecting the cultural elements in the source text, and in classifying the strategies used to handle them in the subtitles should be taken into account.

them were established, following the classification proposed by Diaz-Cintas and Remael (2007: 201), largely based on Díaz Cintas (2003) and Santamaria Guinot (2001):

- loan: the source text word or phrase is incorporated into the target language and text, using the exact same word;
- calque: is a literal translation of the source term, even if sometimes an explanation is required;
- explicitation (merged with ‘addition’): the source is generally made more accessible to the target audience, through explanatory devices, and information is added;
- substitution: a strategy which is resorted to when spatial constraints do not allow for the insertion of a long term, even if it exists in the target culture;
- transposition: a cultural concept from one culture is replaced by a cultural concept from another;
- lexical recreation: neologism is transposed in the target language, generally placed between quotation marks;
- compensation: a translational loss in one exchange is overcome by adding something in another;
- omission: sometimes unavoidable in subtitling, the cultural element is ‘simply’ eliminated from the target text.

Finally, the quantitative analysis resulting from the classification and identification of both cultural elements in the source texts and the translation strategies used to render them in the target texts has been further enriched through a qualitative and descriptive analysis, focusing on the main differences detected among the different film versions, for each title. As a consequence, the analysis of the ‘linguistic dimension’ will focus on the following aspects:

TRANSLATION DIMENSION	
MACRO-LEVEL	
Quantitative analysis	detected cultural elements in the source text
	detected cultural elements in the target texts
	detected translation strategies
MICRO-LEVEL	
Qualitative analysis	investigation of subtitling strategies

Figure 19. Translation Dimension

It is worth reporting that, for analysing the differences in terms of translation choices among the different film versions from a diachronic point of view, many different dictionaries have been used, dating back to different periods. In addition to the resources reported throughout the analysis, the following dictionaries have been consulted, and specifically: Barette (1820); Millhouse (1849); Latham and Johnson

(1866); Bocchetta (1965); Millhouse and Braccifort (1869); Deferrari (1954); and Battisti and Alessio (1957).

6.2. Ladri di Biciclette (Vittorio de Sica, 1948)

6.2.1. Introduction

The film versions included in the corpus, and thus object of the diachronic analysis, are the following:

	TT₁	TT₂	TT₃
Format	16mm (Black and White, 2 cans, 3270 Feet)	VHS tape (Black and White, 1 tape)	DVD (Black and White, 1 disk)
Audio track	Italian	Italian	Italian
Subtitle file	English	English	English
Acquisition date	1963	1994	2011
Run time	90 minutes approximately	90 minutes approximately	90 minutes approximately
Time span (on average)	48 years		

Table 8. *Ladri di Biciclette*: Film versions.

6.2.2. Technical dimension

Technical elements at macro level are investigated and compared among the three different versions. Starting from layout issues, in all film versions subtitles are centred, but different typologies of fonts have been used: serif- for the film print, and non-serif fonts for both the VHS tape, and the DVD². Moreover, as in the case of VHS and DVD subtitles, characters are shadowed to render them more visible against a very light background. These differences seem to follow the evolution of font types, from the early cinema days to modern times, as well as the development of new technical processes used to transfer the subtitles to the actual film (see Chapter 3).

The choice of font types and the low luminance contrast between the white letters and their background, obviously have an impact on the degree of legibility of the text, in other words ability to distinguish one character from another. Taking into account the analysis regarding the linguistic dimension, this seems to have had a direct effect in the different use of punctuation marks and other conventions (see Section 6.2.3., which can be detected between the oldest film version (16 mm) and the more modern ones (VHS and DVD copies).

As shown below, considering the number of characters of the source text (i.e., the original dialogue), there has been a slight text reduction from TT₁ to TT₂, while the percentage of retained text highly increased from TT₂ to TT₃:

² It was not possible to distinguish with absolute certainty the exact font type. For the evolution in the use of different fonts, from silent cinema to modern times see Chapter 3.

TECHNICAL DIMENSION			
MACRO-LEVEL			
	TT ₁	TT ₂	TT ₃
Percentage of retained text	42.9%	37.7%	62.6%

Table 9. *Ladri di Biciclette*. Percentage of retained text.

A similar trend among the three film versions seems to be confirmed in the number of subtitles, which decreased by 31.1% from TT₁ to TT₂, while increased considerably from TT₂ to TT₃ (66%). Interestingly, as in the case of retained text, the variation is less consistent from the oldest to the more modern version (+45.8%), rather than from the 1990s- to the 2000s-film copy (+66%). Moreover, if the increasing number of subtitles is predictable in the passage from the VHS to the DVD version, for the greater memory capacity of DVDs with respect to the older distribution format, the lower number of subtitles in the VHS in relation to the 16 mm film print is maybe less expected.

At micro level, in the number of lines seem to confirm that subtitles are still considered a nuisance that “pollutes” (Diaz-Cintas 2005, 6) the photography, thus distracting the attention from what is going on the image, and one-liners are then the preferred choice³. This is very much the case with the so-called *auteur* works, where

³ Here the analysis only refers to layout and technical issues. Obviously, the choice between one-liner or two-liner also depends on semiotic and linguistic considerations.

the artistic value of the filmmaker and importance of the photography (see Section 4.1.) could suffer from the presence of texts added *a posteriori*. Once again, there seems to be a sort of ‘continuity’ between the oldest and the more modern film version, rather than from the 1900s- to the 2000s-film copy.

TECHNICAL DIMENSION			
MICRO-LEVEL			
	TT ₁	TT ₂	TT ₃
One-liner	73%	54.7%	55.1%
Two-liner	26.9%	45.2%	44.8%
Three-liner	0%	0%	0%

Table 10. *Ladri di Biciclette*: One-liners, two-liners, and three-liners.

It is interesting to note that, despite the fact that the VHS version has a higher percentage of text reduction (-62.2%) with respect to the 16 mm film version (-57%), the number of subtitles distributed over two lines is higher, with an average of twenty-two characters per line (as in the case of the DVD version) compared with the 20 character per line average in film print. Considering that the 16 mm film version has no dialogue subtitles, while in the VHS tape the percentage is 12.7%, the higher number of two-liners in the 1990s film version with respect to the 1963 copy is maybe due to a preference towards merging in the same subtitles two characters’ utterances.

Starting from the assumption that the top line should be kept shorter, whenever possible, in order to not pollute the image (Gottlieb 1998; Karamitroglou 1998; Gambier 2006; Diaz-Cintas and Remael 2007), it is interesting to see the lack of compliance with this general rule, despite the importance of visual elements in the film under scrutiny.

TECHNICAL DIMENSION			
MICRO-LEVEL			
	TT ₁	TT ₂	TT ₃
First line longer/second line shorter	81.2%	66.2%	43.1%
First line shorter/ second line longer	14.7%	16.8%	51.9%
Similar length	4%	1.7%	4.9%

Table 11. *Ladri di Biciclette*: Structure of the two-line subtitles.

The tendency is to prefer an ‘inverted’ pyramid structure (top line longer than the second) in all three film versions, even if the percentage of subtitles with the top line shorter than the second one has highly increased from the 1963- to the 2000s-film version (from 14.7% to 51.9%).

Considering that the maximum number of characters for VHS and DVD should be 33-35, and 40 characters per line, respectively (Diaz-Cintas and Remael 2007, 84), it is interesting to note that in the VHS version lines are formed by up to 47 characters (both for one-liners and two-liners) while, for the DVD, the longer lines

comprise 41 characters. As for the film print, whose distribution channel could not be established through the information retrieved from the British Film Institute (see Chapter 5.), the detected maximum number of characters per line⁴ (both for one-liners and two-liners) was 40.

6.2.3. Linguistic dimension

Even if punctuation marks used in subtitling generally share the same rules of standard written language, there are also some specific usages bound to this AVT modality, such as the use of dashes⁵. The three film versions share the same use of dashes as links of compound words and adjectival groups, but an interesting difference may be found; in the film print version, dialogue subtitles are totally absent. As a consequence, dashes are never used to indicate that the text appearing in the subtitle belongs to two different people. On the contrary, both the VHS and the DVD film versions use dashes in dialogue subtitles (12.7% and 26.8% respectively),

⁴ The 'maximum number' of characters does not refer to the respected limit to produce the subtitles. It only refers to the number of characters used to compose the longest lines of the subtitles under scrutiny.

⁵ Strictly speaking, it would be more appropriate to differentiate between dash and hyphen. However, they are considered here as the same sign for subtitling purposes, and refer to them as 'dashes'.

for both lines of speaking characters'⁶: as for the VHS copy, there is no space left between the dash and the first letter while, in the DVD, the dash is followed by a space. This is maybe due to the necessity of saving characters, considering the limited memory capacity of VHS, with respect to DVD⁷.

As for the absence of dialogue subtitles in the film print, reflected in the higher number of one-liners, this could be due to the fact that, during the 1960s, dashes were not then used to indicate dialogue subtitles, and that this practice was instead introduced over the years (as shown in the 1990s and 2000s).

The triple dots marks the convention used to indicate pauses as well as hesitations when speakers deliver their utterances. This function can be detected in all the three versions but the film print resorts to it extensively, with respect to the more modern subtitles (19 detected instances) when a sentence is not finished in one subtitle, and is carried over to the next one. In the VHS version, triple dots as a bridge from the end of the first subtitle and the beginning of the following is less common (4 instances) and, in the DVD version, is totally absent.

As for the high number of 'bridging dots' in the 16 mm film print, this is maybe due the fact that, in the past, viewers were less used to reading subtitles, and

⁶ In an attempt to rationalize the space available in each line, dash can be used only in the second line, thus only indicating the second speaker. (Diaz-Cintas and Remael 2007: 111)

⁷ However, the specific guidelines of the company, as well as the requirements of the clients should also be taken into account.

then the absence of the full stop at the end of the line, as well as a lower case letter in the next subtitle, were not sufficient indicators to mark that the second subtitle projection was the continuation of the previous one. Moreover, considering the low quality of the film print subtitles, triple dots could be more clearly detected by the viewers' eyes with respect to the absence of punctuation marks.

As for the use of full stops, it is interesting to note that, in the VHS film version, they are only used to separate different sentences within the same subtitle, while never being used to indicate that a given subtitle has ended, thus creating "the most confusing and even irritating situation of all, as it may mean two contradictory things: either that the sequence stops there or that it goes on" (Cerón 2001: 176). This may be due to specific company guidelines or, considering the analysis carried out on the other VHS film versions (see Section 6.3., 6.4., and 6.5.), it could reflect a general tendency shared by this specific distribution format.

6.2.4. Translation dimension

As for the macro-level analysis, the percentage of geographical, ethnographic and socio-political references in the original text is almost the same. As a consequence, the fact that *Ladri di Biciclette* is characterised by strong political and social traits, in which the urban geography and history also play a key role, is reflected in the equal distribution of cultural references.

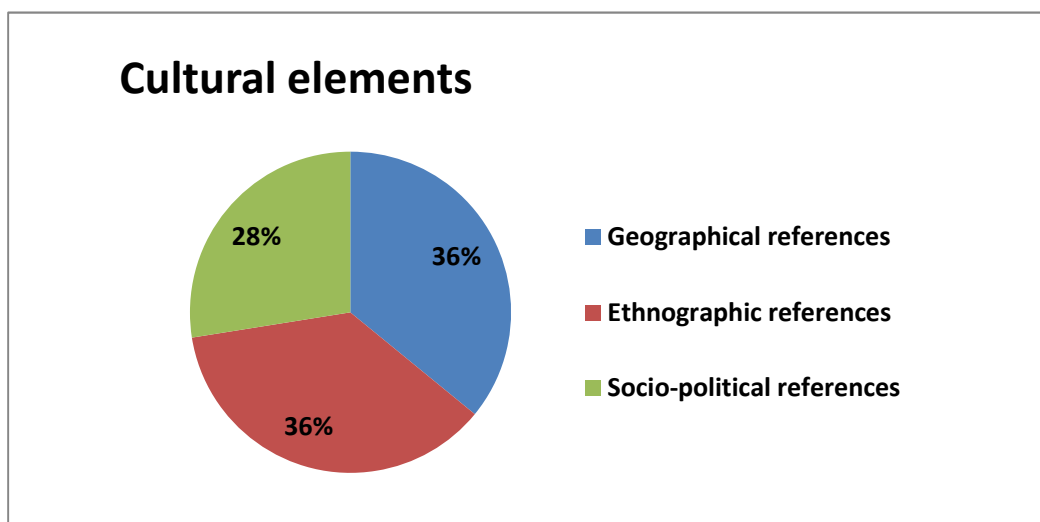


Figure 20. *Ladri di Biciclette* (source text): Cultural references

The three versions share the same translation strategies for all three categories (loan, calque, explicitation and omission) except for transposition, which was only detected in the older and on the DVD film version, as illustrated below.

TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Geographical references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	18	Loan	13	Loan	20
Calque	34	Calque	40	Calque	34
Explicitation	0	Explicitation	0	Explicitation	2
Omission	48	Omission	47	Omission	44
TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Ethnographic references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	5	Loan	15	Loan	16
Calque	37	Calque	66	Calque	74
Explicitation	9	Explicitation	4	Explicitation	5

Transposition	5	Transposition	0	Transposition	2
Omission	44	Omission	15	Omission	3
TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Socio-political references</i>					
TT₁		TT₂		TT₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	24	Loan	30
Calque	33	Calque	28	Calque	33
Explicitation	15	Explicitation	0	Explicitation	7
Transposition	3	Transposition	0	Transposition	0
Omission	50	Omission	48	Omission	30

Table 12. *Ladri di Bicilette* (Macro-level): Translation strategies geographical, ethnographic and socio-political references

If we move from the macro- to the micro-level of analysis, bearing in mind the Table 12. percentages, the solutions adopted by the three different versions can be studied in more detail.

As for geographical references, the percentage of omitted instances is considerably high in all three versions (48%; 47%; 44%), followed by calque. However, it is of interest that, considering the fact that ‘the street’ is the real location for the film⁸, more than towns, or villages, all film versions mostly maintain unvaried streets’ names, as well as other geographical items within the city of Rome, as shown in Table 13. below:

⁸ For example, one of the central scenes of the film, the theft of the bicycle, is shot in a way that enables us to be not only aware of the dangers on the Roman streets, but also fully integrated within the story (Stafford 2002).

TRANSLATION DIMENSION				
MICRO-LEVEL				
	ST ₁	TT ₁	TT ₂	TT ₃
1.	MARÌ: Antò, che me fermi un momento in Via della Paglia ? ANTONIO: Che hai da fa?	73 I want to stop in Via della Paglia . 74 Why?	65 Can we stop in Via della Paglia ? 66 Who is it?	91 Could you stop at Via della Paglia ? 92 - What for?
2.	ANTONIO: Allora, me lo dici? Guarda che se te porto in questura è peggio, lì ce rimani. 'Ndo sta? MAN: Mbé, la via della Campanella .	319 Well, will you tell me? 320 If I take you to the police it will be worse. 321 Go to Via Campanella .	225 You wouldn't like me to get the police 226 Go to Via della Campanella	362 - Where is he? - All right. Via della Campanella .
3.	BAIOCCO: Non ce rimane che piazza Vittorio . Ma bisogna arrivà lì de notte, perché bisogna esse i primi.	181 We must go to the market at Piazza Vittorio ... but early...	131 Baiocco, listen a moment 132 I don't know what you want 133 Piazza Vittorio 134 That's where we'll go in the morning.	210 They'll sell it at Piazza Vittorio . 211 They unload their stuff there as soon as it's stolen.
4.	OPERAIO: Ma io dico che è meglio qui. Casomai a Porta Portese bisognava andacce stamattina. BAIOCCO: Vacce subito!	261 At Porta Portese one must go early 262 Well, go now, both of you.	186 You go to Porta Portese with him, we'll keep looking here	293 I say it's better here. It's too late for the other market . 294 Come on. Take him to the Porta Portese .

Table13. *Ladri di Biciclette* (Micro-level): Geographical references.

It is curious that, in the VHS tape and DVD versions, a further element, 'market', is added with respect to the film print version (in the second and third example,

respectively); maybe the aim was to provide the target audience with the necessary information to recognise the film locations: both *piazza Vittorio* (piazza Vittorio Emanuele II) and *Porta Portese* were well-known to Italians thanks to their open-air markets.

As for ethnographic references, the film print version mostly omitted the elements of this category (44%), while both the VHS and the DVD versions handle them through calque (66%, and 74%, respectively). However, it is interesting to note the preferred use of loan when referencing food in the more modern film versions, exemplified below:

TRANSLATION DIMENSION				
MICRO-LEVEL				
	ST ₁	TT ₁	TT ₂	TT ₃
1.	ANTONIO: È pronto il berretto, Mari? MARIA: Sì. ANTONIO: Che c'hai fatto? MARIA: Frittata . Fatte vede.	117 What is here? 118 A meat "omelette" . 119 Let me see you.	91 Is my cap ready? 92 Here's your lunch	137 Is my cap ready? 138 - Something good - Omelette .
2.	ANTONIO: Due mozzarelle in carrozza e vino subito.	376 Would you like a " Mozzarella "? 377 ...and some wine at once.	269 Two mozzarella in carrozza	431 You want mozzarella on bread ? 432 Two mozzarellas and a full bottle.
3.	WAITER: Mezzo litro? ANTONIO: No, un litro e una pizza .	371 Half a litre? 372 No, 1 litre and a " pizza ".	264 -A half litre? -No, a litre and two pizzas	427 A whole bottle and a pizza .

Table 14. *Ladri di Biciclette* (Micro-level): Ethnographic references (1).

In example 1, while the VHS tape version generalized the translation with ‘your lunch’, both the 1963-film and the DVD versions opt for ‘omelette’. The word ‘omelette’ (or ‘omelet’, especially in American-English) was appropriated from the French *omelette* in the 17th century (Cambridge Dictionary 2016). Despite that, the 1960s-film version terms it a foreign word, marking it with double quotation marks; perhaps due to the fact that, in the subtitles, ‘omelette’ is used to translate the Italian (thus foreign) word *frittata*, defined as “an Italian dish made with eggs and chopped vegetables or meat, *resembling a flat thick omelette*” (Collins Dictionary 2016; my emphasis). If we look at example 2, the use of double quotation marks to signal to the viewers the presence of a foreign word seems to be the norm in the film print version.

Quotation marks seem to be mainly used to indicate direct speech, and to enclose the exact words of a quotation, either if a person is reading a text out loud, or quoting literally somebody’s words⁹. (Diaz-Cintas and Remael 2007: 119)

Quotation marks are more visible on screen, even if they take up more space than italics; as a consequence, it is not surprising that the 1963-film print prefers this convention, considering the low quality of subtitles in terms of legibility, at the time they were projected on screen. Interestingly, looking at example 3 above, the older versions also use double quotation marks for *pizza*, while the VHS tape does not

⁹ Sometimes their value overlap with that of italics, depending on the companies. (Diaz-Cintas and Remael 2007: 119)

mark the word with any particular convention; since *pizza* entered the English language in the 20th century, in 1935 to be precise. This difference may therefore be due to the fact that the 1963-film version still looked at the word as ‘foreign’ (British Library Board 2016)¹⁰. This is perhaps confirmed by the solution found in the old subtitles, which is a generalization of the original Italian dish: fried mozzarella cheese with slices of toasted bread.

The DVD version, even if it does not mark the ‘foreignness’ of the dish, offers a further generalization, ‘mozzarella on bread’, which seems to function as a simplified explanation of the dish for the target audience. However, it is interesting to note that the word seems to have been now fully embedded in the English language, with the plural ‘mozzarellas’.

The ideological political divides can be found throughout the film, together with the representation of class divisions, which is almost comically depicted in the famous scene of the *mozzarella in carrozza*. Interestingly, in addition to the typical Italian dish, another course acts as symbol of the historical divide between social classes, in De Sica’s post-war Italy:

TRANSLATION DIMENSION			
MICRO-LEVEL			
ST ₁	TT ₁	TT ₂	TT ₃
ANTONIO: Ammò ce magnamo ste	378 After you can have	270 You can have a cake	433 We'll drink wine with

¹⁰ <http://www.bl.uk/learning/langlit/changlang/activities/lang/twentieth/loanwords.html>

[Accessed 23 March 2016].

due mozzarelle e poi te faccio portà pure il dolce . Sei contento?	a sweet ... Happy?	afterwards, if you like	our meal, but leave room for dessert , OK?
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Table 15. *Ladri di Biciclette* (Micro-level): Ethnographic references (2)

The Italian word *dolce* is here used to mean the final course at the end of a main meal. If we consider the context in which the action takes place, the English translation in the DVD version seems not only to more faithfully convey the original meaning of the Italian word, but also the class divisions between the Italian proletariat and *haute bourgeoisie*.

The English word ‘dessert’, with respect to the film print version ‘sweet’, seems to be more appropriate when at a restaurant with respect to ‘sweet’ (Oxford Dictionary 2016; Research and Education Association 2011). Antonio and his son Bruno would like to eat a pizza, but they wrongly entered a *trattoria* (i.e., a restaurant), thus being forced to choose from an expensive menu [WAITER (to Antonio): Questa è una trattoria, mica una pizzeria. / This is a restaurant, not a *pizzeria* (my translation)]. There an upper-class boy, after having eaten a *mozzarella in carrozza*, is served a dessert, which poor Bruno is limited to coveting from a distance. As a consequence, the 1963-film version (‘sweet’), as well as the VHS tape (‘a cake’) seem to not render this contrast between Antonio and Bruno’s low social class, and the place where they are eating, which serves as a symbol of class division in the post-war Italy. (Gordon 2008: 8)

The ethnographic references, due to the characteristics of the film under scrutiny has provided the most interesting examples, also due to the disappearance of some concepts or objects from everyday life, with respect to the historical context of the film, as reported below:

TRANSLATION DIMENSION				
MICRO-LEVEL				
	ST ₁	TT ₁	TT ₂	TT ₃
1.	ANTONIO: Er posto? Attacchino.	6 A job for you. 7 Billposter.	7 Anyway, there's a job for Ricci 8 Bill-poster.	9 Ricci, you'll hang posters.
2.	MARIA: Sono lenzuola. Sono di lino. Lino e cotone. Roba buona. Roba de corredo. MAN: So usati.	41 These are sheets, good linen sheets... 42 ...part of my trousseau 43 They are used.	39 Linen... well, linen and cotton. A wedding present 40 They're worn	53 They're linen and cotton. Real good stuff. 54 - Belonged to my dowry. - They're used.
3.	WORKER: Famme sapé 'ndo vai. A me sto cinematografo non me va! Non me va proprio de andacce	265 My half day... Can you tell me where to go? 266 I can't stand the cinema.	189 I'll finish soon, but what can I do in this weather? 190 I don't fancy going to the cinema	296 And where can you go? 297 Films bore me. I'm stuck at home.

Table 16. *Ladri di Biciclette* (Micro-level): Ethnographic references (3)

In the first example, the Italian word *attacchino* can be literally translated in English with 'billposter', that is "any person engaged in the business or occupation of posting, by tacking, pasting, painting or otherwise, any advertising material"

(Deferrari 1953). As for Italy, this kind of job was particularly widespread in the wake of the Second World War, when billposters mainly worked for the Italian communist party to post election posters.

Ladri di Bicilette was finished precisely in the weeks and months when the elections of 18 April 1948 were held and, since the narrative of the film revolves around Antonio's search for his stolen bicycle, essential for the job of *attacchino*, it is interesting to note that the older film versions literally translate it using the word billposter, as for the film print, and bill-poster (with hyphen) as for the VHS tape. On the contrary, the explicitation ('*you'll hang posters*') found in the DVD subtitles, despite maintaining the same meaning of the original word, seems to slightly depart from its historical context, as the target 2000s-target audience could not fully understand what a billposter (or a bill-poster) actually did.

In the second example, the Italian word *corredo* is translated differently in all three versions. First of all, in this context the term refers to the objects which form part of the transfer of parental property at the marriage of a daughter. (Goody 1976: 6)

This practice seems to date back to the Code of Hammurabi, in ancient Babylon, and was widespread in Europe until the early modern era. The older translation, 'trousseau' comes from French diminutive *trousse* (i.e., bundle), which was used since the 19th century to intend the set of goods, commonly household things (i.e., bed sheets and pillow cases as well as towels, napkins and table cloths) that the bride brought with her into the marriage; today, the words has become more associated

with lingerie, rather than its original meaning. (Smolen and Ross 2003: 148)

The trousseau is part of the 'dowry' (*dote*, in Italian), which refers to the present (actually negotiated among the parties) that the bride's family bestowed to the groom, presumably to compensate for the care and cost of the bride's upbringing. As a consequence, while the oldest translation refers to the set of objects composing the dowry, as in the case of *corredo* in the example under scrutiny, the more modern solutions more generally transfer the original meaning of the Italian term in the target text.

In the third example, the Italian word *cinematografo* is the longer form of *cinema* (from the French *cinéma*); considering the verbs of movements of the original dialogue (Tell me where are you going / I really don't want to go there; my translation), *cinematografo* refers here to *sala cinematografica* instead of 'film', which has been currently substituted for 'cinema'. (Enciclopedia Treccani 2016)

As a consequence, it seems that both the film print and the VHS versions more appropriately translate the old Italian word intending 'the place where films can be watched', while the DVD subtitles more explicitly refer to 'films'.

As for socio-political references, the percentages of omission are very high in all the three versions; when they are translated in the target text, calque seems to be the preferred option. However, if we look at the example below, interesting differences can be detected among the three versions:

TRANSLATION DIMENSION				
MICRO-LEVEL				
	ST ₁	TT ₁	TT ₂	TT ₃
1.	POLICE MAN: Vai tu al comizio ? BRIGADIER: No, va Cadé. POLICE MAN: No hanno cambiato. Cadé va a Tiburtina. Tu e Pavoloni al comizio !	141 Are you going to the Labour meeting ? 142 Capece is going. 143 No. You and Quadrone go.	105 Aren't you going to H.Q. ? 106 You're supposed to go there with Quadrone	166 - What is it? - Come over to the meeting . 167 But Capece's going. 168 Everything's changed. Capece stays, and you're going.

Table 17. *Ladri di Biciclette* (Micro-level): Socio-political references

The Italian word *comizio*, which originates from the open-air public meeting location of ancient Rome, is now defined as “a large public meeting in support of something” (Cambridge Dictionary 2016) but here the term refers to a public political meeting of the Communist Party.

At that time, general elections were held in Italy, precisely in 1948; on the one hand, there was the Christian Democracy party, and on the other the left-wing coalition of the Popular Democratic Front, comprising the Italian Communist Party and the Italian Socialist Party. Since the UK was also directly involved in Italian events, supporting the Italian Christian Democrats, against the Communist Party, despite the success of the Labour Party in 1945, the 1963-film print seems to ‘domesticate’ the original text providing the target audience with a solution more closely related to the British political context.

In the VHS tape version we find the acronym 'H.Q.' which, in this context, seems to refer to 'headquarters', that is "a location where important functions of an organization are coordinated" (Cambridge Dictionary 2016). Since it mainly refers to "an organization such as the army, the police, or a business company" (Ibid.), this solution departs from the original historical and political context and, maybe, the subtitler has relied more on the characters' role within the narrative of the film (a policeman and a brigadier) than on the original meaning of the term in the story.

Finally 'meeting', even if apparently the most 'general' solution, is maybe the one which more strongly refers to the original context of the film; the term 'meeting' seems to be closely related to the political domain and, specifically, to the Communist Party, also being the word chosen in the title of the 'International Meeting of Communist and Workers' Parties', a series of events gathering the international communist and workers' party's movements since 1960:

The experience and results of the *meetings* of representatives of the Communist Parties held in recent years, particularly the results of the two major *meetings*—that of November, 1957 and this *Meeting*—show that in present-day conditions such *meetings* are an effective form of exchanging views and experience, enriching Marxist-Leninist theory by collective effort and elaborating a common attitude in the struggle for common objectives. (Conference of Communist and Workers' Parties 1966; my emphasis).

6.3. Il Miracolo (Rossellini 1949)

6.3.1. Introduction

The film versions included in the corpus, and thus object of the diachronic analysis, are the following:

	TT ₁	TT ₂	TT ₃
Format	35mm (Black and White, 4 cans, 3879 Feet)	VHS tape (Black and White, 1 tape)	DVD (Black and White, 1 disk)
Audio track	Italian	Italian	Italian
Subtitle file	English	English	English
Acquisition date	1955	1991	2013
Run time	42 minutes approximately	45 minutes approximately	45 minutes approximately
Time span (on average)	58 years		

Table 18. *Il Miracolo*: Film versions

6.3.2. Technical dimension

Technical elements at macro level are studied in order to be compared among the three different versions. Starting from layout issues, all film versions have centred

subtitles. serif- for the film print, and non-serif fonts for both the VHS tape, and the DVD¹¹ These differences seem to follow the evolution of font types, from the early cinema days to modern times, as well as the development of new technical processes used to transfer the subtitles to the actual film (see Chapter 3).

The choice of font types, we find the same situation as the previous film: low luminance contrast between the white letters and their background in the older film version (35mm), and a higher quality in terms of legibility in more modern ones (VHS and DVD copies).

As shown in below, considering the number of characters of the source text (i.e., the original dialogue), there has been a highly increase in text retention from TT₁ to TT₂, and it slightly increases again from TT₂ to TT₃, as happened with *Ladri di Biciclette* (see Section 6.2.):

TECHNICAL DIMENSION			
MACRO-LEVEL			
	TT ₁	TT ₂	TT ₃
Percentage of retained text	42.8%	87.4%	91.1%

Table 19. *Il Miracolo*: Percentage of retained text.

¹¹ It was not possible to distinguish with absolute certainty the exact font type. For the evolution in the use of different fonts, from silent cinema to modern times see Chapter 3.

The difference in terms of text retention would seem to be confirmed by the increasing number of subtitles over the years: by 128.5 % from TT₁ to TT₂, and by 14.3% TT₂ to TT₃. Interestingly, as in the case of text reduction, the variation is consistent from the oldest to the more modern versions: 57.1% from TT₁ to TT₂, 12.5% from TT₂ to TT₃, and 8.8% from TT₂ to TT₃., with respect to *Ladri di Bicilette* (42.9% for the 16mm, 37.7% for the VHS tape, and 62.6% for the DVD) (see Section 6.2.). The decrease in terms of omitted text is again reflected in the increasing number of subtitles, over time; both phenomena are predictable, for the greater memory capacity of DVDs with respect to the older distribution formats.

At micro level, as for the number of lines, the results shown below seem to show a preference towards one-liners in the 1950s (as it happens in *Ladri di Bicilette*; see Section 6.2.). If compared with the more modern film versions, in both films this is maybe due to the percentage of omitted text; as for *Il Miracolo*, 56.2% decrease from TT₁ to TT₂, and by 61.7% from TT₂ to TT₃:

TECHNICAL DIMENSION			
MICRO-LEVEL			
	TT ₁	TT ₂	TT ₃
One-liner	52.9%	48.5%	44.6%
Two-liner	42%	51.4%	55%
Three-liner	5%	0%	0%

Table 20. *Il Miracolo*: One-liners, two-liners, and three-liners.

Considering that subtitles were often accused of polluting the images, especially in the case of the so-called *auteur* works (see Section 4.1.4.), the oldest film version surprisingly contains three-line subtitles (5%), which are totally absent from the 1963-film version of *Ladri* (see Section 6.2.). However, if it is true that the old intertitles more creatively manage the space available for each intertitle (see Section 3.1.), and considering that the film print under scrutiny dates back to the 1955, this is maybe an old trait of the ‘forefathers’ of subtitles. Since only this version has provided me with this example, it is not possible to make any generalization (for the moment, at least).

Considering that, whenever possible, the top line should be kept shorter, in order to not pollute the image, it is interesting to see that this general rule has not been respected, despite the nature of the film under scrutiny (see Section 4.1.4.), as it happened with *Ladri*.

TECHNICAL DIMENSION			
MICRO-LEVEL			
	TT ₁	TT ₂	TT ₃
First line longer/second line shorter	82%	47.8%	44.6%
First line shorter/ second line longer	18%	51.4%	55%
Similar length	0%	2.8%	3.4%

Table 21. *Il Miracolo*: Structure of the two-line subtitles.

The tendency is to prefer an 'inverted' pyramid structure (top line longer than the second) in all three film versions, even if the percentage of subtitles with the top line shorter than the second one highly increased from 1968- to the 1990s-, and then to the 2010-film version. However, the difference in the structuring of the two-line subtitles is remarkable in the 1955-film print (82% inverted, against 18% pyramid structure). Considering the detected maximum number of characters per line in the three versions (42 for the film print, 46 for the VHS copy, and 48 for the DVD version), as well as the preference towards one-liners (52.9%), and the percentage of omitted text (57.1%), with respect to the VHS and DVD versions (12.5% and 8.8%, respectively), it seems to confirm that subtitles, especially in the past (see Section 4.2.), were often seen as a disturbing element that negatively impact on the beauty of the film, of the so-called *auteur* works (see Section 4.1.4.).

6.3.3. Linguistic dimension

In the film, triple dots is used again to indicate pauses as well as hesitations, in the way speakers deliver their utterances (as in the case of *Ladri*); in the film print, a blank space is left before and after the dots, while both the VHS and the DVD save space without adding a further space.

Interestingly, in all three versions triple dots is never used when a sentence is not finished in one subtitle, and is carried over to the next one, with respect to what happened in *Ladri*. However, the absence of 'bridging dots', especially in the film print, is maybe due to the fact that all 119 subtitles are self-contained, ending with a

full stop, a question mark, or triple dots used as pauses, hesitations, or interruption. As a consequence, no subtitle needs to be carried over to the next one, with no need to visually mark this connexion.

As for the use of full stops, it is interesting to note that, as it happened in *Ladri*, in the VHS film version, they are only used to separate different sentences within the same subtitle, while they have never been used to indicate that a given subtitle has ended.

Even if punctuation marks used in subtitling generally share the same rules of standard written language, there are also some specific usages which are bound to this AVT modality, such as the use of dashes¹². In both the VHS and DVD versions, dashes are only used to indicate dialogue subtitles for both lines of speaking characters'¹³, which are totally absent from the 1955-film print, as it happened in the 1963-film version of *Ladri*.; as for the VHS copy, there is no space left between the dash and the first letter while, in the DVD, the dash is followed by a space. This is maybe due to the need to save characters, considering the limited memory capacity

¹² Strictly speaking, it would be more appropriate to differentiate between dash and hyphen. However, they are considered here as the same sign for subtitling purposes, and refer to them as 'dashes'.

¹³ In an attempt to rationalize the space available in each line, dash can be used only in the second line, thus only indicating the second speaker. (Diaz-Cintas and Remael 2007: 111)

of VHS, with respect to DVD¹⁴. However, the percentages of dialogue subtitles are very low: 0.3% and 12.8%, respectively. Arguably this is due to the fact that the film is explicitly a dedicatory tribute to Anna Magnani (Nannì, in the film), and this second episode focused even more sharply on the actress with respect to *La Voce Umana* (see Section 5.3.2.); as a consequence, starting from the initial ‘monologue’ with the silent travelling shepherd (played by Fellini), the film follows Nannì’s personal *via crucis*, who finally gives birth to a son, in total isolation.

As for the total absence of dialogue subtitles in the film print, with respect to the DVD version, which is reflected in the higher number of one-liners, this is maybe due to the fact that, during the 1950s, dashes had not been used to indicate dialogue subtitles yet, and that this practice was subsequently introduced over the years (as shown in the 1990s and 2000s). Interestingly, in the film print, dashes are only used in the word ‘to-morrow’, with respect to the modern film versions, as reported in below:

LINGUISTIC DIMENSION			
ST	TT ₁	TT ₂	TT ₃
NANNI: Poi mi pentivo e dicevo sempre: “ Dimani , dimani quando suonano le campane se San	36 I would say to myself, “ To-morrow. ” 37 “ To-morrow when the bells ring, if	459 Then I'd regret it and say... 460 Tomorrow when the bells of Saint Joseph	515 Then I'd regret it and say, 516 “ Tomorrow , when the bells

¹⁴ However, the specific guidelines of the company, as well as the requirements of the clients should also be taken into account.

Giuseppe insiste ancora mi butto”.	St. Joseph still insists, I will.”	ring, try again.	ring, 517 "if Saint Joseph asks again I'll throw myself off."
------------------------------------	------------------------------------	------------------	--

Table 22. *Il Miracolo*: Use of dash.

The Italian word (either adverb or noun) *dimani* is defined as “lo stesso di *dimane*, il giorno seguente” (Vocabolario degli Accademici della Crusca 1836, 1009; my emphasis; Deferrari 1954: 153); it is then an old-fashioned term, which was used extensively in literary writings (cf., *Diman tristezza e noia Recheran l’ore*, Leopardi; *dimani, a mezzo il giorno*, Carducci). The solution offered by the 1955-film print, ‘to-morrow’ (with hyphen), together with ‘to morrow’ (without hyphen) seemed to be the old English translation used for the Italian *dimani* (Nolan 1819: 12; Baretti 1820: 8; Appleton 1869: 201; among others); on the contrary, the translation of the 1990s- and the 2000s-film versions, ‘tomorrow’, seem to be the preferred ‘modern’ option (Goldbach 2011: 104; Haller 2013: 8; among others). As a consequence, the older film versions seem to preserve the originality of Rossellini’s work dating back to the 1950s.

Moreover, it is worth reporting that a quick search on the British National Corpus revealed that ‘to-morrow’ (with hyphen) is only used in written English texts¹⁵, especially literary works (55%), as in the case of its Italian referent (see above). The frequency of the two options vary considerably: 0.56 for ‘to-morrow’, and 80,95

¹⁵ It is important to state here that written texts form the largest part of the BNC (90%).

for 'tomorrow'; considering that the BNC covers British English of the late 20th century, this seems to suggest that the latest is more frequently used in modern times, than in the past (as in the case of 'to-morrow').

6.3.4. Translation dimension

As for the macro-level analysis, ethnographic references are the most frequent detected cultural elements in the original text, thus respecting Rossellini's main objective in directing the film, that is representing "the absolute lack of faith... typical of the post-war period" (Rossellini 1978: 14), as well as critiquing Italian religious structures. The precarious economic and social conditions of the characters are also represented, but they are not the main focus of Rossellini's work. The same applies with the geographical space, which only serves as a foreground for Magnani's performance. (Brunette 1996: 93)

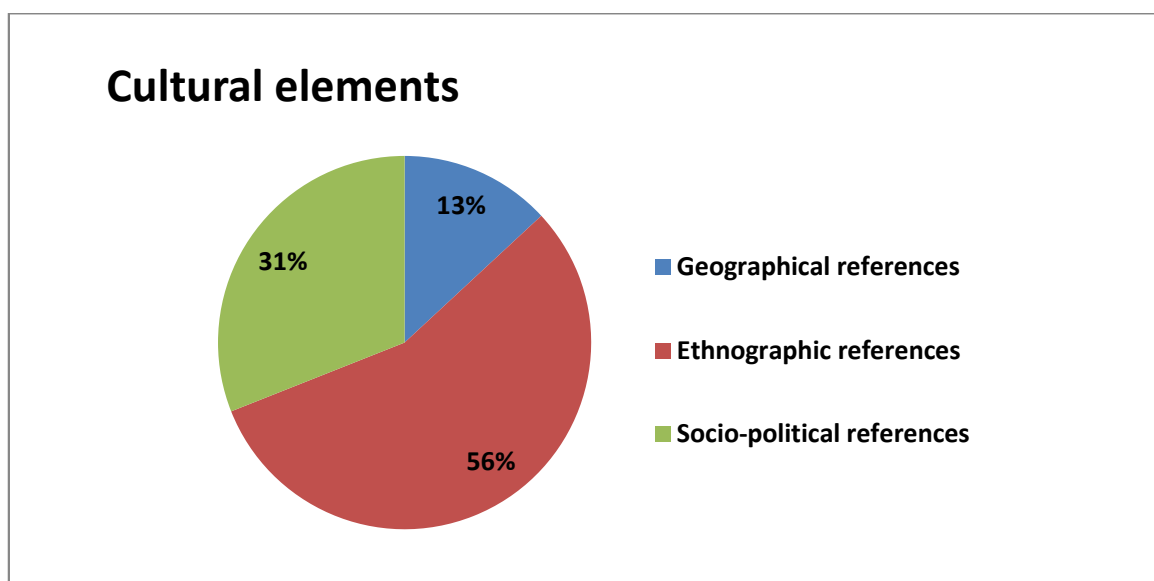


Figure 21. *Il Miracolo* (source text): Cultural references.

However, the three film versions share the same strategies to handle the three groups of cultural elements, except for explicitation, which can be detected only in the more modern film versions. Moreover, differences can be detected over the 58-years-time span, as illustrated below:

TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Geographical references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	0	Loan	3
Calque	45	Calque	55	Calque	90
Explicitation	0	Explicitation	31	Explicitation	7
Omission	55	Omission	14	Omission	0
TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Ethnographic references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	0	Loan	0
Calque	30	Calque	69	Calque	87
Explicitation	0	Explicitation	0	Explicitation	0
Omission	70	Omission	31	Omission	13
TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Socio-political references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	0	Loan	0
Calque	29	Calque	73	Calque	99
Explicitation	0	Explicitation	0	Explicitation	0
Omission	74	Omission	27	Omission	1

Table 23. *Il Miracolo*: (Macro-level): Translation strategies

If we move from the macro- to the micro-level of analysis, taking as starting point the analysis of translation strategies, a more in-depth investigation of the solutions adopted in the three different versions can be carried out.

As for geographical references, the DVD version seems to be more rooted in the original context of the film, with calque as the preferred translation strategy (90%), with respect to the VHS tape version (55%) and the film print, where the 55% of instances are omitted. Interestingly, the DVD version is also consistent in an element of the category, as shown in below.

TRANSLATION DIMENSION				
MICRO-LEVEL				
	ST ₁	TT ₁	TT ₂	TT ₃
1.	Voliamo sulla valle di Furore , voliamo sul mare poi scendiamo a toccare l'acqua con la punta dei piedi e poi torniamo su, su.	48 We three will fly above this Vale of Sorrow. 49 We'll descend to touch the water with the tips of our toes, and then remount up, up ...	477 The three of us will leave the tower, and soar over a valley of flowers. 478 We'll fly over the sea, dropping to touch the water with our feet... 479 And climb again, yes...	534 The three of us will leave the tower and soar over the Furore Valley. 535 We'll glide over the sea, drop down to touch the water with our toes 536 and then fly back up. 537 Up.
2.	NANNINA: Lo sapete? Io ho visto San Giuseppe, a Capo d'Orso . Gli ho parlato pure.	79 You know! I saw St. Joseph ... 80 On the Bear's Head ...	536 Know what? I have seen Saint Joseph. On Bear Mountain.	599 You know what? I've seen Saint Joseph. Just now, on Capo d'Orso.

Table 24. *Il Miracolo* (Micro-level): Geographic references.

As for the first example, *Furore* refers to a little Italian town situated between Amalfi and Positano, in the Campania region; more specifically, Furore is located in the Amalfi coast, which is actually where the whole film was shot. The DVD translation more faithfully renders the geographical reference, 'the Furore Valley', while the VHS tape generalized it with 'valley of flowers', thus losing the Italian roots of the geographical place. Interestingly, the film print provides a further solution, 'Vale of Sorrow', which literally means 'vale of profound sadness'. On the one hand, the geographical reference of the Amalfi coast gets lost; on the other hand, this solution seems to more closely related to religion and sacred texts, where the 'vale of sorrow', (especially in the sense of 'vale of misery') is traditionally counterposed to 'a better land': "They shall leave this vale of sorrow behind them, and fly to the mansions of their heavenly Father" (Kimpton 1813: 462).

In the second example, *Capo d'Orso* is a rugged section of headland along the Amalfi coast, located between Salerno and Positano. It is literally rendered as 'Bear's Head' in the 1955-film print, while the VHS tape version chooses the option 'Bear Mountain', even if it would be more appropriate to describe it as a headland. On the contrary, the DVD maintains the original term 'Capo d'Orso'.

As for ethnographic references, the DVD version seems again to be more rooted in the original context of the film, with calque as the preferred translation strategy (87%), and only 13% of omitted instances; with respect to the VHS tape version, where calque is again the translation strategy of choice (69%) and only omits 31% of elements, the film print mostly eliminates this kind of references (70%).

Since references to religion play a key role in the narrative of the story, as well as in depicting the contrast between Nanni's spiritual faith and the cynicism of the majority of the villagers, it is interesting to see how the three versions have handled these references over the 58-year-time span:

TRANSLATION DIMENSION				
MICRO-LEVEL				
	ST ₁	TT ₁	TT ₂	TT ₃
1.	NANNINA: Il Signore non t'avrebbe affidato la Madonna col bambino	12 Otherwise the Madonna and the Holy Child would not have been entrusted to you.	<i>omission</i>	475 The Lord wouldn't have entrusted the Madonna and her child to you.
2.	RAFFAELE: Sì. Io vedo sempre i santi. NANNINA: Ah, voi... RAFFAELE: Sempre la Madonna . NANNINA: Pure! RAFFAELE: Spesso e volentieri. NANNINA: Ma come, si possono vedere con questi occhi?	71 Certainly, I see them ... 72 And always the Madonna . 73 With your own eyes?	531 I always see the Virgin . They appear when they wish to. 532 How? They can be seen with human eyes?	594 I always see the Madonna ... She appears whenever she wishes. 595 - Can we see them with our eyes? - Of course.
	RAFFAELE: Occhio. NANNINA: Ah. E chi avete visto? RAFFAELE: La Madonna . NANNINA: La vedete sempre? RAFFAELE: Sempre, tutto il giorno.	74 And who? 75 The Madonna . 76 Every day.	533 Who have you seen? The Virgin . 534 Do you always see her? All day long.	596 - Who have you seen? - The Madonna . 597 - Do you see her all the time? - All day long.

Table 25. *Il Miracolo* (Micro-level): Ethnographic references

In both the film print and the DVD version, the Italian word *Madonna* is transferred in the subtitles in its original form ('Madonna'), while in the VHS tape a different translation is provided: 'Virgin'. In the English language, the term 'madonna' (lower letter) comes from the Old Italian *ma donna* (i.e., my lady) meaning both a picture/a statue representing the Virgin Mary (Latham et al. 1866, 143) and, with capital letter, "the Madonna, the Virgin Mary" (Baretti 1820; Oxford Dictionary 2010: 1063). Even if this aspect needs further investigation, looking at various English dictionaries dating back to the 2000s (Oxford Dictionary 2016, Collins Dictionary 2015, Cambridge Dictionary 2014, among others), it is possible to hypothesize that Virgin/Virgin Mary is currently the most frequently acknowledged translation for the Italian word *Madonna*. As a consequence, it would be interesting to further investigate whether the DVD version has been somehow influenced by the 1955-film print.

6.4. La Strada (Federico Fellini 1954)

6.4.1. Introduction

The film versions included in the corpus, and thus object of the diachronic analysis, are the following:

	TT₁	TT₂	TT₃
Format	35mm (Black and	VHS tape (Black and	DVD (Black and

	White, 7 cans, 9282 Feet)	White, 1 tape)	White, 1 disk)
Audio track	Italian	Italian	Italian
Subtitle file	English	English	English
Acquisition date	1972	1994	2009
Run time	100 minutes approximately	109 minutes approximately	108 minutes approximately
Time span (on average)	37 years		

Table 26. *La Strada*: Film versions

6.4.2. Technical dimension

Technical elements at macro level are investigated and compared among the three different versions. As in the previous films (see Sections 6.2., and 6.3.), subtitles are again centred, but different typologies of fonts have been used: serif- for the film print, and non-serif fonts for both the VHS tape, and the DVD¹⁶. Moreover, as in the case of VHS and DVD subtitles, characters are shadowed in order to be more visible against a very light background. These differences seem again to follow the evolution of font types, from the early cinema days to modern times, as well as the

¹⁶ It was not possible to distinguish with absolute certainty the exact font type. For the evolution in the use of different fonts, from silent cinema to modern times see Chapter 3.

development of new technical processes used to transfer the subtitles to the actual film (see Chapter 3).

As shown below, considering the number of characters of the source text (i.e., the original dialogue), we find a not continued variation, as in the case of *Ladri*: there has been a slight text reduction from TT₁ to TT₂, while the percentage of retained text highly increased from TT₂ to TT₃:

TECHNICAL DIMENSION			
MACRO-LEVEL			
	TT ₁	TT ₂	TT ₃
Percentage of retained text	59.2%	55.2%	69.2%

Table 27. *La Strada*: Percentage of retained text.

A similar trend among the three film versions seems to be confirmed in the number of subtitles, which decreased by 35.2% from TT₁ to TT₂, while increasing considerably from TT₂ to TT₃ (52.6%). Interestingly, as in the case of text reduction, the variation is less consistent from the oldest to the more modern version (+16.9%), rather than from the 1990s- to the 2000s-film copy (+25.2%). Moreover, if the increasing number of subtitles is predictable in the passage from the VHS to DVD version, for the greater memory capacity of DVDs with respect to the older distribution format, the lower number of subtitles in the VHS in relation to the 35 mm film print is maybe less expected.

At micro level, as for the number of lines, the trend detected in the previous films seems to be confirmed, even if here there seems to be a sort of ‘continuity’ between the oldest and the more modern film version:

TECHNICAL DIMENSION			
MICRO-LEVEL			
	TT ₁	TT ₂	TT ₃
One-liner	84.7%	64.3%	66.3%
Two-liner	15%	35.6%	33.6%
Three-liner	0%	0%	0%

Table 28. *La Strada*: One-liners, two-liners, and three-liners

It is interesting to notice that, despite the VHS version is the one with the highest percentage of text reduction (-44.7%), the number of subtitles distributed over two lines is higher than the other two film versions, with an average of twenty-five characters per line while, both in the DVD version and in the film print, the average is 21 characters per line. Considering the percentages of dialogue subtitles, 44.4% in the DVD and 6.9% in the 1990s-film copy, the higher number of two-liners in the VHS is not due to a preference towards merging in the same subtitles two characters’ utterances.

Once again, the general rule of keeping the first line shorter, whenever possible, has not been respected, despite the importance of visual elements in the film under scrutiny (see Section 4.1.4.).

TECHNICAL DIMENSION			
MICRO-LEVEL			
	TT ₁	TT ₂	TT ₃
First line longer/second line shorter	67.4%	81.1%	52.2%
First line shorter/ second line longer	26%	16.1%	45.5%
Similar length	6.5%	2.6%	2.2%

Table 29. *Il Miracolo*: Structure of the two-line subtitles.

The tendency is to prefer an ‘inverted’ pyramid structure (top line longer than the second) in all three film versions, even if the percentage of subtitles with the top line shorter than the second one has highly increased from the 1968- to the 2010-film version (from 26% to 45.5%).

Considering that the maximum number of characters for VHS and DVD should be 33-35, and 40 characters per line, respectively (Diaz-Cintas and Remail 2007: 84), it is interesting to notice that in the VHS version lines are formed by up to 46 characters (both for one-liners and two-liners) while, as for the DVD, the longer lines are composed of 37 characters. As for the film print, whose distribution channel could not be established through the information retrieved at the British Film

Institute (see Chapter 5.), the detected maximum number of characters per line¹⁷ (both for one-liners and two-liners) was 37 (as in the case of the DVD version).

6.4.3. Linguistic dimension

Even if punctuation marks used in subtitling generally share the same rules of standard written language, there are also some specific usages which are bound to this AVT modality, such as the use of dashes¹⁸. The three film versions share the same use of dashes as links of compound words and adjectival groups, but interesting differences may be found starting from the DVD version. It seems that dashes (eight instances) are also used to mark a short pause in the speech flow, which was absent from both *Ladri* and *Il Miracolo*. See all the reported occurrences:

LINGUISTIC DIMENSION			
ZAMPANÒ: Senti, se vuoi stare con me devi imparare una cosa : a tenere la bocca chiusa	202 If you want to stay with me you must learn ... 203	135 Learn one thing, if you want to stay with me: keep your mouth shut	200 Learn one thing, if you want to stay with me - 201

¹⁷ The 'maximum number' of characters does not refer to the respected limit to produce the subtitles. It only refers to the number of characters used to compose the longest lines of the subtitles under scrutiny.

¹⁸ Strictly speaking, it would be more appropriate to differentiate between dash and hyphen. However, they are considered here as the same sign for subtitling purposes, and refer to them as 'dashes'.

	... to keep your mouth shut.		keep your mouth shut.
--	------------------------------	--	-----------------------

ANNA: Ed ora Il Matto andrà a fare il più pericoloso dei suoi esercizi: mangerà un piatto di spaghetti sospeso sul vuoto a quaranta metri dal suolo	278 Now he will do the most difficult exercise. 279 He will eat a plate of spaghetti 280 ...suspended in mid air 40 metres up.	186 Now the most dangerous feat: eating spaghetti, high above the ground	267 Now The Fool will perform the most dangerous feat - 268 eating spaghetti high above the ground.
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ZAMPANÒ: Va benissimo. Abbiamo mai litigato, noi? GERARDO: Allora potete incominciare anche stasera: la ragazza per fare il giro ce l'avete.	311 Of course, it's perfectly alright. 312 Then you can begin tonight. 313 You have a girl to do the round.	208 That suits me. What would we quarrel over? 209 Then you can start tonight: the girl can do the rounds	308 That suits me. What would we quarrel over? 309 Then you can start tonight - the girl can do the rounds.
---	---	--	--

THE FOOL: Veramente devo dire che è un grande artista, e poi che varietà di programmi! Dovresti fare... ah sì, quello della catena!	328 And what a programme. 329 The one with the chain is very new.	219 One must admit, he's got a big repertoire: an act with a chain	319 One must admit, 320 he's got a big repertoire - 321 an act with a chain.
---	---	--	--

ZAMPANÒ: Senti, voglio darti un consiglio da amico a te: non parlare mai, non parlare mai con me! Altrimenti va a finire molto male.	330 Listen, don't ever speak to me ... 331 ... or else it will end badly.	220 Free advice: never talk to me 221 Else you'll end badly	322 Free advice - never talk to me. 323 Or else you'll come to a bad end.
---	---	---	--

NUN: Così non ci attacciamo troppo alle cose del mondo. Uno si affeziona al posto dove abita, no? Anche a una pianta uno s' affeziona e si rischia di dimenticare il più importante: Dio.	647 One gets fond of the place one lives in. 648 Even of a plant... 649 One risks forgetting the most important ... God	446 So we won't become attached to worldly things; one puts down roots 447 One cherishes many things and forgets the most important: God	611 One puts down roots. 612 One cherishes many things and forgets the most important - God.
ZAMPANÒ: Io sono un artista viaggiante. E quella è la mia assistente: ci ho insegnato tutto io. Quando l'ho presa non sapeva neanche ragliare.	150 I'm a travelling artist. 151 She is my assistant. 152 I taught her everything. 153 She couldn't even bray at first.	102 I'm a strolling player 103 My assistant: taught her myself 104 She didn't even know how to bray	155 I'm a strolling player. 156 My assistant - taught her myself. 157 She didn't even know how to bray.
TERESA: Magno sempre in piedi, io. Chi è che fa andà avanti la casa, sennò? Me so presa du mariti: so morti tutt'e due.	227 I always eat standing up.. 228 ... or Who would run the house? 229 I had 2 husbands ... both dead now.	147 I always eat standing 148 Who else runs the house? I had two husbands: both dead	225 I always eat standing. 226 Who else runs the house? I had two husbands - both dead.

Table 30. *La Strada*: Use of dash

In addition to that, in the film print version, dialogue subtitles are totally absent, as it happened in the older film versions of *Ladri* and *Il Miracolo*; as a consequence, dashes are again never used to indicate that the text appearing in the subtitle belongs to two different people. On the contrary, both the VHS and the DVD film versions use

dashes in dialogue subtitles (6.9% and 44.4% respectively), for both lines of speaking characters'¹⁹: as for the VHS copy, there is no space left between the dash and the first letter while, in the DVD, the dash is followed by a space. This is maybe due to the necessity of saving characters, considering the limited memory capacity of VHS, with respect to DVD²⁰.

As for the absence of dialogue subtitles in the film print, which is reflected in the higher number of one-liners, this is maybe due to the fact that, during the 1970s, dashes had not been used to indicate dialogue subtitles yet, and that this practice has been then introduced over the years (as shown in the 1990s and 2000s). This seems to be confirmed by John Minchinton (1993, in Morgan 2001: 161, my emphasis), who subtitled the 1972-film version of *La Strada*:

If a few words are spoken rapidly, followed immediately by a few words spoken by another character, and so on, the subtitles are, *perforce*, of short duration – sometimes only one second.

In the film print, triple dots are used extensively (69 detected instances) when a sentence is not finished in one subtitle, and is carried over to the next one (as it happened in *Ladri*). In the VHS version, the use of triple dots as a bridge at the end of

¹⁹ In an attempt to rationalize the space available in each line, dash can be used only in the second line, thus only indicating the second speaker. (Diaz-Cintas and Remael 2007: 111)

²⁰ However, the specific company guidelines, as well as the requirements of the clients should also be taken into account.

the first subtitle and at the beginning of the following is less common (14 instances) and, as for the DVD version, only 7 instances could be detected. Interestingly, and only in the DVD subtitles, we find three dots at the end of the first subtitle, and only two at the beginning of the next one, maybe in an attempt of saving space.

As for the use of full stops, it is interesting to note again that, as it happened in *Ladri* and *Il Miracolo*, in the VHS film version, they are only used to separate different sentences within the same subtitle, while they have never been used to indicate that a given subtitle has ended.

6.4.4. Translation dimension

As for the macro-level analysis, geographical references are the most frequent cultural elements in the original text. Representing the idea of 'travel' characterises the whole film: small, provincial Italian towns in the background, the itinerant circus troupe, and the story of Gelsomina, who faithfully follows Zampanò from village to village. The low number of socio-political elements reflects Fellini's departures from many neorealist themes, now depicting a cinema of self-consciously poetic images and personal symbols.

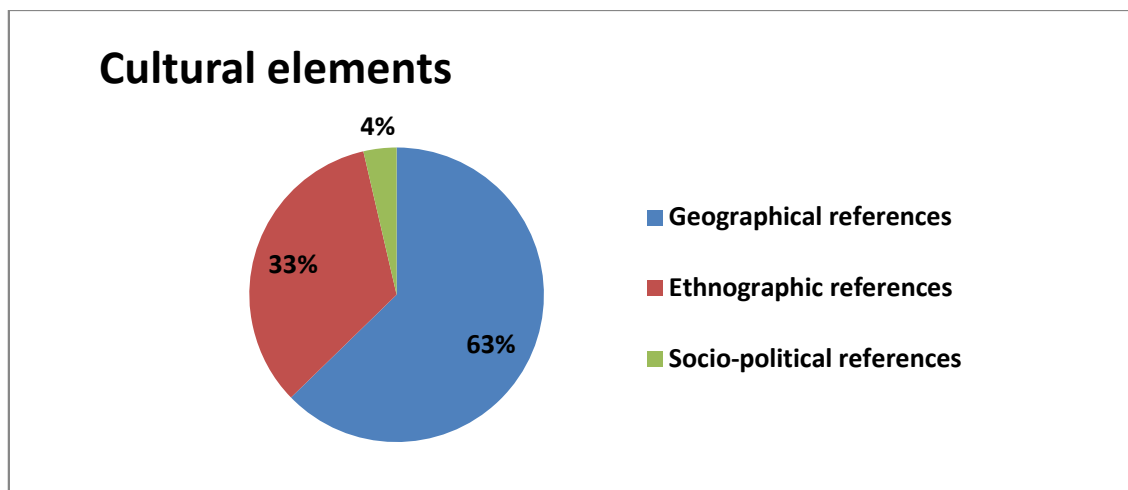


Figure 22. *La Strada* (source text): Cultural references.

The three groups of cultural elements are handled similarly in the three film versions, as illustrated below.

TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Geographical references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	0	Loan	0
Calque	54	Calque	83	Calque	99
Explicitation	3	Explicitation	1	Explicitation	1
Omission	14	Omission	16	Omission	0
TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Ethnographic references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	0	Loan	0
Calque	67	Calque	80	Calque	62
Explicitation	3	Explicitation	2	Explicitation	10
Omission	30	Omission	18	Omission	28
TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Socio-political references</i>					

TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	0	Loan	0
Calque	79	Calque	75	Calque	71
Explicitation	4	Explicitation	4	Explicitation	4
Omission	17	Omission	21	Omission	25

Table 31. – *La Strada*: (Macro-level): Translation strategies

Calque and omission seem to be the preferred strategies but, if we move from the macro- to the micro-level of analysis, it is possible to further the different solutions adopted by the three different versions.

As for geographical references, the three film versions translate them through calque; while both the film print and the VHS tape also omit them (14% and 16%, respectively) the DVD version retains all the detected instances. However, as for proper names, it is interesting to focus on two instances, which have been handled differently from the 1972-film print to the more modern versions, as reported below:

TRANSLATION DIMENSION				
MICRO-LEVEL				
	ST ₁	TT ₁	TT ₂	TT ₃
1.	ZAMPANÒ: Viene giù un temporale! Qual è il paese più vicino? NUN: C'è Magliana , diciotto chilometri. Ma bisogna passare attraverso le montagne. ZAMPANÒ: Non ce la facciamo. Poca benzina.	605 Where is the nearest village? There's going to be a storm. 606 Magliano , 18 kilometres away. 607 But you must cross the mountains.	422 A storm's brewing. Is it far to the nearest village? 423 Not so far , but the road's through the mountains 424 We won't make it, I'm short of petrol	575 A storm's brewing. Is it far to the nearest village? 576 Not so far , but the road's through the mountains. 577 We won't make it. I'm short of petrol.

		608 We can't do that. 609 We haven't enough petrol.		
2.	GELSOMINA: Ma, dove siamo? WOMAN: A Roma! Quello è San Paolo (<i>with Venetian accent</i>) GELSOMINA: E restiamo anche noi nel circo?	315 Where are we? 316 In Rome. That is St. Paul's . 317 Are we staying here with the circus?	210 -Where are we? -In Rome. That's San Paulo 211 Do we stay in the circus, too?	310 - Where are we? - In Rome. That's San Paulo . 311 Do we stay in the circus, too?

Table 32. *La Strada* (Micro-level): Geographic references.

As for the first example, *Magliana* refers to an area located on the South-West periphery of Rome, whose origins date back to the 1970s. Both the VHS and the DVD versions omit the geographical element through generalisation ('Not so far'), thus losing the reference to the Italian country (i.e., *Magliana*). On the contrary, the film print 'wrongly' renders it through loan: 'Magliano' (with the vowel *o*) instead of 'Magliana' (with the vowel *a*). This was maybe due to the fact that the subtitler worked without the film script, as stated by the translator of the film print himself, John Minchinton²¹:

²¹ John Minchinton (b.1926) has subtitled nearly two thousand feature films and television programmes in a distinguished career spanning over thirty-five years, working with Tom Milne and the late Peter Seward. They have subtitled major Italian-language films, such as *La Strada* (1954), and *Otto e Mezzo* (1963). I had the chance to interview him by email on 13th February 2015, thanks to the collaboration of Jane Giles. I would like to thank both of them for their precious help.

The film you are working on is from one of the worst periods of Italian cinema professionalism because they did not have written dialogue lists or translations; we translated from the sound tracks.

As for the second example, the VHS tape and the DVD seem again to apply the same strategy, with respect to the film print. *San Paolo* refers to the Basilica's Saint Paul Outside the Walls in Rome, which is normally translated in British-English as St./Saint Paul's. The woman is speaking with a typical Venetian accent; Venetian counts with seven vowels: *a, i, u, o* (open-*o*), *ó* (closed-*o*), *e* (open-*e*), and *é* (closed-*e*). As a consequence, the translation of *San Paolo* (with (closed-*o*) as 'San Paulo' (my emphasis) seems to try to render, in writing, the woman's regional accent. Since Fellini's trip across Central Italy plays a key role in the narrative of the film (see Section 5.3.3.), already from its title (i.e., the road), the VHS tape and the DVD seems to more faithfully preserve the original flavour of the filmmaker's artistic work, as well as its 'Italianness' gusto.

Moving to the ethnographic category, the three film versions mainly translate them through calque; while in the film print the 30% of the detected instances have been omitted, in the VHS tape omission decreases by 18%, then slightly increasing again in the DVD version (28%), even if the variation is very subtle.

As already discussed in Section 6.2. for *Ladri di Biciclette*, it is interesting to see how elements related to Italian cuisine have been translated differently in the three film versions, as shown below:

TRANSLATION DIMENSION				
MICRO-LEVEL				
1.	THE FOOL: Anna... t'aspetto in trattoria , eh? ANNA: Va bene!	291 Anna. I'll wait in the restaurant . <i>omission</i>	194 Anna, I'll wait at the inn <i>omission</i>	277 Anna, I'll wait at the inn <i>omission</i>
2.	WAITER: Quali, abbacchio o spezzatino ? GELSOMINA: Tutti e due.	123 What do you want? 124 Lamb or veal? 125 Both!	85 What will you have? 86 Mutton or stew 87 I'll have both	130 Which one, mutton or stew ? 131 I'll have both.
3.	ZAMPANÒ: Sì, va bene tutte e due. E per me pasta asciutta e abbacchio . WAITER: Va bene.	126 Alright, and for me spaghetti and lamb .	88 All right, both. Pasta and mutton for me	132 All right, both. Pasta and mutton for me .

Table 33. *La Strada* (Micro-level): Ethnographic references (1).

The Italian word *trattoria*, specifically rooted in the Roman context, derives from *trattore* (i.e., a restaurant owner); the word 'inn' dates back to European history, when the Romans built their road system, and inns were established to give travelers lodging, with food and drink, and stables were provided for the horses. Today, the term similarly indicates "a house usually in the country where people can eat and rent a room to sleep in" (Merriam-Webster 2016). A restaurant differs from the 'inn' in only providing food and drink, without lodging but, at the same time, is now usually more elegant and expensive than a *trattoria*. (Battisti and Alessio 1957: 57) However, in the years following the Second World War, eating at a *trattoria* was

often considered a privilege for the upper-class, as shown in other films of the present corpus, *Ladri di Biciclette* (see Section 6.2.).

The Italian word *trattoria* entered the English language in 1800s, precisely to refer to a kind of specialized eatery in serving Italian dishes. However, an English literal translation, that is “restaurant”, has also been used from the 1860s. (Latham 1866: 674) to 2000s (Oxford 2012: 779)

It is not easy to establish whether the subtitlers of the more modern film versions opted for ‘inn’ to give a more explicit ‘old’ taste to the translation of *trattoria* (see above). Another option could be that subtitlers of the film print relied on explanations and notes from pre-filming texts, where the word *trattoria* was identified precisely as an Italian restaurant. Maybe the words of John Minchinton, who kindly answered a previous question, could serve as a useful starting point on which to conduct further research “Any written material supplied rarely related to the version we were working with, usually texts pre-filming and not as post-synchronized”.

As for the second example, the couple *abbacchio* and *spezzatino* is rendered differently in the oldest and more modern film versions, respectively; the scene takes place within a typical Italian *osteria*, around Rome. The film print uses ‘lamb’ and ‘veal’, while both the VHS and the DVD versions showcase ‘mutton’ and ‘stew’. The term *abbacchio* originated in Roman cuisine. Initially used in and around Rome, it is now common all over Italy, identifying a popular dish made of ‘milk-fed’ or ‘suckling’ lamb (generally a sheep between the ages of 4 and 12 months) which is

usually roasted in the oven. On the contrary, a sheep older than 12 months is no longer considered lamb but either 'hoggett' or 'mutton', both of which have a stronger flavour.

As for *spezzatino*, the term refers to a popular dish of small pieces of meat cooked in a small amount of liquid (Riley 2007); interestingly, if the meat is veal, the dish is also known as *spezzatino alla romana*, thus rooted in the Roman culinary tradition. (Bocchetta 1965)

The translation 'veal' in the older film version precisely refers to the Italian word *vitello*, while 'stew' indicates a slightly different dish with respect to its Italian referent - boiled meal.

Moreover, it is interesting to note that the film print, instead of literally translating the term *pastasciutta* ('pasta'), as in the case of both the VHS and DVD version, specified the meaning of the dish, using the word *spaghetti*, which is an icon of Italian cuisine, contributing to "spread Italian genius through the world [more than] the work of Dante" (Serventi and Sabban 2000: 169). Since *spaghetti* became available in Britain at the end of the Second World War (Hildebrand and Kenedy 2011), the meaning of the word could be fully appreciated by the British audience, also thanks to an entire film genre named after this famous pasta – the Spaghetti Western (see Section 4.2.3.2.), without losing, at the same time, its foreign, original flavour.

Moving from food to daily life, it is interesting to focus on the following example:

TRANSLATION DIMENSION			
MICRO-LEVEL			
ST ₁	TT ₁	TT ₂	TT ₃
WOMAN: Macché lana, questa è ovatta! Ci si infila le dita dei piedi!	135 What wool! This is wadding.	94 It isn't wool, it's only cotton	141 It isn't wool, it's only cotton.

Table 34. *La Strada* (Micro-level): Ethnographic references (2).

The woman—the prostitute whom Zampanò will meet in the following scene—is looking at some cloth fabric (the setting is the same of the previous example). The Italian word *ovatta* refers here to “Feltro di cotone, incollato dalle due parti, usato principalmente nell’imbottitura degli abiti” (Vocabolario Treccani 2016). In the film print, we find ‘wadding’, that is “any fibrous or soft substance used as padding, stuffing, etc., especially sheets of carded cotton prepared for the purpose” (Collins Dictionary 2016) while both the VHS and the DVD version use ‘cotton’: “the soft white downy fibre of these plants used to manufacture textiles” (Ibid.), defined also as “a cloth or thread made from cotton fibres” (Ibid.). The Collins’ (2016) bilingual dictionary offers a distinction between ‘wadding’ and ‘cotton’; the former refers precisely to the domain of padding and clothes, while cotton to medical material. As a consequence, in addition of being more specific and contextually situated, the 1972-solution seems to more closely preserve the original meaning of the Italian world.

6.5. L'Avventura (Michelangelo Antonioni 1960)

6.5.1. Introduction

The film versions included in the corpus, and thus object of the diachronic analysis, are the following:

	TT ₁	TT ₂	TT ₃
Format	35mm (Black and White, 8 cans, 12341 Feet)	VHS tape (Black and White, 1 tape)	DVD (Black and White, 1 disk)
Audio track	Italian	Italian	Italian
Subtitle file	English	English	English
Acquisition date	1968	1996	2010
Run time	130 minutes approximately	137 minutes approximately	140 minutes approximately
Time span (on average)	43 years		

Table 35. - *L'Avventura*: Film versions

6.5.2. Technical dimension

Technical elements at macro level are investigated and compared among the three different versions. Starting from layout considerations, in all film versions subtitles

are positioned in the centre of the screen, using two different typologies of fonts: serif- for the film print, and non-serif fonts for both the VHS tape, and the DVD²². Moreover, as in the case of VHS and DVD subtitles, characters are shadowed in order to be more visible against a very light background. These differences seem to follow the evolution of font types, from the early cinema days to modern times, as well as the development of new technical processes used to transfer the subtitles to the actual film (see Chapter 3).

As shown below, considering the number of characters of the source text (i.e., the original dialogue), there has been a slight text reduction from TT₁ to TT₂, while the percentage of retained text highly increased from TT₂ to TT₃:

TECHNICAL DIMENSION			
MACRO-LEVEL			
	TT ₁	TT ₂	TT ₃
Percentage of retained text	73.1%	61.1%	91.2%

Table 36. *L'Avventura*: Text retention.

This trend seems to be confirmed in the number of subtitles, which decreased by 26.7% from TT₁ to TT₂, while increased considerably from TT₂ to TT₃ (59%). Interestingly, as in the case of text reduction , the variation is less consistent from the

²² It was not possible to distinguish with absolute certainty the exact font type. For the evolution in the use of different fonts, from silent cinema to modern times see Chapter 3.

oldest to the more modern version (+16.5%), rather than from the 1990s- to the 2000s- film copy (+26.7%). If the increasing number of subtitles is predictable in the passage from the VHS to the DVD version, for the greater memory capacity of DVDs with respect to the older distribution format, the lower number of subtitles in the VHS in relation to the 35 mm film print is maybe less expected.

Once again, there seems to be a sort preference towards one-liners, even if their number slightly decreased from the 1972- to the 2000s-film version:

TECHNICAL DIMENSION			
MICRO-LEVEL			
	TT ₁	TT ₂	TT ₃
One-liner	67%	58.2%	70%
Two-liner	22.1%	41%	29.8%
Three-liner	0%	0%	0.1%

Table 37. *L'Avventura*: One-liners, two-liners, and three-liners.

Considering the recent innovations in terms of conventions brought about by the process of hybridization among different subtitling contexts, it is not surprising that the DVD version contains a three-line subtitle. However, it is interesting to note that, despite the fact that the VHS version is the one with the highest percentage of text reduction (-38.9%), the number of subtitles distributed over two lines is higher than the other two film versions, with a twenty-five character per line average (the same

applies for the DVD version, while for the 1968-film version the average is 27 characters). This is maybe due to the different percentages in terms of dialogue subtitles: 27.3% as for the VHS version, against the 14.5% of the DVD copy.

Here again, there is a preference towards an ‘inverted’ pyramid structure, despite the importance of visual elements in the film under scrutiny (see Section 4.1.4.).

TECHNICAL DIMENSION			
MICRO-LEVEL			
	TT ₁	TT ₂	TT ₃
First line longer/second line shorter	81.3%	78.5%	77.7%
First line shorter/ second line longer	12.7%	16.7%	20.9%
Similar length	5.8%	4.6%	1.3%

Table 38. *L'Avventura*: Structure of the two-line subtitles.

Top lines longer than the seconds are preferred in all three film versions, even if the percentage of subtitles with the top line shorter than the second one has slightly increased from the 1968- to the 2010-film version (from 12.7% to 20.9%).

Considering that the maximum number of characters for VHS and DVD should be 33-35, and 40 characters per line, respectively (Diaz-Cintas and Rемаel 2007: 84), it is interesting to note that in the VHS version lines are formed by up to 39 characters (both for one-liners and two-liners) while, as for the DVD, the longer lines

are composed of 49 characters. As for the film print, whose distribution channel could not be established through the information retrieved at the British Film Institute (see Section 5.1.), the detected maximum number of characters per line²³ (both for one-liners and two-liners) was 41.

6.5.3. Linguistic dimension

Even if punctuation marks used in subtitling generally share the same rules of standard written language, there are also some specific usages which are bound to this AVT modality, such as the use of dashes²⁴. The three film versions share the same use of dashes as links of compound words and adjectival groups but, in the film print, dashes also seem to indicate a longer pause than that of a comma (as in the case of the DVD version of *La Strada*), thus reflecting the grammar usage of colons in language:

²³ The 'maximum number' of characters does not refer to the respected limit to produce the subtitles. It only refers to the number of characters used to compose the longest lines of the subtitles under scrutiny.

²⁴ Strictly speaking, it would be more appropriate to differentiate between dash and hyphen. However, they are considered here as the same sign for subtitling purposes, and refer to them as 'dashes'.

LINGUISTIC DIMENSION				
	ST	TT ₁		
1.	SANDRO: Facciamo il bagno? CLAUDIA: Non qui: è pauroso!	59 Not here - it's scary.	50 Shall we swim? 51 It's risky here	76 Shall we go for a swim? 77 Not here it's frightening
2.	ANNA: Sai, la storia del pescecan: era una balla.	107 About that shark - I made it up.	91 That shark business was just a joke	136 The whole shark thing was a joke, you know
3.	OLD MAN: Saranno state le quattro, le cinque. CORRADO: Del pomeriggio? OLD MAN: No: di mattina	246 It was nearer 4 ... or 5. 247 P.m.? 248 No - in the morning.	182 More like four or five 183 -This afternoon? -No, this morning	280 It must have been more like four or five o'clock 281 - This afternoon? - No this morning

Table 39. *L'Avventura*: Use of dash.

This particular use of dashes as an additional indicator for the reader, which is totally absent from both VHS and DVD versions (where they are only used as links of compound words and adjectival groups) maybe due to the fact that viewers, in the 1960s, were less exposed to subtitled programmes than in modern times; since subtitles were generally accused of distracting the audience attention from what was going on screen, and hampering the enjoyment of the film, this 'aid' was maybe introduced to provide the reader with a further instrument to fully appreciate the original work, and more specifically to reproduce some prosodic features of the original dialogue. In this sense, an accurate study of film dialogue, with special focus on pace, intonation, stress and volume, could help shed further light on this

particular use of dashes, in contrast with the more modern film versions. However, since dashes have also been detected in modern film versions (*La Strada*), maybe this is simply a practice which maybe was more widespread in the past, for the above mentioned reasons, but which is still adopted.

In addition to that, in the film print version, dialogue subtitles are totally absent; as a consequence, dashes are never used to indicate that the text appearing in the subtitle belongs to two different people. On the contrary, both the VHS and the DVD film versions use dashes in dialogue subtitles (27.3% and 14.5% respectively), for both lines of speaking characters²⁵: as for the VHS copy, there is no space left between the dash and the first letter while, in the DVD, the dash is followed by a space. This is maybe due to the necessity of saving characters, considering the limited memory capacity of VHS, with respect to DVD²⁶.

As for the absence of dialogue subtitles in the film print, which is reflected in the higher number of one-liners, this is maybe due to the fact that, during the 1970s, dashes had not been used to indicate dialogue subtitles yet, and that this practice has been then introduced over the years (as shown in the 1990s and 2000s).

²⁵ In an attempt to rationalize the space available in each line, the dash can be used only in the second line, thus only indicating the second speaker. (Diaz-Cintas and Remael 2007: 111)

²⁶ However, the specific company guidelines, as well as the requirements of the clients should also be taken into account.

As for the use of triple dots, in the VHS version, the use of triple dots as a bridge at the end of the first subtitle and at the beginning of the following is less common (12 instances) and, as for the DVD version, only 9 instances could be detected. Since this tendency has been detected in all old versions (except for *Il Miracolo*), this is maybe due the fact that in the past, viewers were less used to reading subtitles and, also considering the low quality of the film print, triple dots could be more clearly detected by the viewers' eyes with respect to the absence of punctuation marks.

As for the use of full stops, it is interesting to note again that, in the VHS film version, they are only used to separate different sentences within the same subtitle, while they have never been used to indicate that a given subtitle has ended. This again may be due to specific companies' guidelines or, considering the analysis carried out on the other VHS film versions, it could show a general tendency shared by this specific distribution format.

6.5.4. Translation dimension

As for the macro-level analysis, geographical references are the most frequent detected cultural elements in the original text, thus reflecting Antonioni's exploration of Southern Italy, which plays a key role in the narrative of the film (see Section 5.3.4.). At the same time, the low number of socio-political items, with respect to other films of the corpus (see Section 6.2.), makes the difference from neorealist works even clearer: low-classes people, who tried to courageously survive the

economic difficulties of the post-war period, are here substituted for wealthy, and soulless characters living an unhappy and meaningless existence, reflecting then the ideological disillusionment with the post-war reconstruction of the 1960s, far from the political and social preoccupations of the 1940s and 1950s (see Section 4.1.2.).

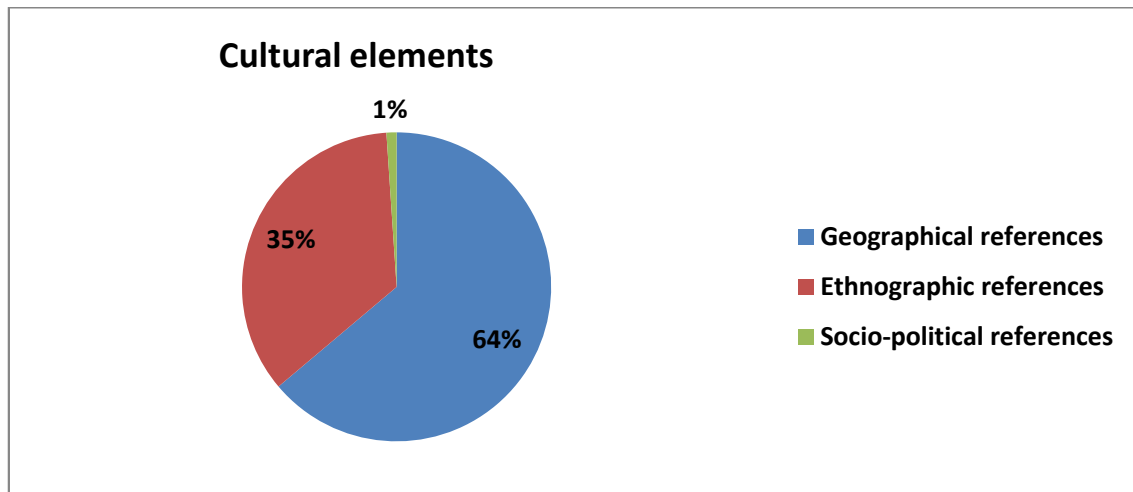


Figure 27. *L'Avventura* (source text): Cultural references.

However, the strategies used to handle the three groups of cultural elements in the three film versions differ from one version to another, especially from the older to the more modern film versions, as illustrated in Table below.

TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Geographical references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	20	Loan	21	Loan	28
Calque	30	Calque	24	Calque	30
Explicitation	22	Explicitation	39	Explicitation	37
Omission	28	Omission	16	Omission	5
TRANSLATION DIMENSION					

MACRO-LEVEL					
<i>Ethnographic references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	0	Loan	0
Calque	33	Calque	43	Calque	86
Explicitation	50	Explicitation	27	Explicitation	14
Omission	17	Omission	23	Omission	0
TRANSLATION DIMENSION					
MACRO-LEVEL					
<i>Socio-political references</i>					
TT ₁		TT ₂		TT ₃	
Strategy	%	Strategy	%	Strategy	%
Loan	0	Loan	0	Loan	0
Calque	75	Calque	20	Calque	70
Explicitation	25	Explicitation	80	Explicitation	30
Omission	0	Omission	0	Omission	0

Table 40. *L'Avventura*: (Macro-level): Translation strategies

The three versions share the same translation strategies for all three categories (loan, calque, explicitation and omission) but, if we move from the macro- to the micro-level of analysis, it is possible to study in more details the solutions adopted by the three different versions.

Starting from geographical references, filmed on and showing different locations such as Rome, the Aeolian Islands, and Sicily, Italian churches and cathedrals, the film is also a picture of the national geographical space, the importance of which is enhanced by Antonioni's filming technique aimed at leaving characters' off-centre, in order to convey the frightening idea that the places themselves will swallow everyone (Anna's disappearance is a clear example). The high percentage of omission in the film print, compared with the main strategies

adopted in both the VHS and the DVD versions (explicitation and calque), seems then to contribute weakening the narrative as well as the artistic message of Antonioni's work. This seems to affect especially proper nouns of geographical places, which are mainly omitted in the film print, while both the VHS and the DVD versions have mostly retained them through loan, even if the percentage considerably increased from the 1990s to the 2000s film version, passing from 48% to 69%. Among others, an interesting example is provided in Table below:

TRANSLATION DIMENSION			
MICRO-LEVEL			
ST ₁	TT ₁	TT ₂	TT ₃
MAN: E allora va a Tindari?	411 Tindari, then?	307 01:05:34 01:05:39 To Tyndaris?	458 - To Tyndaris, then?
WOMAN: No.	412	To Tyndaris?	- No
MAN: A Sant'Agata di Militello?	Sant'Agata?	Sant'Agata?	459 - Sant'Agata di Militello
WOMAN: No			- No

Table 41. *L'Avventura* (Micro-level): Geographic references (1).

Sant'Agata di Militello is a small municipality in the Province of Messina. Both in the film print and in the VHS tape, *di Militello* is omitted either for spatial/time constraints or to not provide the audience with additional place details (*Sant'Agata*), likely unfamiliar to the British audience. On the contrary, the DVD version faithfully renders the geographical reference through loan, thus maintaining the original term.

Even if the percentages reported above seem to suggest that the film print increasingly departs from the original text, with respect to the more modern film

versions, it seems that lexical choices in the old subtitles more appropriately and specifically describe and represent the physical objects of the film, as shown in Table below:

TRANSLATION DIMENSION				
MICRO-LEVEL				
	ST ₁	TT ₁	TT ₂	TT ₃
1.	ZURIA: Uno dice che l'ha vista sopra un'automobile di Roma, un altro che l'ha vista al porto che parlava con alcuni marinai stranieri.	470 Another said she'd been seen at the docks, talking to foreign sailors.	351 01:11:03 01:11:07 ...and talking to foreign sailors at the port	532 01:14:46,760 --> 01:14:50,036 Another at the port talking to foreign sailors
2.	MARSHAL: Spingi di più là! C'è una grotta lì sotto Sì, ecco, là.	286 There's a grotto under there. 287 Yes, that's right - there.	286 There's a cave there 287 Yes, that's right	286 Look, there's a cave under there. 287 Yes, that's right.

Table 42. *L'Avventura* (Micro-level): Geographic references (2).

The Italian word *porto* of example 1 is rendered as 'dock' in the film print, which can be defined as "a usually artificial basin or enclosure for the reception of ships that is equipped with means for controlling the water height"(Merriam-Webster Dictionary 2016) while in both the VHS and DVD copies we find 'port', that is "a harbor town or city where ships may take on" (Ibid.). Considering that Anna, according to the witnesses, was talking to foreign sailors "*al porto*", in this case the translation 'at the dock' seems to be more appropriate.

Interestingly, the same trend seems to be detected in the translation of another geographical reference. In example 2, a *grotto*, refers to any type of natural or artificial cave that is associated with modern, historic, or prehistoric use by humans. When it's not an artificial, a grotto is often a small cave near water (Cambridge Dictionary 2016), which is particularly appropriate here, since the marshal is referring to one of the grottoes of the Aeolian Islands. On the contrary, the solutions in the VHS and DVD subtitles ('cave') seem to be more generically associated with "a large hollow place formed by natural processes in the side of a hill or cliff or underground" (Merriam-Webster Dictionary 2016), even if the more modern version adds the preposition 'under', maybe to compensate for the loss in using the more general word 'cave', with respect to 'grotto'.

This is also the case of another example detected in the subtitles under scrutiny, from the socio-political category, which are mainly treated using calque and explicitation in all three categories.

TRANSLATION DIMENSION			
MICRO-LEVEL			
ST ₁	TT ₁	TT ₂	TT ₃
LIEUTENANT: Sì. Dove hai messo la cassa delle sigarette? BRIGADIER: In magazzino .	361 In the quartermaster store , sir?	275 -Yes. Where are the cigarettes? - In the store	409 - In the storeroom . - Fine

Table 43. *L'Avventura* (Micro-level): Socio-political references.

A 'quartermaster' is "an officer responsible for accommodation, food, and equipment in a military unit store" (Collins Dictionary 2016); a 'quartermaster store' is then a building (or group of buildings) which is used for the storage and issuing of rations and equipment to an army unit. The Italian word *magazzino* is less specific than the English translation found in the 1968-film version, as in the case of 'store' and 'storeroom' of the more modern versions, simply designating "a room in which things are stored" (Ibid.). Since both lieutenant and brigadier are military ranks, and since the scene unfolds at a police station, the solution found in the older film version is maybe more contextually situated than the ones on the modern film versions.

As for ethnographic references, despite the high percentage of instances, only an element has been deemed interesting to study the differences among the three different versions from a diachronic point of view, as shown below:

TRANSLATION DIMENSION			
MICRO-LEVEL			
ST ₁	TT ₁	TT ₂	TT ₃
GLORIA PERKINS: Cercavo una merceria e mi sono accorta che dietro tanti uomini mi seguivano. Mai vista una cosa come questa. Tanti uomini.	449 My seam came undone, so I was looking for a draper's ...	333 The seam split, so I looked for a dressmaker	497 I was looking for a dressmaker and I noticed these men following me

Table 44. *L'Avventura* (Micro-level): Ethnographic references.

The Italian word *merceria*, a small shop, which is almost disappearing in Italy, selling fabrics and sewing materials, can be literally translated with “haberdasher's shop” in British-English (Collins Dictionary 2016). In the 1968-film version we find ‘draper’s’, indicating the shop where the draper works; a draper is defined as “someone who, in the past, owned a shop selling cloth, curtains, etc.” (Cambridge Dictionary 2016). On the other hand, both the VHS and the DVD versions offer an alternative solution: ‘dressmaker’, that is “someone who makes women's clothes, especially as a job” (Cambridge Dictionary 2016); in this case, not only is the solution more generic, but we also lose the reference to both the ‘old’ shop (*merceria*) and job (*merciaio*).

CHAPTER 7
FINALAL REMARKS

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7.1. Preliminary findings

7.1.1. Introduction

This section provides a synthesis of the most relevant preliminary results of the present study, focusing on:

- the evolution of film subtitling, in terms of norms and conventions, from silent cinema to modern times (see Chapter 3);
- the production and distribution of Italian films during the post-war period in the UK (see Chapter 4);
- the diachronic analysis of the film corpus (see Chapter 6).

7.1.2. Film subtitling: A never-ending evolution

The extraordinary dynamism ushered in by the arrival of DVD¹ and digital technology in general, as well as the proliferation of audiovisual products in the wake of modern society's "cult of the image" (Díaz Cintas 2005a: 14), has led to a great increase of the number of subtitled products, being subtitling the most economical and flexible AVT mode. The exponential growth in the number of subtitled materials has also affected online contents, allowing for the emergence of new conventions and rules, such as those used in the field of fansubbing.

¹ With respect to the old VHS tapes, DVD is faster and has a greater memory capacity, allowing the incorporation of up to 32 subtitle tracks in different languages, as well as both inter- and intralingual SDH.

Subtitling has undergone major changes over the years, which can be observed from the very beginning of subtitling practice until today. Interestingly, the history of their evolution seems to be cyclical: the creativity of the first form of subtitles, the intertitles (see Section 3.1.), has been gradually abandoned to embrace more standardised conventions, in an attempt to create a set of shared rules which has led to the development of codes of good subtitling practice (see Section 3.2.4.). However, these established parameters seem now to be challenged, due to the process of transformation and “hybridisation” (Díaz-Cintas 2005a: 25) occurring within subtitling and, more broadly, in the realm of audiovisual translation in general: new audiences avid for information, and who do not simply remain passive viewers but rather actively participate in the creation of meaning and content; conventions belonging to other AVT modes are affecting the production of subtitles, and technological advances—which inevitably have a profound impact on subtitling practice (Ibid., 17)—are opening up new venues and a more ‘unconstrained’ way of conceiving the delivering of all types of subtitles.

The innovative nature of all these transformations, which seem to lead to a freer and more artistic use of colours, symbols, and conventions, is only apparent since they have been mainly “borrowed” (Díaz Cintas 2005a: 15) from more recently emergent AVT modes such as SDH, video games—an area of great expansion within AVT, which nonetheless has raised scarce interest in academic circles (Díaz Cintas 2005b: 19)—

and fansubbing². This has led to what has been defined the “creative turn” in subtitling practice. In the words of McClarty (2012: 139-140):

Rather than adhering to a restrictive set of norms, the creative subtitling practice responds to the specific qualities of the individual film text, giving the creative subtitler more freedom to create an aesthetic that matches that of the source text, instead of being bound by standard font types, sizes and positions. Creative subtitles may be subtle or striking, bright or neutral, wild or restrained, but they will always respond to the individual film text, or even to specific moments within that film text.

Even more interestingly, especially in the light of the present thesis, this renewed interest towards a more creative approach in subtitling³ seems to hark back to the past, and precisely to intertitles during cinema’s silent era. With the use of different colours, decorative elements (especially by Japanese subtitlers), various font types and notes with diegetic value, intertitles fully exploited not only the expressive potential of language, but also its creative function both to keep the public’s

² Another ‘hybrid’ type of subtitling, which is developing its own rules and conventions, can be found in TED Talks. For further references see the TED Talks community’s subtitling guidelines at <https://www.ted.com/participate/translate/guidelines>.

³ The creative turn in subtitling is more the product of the imagination of film directors and editors than of subtitlers themselves. Creative devices are often used to produce particular narrative or comedic effect, or to interact with the film’s soundscape and *mise en scène*. One of the first examples of this type of subtitle usage can be found in Jay Roach’s *Goldmember* (2002), where the characters are often able to read the subtitles along with the viewers. For further references on creative subtitling see McClarty (2012; 2013 and 2014), and Romero Fresco (2013: 210), among others.

interest and to make intertitles almost resemble to pictures, in an era when images were the pure representation of the filmic art, and the use of the written word was totally objectionable (Díaz Cintas 2005a: 15). Moreover, as happened in the past, the new creative solutions described above are often the result of the filmmaker's and editor's efforts and not of the translator. During the silent era, the director himself (Alfred Hitchcock and Joseph Mankiewicz, among others) designed and created the intertitles for his own films, which did far more than vivify the action they are embedded in (Nornes 2007: 104); in the words of Hitchcock (1923, in Nornes 2007: 104), intertitles emphasise "the process of 'telling' and 'reading'".

To conclude, if it is true that history is cyclical (Díaz Cintas 2005a: 15), it would be even more interesting to look at subtitling from a diachronic perspective (see Chapter 1) "to see how subtitling was done in the past, and how it is done nowadays" (Díaz Cintas 2004: 65).

7.1.3. The Italian gusto of post-war Italian cinema

The two cinematic genres that mostly represented Italy during the post-war period – not only domestically but also, and especially, abroad – were Neorealism, and *auteur* cinema.

One of the main reasons that made these film genres successful at international level was not so much their mass-market potential, but their ability to communicate local and authentic Italian contents to a wider audience, attracting the attention and interest of foreign cinemagoers with their original and national 'flavour'.

Both neorealist and *auteur* pictures were considered to be able to cross national barriers, for their ability to encapsulate universal values, thus subordinating the particular (or 'different') to the general (or 'similar').

In addition to neorealist and *auteur* films, the Italian cinema industry of the post-war period both produced and exported a wide range of popular genres, which gained enormous box-office success also in their country of origin for their ability to offer fantastic and fabulous narratives profoundly uprooted from the difficult situation Italians were living at that time.

7.1.4. Subtitling vs. dubbing: The great debate within the UK

The previous sections have tried to provide a comprehensive overview of the distribution of Italian films within the British market, during the post-war period, and on the main issues related to the subtitling and dubbing of Italian films. However, in this regard, further details must be provided, before concluding the Chapter.

Across Europe, as for the translation of films released in cinemas, subtitling is the language transfer practice most widely used, being the preferred audiovisual translation modality in twenty-eight countries (twenty-six countries plus two regions in two countries): among them, Netherlands, Poland, Portugal, Turkey and United Kingdom⁴. On

⁴ These countries are Belgium (Flemish-speaking), Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, Greece, Hungary, Iceland, Ireland, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, Sweden, Switzerland (German-speaking), Turkey and United Kingdom.

the other hand, dubbing is the predominant practice in Spain, Italy, Germany, Austria, Belgium (Francophone) and Switzerland (Francophone and Italophone). In France, the dual version seems to be the preferred choice, according to the nature and the origins of the films to be distributed (European Audiovisual Observatory, Yearbook 2010: 6-7).

Generally, the preference for subtitling or dubbing⁵ depends on different reasons and, in addition to the volume and nature of the imported films, we find political, historical, cultural and financial factors (Pedersen 2011: 4-7). Traditionally, those countries which can afford the costs of dubbing avoid to subtitle them: it is estimated that dubbing is tenfold or even more expensive than subtitling (Luyken 1991), with a duration of the dubbing process of three or four week, on average, for a ninety minute feature film (Ibid.: 79). This may then further explain why popular films, which were likely to recover all distribution costs, were generally released in dubbed versions in big cinema halls. However, despite the limited costs of subtitling, high illiteracy rate also influences this choice, since subtitles restricted the audiences to those who are able to read them (Ibid.: 32); this may further explain the reason for the preference of the dubbed versions of a given Italian title to be distributed within the mass-market circuit.

Even if the UK is generally considered as a subtitling country, it is also true that, belonging to the large Anglophone audiovisual market, it is actually neither a classical subtitling nor a dubbing nation; as shown in the previous sections, the UK has historically adopted these two different language transfer mechanisms as needed. In this regard, it is

⁵ There is a third method that is used for language transfer of films: voice over. For further reference see Luyken (1997, 30) among others.

worth reporting that in 2009, 503 films were released in cinemas in the United Kingdom, of which 113 were British films and 212 US films, for a total of 325 films in English (Ibid.: 6). This means that only 35% of the films released in 2009 needed to be translated, which explains why the practice of subtitling may not be highly visible here, with respect to the so-called subtitling country. At the opposite extreme are countries like Bulgaria, Belgium, Croatia, Estonia and Iceland, where more than 90% of films require translation, and national films represent a very small percentage of films released in cinemas.

The marked or, at least, the more frequent option towards a given audiovisual modality influence a nation's audience expectations regarding how a given foreign film is presented: in the nationally dominant mode to which they have become accustomed, or in a modality which deviates from the norm.

As a consequence, it is not surprising if film critics and the art-house cinema audience did not show any enthusiasm for the dubbed versions of film genres that they were accustomed to watch with subtitles.

Another issue that should be underlined before concluding the Chapter, and which could further justify the opposition of British film critics against dubbed Italian titles, is the poor quality dubbing. The adjective that the British press used most frequently to describe the dubbing was "rough" (Marcarini 2001: 161), for often being either out of synchronisation with the original Italian, or American dubbing, either because Hollywood distributors directly released them in Britain, or because British companies bought them from US companies. This was even more frequent from the Sixties onwards, when the international film industry started to be virtually controlled by the Americans: with the

decrease in the number of titles produced in Hollywood, US companies tried to compensate for this loss by taking control of foreign film distribution. The consequence was that Italian films were firstly dubbed in American English, and then distributed in the UK.

As pointed out in an article on Luigi Comencini's *La ragazza di Bube* (Bebo's Girl, 1963): "the dubbed voices are, as usual, an American idea of what Italian should sound like in English" (Monthly Film Bulletin, December 1965, in Marcarini 1001). British reviews of Italian films offer several examples against the supremacy of American English not only in Hollywood productions, but also in foreign dubbed films. Among others, Matarazzo's opera-film *Giuseppe Verdi* (1953), which failed to convince because "The recording is adequate, but the film is badly dubbed with transatlantic voices" (Monthly Film Bulletin, March 1956). However, even when American and British coexisted in the same film, film critics were not enthusiastic of this choice: "the dubbed dialogue, a mixture of American and broken English, is often embarrassingly inept" (Monthly Film Bulletin, January 1957, in Marcarini 2001)⁶. Despite that, according to film reviews, it seems that "however well this is done [dubbing], the marriage of English words to the mouthing and playing of foreign actors inevitably remains uncomfortable" (Monthly Film Bulletin, September 1951, in Marcarini 2001).

To conclude, I think that the overview of the previous sections, supported by a broad and careful research into the original reviews of Italian films published in the British

⁶ This review refers to Giuseppe Amato's *Donne Proibite* (Forbidden Women, 1953), released in the UK in 1957.

press during the post-war period, offers an interesting starting point on which to carry on further studies on the preference towards subtitling Italian art films, and dubbing popular titles. Moreover, as extensively demonstrated, dubbing was also used to market an art work in a different way, going beyond the restricted art-house audience, once the film, or a given director, had proved to be fairly successful within the UK.

However, as this concluding section has also shown, many other factors have played a key role in determining the preferences of subtitling over dubbing, which transcend the marketing choices of distributors, as well as the nature of the imported titles.

7.1.5. Analysis of the film corpus: preliminary results

From a diachronic point of view, considering the film corpus under scrutiny, there has been an increase in the percentage of retained text from 1950s to 2000s, as shown in Table 24. below:

Technical dimension					
%					
	1950s	1960s	1970s	1990s	2000s
Retained text	42.8	58	59.2	60.3	78.5

Table 24. Variation in the percentage of retained text over time.

There seems to be a regular tendency in reducing the original text (i.e., the film dialogue) over time. Considering that “the written version of speech in subtitles is nearly always a

reduced form of the oral ST” (Diaz-Cintas 2007: 146), and since the viewers need sufficient time to combine the reading of the subtitles with following the screen action and listening to the soundtrack, the differences in terms of either partial or total reduction of the source text over the years may be determined by:

- the transformations which have occurred in terms of audience reading speed;
- the need to preserve the artistic value of the filmmaker;
- the distribution channel and format of the film versions under scrutiny.

The different degree of text reduction is obviously reflected in the different number of subtitles over the years, as shown in Figure 25. below:

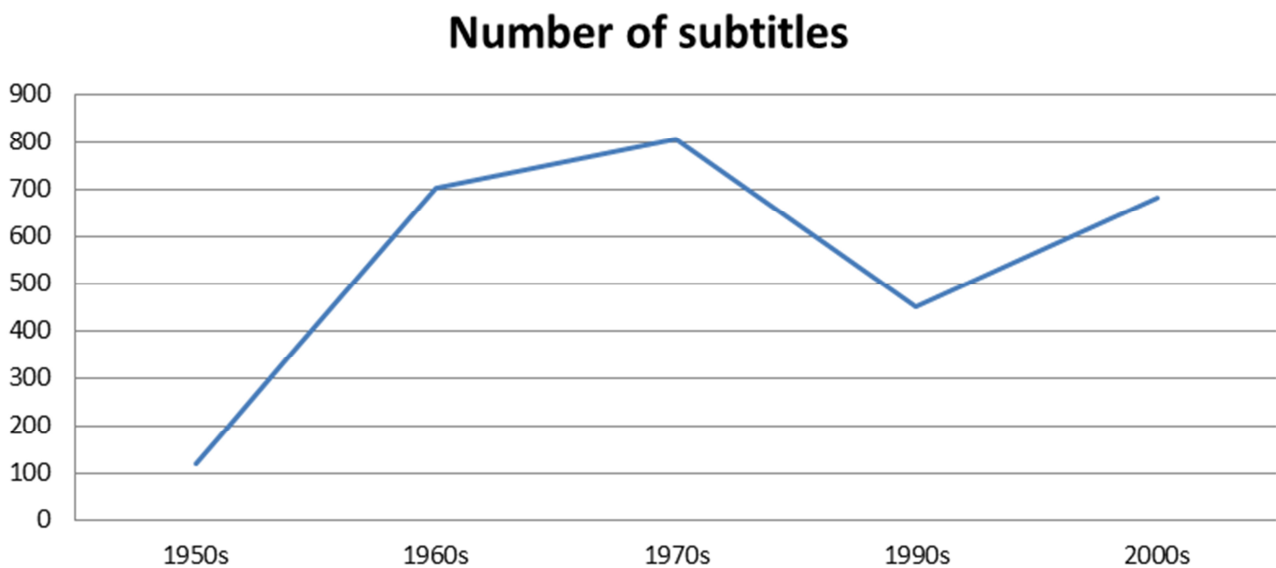


Figure 25. Variation in the number of subtitles over time.

The number of subtitles seemingly increased from the 1950s to the 1970s, but then decreased from the 1970s to the 1990s, before rising again from the 1990s to 2000s;

interestingly, the number of subtitles in 2000s-film versions seem to be lower than that of 1970s film versions.

Even if these results apparently contrast with the variation in terms of text reduction over time, the difference seems to be accountable to the number of one-liners and two-liners, as shown in Figure 26. below:

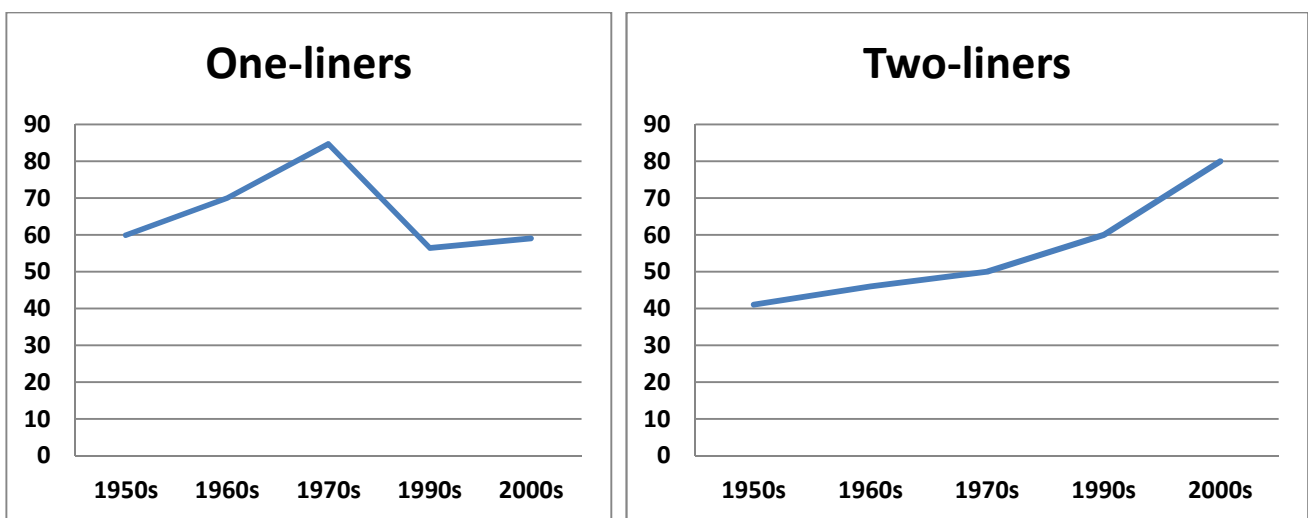


Figure 26. Variation in the number of subtitles over time: one-liners/two-liners.

The increasing number of two-liners, in the film corpus under scrutiny and considering the data retrieved, may be due to the decreasing percentage of either condensed or omitted text, showing a growing tendency in enhancing the viewing experience by staying closer to the source text, from both a content and a formal point of view, providing the audience with more self-contained subtitles, and thus reducing the compulsory segmentation of the written text at the bottom of the screen.

This seems to be confirmed by the increasing number of dialogue subtitles, which appeared only in the 1990s (considering the films under scrutiny), as shown in Figure 27.

below:

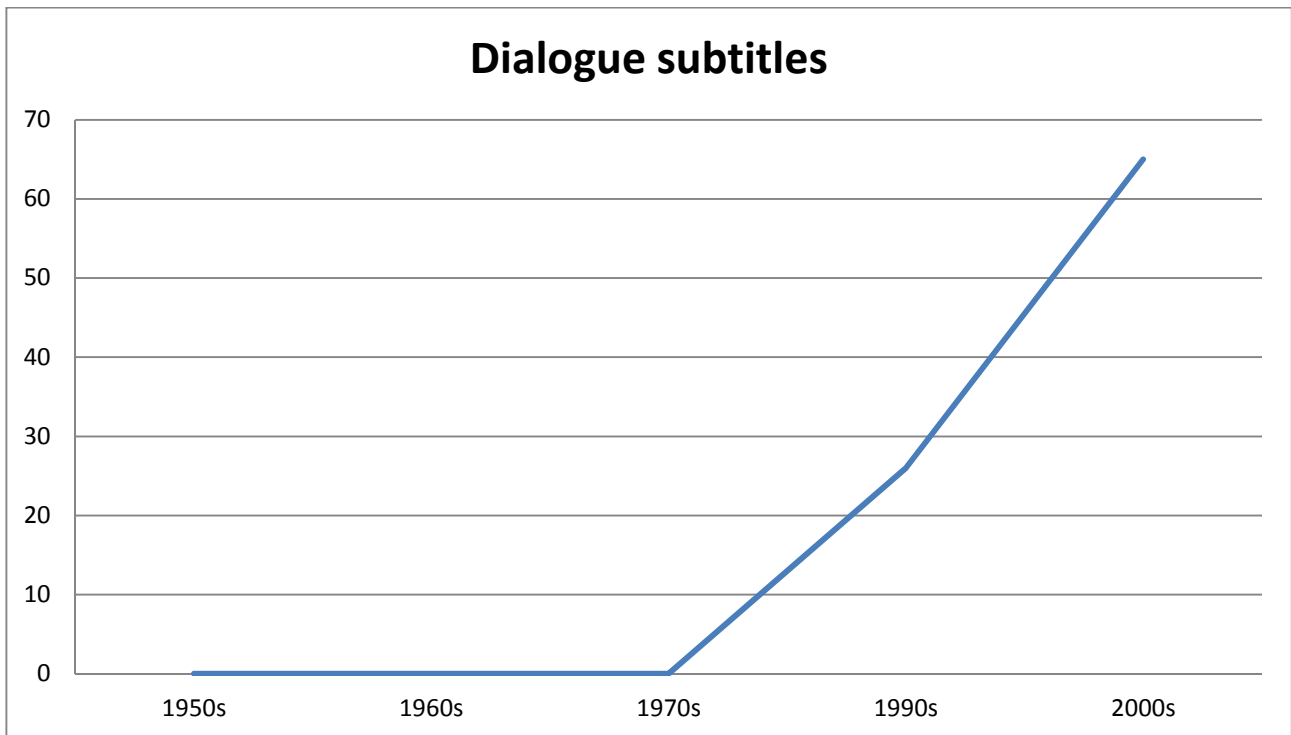


Figure 27. Variation in the number of dialogue subtitles over time.

As for dialogue subtitles, considering the films of the present corpus, it seems that the dash was not used until the 1990s to indicate that the text appearing in the subtitle belongs to two different people. This may be due to the absence, at that time, of good subtitling practice codes, such as the one put forward by Ivarsson and Carroll (1998: 157-159), as well as the necessity to reduce to the minimum the number of characters on screen, in order to not pollute the artistic work of the director, especially in the case of the so-called *auteur* works. However, this seems to contrast with the use of ellipsis, which was widely used in

the older film versions to indicate that a sentence was not finished in one subtitle and carried over to the next one.

As shown below, the use of 'bridging dots' seems to have gradually decreased over the years save for the exception of the 1950s-film version. However, considering the detected general trend over time, this seems to have been due to the fact that all 119 subtitles of the film print are self-contained, ending with a full stop, a question mark, or ellipsis used as pauses, hesitations, or interruption; as a consequence, there seemed to be no visually mark the connexion between two different subtitles. This is maybe due to the fact that the film is explicitly a dedicatory tribute to the Italian actress Anna Magnani (Nanni, in the film). Starting from her initial 'monologue', with the silent travelling shepherd (played by Fellini), the film is focused on Nanni's personal *via crucis*, who finally gives birth to a son in total isolation, and the other characters only function as foreground for Magnani's performance.

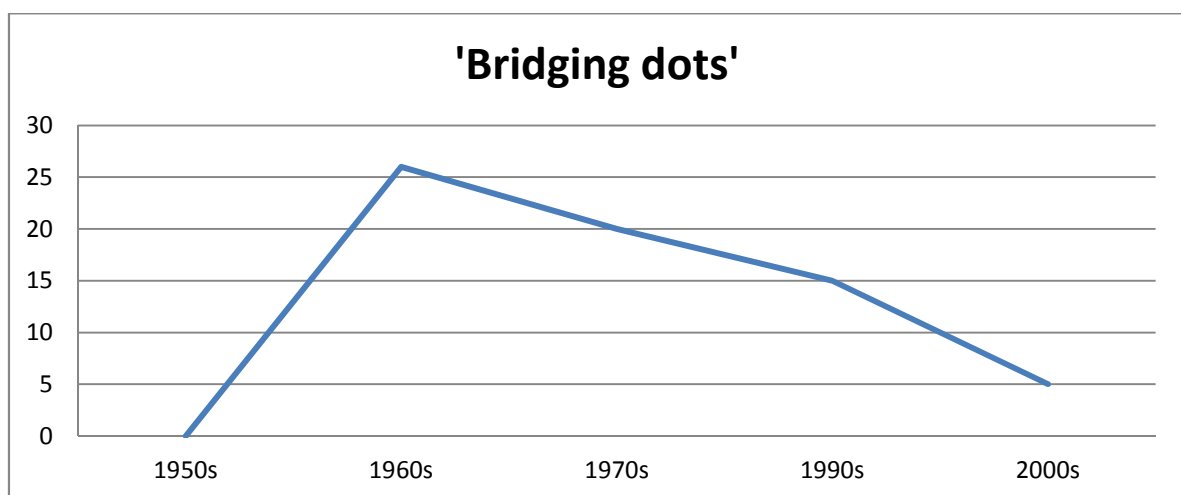


Figure 28. Variation in the number of 'bridging dots' over time.

Another interesting trend detected in the syntax of subtitling, as for the corpus under scrutiny, is the absence of full stops in the 1990s-film versions at the end of the subtitle. Since all the film versions originate from the same source of data (see Section 5.1.), this may be due to specific guidelines followed by the subtitlers normally working for the British Film Institute, or it could show a general tendency shared by this specific distribution format.

As for the strategies used to handle the detected cultural elements, only loan, calque, explicitation, transposition, and omission have been adopted by all film versions, even if with different percentages, as shown in Chapter 6. There seems to be no regular trend in the handling of cultural elements, with respect to the preferred translation strategies adopted over time but generally, subtitlers have tried to retain references to the Italian culture; this could be mainly due to the characteristics of the films under scrutiny (see Chapter 4) and the need to preserve the foreign gusto of these titles, as extensively discussed in Chapter 5.:

OMITTED CULTURAL ELEMENTS											
Ladri di Biciclette			Il Miracolo			La Strada			L'Avventura		
TT ₁	TT ₂	TT ₃	TT ₁	TT ₂	TT ₃	TT ₁	TT ₂	TT ₃	TT ₁	TT ₂	TT ₃
47.7	36.6	25.6	66.3	24	4.6	20.3	18.3	17.6	15	13	1.6

Table 42. Percentage of omitted cultural elements.

The decreasing number of cultural elements over time, as for each title, is obviously related to the different percentages of retained text. This has an effect on the reception of

the subtitled film by the target audience, and the more modern film versions seem to more faithfully rebuild the geographic, ethnographic and socio-political context not only because of the lower percentage of omitted instances, but also due to the translators' solutions, as discussed in Chapter 6.

The need to preserve the originality of Italian art films seemed to be a priority at the time these titles were first distributed in the UK, and this would appear to not only have been maintained over the years, but indeed emphasized. However, considering the context of both time and space not only in which these titles were produced, but also that these films depict through the stories narrated, some translation choices, in terms of vocabulary, have been modernized in the VHS and DVD film versions, sometimes with solutions that slightly depart from the original text, with respect to the older film versions.

7.2. Limits and further research

Diachronic studies offer a great challenge to researchers, especially if the analysis is carried out on authentic data.

This was particularly true in the case of the present project, in which one of the hardest and time-consuming steps was precisely the retrieval of the necessary materials suitable for the established objects of research, as well as the transcription and extraction of both the original dialogues and the relative subtitles (see Section 5.2.). Considering the difficulties in collecting the films for the object of the present work, the materials retrieved

do not constitute a balanced corpus, since only one version dates back to 1950s, two are from 1960s, and three from 1990s and 2000s respectively.

This unbalanced distribution across decades could not have been controlled since, among the main criteria for the composition of the corpus, there was the need to collect the oldest, latest and median version for each title, dating back to the post-war period, distributed in the UK with English subtitles and original dialogue. Since the oldest one should be as close as possible to the year of first distribution of the Italian title within the British market, it was not possible to collect the same number of film versions for each decade, because of the limited availability of filmic materials. However, this limit may be overcome in the near future, by trying to access further data sources, and thus enlarging the corpus including other film versions. This may offer the possibility not only to expand the proposed analysis, thus trying to make some preliminary generalisations, but also to focus on retranslation from another perspective. Since various Italian films distributed in the UK during the post-war period were firstly distributed as subtitled copies for art cinemas , and then dubbed for big-market halls, it would be interesting to detect the differences, in terms of translation strategies, from the subtitled and the dubbed versions. More specifically, since dubbing was seen as a violation of the authentic *gusto* of these titles, and considering that subtitles seem to have increasingly retained the exotic flavour of these works, thus preserving the artistic work of their director (see Section 4.1.), it would be interesting to see if the 'Italianness' of these titles have been somehow 'domesticated' in dubbing, hence confirming the preoccupations and critics of both British film distributors and critics (see Section 4.2.).

In addition to having been an extremely time-consuming activity, the composition of the film corpus also generated a massive amount of comparable data. As a consequence, it was deemed necessary to limit the investigation to certain elements, chosen as particularly relevant for the purpose of the study, considering the characteristics of the films under scrutiny (see Chapter 5), the way they have been distributed in the British market (see Section 4.2.), and the evolution detected in film subtitling from an historical point of view (see Chapter 3.). However, given the limitations of the present work, there are areas of investigations that could not be studied here, but could be fruitful topics for further research. Among them, the diachronic analysis of how dialect has been rendered over time, in the different film versions, considering the key role that dialect plays in the films under scrutiny, could provide an interesting insight on how translators have tried to cope with non-standard grammar, specific lexical features, distinctive accents over time.

The fact that all data (the original dialogues in addition to all the subtitles of all the film versions of the corpus) have been transcribed and are fully available for enlarging and updating the analysis, the possibilities are almost endless, also considering the time span of nearly 46 years, which offers a picture of how the English language has changed over time (e.g., 'to-morrow' against 'tomorrow'). The same can be said of the Italian language, which has also dramatically changed since the decades of the films under scrutiny until the present day; this is the case of an example detected while watching the film *La Strada*, the salutation *salute*, rendered as 'hail' in the 1972-film version, and 'hello' in both the VHS and the DVD copies.

In addition to the limits imposed by time constraints, the filmic material itself did not allow for the inclusion of certain elements in the analysis. As for the film print versions, DVD or digital copies could not be acquired since the British Film Institute does not provide researchers with any duplicates due to possible copyright restrictions and high volume aggregate costs. As a consequence, since film print versions could be only accessed at the BFI premises during a limited period of time (see Chapter 5), and since during viewing sessions it was first and foremost necessary to manually transcribe the subtitles that appeared on screen, the interplay between subtitles and visual channel (semiotic dimension) could not have been explored from a diachronic perspective, due to the absence of the visual channel for the oldest film copies during the elaboration of data. The format of the films further limited the analysis, at least until the moment of writing the thesis. Since it was not possible to automatically extract the subtitles from the 16 mm and 35 mm film prints, as well as from the VHS tapes, time codes could not have been added to the manual transcriptions. Due to the absence of in- and out-times, it was not possible to focus on the temporal level of analysis.

However, both the above mentioned limits could be easily overcome in the near future, and this constitutes precisely one of the next steps of the proposed research, namely to include the semiotic and the temporal issues within the analytical framework built for the present study.

Another 'dimension' which could be further analysed is the professional dimension of subtitling, by collecting the individual contributions of each of the professionals involved, through studies based on interviews and questionnaires. The quick email

exchange with John Minchinton, who subtitled *La Strada* for its 1972-film version, has already revealed interesting elements for further studies.

APPENDIX A

Transcripts of film dialogues

A.1. De Sica, V., 1948, *Ladri di Biciclette*, 35mm, 87'.

A.2. Rossellini, R., 1949, *Il Miracolo*, 35 mm, 42'.

A.3. Fellini, F., 1954, *La Strada*, 35mm, 104'.

A.4. Antonioni, M., 1960, *L'Avventura*, 35 mm, 143'.

De Sica, V., 1948, Ladri di Biciclette, 35mm, 87'.

VOICE: So due settimane che vengo qua...

LADIES ON THE STAIRS: Ricci! C'è Ricci?

VOICES: Ricci, Ricci!

BOY: Ricci! Annamo, te vonno. Ma che sei sordo? Annamo!

VOICE: Io che so muratore che devo morì de fame?

LADIES ON THE STAIRS: E te la pigli con me? Io non ce posso fa proprio niente. Un po' de pazienza e vedremo de sistemavve tutti quanti. Io sto qua per questo. Vedremo un po' quello che se può fa! Ah Ricci, er posto!

ANTONIO: Er posto? Al tacchino

LADIES ON THE STAIRS: Te devi presentà al centro. Glie dai sta carta e te porti il libretto.

VOICE: C'è niente per noi?

ANTONIO: Mannaggia la miseria, oh!

VOICE: E qua? Per noi?

LADIES ON THE STAIRS: Ce so due posti per tornitori ma qui tornitori non ce ne stanno.

VOICE: E se non so tornitore devo continuà a sta qui a fa la muffa?

LADIES ON THE STAIRS: Aò, e che te vuoi sfogà con me? Ah Rì, ricordate de portà la bicicletta. Eh ce vuò la bicicletta! Ce sta scritto pure li, no?

ANTONIO: La bicicletta? Ce l'ho e non ce l'ho, subito no. La posso avé fra un po de giorni!

LADIES ON THE STAIRS: Eh no, ce vuò subito, se no non te pigliano.

ANTONIO: E non è uguale? Sti primi giorni faccio servizio a piedi.

LADIES ON THE STAIRS: Parlamose chiaro Ricci, ce l'hai o non ce l'hai sta bicicletta? Se non ce l'hai bisogna da il posto a n'altro!

MAN: Ce l'ho io la bicicletta!

VOICE: Che ce l'hai solo tu la bicicletta... ce l'ho pure io!

VOICES: Ce l'ho pure io la bicicletta! E che ce l'avete solo vojaltri.

LADIES ON THE STAIRS: Ma tu sei muratore, se de n'altra categoria!

VOICE: E cambiame categoria!

LADIES ON THE STAIRS: Ma nun se può! Allora Ricci sta bicicletta ce sta o non ce sta?

ANTONIO: Ce sta ce sta. Stamattina me presento.

LADIES ON THE STAIRS: Aò non famo a coglionasse! Se non te presenti con la bicicletta non c'è niente da fa eh!

ANTONIO: E che sto a aspettà n'altri due anni? Me presento con la bicicletta non ce pensà... me presento.

LADIES ON THE STAIRS: Cataldi! C'è Cataldi?

CATALDI: Eccome!

LADIES ON THE STAIRS: Devi andà per due giornate al cantiere del Tufello se te va de andacce.

CATALDI: Vado vado e che non me va? Ce vado subito.

VOICE-OVER: Per me non c'è niente?

VOICE-OVER: Ma che ve li posso fabbricà io li posti?

ANTONIO: Marì, Marì!

MARÌ: Che c'è? Che è successo?

ANTONIO: Ma dimme se non so disgraziato.

MARÌ: Che c'è Antò?

ANTONIO: C'è il posto, e nun lo posso prende!

MARÌ: C'è il posto? Senti guarda che non ho capito bene. Che hai detto Antò? Fermate.. fermate un momento! Senti, che hai detto? C'è posto?

ANTONIO: È bono pure, municipale!

MARÌ: Ebbé se rimedia Antò. Che non se può rimedià?

ANTONIO: Ma che te vuoi rimedià... Ce vo' la bicicletta! Subito. Se nun me presento subito er posto se lo piglia un altro.

MARÌ: Che se può fa allora?

ANTONIO: E che vuoi fa?

PEDESTRIAN: Buongiorno signora Ricci.

MARÌ: Buongiorno signora. Non te la dovevi impegnà sta bicicletta Antò!

ANTONIO: E che te magnavi!

MARÌ: Statte zitto...

ANTONIO: Mannaggia a me e quando so nato!

MARÌ: Non te fa senti...

ANTONIO: Me vié voglia de buttarsi in fiume, vié voglia...

MARÌ: Levate Antò!

ANTONIO: Ma che fai?

MARÌ: Se può dormì pure senza lenzuola, no?

MARÌ: Sono lenzuola. Sono di lino. Lino e cotone. Roba buona. Roba de corredo.

MAN AT THE COUNTER: So usati.

MARÌ: Quattro so usati. Due so nuovi.

MAN AT THE COUNTER: Quanti pezzi sono?

MARÌ: Sei. Tre matrimoniali e tre a 'na piazza.

MAN AT THE COUNTER:e tre. Settemila.

MARÌ: Settemila?

ANTONIO: Non se potrebbe fa un po' de più?

MAN AT THE COUNTER: Sono usati, sono usati! Dai mette dentro sta roba. Settemila e cinquecento. Nome?

MARÌ: Ricci. Ricci Maria. Palmelaina, scala H, interno 1.

MAN AT THE COUNTER: Interno 1. Uno, due, tre, quattro, cinque, sei, sette. Uno, due, tre, quattro, cinque.

MARÌ: Grazie.

ANTONIO: Buongiorno.

ANTONIO: È na bicicletta.

BOY AT THE COUNTER: Seimila e cento.

ANTONIO: Perché?

BOY AT THE COUNTER: Gli interessi, siamo al 31.

ANTONIO: Ecco. È una Fides, vicino a quella rossa.

BOY AT THE COUNTER: Ce lo so, ce lo so.

VOICE-OVER: Scusi impiegato c'è ancora posto?

BOY AT THE COUNTER: Ehi un momento...

ANTONIO: Dov'è il capo ufficio?

OFFICER: Sta là. E posa, che hai paura!

OFFICE MANAGER: E posa sta bicicletta.

ANTONIO: Scusi. MI chiamo Ricci, Ricci Antonio. MI manda l'ufficio collocamento di Palmelaina.

OFFICE MANAGER: Ah. Prendi servizio domani mattina. Vai in magazzino e fatte da la roba.

ANTONIO: Grazie, buongiorno.

OFFICE MANAGER: Buongiorno.

ANTONIO: Ciao.

EMPLOYEE: Addio.

OTHER EMPLOYEE: Domattina alle sei e tre quarti, hai capito?

ANTONIO: A dopo.

MARÌ: Come è andata?

ANTONIO: È andata bene. Ho dovuto aspetta prima ma tutto apposto.

MARÌ: Che c'è qua?

ANTONIO: C'è lavoro pure per te. C'è da stringe il centurino del berretto che me balla! Viè qua, guarda un po'. Ognuno c'ha lo scomparto suo. Lo vedi quant'è grande? Pensa, prima davano pure le scarpe. Però la quindicina è bona, seimila! Più gli assegni familiari... e poi ce scappa pure lo straordinario... daje Marì!

MARÌ: Antò, che me fermi un momento in Via della Paglia?

ANTONIO: Che hai da fa?

MARÌ: Niente, se tratta de un momento. Devo passà da una che lavora.

ANTONIO: Da una?

MARÌ: Sì, da una!

MARÌ: Fermate un po'.

ANTONIO: Ma chi ce sta qui?

MARÌ: te l'ho detto, quella! Faccio in un minuto.

ANTONIO: Ma...

MARÌ: Ammò vengo.

ANTONIO: Sbrigate eh!

VOICE-OVER: È mio?

BOY: No, è mio. Lo vedi che è mio?

OTHER BOY: No guarda che è mio. Daje ragà che stamo cinque a tre. Stamo cinque a tre stamo.

WOMEN: Portiere, portiere!

WOMAN: Scusi, sta qui la Santona?

ANTONIO: la Santona?

WOMAN: Sì, quella che vede.

ANTONIO: Non lo so.

OTHER WOMAN: Proviamo al primo piano.

WOMAN: Proviamo. Sta qui la Santona?

VOICE-OVER: Sì, la porta in fondo.

ANTONIO: Ah ragazzi! Me ce guardi un momento?

LITTLE BOY: Sì, va bene.

WOMAN AT HOME: Porta in fondo.

VOICE-OVER: ...è passato febbraio, è passato marzo, aprile..

VOICE-OVER (SANTONA): Ma quanto tempo è che sta a letto?

VOICE-OVER: È più de un anno.

VOICE-OVER (SANTONA): Te lo potevi portà da me!

VOICE-OVER: Come faccio a muoverlo, che non se può muove. Che devo fa?

VOICE-OVER (SANTONA): Quella sì e quella no. Dio Mio, dammi la luce. Dammi la luce! Tuo figlio s'alzerà dal letto prima che le foglie cadino.

VOICE-OVER: Che vuol dì che cadono ste foglie?

ANTONIO: Marì! Viè via.

VOICE-OVER (SANTONA): Che vuol dì? Vuol dì che tuo figlio in autunno s'alzerà!

ANTONIO: Marì, nnamo viè via.

MARÌ: No!

ANTONIO: Marì, andiamo cammina. Ma che stai a fa qui?

MARÌ: Ma niente, gli ho dato cinquanta lire.

ANTONIO: Annamo via non fa la scema.

MARÌ: Me disse che il posto l'avresti trovato. L'hai trovato? E io voglio fa il dovere mio.

ANTONIO: Ammò vengo dentro e glie dico quello che penso eh!

MARÌ: Ma sì, vabbé annamo annamo.

ANTONIO: Ma è mai possibile che na donna come te, che c'ha due figli, la testa sulle spalle, te va a pensà a ste fesserie, a st'imbrogli, a ste fregnacce, io non lo so! E ammò che fai? C'hai proprio i soldi da buttà via, te. Ma io non so che te sei messa in testa. Che razza de donna, ma non te li puoi spende meglio sti sordi?

MARÌ: Beh, io so riconoscente.

ANTONIO: E che me l'ha fatto trovà lei il posto? Ah... annamo va, cammina su. Annamo a casa, scema.

ANTONIO: Sbrigate Bru! So già le sei e mezza!

BRUNO: Non se può pulilla bene, non ce se vede! Papà hai visto che c'hanno fatto?

ANTONIO: Che c'hanno fatto?

BRUNO: L'ammaccatura.

ANTONIO: Che ce vuoi fa, magari c'era!

BRUNO: No, non c'era. Questa è una botta che gli hanno dato. Chissà come le tengono... Io glielo avrei detto.

ANTONIO: Ma te vuoi sta zitto?

BRUNO: Sì, me sto zitto. Io glielo avrei detto...

ANTONIO: È pronto il berretto, Marì?

MARÌ: Sì.

ANTONIO: Che c'hai fatto?

MARÌ: Frittata. Fatte vede. Mm... ammappete.

ANTONIO: So bello?

MARÌ: Eh! Me pari un poliziotto.

ANTONIO: Aò!

MARÌ: Stà fermo. No, che me fai male! Sta fermo... stà bono, che me svegli il ragazzino.

ANTONIO: Tiè Bru, frittata! Annamo.

BRUNO:A Ciao Mà!

ANTONIO: Ciao Marì!

MARÌ: Ciao.

ANTONIO: Ciao.

ANTONIO: Ciao Bru, se vedemo stasera alle sette, aspettame qua eh!

BRUNO: Ciao papà!

ANTONIO: Ciao.

BRUNO: Ciao papà, ciao! Buongiorno.

EMPLOYEE: Qui glie dai una mano de colla, così... ecco. Poi ce schiaffi er manifesto. Ecco. Poi n'altra mano de colla leggera leggera in maniera che er manifesto viene stirato e senza grinze. Hai capito, eh? Ah ragazzì! Perché se ce lasci qualche grinza passa l'ispettore, se ne accorge e te mette una multa, hai capito? Vedi Ricci, pe fa sto mestiere ci vuole molta intelligenza. Ci vuole occhio e esperienza. Ecco qua. Annamo. Se vedemo a Rì, te saluto.

ANTONIO: Grazie!

EMPLOYEE: Ciao!

ANTONIO: Buongiorno.

ANTONIO: Al ladro! Al ladro!

PEDESTRIAN: Che t'è successo?

OTHER PEDESTRIAN: Monta monta!

ANTONIO: Vaje appresso. Corri, corri dai! Corri!

OTHER PEDESTRIAN WALKING: Va verso il tunnel l'ho visto io!

ANTONIO: Corri!

BOY ON HIS BIKE: Che c'è?

OTHER PEDESTRIAN WALKING: Beh ce dovremmo esse sbagliati. Eppure ero convinto che avesse preso da sta parte. E che glie vuoi fa!

ANTONIO: Sì, c'era gente. Ma andavano per i fatti loro. Poi me so messo a corre.

VOICE-OVER: Mariloni? BRIGADIERE: Che c'è?

POLICE CHIEF: Vai tu al comizio?

SUPERINTENDENT: No, va Cadé.

POLICE CHIEF: No hanno cambiato. Cadé va a Tiburtina. Tu e Pavoloni al comizio!

SUPERINTENDENT: Firma. Pavoloni?

PAVOLONI: Comandi!

SUPERINTENDENT: Tocca a a noi.

PAVOLONI: Andiamo, via! Presto.

ANTONIO: Se può fa qualche cosa?

SUPERINTENDENT:: Se hai tempo cercala te.

ANTONIO: Macché me devo mette a girà per Roma?

SUPERINTENDENT:: E posso girà io che manco la conosco!

ANTONIO: Ma se v'ho dato la matricola, i connotati...

SUPERINTENDENT:: E capirai. Ce vorrebbe tutta la squadra mobile solo pe sta a cercà le biciclette.

ANTONIO: Ma allora che la faccio a fa sta denuncia?

SUPERINTENDENT:: Può servì. Metti che domani la trovi da qualche biciclettaio in mezzo alla via chiami un agente e sei in regola.

POLICE COMMISSIONER: Novità brigadiere?

SUPERINTENDENT:: No niente, una bicicletta.

POLICE COMMISSIONER: Grazie. Buongiorno.

ANTONIO: Allora me devo arrangià da me!

POLICE COMMISSIONER: Va bene così! L'hai fatta la denuncia... va bene così!
Buonasera.

ANTONIO: Buonasera.

PEOPLE: Dai! Su. Eh si che... tu si.

MAN: Sarebbe comodo, eh? Sarebbe comodo!

WOMAN: Signore prego... c'ero prima io.

PEOPLE: Ecco ste due perso le fa salì. Aò! Fermate!

ANTONIO: Ah Bru!

BRUNO: Papà, so le sette e mezza!

ANTONIO: So venuto co l'autobus. Annamo.

BRUNO: E la bicicletta?

BRUNO: S'è rotta?

ANTONIO: Sì, s'è rotta.

ANTONIO: Và dentro te, io vengo dopo. Vai, dai!

VOICE-OVER: Qui non è questione de ufficio de collocamento. Se il lavoro non ce n'è la gente non se colloca! Del resto noi come cellula abbiamo fatto presente la cosa in sezione e alla Camera de Commercio. Coi sussidi non se risolve niente! Il sussidio umilia il lavoratore, se consuma in un momento e lascia il tempo che trova.

MAN: Qui ce vuole un grosso programma de opere pubbliche. In fondo anche oggi al comizio che hanno detto? La stessa cosa. Da noi non ve potete aspettà miracoli. Noi stiamo sempre con gli occhi aperti.

ANTONIO: C'è Baiocco?

MAN: Ve state zitti laggiù! È lui, è. Appena c'è una possibilità de sistemavve noi non la lasciamo passà de sicuro.

BAIOCCO: è 'na buscía ch'é asciuta 'ncopp'o naso a te...

MAN: Ah Rì!

BAIOCCO: Si me vulisse bene overamente nun me facisse 'ncüità d'a gente, ..gente.... gente... gente... .

MAN ON THE STAGE: E va bene...

PEOPLE: Si me vulisse bene overamente nun me facisse 'ncüità d'a gente, ..gente.... gente... gente... gente... .

BAIOCCO: (Ammò vengo). Gente...

MAN ON THE STAGE: Ma che fai?

BAIOCCO: Mbe?

ANTONIO: Te cercavo, t'ho da parlà.

BAIOCCO: Che c'è?

ANTONIO: M'hanno fregato la bicicletta.

BAIOCCO: Te possino... e ndo te l'hanno fregata?

ANTONIO: Al Florìda. Intanto che attaccavo.

BAIOCCO: E come hai fatto?

ANTONIO: M'hai da aiutà Baiò! La devo ritrovà sta bicicletta.

BAIOCCO: È na parola!

MAN ON THE STAGE: Scusa u momento. Ah Baiò stamme a sentire, senno qui facciamo mezzanotte!

BAIOCCO: Te sento, te sento.

MAN ON THE STAGE: Si me vulisse bene overamente... Zitti tutti! ... nun me facisse 'ncüità d'a gente. Hai capito?

BAIOCCO: Ho capito! Gente... gente...gente gente... Lo faccio e che so scemo! Provate voi che ammò vengo.

MAN ON THE STAGE: Mannaggia la misera, non se fa più nié...

BAIOCCO: Non ce rimane che piazza Vittorio. Ma bisogna arrivà li de notte perché bisogna esse i primi. Li ladri se le sbolognano subito le biciclette mica se le tengono a casa. Non c'è che tentà lì.

MARÌ: Antò!

ANTONIO: Marì!

MARÌ: È vero?

ANTONIO: Non cominciamo con le lagne. Non so venuto a casa apposta per non sentì lagne...

MARÌ: Lagne? E chi fa lagne scusa? Non è mica na notizia de tutti i giorni! Hai fatto qualche cosa? L'hai cercata?

BAIOCCO: Non pianga così! Me pare na ragazzina, me pare! Non è mica la prima che se la ritrova. Glie cambieranno il sellino, el manubrio. Ma quella sul mercato domani mattina ce deve sta! E se ce sta ce la riportamo a casa, eh Antò! Sarà che stanotte dormiremo un po' meno, ma l'importante è che la ritrovamo! Stia tranquilla!

ACTOR ON THE STAGE: Signorina, potrei avere l'onore di sapere cosa fa quest'oggi?

ACTRESS ON THE STAGE: Vado a passeggio con la mia amica.

ACTOR ON THE STAGE: Ma non potrebbe venire a passeggio con me?

ACTRESS ON THE STAGE: No, perché c'è la mamma.

MAN ON THE STAGE: Eh no, così non va! O ve ne andate voi o ce ne andiamo noi! O si prova o si parla! Diglielo tu, Meniconi.

MENICONI: m c'ha ragione, è ora che ve ne annate!

PEOPLE: Ma che te credi da esse, Caruso? Che ce farete mai co sse prove?

BAIOCCO: Abbiate fiducia, vedrete che qualche cosa se farà.

ANTONIO: A domani Baiò!

MARÌ: Buonasera.

BAIOCCO: Buonasera. Però mi raccomando Signò non pianga. Buonasera.

BAIOCCO: Vedi de fargli montà un po' casse se no non annamo più via stamattina! Tu te vuoi levà con quel cavertino là in mezzo. Avete caricato là?

ANTONIO: Baiò! Ah Baiò sto qua!

BAIOCCO: Ammò vengo. Amerigo viè un po' qu. Vieni pure te, ah Bagonghi! A proposito, che marca era?

BRUNO: Fides 01935

ANTONIO: Se puo' dì che la conosce meglio lui de me.

BAIOCCO: E meno male, almeno se dividemo il lavoro perché sai, qui smontano tutto. Ah, Bagonghi, passamo da 'sta parte. Anzi no, passamo da quest'altra che è meglio. Allora voialtri due ve occupate solamente delle gomme. Tu dei ladri, e il ragazzino delle pompe e dei campanelli. Annamo maschié!

WORKMAN: Fides, telaio Fides.

OTHER WORKMAN: Eh ho capito!

BAIOCCO: Ecco qua. Adesso guardamo con la pazienza pezzo per pezzo. Quando l'avemo trovati tutti poi li rimettemo insieme. Sveglia Bagò, stà in campana! ...c'è quello ma a noi non ci interessa... Noi camminamo così, tra li banchetti, senza fa vedé che famo le indagini... camminamo così, indifferenti!

BAIOCCO: Eccoli, ammò se stanno sistemando. Am vedi sì che roba! Me ce magno er fegato io, figurate! Ah Bru, tu occupate solo de li campanelli e delle pompe e nient'altro. Se trovi qualche cosa, ffff, fischia eh! Mi raccomando... Voi state qua. Tu vieni con me. 'Nammo. Viè. 'Nnamo.

ANTONIO: Ah Bru me raccomando eh, se la troviamo faccio una pazzia.

SELLER: Bianchi, venticinque.

OTHER SELLER: Posa!

ASSISTANT: Ah ragazzì! Fila fila!

WORKMAN: Non dormì Bagò, Fides!

PEDDLERS: Che te la vuoi comprà? Ah tonto de mamma!

PEDDLER: Ma che ce si venuto callo callo?

OTHER PEDDLER: Sì callo callo proprio. Ma lassame fa che me si avvelenato stamattina. Vedi de 'nnattene e lassame perde.

PEDDLER: Ma se ce stavo prima de te! Ma che stai a dì.

OTHER PEDDLER: Allora vuoi litigà!

BAIOCCO: È inutile che stamo qui tutti quanti insieme. Antò tu guarda le ruote, Bagonghi guarda i telai e maschietto le pompe co i campanelli. E io me ne vado per conto mio.

SELLERS: Viè viè qua! Te la metto a poco. Guarda che un'occasione così non te capità più .

OTHER SELLERS: Guarda guarda!

OTHER WORKMAN: Viè a vede sto telaio!

OTHER SELLERS: Forse sì, e forse no. Perché Roma....

SELLER: Mbe?

ANTONIO: Che marca è?

SELLER: Perché? La volete comprà?

ANTONIO: No.

SELLER: Ehi piano! Non vedi che è vernice fresca?

ANTONIO: Sì vabbè ma devo guarda solo il numero della matricola.

SELLER: E che ce fai col numero della matricola? Che te compri er numero?

BAIOCCO: No non se compra er numero, ma vuol vedé er numero del telaio...

SELLER: E se io non lo voglio fa vedé?

ANTONIO: Ammò vado a chiamà 'na guardia poi vedemo.

SELLER: E và a chiamà chi te pare, và! Ma perché, che è roba rubata?

BAIOCCO: E chi l'ha detto che è rubata? Voi c'avete l'obbligo de fa vedé il numero a chi lo vuol vedé.

WOMAN: E tu me fai vedé er numero delle scarpe tue? No! E io non te faccio vedé il numero della bicicletta mia!

SELLER: Ma che ce fai co i numeri? Te li giochi al lotto?

BAIOCCO: No, non ce gioco al lotto...

MAN: Proprio non lo vuoi er campanello? Ma senti come suona bene... è mezz'ora che stai qui! Lo compri il campanello, eh? Lo vuoi? Dì! Quanto costa il campanello?

VOICE-OVER: Centocinquanta lire.

MAN: Lo vuoi? Senti, senti quanto fa bene. Senti. Te lo compro.

POLICE OFFICER: Tu hai fatto la denuncia e stai apposto. Faglie vedé 'sto telaio.

SELLER: Anvedi questo. Levate 'sto sfizio, non se può più lavorà in pace, oh.

POLICE OFFICER: Che non te fidi manco de me?12024. È la tua?

ANTONIO: No.

SELLER: Lo straccio. Si è sporcato.

ANTONIO: Ma non è questione de fidasse. Un disgraziato che glie hanno rubato la bicicletta avrà pure il diritto de guardà, no?

SELLER: E guarda, e chi te lo proibisce!

POLICE OFFICER: Ci si può anche sbagliare, eh.

SELLER: Oh amico! A Piazza Vittorio c'è tutta gente onesta!

OTHER WORKMAN: Eh...

SELLER: Che "Eh...." Ah!!!

OTHER WORKMAN: Ah...

WORKMAN: E lassalo perde! Fides, ricordate de Fides!

OTHER WORKMAN: E che sarà mai.

ANTONIO: Ma 'ndo sta mio figlio?

BAIOCCO: E starà vicino ai carrettini.

ANTONIO: Mesà che qui non c'è più niente da fa.

BAIOCCO: Eh, è difficile... è difficile.

MAN: Vuoi qualche altra cosa?

ANTONIO: Ah Bru! Non te devi più muove da me. Andiamo.

BAIOCCO: Te ce accompagna lui da Porta Portese. Noi rimaniamo qui e damo 'na guardata ancora, hai visto mai...

WORKMAN: Ma io dico che è meglio qui. Casomai a Porta Portese bisognava andacce stamattina.

BAIOCCO: Vacce subito, vacce subito va! 'Nnamo. Monta, vè con lui, vè! 'Nnate piano piano...

WORKMAN: È inutile, non c'è niente da fa! La domenica piove sempre. Te tocca a chiudete dentro casa. Famme sapé 'ndo vai. A me sto cinematografo non me va! Non me va proprio de andacce. Ma guarda questo qua, guarda come cammina! Oh eccolo che te metto sotto! Che c'hai da guardà!

PEDESTRIAN: Farabutto!

WORKMAN: Te capitano 'sti torsi de brocco. Da qui te trovi subito carcerato. Lo metti sotto con la macchina e non te ne accorgi. Ma guarda l'acqua che vié giu! Guarda quanta ne manna! È inutile, tutte le domenica ha da piove.

ANTONIO: Ma che hai fatto?

BRUNO: So cascato!

ANTONIO: Tié, puliscete.

SELLER: Oh hai paura?

OTHER SELLER: No, non me voglio bagnà er frack!

MAN: Ma cento lire me dai?

BOY WITH THE HAT: Per oggi accontentate.

MAN: Ma che ce faccio?

BOY WITH THE HAT: Se vedemo.

MAN: Ma che ce faccio?

ANTONIO: Fermatelo! Fermatelo, al ladro! Al ladro! Andiamo a cercà il vecchio, ah Bru!

BRUNO: Eccolo là, papà! Eccolo là!

ANTONIO: Ma dov'è andato, 'sto maledetto! 'Ndo vai, ma 'ndo vai? Ah Bru! Ma che fai, vié via!

ANTONIO: Scusate. Ve volevo chiede una cosa. Quel giovanotto che era con voi. Ce vorrei parlà. Dove lo posso trovà?

MAN: Che giovanotto?

ANTONIO: Quello che era con voi! Quello che se n'è andato in bicicletta!

MAN: Perché? Che v'ha fatto?

ANTONIO: No, niente. Ce vorrei parlà per una cosa mia. C'ho una certa urgenza.

MAN: Boh, che ve devo dì. Non lo so. Non lo conosco.

ANTONIO: Ma quel giovanotto che era lì, con voi. Sotto l'arco!

MAN: Ah voglia a giovanotti!

ANTONIO: No, di qua.

MAN: E lasciamе perde!

ANTONIO: Io ce devo parlà!

MAN: E lasciamе perde! Ah ragazzì fermate un po'... Guardate un po' che sa da vede, un poro disgraziato va pe 'i fatti suoi.

PEOPLE: Buongiorno.

MAN: Buongiorno

WOMAN: Buongiorno. È tardi bisogna essere qui prima delle dieci non lo sapete?

MAN: E che ne so. M'hanno detto che è sempre aperto!

WOMAN: Non perdetе tempo, andate, andate!

VOICE-OVER: ...sempre i ritardatari... per fortuna che molti l'hanno già fatta.

OTHER VOICE-OVER: Lo sapevo finiremo pe' fa tardi. Vede signora me mancano quattro barbe e quattro capelli.

VOICE-OVER: No no, per oggi basta!

MAN: Signorì, e la minestra?

WOMAN: Dopo, dopo. Che le gavette bisogna... Chi è venuto qui per la prima volta sappia che le gavette vanno portate nel cortile. Ecco. Dunque avanti avanti, presto! Su, non perdiamo tempo. Bravi così, benissimo.

YOUNG WOMAN IN THE YARD: Allineatele, allineatele! Un po' di ordine. Che poi succede come l'ultima volta. Ognuno dopo deve ritrovare la propria gavetta o il proprio bidone.

VOICE: Quasi quasi me fario la barba.

BOY: Devi farti la barba, tu?

ANTONIO: No.

BOY: Allora vieni in chiesa.

LOWYER: Siediti.

OTHER WOMAN: Tu vai in chiesa. Avvocato, ne ha ancora per molto?

LOWYER: No. Ho quasi finito. Ho questo, ah e questo.

ANTONIO: No, io no.

OTHER WOMAN: Allora possiamo incominciare.

LOWYER: Sì.

MAN: Avvocà, qui no per favore. Me devo fa cresce il pizzo. Attacca st'altra parte.

OTHER WOMAN: Presto, presto reverendo. Il sacerdote aspetta. Lasci avvocato è troppo tardi.

LOWYER: Eh sì, ci vorrebbe altro qui.

OTHER WOMAN: Su, ecco. Andiamo! Bambino vieni.

ANTONIO: Io quel giovanotto lo devo trovà. È per n'affare mio. Glie devo parlà. Dunque me sai dì 'ndo lo posso trovà?

MAN: Ma lasciamе perde. Ma chi te conosce? Ma me parli de quissu, de quillo, de quill'altro. Ma che ne so? Non so niente, io.

VOICE: Pagina 6. Io voglio uscire da questo luogo santo.

PEOPLE: Io voglio uscire da questo luogo santo.

VOICE: Sentendomi purificato nell'animo.

PEOPLE: Sentendomi purificato nell'animo.

VOICE: E rasserenato nello spirito...

ANTONIO: È n'affare che interessa pure voi. C'è da guadagnacce qualche cosa. 'Ndo sta?

MAN: Ma che so obbligato a ditte 'ndo sta la gente?

ANTONIO: Sì che sei obbligato. E se non me lo dici te porto in questura.

MAN: Ma che ho fatto, io? Che c'ho a che vede co quello? Ma lasciamme perde. Non me seccà.

VOICE: E da ripercorrere le strade del dolore e della privazione

ANTONIO: Tu me devi dì 'ndo sta e basta! Che ce rimetti? Mica ce l'ho co te? Anzi, so disposto pure a datte qualche cosa.

MAN: Che se magna?

YOUNG WOMAN: Pasta e patate.

ANTONIO: Allora, me lo dici? Guarda che se te porto in questura è peggio, lì ce rimani. 'Ndo sta?

MAN: Mbé, la via della Campanella.

ANTONIO: Che numero?

MAN: Mannaggia... la miseria. Me pare er 15.

ANTONIO: Allora me ce accompagni!

MAN: Io?

ANTONIO: Sì, tu!

MAN: Ma non ce puoi annà da solo?

ANTONIO: No, o me ce porti tu, o te ce porto io co le guardie! Perché me so stufato de statte qui a pregà! Hai capito, sì o no?

YOUNG MAN: Silenzio, silenzio! Se non state zitti vi faccio cacciare via dalla chiesa.

VOICE: Così sia.

PEOPLE: Così sia.

ANTONIO: Allora, me ce accompagni? Sì o no?

MAN: Ma 'ndo te devo accompagnà... io non vengo da nessuna parte. Vedi de 'nmatte e lascia perde.

ANTONIO: Ma tu che ce rimetti?

MAN: E vattene, famme 'sto piacere.

ANTONIO: Guarda che perdo la pazienza eh?

MAN: Ma perdi la pazienza, perdi quello che te pare. Ma che me ne fraga a me!

ANTONIO: Te possino ammazzatte... viè via! Te ce porto co le guardie eh!

MAN: Ma portamecce col diavolo che te se 'ncolla, che me ne frega a me.

ANTONIO: Aò, me ce vuoi portà!

MAN: Aò, bisogna che la pianti sà, se no te porto dal diavolo veramente sa...

ANTONIO: Annamo, cammina! Alzate.

MAN: E lascia perde!

ANTONIO: Annamo, cammina, non fa storie, alzate!

MAN: Ma lasciamme perde, io non vengo da nisciuna parte, hai capito?

ANTONIO: Ammò te faccio vedé io.

MAN: Ma che me fai vede.

ANTONIO: Annamo, cammina.

MAN: Ma lasciamme perde.

ANTONIO: Annamo.

MAN: Me lo farai pijà?

ANTONIO: Sì vabbé, ma te ce accompagno io. Annamo.

MAN: Pe 'na volta che potevo magnà da cristiano!

WOMAN: Li fermi.

BOY: Ehi, dove andate? Non si può andare.

ANTONIO: Devo andà un secondo qua. Vado a pijà la minestra.

BOY: Dopo....

ANTONIO: Signorì, è venuto un uomo qui?

YOUNG WOMAN IN THE YARD: Non è venuto nessuno... e poi non è ora. Ragazze, mettetene un po' di più, lì. Ecco, così. Un po' meno in quell'altro.

BOY: Ma insomma, si può sapere che cosa volete?

ANTONIO: Voglio uscì!

BOY: È chiuso, di lì non si passa. La chiave ce l'ha l'avvocato. Poi fatemi il piacere di non fare baccano! Perché qui siamo in chiesa! In chiesa bisogna... Ehi, volete andar via? Non è questo il contegno da tenersi in chiesa. Venite via, venite via!

OTHER BOY: Fermatevi!

ANTONIO: L'ho da trovare, è qui! L'ho da trovare.

BOY: Siete venuti per la messa o per fare chiasso? Ma cosa volete, insomma!

ANTONIO: Sto cercando un vecchio che era qui.

BOY: Gliel'ho detto, dopo!

ANTONIO: L'ho da trovà, io.

BOY: Ma dove andate, dove andate!

ANTONIO: Lo vedi se c'è?

BRUNO: Chissà 'ndo sta quello adesso?

ANTONIO: Eh piantala! Non sarà mica volato!

BRUNO: Ce sarebbe da ssa tornà per pija sta minestra.

ANTONIO: E statte zitto pure te!

BRUNO: Te possino...

ANTONIO: E addé che fai?

BRUNO: Mannaggia!

ANTONIO: Annamo, cammina.

BRUNO: No, non ce voglio venì.

ANTONIO: Annamo, vié via.

BRUNO: No!

ANTONIO: Vuoi venì o non vuoi venì?

BRUNO: No, non voglio venì.

ANTONIO: Bruno! Annamo, muovete! Ah guarda che razza de ragazzino. Annamo!

BRUNO: No! ...perché m'hai menato?

ANTONIO: Perché te lo meritavi. Annamo, cammina!

BRUNO: No, non ce voglio venì. Vattene via te.

ANTONIO: Avanti, movete! St'impiccione... Ho messo er socero.

BRUNO: A casa glielo dico io a mamma!

ANTONIO: A casa famo i conti. Tu aspettame lì al ponte, nun te move, capito? Vado a cercà quel vecchio.

ANTONIO: Bruno! Bruno! Bruno!

PEOPLE: Fai largo là. Ecco.

PEOPLE: S'è fatto niente?

PEOPLE: No, s'è fatto niente.

ANTONIO: Bru! Mettete la giacchetta, che sei sudato! Mettitela. Dai! Su.

ANTONIO: Sei stanco? Mettete a sede. Tanto che vuoi fa, adesso annamo a casa. Mettete a sede. È na bona squadra er Modena? C'hai fame? Te la magneresti una pizza? Annamo va. Annamo va! Morto ammazzato... quel morto ammazzato, ma chi ce lo fa fa de sta qui a tribulà! Annamo, viè.

VOICE-OVER: Cameriere!

VOICES: Io nun capisco 'e vvote che succere... e chello ca se vere nun se creere. E' nato nu criaturo, è nato niro...

ANTONIO: Vié qua, mettete a sede. Non pensiamo a niente, ce ubriachiamo, vè! Cameriere!

WAITER: Enrico! Senti il signore là...

ENRICO (WAITER): Mezzo litro?

ANTONIO: No, un litro e una pizza.

ENRICO (WAITER): Qua pizze non se ne fanno.

ANTONIO: Come non se ne fanno?

ENRICO (WAITER): Questa è una trattoria, mica una pizzeria.

ANTONIO: E allora voglio magnà!

ENRICO (WAITER): Magna?

ANTONIO: E che non magno?

ENRICO (WAITER): Cosa vuole?

ANTONIO: Vuoi una mozzarella in carrozza pure te?

BRUNO: Sì.

ANTONIO: Due mozzarelle in carrozza e vino subito. Ammò ce magnamo ste due mozzarelle e poi te faccio portà pure il dolce. Sei contento?

VOICES: Seh, 'na 'uardata, seh. Seh, 'na 'mprissione, seh. va truvanno mò chi è stato, c'ha cugliuto buono 'o tiro chillo 'o fatto è niro niro, niro niro comm'a cche...

ANTONIO: E che non bevi? Bevi, bevi. Se te vedesse tua madre che te faccio beve! Ma no famo quello che ce pare!

VOICES: Seh, vota e gira, seh... seh, gira e vota, seh... ca tu 'o chiamme Ciccio o 'Ntuono, ca tu 'o chiamme Peppe o Giro, chillo 'o fatto è niro niro, niro niro comm'a cche...

ANTONIO: Oh, magnamo e via! A tutto se rimedia. Meno che alla morte. Pe' magnà come quelli lì bisognerebbe guadagnà un milione al mese! Magna, magna. Nun ce pensà. Te piace? E a dì che stavamo apposto. Ho fatto il conto che con gli straordinari vié... 'mmò te lo dico. Dodici mila di fisso... Tié, scrivi un po' tu. Dodici mila fissi, più duemila de straordinari, più l'assegni familiari, fanno ottocento lire al giorno. Ottocento per trenta fanno, fa un po' il conto? Che vuoi de più? Meglio de così! Eh uno ce deve rinuncià. Io non ce voglio rinuncià! Capisci che bisogna ritrovarla! Perché se no nun se magna! Che se può fa?

BRUNO: Dovemo ritrovarli a quelli là!

ANTONIO: Sì...quelli! Quelli non se fanno vedé più. Mica li ritrovamo co le gambelle de tua madre, mica li ritrovamo coi santi...

VOICE-OVER: Notizie sportive. Oggi domenica, come di consueto, su tutti i campi calcistici d'Italia, le squadre si incontreranno per le partite in calendario. L'ansia dei tifosi è rivolta naturalmente al campionato di calcio di serie A. Ecco le partite che verranno disputate oggi: a Roma il Modena incontrerà la Roma allo Stadio Nazionale, a Bari,

WOMAN IN THE KITCHEN: Porta in fondo.

VOICE-OVER: ...ma io c'ho paura.

OLD LADY: Maria, senza paura. Devi dì tutto, come al confessore, e vedrai.

MARIA: Magari, magari fosse. Santa Madonna mia.

SOOTHSAYER: Quella sì, e quella no. Semina in altro campo, m'intendi? Mi capisci cosa voglio dire?

MAN: No, non capisco.

SOOTHSAYER: Ma come fai a non capirlo, ragazzo caro! È così facile a capirsi... a che serve zappare se il terreno è ingrato. Zappi e non raccogli! Capisci?

MAN: Veramente non ci capisco niente!

SOOTHSAYER: Quella non te vo' bene. Te la devi scordà! Sei brutto figlio mio, sei brutto. Ce ne so tante de er donne al mondo, tu zappa e semina in un altro campo! Te piace?

GIRL: Mammà se fredda.

MAN: Buongiorno.

SOOTHSAYER: Buongiorno.

MAN: Buongiorno.

OTHER OLD LADIES: Buongiorno.

BRUNO: Papà! Vié papà! Vié papà c'è posto!

WOMAN: No no ragà, prima ci sto io.

VOICE-OVER: Qui bisogno rispettare i turni.

BRUNO: Papà vié c'è posto!

WOMAN: Ma, scusi signore, perché...

MAN: Scusate, qui bisogna rispettare i turni. Ci sono persone che so due ore che stanno aspettando...

WOMAN: Lo credo bene! Scusi signore, ma perché non rispetta i turni?

ANTONIO: C'ho una certa fretta!

WOMAN: Va bene, ma anche noi abbiamo una certa fretta se permette! E...

ANTONIO: Mi faccia la gentilezza, mi faccia passare!

WOMAN: La gentilezza... tutti dobbiamo domandare la gentilezza allora qua dentro...

SOOTHSAYER: Boni!

WOMAN: Ma che impegni scusi....

SOOTHSAYER: State boni!

WOMAN: Va bene ma insomma non è mica...

MAN: Guardi, guardi. Prima c'è questa signora. Poi c'è quest'altra signora e poi ci sono io

WOMAN: No maresciallo? Quello che è giusto è giusto...

WOMAN: State boni! Tanto ve servo a tutti.

YOUNG WOMAN: Quella sì e quella no.

SOOTHSAYER: Dio mio, dammi la luce! Dammi la luce! Che vuoi? Che? Che t'hanno rubato?

ANTONIO: La bicicletta!

SOOTHSAYER: La bicicletta... E che vuoi che te dica figlio mio. Io posso dì solamente quello che vedo. Ascolta bene, o la trovi subito, o non la trovi più. Hai capito? O la trovi subito, o non la trovi proprio più. D'accordo?

ANTONIO: Subito dove? Io non so più...

SOOTHSAYER: Che vuoi che te dica, non so che ditte. Vai e cerca di interdermi. O la trovi subito, o nun la trovi più.

ANTONIO: Grazie. Buongiorno.

SOOTHSAYER: Buongiorno.

VOICE-OVER: Adele che c'hai da dimme oggi?

VOICE-OVER 2: Eh che mio marito se 'mbriaca sempre...

VOICE-OVER: Eh figlia mia è una croce. Tu non gli dà li sordi

VOICE-OVER 2: E che ce posso fa, se li prende!

VOICE-OVER: Eh se li prende....

WOMAN AT THE DOOR: È chiuso, le signorine sono a pranzo. Quando è chiuso è chiuso per tutti! Avete capito? E guarda un po'... ma guarda... mamma mia un bambino! E non lo sapete che non si può entrare. Esci di lì, esci che non si può entrare!

VOICE-OVER (WOMAN AT THE DOOR): Dove va? Vorrei sapere dove va adesso! Gimpi tu, muoviti qua, andiamo. Dove va... dove va... La legge qua è uguale per tutti, avete capito?

VOICE-OVER 2: Marì che hai? Che fai?

VOICE-OVER: Uno...

VOICE-OVER 2: Uno, dov'è?

VOICE-OVER: E che ne so io. Eccolo! Alle scale. Scendi di lì non si può andare alle camere!
Dove vai? Corri!

ANTONIO: Lasciateme sta!

WOMAN: Mascalzone, via! In sala da pranzo... muoviti. E che nessuno me aiuta, qua?
Muoviti, su via di qua!

ANTONIO: Voglio parlà co quello lì!

BOY: A me? E chi te conosce!

ANTONIO: Ammò te faccio vedé io se me conosci. Annamo vié fuori.

WOMAN: Fuori! Chiamate la questura... andiamo! Chiamate qualche d'uno.

YOUNG WOMAN: Marì che strilli? Ho mal de testa...

ANTONIO: Voglio parlà co te!

BOY: Con me?

OTHER YOUNG WOMAN: Lascialo perde.

BOY: E piantala. A me vuoi?

ANTONIO: Sì a te.

BOY: Eccomi qua.

ANTONIO: No, tu prima me devi ridà la bicicletta

BOY: E piantala! E metti giù 'ste mani!

ANTONIO: Ma lo vuoi capì che m'hai rovinato? Si tu m'hai rovinato!

WOMAN: Mandalo via! Fuori di qua!

ANTONIO: M'hai messo in mezzo a una strada! Mascalzone.

BOY: E piantala! Vabbé vengo fuori mica c'ho paura...

WOMAN: Signorine ritiratevi voi. Andiamo. Via! Ma guarda un po' che guaio. Questa, che è la prima casa de Roma!

ANTONIO: Te insegno io come se fa.

BOY: Che me devi da insegnà!

ANTONIO: Ce penso io. Te aggiusto io.

BOY: Ma cammina!

ANTONIO: Te metto l'osso...

WOMAN: Fuori! E non ve voglio più vedé. Farabutti, andiamo!

ANTONIO: Stà buono. Ndo vai?

BOY: Che fai?

ANTONIO: Fermate! Tu me devi ridà quello che m'hai preso!

BOY: Ma che t'ho preso? Ma guarda un po'... Ma che vuoi? Ma che t'ho preso?

ANTONIO: La bicicletta m'hai preso!

BOY: Ma che bicicletta! Ma quale bicicletta! Mica so un ladro, io.

ANTONIO: No, non te ne vai.

BOY: Ma ammò te appiccico al muro!

ANTONIO: E io t'ammazzo se non la tiri fuori! Ahi voglia a strillà, io non me muovo da qua. Tu la tiri fuori!

BOY: Ah guarda un po' che me deve succedere a me, un matto che dà da insultà. Ma me vuoi lassà andà?

ANTONIO: No che non te lasso andà.

BOY: Lasseme andà! Ma chi t'ha mai visto a te? Lassame andà! Tu me vuoi compromette.

ANTONIO: Io da qua non me muovo fino a che tu non me ridai quello che m'hai preso!

BOY: Ma che t'ho preso?

ANTONIO: Sì, io non me muovo finché tu non me ridai la bicicletta. La bicicletta che m'hai fregato ieri al Florida.

BOY: Ma chi ce stava ieri al Florida!

ANTONIO: Ce stavi tu co 'sto cappello ce stavi!

PEOPLE: Non se puo' accusà cuscì la gente!

BOY: E lasseme andà.

ANTONIO: No che non te lasso andà. Hai capito che non te lasso andà!

WOMAN FROM THE BALCONY: Alfré vié su!

BOY: Ah mà, non me vuole lassà andà! E tira giù 'ste mani!

PEOPLE: Ma che sei matto? Quello è matto per davvero!

DISTINGUISHED MAN: Dimme un po', t'avrebbe fregato una bicicletta?

ANTONIO: Sì. M'ha fregato la bicicletta!

OTHER MAN: Ma prima de baccaglià tanto sei sicuro de quello che dici?

ANTONIO: Ma come se so sicuro.

OTHER MAN 2: E dove te l'avrebbe fregata?

ANTONIO: Vicino al Florida.

OTHER MAN: Se sei tanto sicuro perché non vai in questura? Che aspetti? Lui abita qua! E va in questura, smovete! Ennamo v'è, non perde tempo. Cammina! Vacce, che aspetti... Ancora stai qua?

BOY: V'è in questura, io non c'ho niente da nasconde!

ANTONIO: No, tu non te ne vai, mica so scemo! Hai capito che non te ne vai?

BOY: E piantala. Nun me toccà. Ma chi t'ha mai visto a te? Levatemelo davanti, levatemelo!

VOICE-OVER: Alfredo, Alfré!

DISTINGUISHED MAN: Guarda è meglio che te ne vai.

OTHER MAN: Hai fatto un bel capolavoro hai fatto!

DISTINGUISHED MAN: E quando se accusa qualcuno bisogna esse sicuri, non se può mica accusà la gente impunemente.

WOMAN FROM THE BALCONY: Alfré! Attenti alla testa...che non batte la testa!

DISTINGUISHED MAN: Guarda è meglio che te ne vai, che quando se accusa qualcuno bisogna esse sicuri.

OTHER MAN: Perché a parte a esse gonfiato, c'è pure il pericolo de 'na querela per calunnia.

WOMAN: Mannatelo via se no lo ammazzo, mannatelo via se no lo ammazzo! Figlio mio, anima benedetta de mamma tua!

PEOPLE: Ma te ne vuoi annà! E vattene!

ANTONIO: E tira giù 'sta mano!

PEOPLE: Prima de parlà sei sicuro di quello che dici. Se sei così fregnone de fatte fregà 'na bicicletta adesso fatte fregà pure il portafoglio e vieni qua a baccaglià! Aò che fa!

WOMEN FROM THE BALCONY: No, volevo smorzà i calori a quello là!

CARABINIERE: Dov'è quello della bicicletta?

ANTONIO: Eccolo qui, sta a fa la commedia.

OTHER BOY: Ma quale commedia... non vedete 'sto poraccio sta piu de là che de qua!

CARABINIERE: 'Ndo abiti?

BOY: Sto qua gliel'ho detto. Và in questura non c'ho niente da nasconde!

WOMAN: Che c'hai da dì contro a mio figlio! Mio figlio è incensurato. Tutti lo conoscono qua, tutti lo possono testimoniare.

OTHER MAN: Dice che c'ha il cappello da tedesco...

OTHER MAN 3: E questo che d'è... non è tedesco?

CARABINIERE: Annamo, alzate su!

WOMAN: No, che non se può muove!

OTHER MAN 3: Ah Brigadié, questo sta più in ospedale che fuori.

CARABINIERE: E allora ci accompagni lei, su!

WOMAN: Ma per carità... è casa de brava gente la nostra. Venite. Venite.

PEDESTRIAN: Io gli darei querela pe diffamazione!

PEDESTRIAN WOMAN: Ma che volete da quel ragazzo, non ha fatto mai male a una mosca!

WOMAN: Qui se fa presto a vede. La casa è tutta qua. E ce stamo in quattro. Lui dorme qua. Guardate sotto al letto se ce so le biciclette. Qui ci sta mia figlia, n'altra ragazzina e io. Invece da venì a offenne. Dateglie un posto a quel poveraccio che è tanto tempo che cerca de lavorà. Anima benedetta. È il copertone de mio cognato. 'Na 1100 che c'aveva, affittava. Guardate, guardate sotto al letto. Guardate se ce so 'ste biciclette.

CARABINIERE: Senti un po'. Hai nessuno che possa testimoniare?

ANTONIO: Io posso testimoniare!

CARABINIERE: Ma tu... Vuole uscire un momento signora?

WOMAN: Parlate un'ora, due o tre. Che me importa assai a me!

CARABINIERE: Da solo ti puoi essere sbagliato. Sicure di averlo riconosciuto?

ANTONIO: Eccome no, sì che l'ho riconosciuto!

CARABINIERE: Vieni qua. Guarda un po', vedi. Quelli sono tutti testimoni a favore suo. Perdi tempo e di queste storie ne vedo tutti i giorni. Ma l'hai proprio visto di faccia?

ANTONIO: Sì, l'ho visto mentre scappava!

CARABINIERE: Di spalle allora?

ANTONIO: No! Ho fatto a tempo a vederlo! Perché...

CARABINIERE: Eh sì... c'era gente?

ANTONIO: Sì, c'era.

CARABINIERE: E non puoi citare nessuno come testimone?

ANTONIO: Avevo altro da fa, che piglià il nome della gente...

CARABINIERE: E che vuoi fa allora... Non l'hai visto proprio in faccia, non c'hai nessun altro che lo riconosca... Che vuoi fa? Puoi avé ragione, ma ti manca 'na prova. E se per caso lui è innocente so pasticci! Questi o li cogli sul fatto o ritrovi la refurtiva se no non c'è niente da fa!

ANTONIO: Ma io glie spacco la faccia!

CARABINIERE: Allora finisce che d'ha portà dentro a te.

ANTONIO: Se sapesse che vuol dì pe me 'sta storia...

CARABINIERE: Vié un po' qua.

BOY: Ammò che sto bene so pure disposto a venì in questura.

OTHER MAN: Sei contento? Che hai trovato? Che ha trovato, niente!

BOY: So incensurato, so incensurato, io.

CARABINIERE: Come te chiami?

BOY: Alfredo Catelli.

CARABINIERE: Vuoi fa la denuncia?

WOMAN: È incensurato mio figlio, è incensurato.

PEOPLE: Meglio che te ne vai! Ma che sei matto? Ah cornuto! Ma vettene. Ce va pure a denuncià la gente.

ANTONIO: Vié a Bru, annamo.

PEOPLE: Và, v! Mannace 'na cartolina. Cornuto! E qua non ce venì più s!a!

ANTONIO: E v!a a Monte Sacro. Aspettame là. Ma che stai a f!a, movete!

MAN: Al ladro! Al ladro! Acchiappatelo! C'avevo 'sta bicicletta sola c'avevo...

BRUNO: Papà! Papà!

MAN: Brutto infame! 'Ndo lo portamo, al Flaminia o ai Parioli?

OWNER OF THE BICYCLE: Al Flaminia.

OTHER MAN: Al Flaminia! E 'ndo lo vuoi portà? Non c'annamo in tanti adesso, se no se affolla il commissariato. Ce annamo io e Pasquale. E basta.

OWNER OF THE BICYCLE: Lascia stà. Lascialo perde.

OTHER MAN: E ammò me lasci co questo?

OWNER OF THE BICYCLE: Non voglio impicci. Lascialo stà. Buongiorno a tutti e grazie.

OTHER MAN: Bella roba che glie insegni a tuo figlio, manco la vergogna!

OTHER MAN: Sei fortunato che hai trovato quello lì, ma se era per me te ce portavo dentro sa!

OTHER MAN: Vattene a casa che t'ha detto bene. Và và! Fila fila! È meglio che te ne vai, và.

OTHER MAN: Tu ringrazia a Dio va. Manna.

Rossellini, R., 1949, Il Miracolo, 35 mm, 42'.

NANNINA: Oh Gesù, Giuseppe e Maria. Oh Gesù, Giuseppe e Maria. Io lo sapevo che saresti venuto tu. Dio mio quanto sei bello. Mò perché te ne vai? Non te ne andare, no. Ti posso parlare, sì? Dio che consolazione! Bello, bello Santo mio! Che felicità, che gioia! Io lo sapevo che saresti venuto, sai? Oh Gesù, Giuseppe e Maria. Bello Santo mio, Santo mio. Io sentivo sempre la tua voce, sempre. E se chiudevo gli occhi ti vedevo pure in una grande luce che mi sorridevi a me, proprio a me. Dio, Dio che ridere, che ridere, che consolazione! San Giuseppe mio, Santo mio, Santo mio bello, Santo mio, devozione mia, sei il più bello fra tutti i santi, lo sai? San Giuseppe, no non te ne andare, no, non te ne andare così. Eh, mò che sei venuto non te ne devi andare così. Mi devi fare la grazia, mi devi portare via con te. A te che ti ci vuole, no? Tu me fai morì ed è fatta. E mi porti con te lassù in paradiso nella contemplazione del Signore. Bello che sei, che felicità, che gioia. San Giuseppe mio tu sei il santo più buono che io conosca, sì perché sennò il Signore non t'avrebbe affidato la Madonna col bambino. E allora fammi la grazia, me ne hai già fatte tante, tutto m'hai fatto dare, tutto. Che gentilezza, come ti facevo una preghiera, se chiedevo qualche cosa, subito me lo facevi dare. Questo è il vestitino che m'hanno regalato le monache, quello che t'ho chiesto, ti ricordi eh? E mò mi danno pure la minestra calda e m'hanno acconciato pure per dormire. Ah, io non chiedo mai niente agli altri santi, no, no. Ma tu però non mi fare scherzi, no. Io lo so come succede, che a un certo momento tu sparisce e io resto qua sola. San Giuseppe mio, San Giuseppe mio bello tu mi devi portare, tu mi devi portare lassù con te, nell'alta patria. Che felicità. Tanto qui nessuno se ne accorge se io muoio. E le capre quelle sanno tornare pure da sole al paese. San Giuseppe bello, Santo mio bello! E Gino dov'è? Che bello che sei tu. Quanto sei bello. Che ci sto a fare io qua? Una volta che ho detto laggiù che mi avevi parlato, non sai quello che m'hanno combinato. Cosimino m'ha fatto diventare matta a me. Mi suonava la tromba dentro la recchia e mi diceva: "Questa è la tromba dell'arcangelo Gabriele". Che m'hanno combinato.

Quelli non capiscono niente, no, non sono degni. Intanto qua stai tu, eh. Quassù sta San Giuseppe. Quassù da me è venuto, solo da me è venuto. Tu sei passato per il paese, eh? E non t'hanno visto. Certo, non sono degni, non sono degni. Invece io... Quanto sei bello. Sai che mi dicono sempre? I matti non possono entrare in paradiso! A me? Ah, ma non è vero, non è vero questo, no? Sai che sono le tentazioni tu? Figurati che una volta io sentivo sempre una voce, una voce dolce, dolce, come pare che fosse la tua, che mi diceva sempre: "Buttati, buttati cretina, buttati e vola". Ma io, io, io arrivavo sempre fino a qua, qui, qua fino a qua e poi mi mancava il coraggio, poi mi pentivo e dicevo sempre: "Dimani, dimani quando suonano le campane se San Giuseppe insiste ancora mi butto". Poi ho capito, ho capito perché non eri tu. Sai chi è? E' il diavolo. Quello voleva che mi ammazzassi così io mi dannavo e non potevo più andare in paradiso. Ma tié, so stata brava. Ma mò, mò con te sai che faccio? N'altra cosa, guarda. Tu ti metti fermo nell'aria lassù, guarda, lassù, e mi chiami. E io ti vengo incontro e se mi prende la paura e affondo nell'aria, tu mi dai una mano e mi tiri su. E un po' alla volta vedrai che imparo, che imparo, come no! Poi

andiamo lassù, lassù. Lassù c'è il santuario di San Michele, lo sai? Eh già io a te lo dico? Tu sai tutto. Saliamo in cima al campanile, là si vedono tutte le montagne, tutte le case, tutti i mari si vede. E allora tu mi prendi per mano, pure San Michele mi può aiutare no? E tutti e tre usciamo dal campanile, così, e voliamo. Voliamo sulla valle di furore, voliamo sul mare poi scendiamo a toccare l'acqua con la punta dei piedi e poi torniamo su, su. San Giuseppe bello, famme morì, famme... Vedi, se Gesù... Se Gesù tornasse in terra pure qua mi piacerebbe di stare. Ma non torna quello. Vedi, tu sei un Santo importante ma non sei Gesù. Quello faceva guarire i malati, cacciava il demonio. Qua il demonio sta dappertutto e tutti sono malati. Eh, se lui ritornasse! Oppure che facesse finire il mondo, subito, tanto... I segni divini questi, eh? Eh, già. Non sei capace tu. Sei capace tu? No? E' facile. E' bello, senti. Ah, che paradiso, che paradiso. So tutta sudata. Qua, so tutta sudata, pure le gambe. Eh? Ah, grazie. Io non ti vedo quasi più. C'hai il fuoco intorno. Lo vedi come sei? Io lo so che... qui sempre più luce e poi sparisce. E perché te ne vuoi andare? Io non voglio stare qua. Sai, quand'ero più giovane, Cosimino lo scemo mi voleva sposare. Che scemo! Se io adesso c'avevo i figli non potevo venire con te. Portami via, non me lascià qua. Non me lascià qua. Che paradiso, che paradiso. Dammi da bere, sto male. Dammi da bere, sto male. San Giuseppe mio, San Giuseppe mio. E prese il pane e lo spezzò, e un angelo del Signore gli apparve in sogno e gli disse: "Giuseppe, figlio di Davide, non temere di prendere Maria in sposa, perché ciò che in essa è stato concepito..." Ah, San Giuseppe mio buttami via il corpo e prenditi l'anima. Starei bene senza niente addosso qua. San Giuseppe, San Giuseppe è venuto a visitarmi. Che paradiso, che paradiso in terra. La matta ha ricevuto la grazia. Io sto male, sto male.

NANNINA: Andiamo, va. Andiamo.

Frà Raffaele! Buongiorno Frà Raffaele.

FRA' RAFFAELE: Buongiorno.

NANNINA: Diteme na cosa, i santi possono apparire, sì?

FRA' RAFFAELE: Sì. Io vedo sempre i santi.

NANNINA: Ah, voi...

FRA' RAFFAELE: Sempre la Madonna.

NANNINA: Pure!

FRA' RAFFAELE: Spesso e volentieri.

NANNINA: Ma come, si possono vedere con questi occhi?

FRA' RAFFAELE: Occhio.

NANNINA: Ah. E chi avete visto?

FRA' RAFFAELE: La Madonna.

NANNINA: La vedete sempre?

FRA' RAFFAELE: Sempre, tutto il giorno.

NANNINA: Gesù! Ed è bella?

FRA' RAFFAELE: Bellissima.

NANNINA: Lo sapete? Io ho visto San Giuseppe. Proprio mò, a Capo d'Orso, laggiù. Gli ho parlato pure. Com'era bello, Frà Raffaele. Io lo voglio rivedere.

FRA' RAFFAELE: Illu mò sa la strada e torna.

NANNINA: Voi dite?

FRA' RAFFAELE: Quando o' Signore vuole...

FRIAR: Che c'è?

NANNINA: Ma come sarebbe a dire? Non sapete che è successo un miracolo?

FRIAR: Ma che miracolo?

NANNINA: Gesù ma voi non avete mai avuto apparizioni?

FRIAR: So vent'anni che faccio il frate da queste parti ma non aggio mai visto nu miracolo.

NANNINA: Uh Frà Raffaele che dice?

FRA' RAFFAELE: Illu è nu materiale!

NANNINA: Lui l'ha avuta la apparizione!

COSIMINO: Te la si fregata. Te la si fregata. Voglio la mela. Dammela, dammela. Dalla a me. Vattenne.

NANNINA: Nonnano, nonnano, nonnarella...

WOMAN : Ué Nannì!

NANNINA: Eh? Tutti e due, tutti e due! C'hai sonno, eh? Nonna, nonna, nonna, nonnarella, guarda, guarda questa figlia bella. Guarda, guarda la figlia da Madonna...

WOMAN: Nannì, Nannì! Gesù , tu stai incinta!

WOMAN: Nannì ma tu lo sai che stai incinta?

WOMAN WHO SINGS: A chello ca se vere nun se credere, nun se credere. È nato nu uaglione niro niro. E 'a mamma 'o chiamma...

NANNINA: Non me toccà!

WOMAN: E chi te tocca!

NANNINA: La grazia del Signore.

VOICES: Sì, la grazia!

NANNINA: San Giuseppe...

NUN: Aspetta un momento. Sei andata a confessarti?

NANNINA: Eh, no.

NUN: Tu devi andare a confessarti. Devi stare in pace col Signore.

NANNINA: E perché? Io sto in pace col Signore. Quello mi vuole bene a me.

NUN: Il Signore vuole bene a tutti ma è sempre bene ascoltare i consigli di un confessore. Tu sei in peccato.

NANNINA: In peccato io? Madre io sto in grazia del Signore.

NUN: Tu non sai quello che dici. Ascoltami, è necessario che tu ascolti i consigli di un confessore.

NANNINA: E che sa quello? Io sto in pace col Signore. Quello mi vuole bene a me. A me m'ha fatta a grazia!

NUN: Senti...

NANNINA: È coscienza questa, sì. È coscienza, è coscienza a vostra. È coscienza questa.

COSIMINO: Và via! Và via! Sciò!

NANNINA: Cosimì! Cosimì! Lascia sta a robba mia! No, Cosimì lascia sta a robba mia! Tu me l'hai dato quel posto, lascia sta a robba mia!

COSIMINO: Và via! Và via!

NANNINA: Cattivo! Il diavolo in corpo sei! Ma tu lo vedi com'è? Il demonio...

COSIMINO: Lascia!

NANNINA: Cattivo sei tu. Cattivo, era u posto mio, era! Tu me l'hai dato, poi adesso lo riuoi indietro un'altra volta. Pure la preghiera t'ho detto! Sei il demonio, sei il demonio, sei il demonio! Sei il demonio sei, tu! Sei il demonio, và via va...

COSIMINO: Và via! Và via! Via vai!

NANNINA: Pure la preghiera t'ho detto.

WOMAN: Ué Nannì, vieni qua!

NANNINA: A me?

WOMAN: Nannì, vieni. E poi avé solo di mance. Non aver paura, eh!

NANNINA: A me?

WOMAN: Sì, sì. Vieni un po' qua. Tienimi questo.

NANNINA: Subito, signora.

WOMAN: Felice è andato a Minore, e ancora non torna. Quello quando va via sparisce, si perde per la strada. Quando abbiamo finito mi vai a prendere un poco d'acqua?

NANNINA: Signò non posso faticà.

WOMAN: Io ti regalo.

NANNINA: Sì lo so ma non posso.

WOMAN: Cosa ci vuole? Per una brocca d'acqua! Domani mattina mi puoi fare un bucati?

NANNINA: Signò grazie tante ma non posso lavorà.

WOMAN: E perché?

NANNINA: Eh...

WOMAN: Che saria! Io due ore prima di sgravare, e ho avuto due gemelli, ho lavorato!

NANNINA: Eh, lo so ma...

WOMAN: Tu devi mettere giudizio. Pensa che devi avere un bambino. Adesso qualche cosa te la devi mettere da parte.

NANNINA: Signò questo non ha bisogno di niente. Io non posso faticà. Pure se io me moro de fame non fa niente. Ma questo rispetto lo devo avere.

WOMAN AT THE WINDOW: Nannì! Nannì! Vieni a ca! Nannì!

NANNINA: Eh?

WOMAN AT THE WINDOW: Vieni a ca!

NANNINA: Subito! Scusate.

WOMAN: Prego.

NANNINA: A me?

WOMAN AT THE WINDOW: Nannì! Ué!

NANNINA: Scusate tanto signò.

WOMAN: Fai, fai.

WOMAN AT THE WINDOW: Nannì ti sei degnata a scendere tra noi poveri mortali!
Quale onore ci fai!

NANNINA: A me?

WOMAN AT THE WINDOW: Sì, a te. Sei sparita. Pensavo che c'avessi schifato, Nannì.

GIRLS: Eccola! Eccola!

NANNINA: No, no, no.

MAN: Permettete? Perché non mi degnate?

NANNINA: Che succede? Piange? Ma perché?

GIRL: È l'emozione. È la commozione.

NANNINA: Piangi?

GIRL: Sei stata toccata dal Signore. Vieni, vieni con noi.

NANNINA: No, no!

LINA: Tu non sai quella che si crede di essere?

WOMAN: Voi non dovete sfottere.

TONINO: Quella è diventata ancora più scema!

WOMAN: Povera donna, lasciatela stare.

TONINO: Sì, altro che povera donna!

GIRL: Lina, Tonino, venite!

WOMAN AT THE WINDOW: E allora?

NANNINA: Sempre davanti alla casa del Signore io. Sempre davanti alla casa del Signore perché io avevo paura a venire da voi. Avevo paura che mi pigliavate per matta.

WOMEN: No!

NANNINA: Che è questo? Così lo devo portare?

WOMAN AT THE WINDOW: Nannì, Nannì! Non capisci? Ti fanno onore.

NANNINA: Così quello m'ha cacciato, lo sapete? Ma questa è la volontà del Signore. Tra voi dovevo venire.

WOMAN AT THE WINDOW: Nannì!

NANNINA: Eh!

WOMAN: Guarda che te butta! I fiori!

WOMAN AT THE WINDOW: Nannì! Nannì!

NANNINA: A me questo?

WOMAN: Sì, a te, a te.

NANNINA: Grazie, eh!

WOMAN: Vieni, vieni.

MEN AND WOMEN: *Evviva Maria, Maria evviva!*

WOMAN: Nannì ti sta bene!

NANNINA: No, no! Che fate? No, no!

NANNINA: Dio mio perdonali perché non sanno quello che fanno. No! Basta! No! Basta!

Che cattivi. Figliolo benedetto stia tranquillo, la difendo io. Dio mio. Figliolo santo, figliolo santo. Dio che bello. Figlio santo, figlio santo. Io non sono degna, sono troppo una povera cosa. Dio mio aiutami tu, sia fatta la volontà tua.

MEN AND WOMEN: *Evviva Maria, Maria evviva! Evviva Maria, Maria evviva!*

NANNINA: Oh cielo. Ah. Eh! Eh! Eh! Eh! Aiuto! Aiuto!

NANNINA: Ah. Oh Dio. Dio, Dio, Dio, Dio. Aiuto. Dio, aiuto. Dio, aiuto. Dio, aiuto. Dio, aiuto. Ah, ah. Dio, Dio, Dio, Dio, Dio. Dio, Dio. Dio, Dio! Ah! Dio mio, Dio mio. Dio mio. Bambino mio. Creatura mia. Sangue mio. Mio, mio, mio. Bambino mio. Bambino mio. Bambino mio. Bambino mio.

Fellini, F., 1954, La Strada, 35mm, 104'.

CHILDREN: ...vieni subito a casa! Ha detto la mamma di venire subito. È venuto un uomo, con la bicicletta, grande grande! Dice che la mamma è morta.

GELSOMINA'S MOTHER: Gelsomina, ti ricordi Zampanò che prese Rosa. Povera figlia mia! Non vedrò nemmeno dove l'hanno sotterrata. E' morta, poverina! E' morta! Era così bella, così brava, sapeva fare tutto! Tutto. Vedete Zampanò quanto ci somiglia quest'altra figlia mia. Questa è Gelsomina! Oh come siamo disgraziati! Io Zampanò ve l'ho detto: questa non è come la Rosa. Questa poverina è tanto buona per fare... farà quello che uno le dice! Era venuta su un po' strana. Mò se mangia tutti i giorni, cambia anche di testa. Ci vuoi andare con Zampanò? Al posto di Rosa? Ti imparo un mestiere anche a te.. guadagni dei soldi! E qui in casa ho una bocca di meno da sfamare.. Eh Gelsomina? Zampanò è buono, sai? Ti tratta bene.. ti porta in giro per il mondo! Canti, balli! E poi vedi cosa mi ha dato, Gelsomina? Dieci mila lire! Così possiamo far aggiustare il tetto.. queste creature mangiano un po'.. Oh ma perché c'ha lasciato vostro padre! Gelsomina mia! Tu sei già grande.. un lavoro non l'hai mai fatto.. non è mica colpa tua, poverina, se non sei come le altre ragazze! Non vuoi aiutare un po' la tua mamma? E voi le insegnerete il mestiere, vero Zampanò?

ZAMPANÒ: Sicuro! Faccio imparare perfino ai cani, io. Ehi, bambini! Andate a comprare un chilo di salame, mezzo chilo di formaggio e due fiaschi di vino. Sono fatto così, io. Tenete.

GELSOMINA'S MOTHER: Grazie! Ringraziate bambini, eh? Dove vai... vieni qui, Gelsomina. Ma perché fai così! Oh Zampanò.. Gelsomina!

CHILDREN: Mamma dove va Gelsomina?

GELSOMINA: Vado a lavorare. Mi insegna un mestiere. E poi mando i soldi a casa. Fa l'artista, anch'io faccio l'artista. A ballare, a cantare, come la Rosa!

WOMAN IN BLACK: E quando torni?

GELSOMINA'S MOTHER: Eh quando torna.. non andare! Non andare figlia mia!

ZAMPANÒ: Ho detto che torniamo presto!

GELSOMINA: Partenza!

GELSOMINA'S MOTHER: La tua roba, Gelsomina! Il tuo scialle! Il tuo scialle Gelsomina

ZAMPANÒ: Salta dentro!

GELSOMINA'S MOTHER: Figlia mia! Oh povera figlia mia!

ZAMPANÒ: Questo qui è un pezzo di catena dello spessore di mezzo centimetro. Il ferro crudo è più forte dell'acciaio. Con una semplice espansione dei muscoli pettorali, ossia del petto, io spezzerò il gancio! Grazie, grazie, grazie signore e signori! Per fare questo dovrò gonfiare i polmoni come una camera d'aria. Potrebbe rompersi una vena e io sputerei sangue. Una volta, a Milano, un uomo che pesava un quintale e venti chili ha perso la vista facendo questo esercizio. Questo perché è il nervo ottico che fa tutto lo sforzo. E quando si è perso la vista, è finita. Se c'è qualche persona delicata del pubblico è meglio che non guardi. Potrebbe uscire del sangue. Grazie.. Grazie..

ZAMPANÒ: Non la facevi mai la minestra a casa tua, eh?

GELSOMINA: No.

ZAMPANÒ: Buona per i maiali. Oh, qua c'è roba da vestire dieci persone. Scarpe, vestiti e tutto. Vieni qua! Forse c'è qualcosa che ti va bene. Devi essere elegante. Con Zampanò stracci in giro non ne voglio. Le mie donne hanno sempre la sua figura. Tieni. Prova a dire "È arrivato Zampanò".

GELSOMINA: È arrivato Zampanò.

ZAMPANÒ: È arrivato Zampanò.

GELSOMINA: È arrivato Zampanò.

ZAMPANÒ: Ehi, vieni qua!

ZAMPANÒ: Questa qui è una tromba. Fa solo quello che ti dico io. Questo qui è il tamburo "È arrivato Zampanò!"

GELSOMINA: È arrivato Zampanò.

ZAMPANÒ: È arrivato Zampanò!

GELSOMINA: Zampanò è arrivato!

ZAMPANÒ: Dai, prova.

GELSOMINA: È arrivato Zampanò. Aia!

ZAMPANÒ: Vieni qui. Vieni qui. Lì. Dai.

GELSOMINA: Zampanò è arrivato! Aia!

ZAMPANÒ: Così devi dire. "È arrivato Zampanò!" Dai.

GELSOMINA: È arrivato Zampanò! È arrivato Zampanò! È arrivato Zampanò!

ZAMPANÒ: Ehi, ma che stai facendo?

GELSOMINA: Dopodomani piove.

ZAMPANÒ: E come lo sai?

GELSOMINA: Mm, piove.

ZAMPANÒ: Vieni qui. Monta dentro.

GELSOMINA: Io dormo qui fuori.

ZAMPANÒ: Ah si? Senti un po'.. com'è che ti chiami?

GELSOMINA: Dicoltanto Gelsomina

ZAMPANÒ: Dai Gelsomina, muoviti.

GELSOMINA: Domani

ZAMPANÒ: Ma dai monta, su!

ZAMPANÒ: Grazie. Adesso signore e signori per la prima volta in questa città andiamo a dare inizio a una nuovissima fascia tutta da ridere! Salute, salute capo. Ah, se c'è qualche malato di cuore è meglio che non guardi, perché potrebbe morire dalle risate. E siccome noi lavoriamo per la fabbrica dell'appetito, mia moglie dopo passerà col cappello. Ehi, dai sbrigati.

CHILDREN: Caterina! Caterina!

ZAMPANÒ: Buongiorno, signorina Gelsomina!

GELSOMINA: Zampanò!

ZAMPANÒ: Mi scusi la domanda: che lei c'ha paura del mio ciuffile? Ho detto "Mi scusi la domanda, ma c'ha paura del mio ciuffile?". Eh va bene.. se non ci fa paura andiamo a giacca col ciuffile.

GELSOMINA: A-A-A-A non si dice "ciuffile", si dice "fucile", gnorante!

Dove sono queste anitre?

ZAMPANÒ: E va bene.. se le anitre non ci sono voi fate l'anitra e io il ciaccatore!

GELSOMINA: E-A. E-A.

ZAMPANÒ: No! Questo è un somaro, non è un'anitra!

GELSOMINA: QUA QUA QUA QUA QUA..

ZAMPANÒ: Grazie.. grazie. Adesso la mia signora passerà fra voi col cappello per chi vuol dare qualcosa.. grazie! Per chi non vuol dare grazie lo stesso.

ZAMPANÒ: Buenasera a tutti.

SEATED MAN: E chiudi quella porta!

ZAMPANÒ: Ciao Spirit!

SPIRIT: Ehi ciao, Zampanò!

ZAMPANÒ: Ehi Zingari, come va?

GYPSIES: Ehi Zampanò, come va?

ZAMPANÒ: Ti presento la mia signora.

GYPSIES: Tua moglie? Questa è un'altra delle amiche tue! Tanto piacere.. Mettetevi a sedere, mettetevi!

ZAMPANÒ: No, no, no. Mi metto qua. Cameriere!

GELSOMINA: Vado io?

ZAMPANÒ: No, stai lì. Cameriere!

WAITER: Vengo vengo! Ecco il vino.

ZAMPANÒ: Mangiare.

WAITER: C'è pronti amberghi e spezzatino.

GELSOMINA: Quello.

WAITER: Quali, amberghi o spezzatino?

GELSOMINA: Tutti e due.

ZAMPANÒ: Sì, va bene tutte e due. E per me pasta asciutta e abbacchio.

WAITER: Va bene.

ZAMPANÒ: E un litro rosso.

WAITER: Va bene.

GELSOMINA: Zampanò? Ma voi di dove siete? Eh?

ZAMPANÒ: Del mio paese.

GELSOMINA: Perché non parlate come delle nostre parti. Dove siete nato?

ZAMPANÒ: A casa di mio padre. Cameriere!

WAITER: Vengo.

ZAMPANÒ: Porta del vino qua, dai.

VOICE-OVER: Sposate me così resta in famiglia!

WOMAN CLIENT: Macché lana, questa è ovatta! Ci si infila le dita dei piedi!

ZAMPANÒ: Ehi, rossa? Vieni qua.

WOMAN CLIENT: Diceva a me?

ZAMPANÒ: Sì, vieni qua.

WOMAN CLIENT: Buonasera.

ZAMPANÒ: Cosa fai?

WOMAN CLIENT: Niente.

ZAMPANÒ: Allora siediti qui. Vuoi da bere?

WOMAN CLIENT: Grazie!

ZAMPANÒ: Dov'è questo vino?

WOMAN CLIENT: Non mi piace per niente questo posto... mm no.

ZAMPANÒ: Fuma una sigaretta.

WOMAN CLIENT: Devo già averla vista lei, sì.

ZAMPANÒ: Può darsi, sono sempre in giro.

WAITER: Ecco il vino.

WOMAN CLIENT: Avete già mangiato?

ZAMPANÒ: Sì.

GELSOMINA: Bevete!

WOMAN CLIENT: Salute! Ma dove vi ho visti io? Che lavoro fate?

ZAMPANÒ: Io sono un artista viaggiante. E quella è la mia assistente. Ci ho insegnato tutto io. Quando l'ho presa non sapeva neanche tagliare. Guarda..guarda. Senti che roba!

WOMAN CLIENT: Che omaccio!

ZAMPANÒ: Guarda qui. In un'ora. Tutti guadagnati con questi!

WOMAN CLIENT: Posso prenderne uno?

ZAMPANÒ: Furba lei!

WOMAN CLIENT: Ragazzi andiamo fuori, qui c'è una puzza. Andiamo. Andiamo a vedere i fuochi d'artificio.

ZAMPANÒ: Andiamo vè. Cameriere? Dammi due fiaschi di vino. Quanto pago?

WAITER: Altri 1.200 per i fiaschi sì, va bene.

ZAMPANÒ: Ehi, ambulante!

PEDDLER: Ciao.

ZAMPANÒ: Come vanno gli affari?

PEDDLER: Va così...

ZAMPANÒ: Tu metti dentro i fiaschi. Ehi, rossa! Dove vai?

WOMAN CLIENT: Ma che cos'è questa roba, la tua macchina?

ZAMPANÒ: Perché, non ti va bene?

WOMAN CLIENT: Ma che è matto?

ZAMPANÒ: E' americano! Non si è mai fermato una volta.

WOMAN CLIENT: Oh mio Dio.

ZAMPANÒ: Senti che motore?

GELSOMINA: Allora io monto dietro?

ZAMPANÒ: Tu aspetta qui.

WOMAN CLIENT: Buonasera.

GELSOMINA: Ma dove andate?

PEDESTRIAN: Ancora lì stai? Ma perché non hai mangiato la minestra te? Ma perché non ha mangiato la minestra?

WOMAN AT THE WINDOW: Non ha voluto mangià. Non ce se capisce niente.

GELSOMINA: Uffa con questa minestra! Gli do un calcio a sta minestra!

WOMAN AT THE WINDOW: Lo vedi come fa? V'ha a fa del bene.

PEDESTRIAN: Ma, dì un po', ma che tuo marito c'ha la motocicletta col carrozzone, che ieri stavate in piazza? Ma vuoi vedé che è proprio quello? Vicino l'orto de Zeppe c'è un uomo con la motocicletta col carrozzone.

GELSOMINA: Dove?

PEDESTRIAN: In fondo, finite le case.

GELSOMINA: Zampanò! Zampanò! Zampanò.

CHILD SEATED ON THE GROUND: Lì dentro è morto il cane.

GELSOMINA: Vi siete svegliato? Ho piantato i pomodori.

ZAMPANÒ: Pomodori?

GELSOMINA: Ho trovato dei semi nell'orto, dei semi grossi. Così li ho piantati.

ZAMPANÒ: Dai, muoviti.

GELSOMINA: Ma che andiamo via?

ZAMPANÒ: Che cosa vuoi aspettare, che crescano i pomodori? Dai, spingi.

GELSOMINA: Facevate così anche con la Rosa?

ZAMPANÒ: Cosa?

GELSOMINA: Con la Rosa?

ZAMPANÒ: Ma che diavolo dici?

GELSOMINA: Perché siete andato con quella? Facevate così anche con la Rosa?

ZAMPANÒ: Ah, piantala! (pausa) Cosa vuoi?

GELSOMINA: Allora voi siete uno che va con le donne?

ZAMPANÒ: Cosa?

GELSOMINA: Che va con le donne?

ZAMPANÒ: Senti, se vuoi stare con me devi imparare una cosa: a tenere la bocca chiusa. E i pomodori. Ma cosa c'hai in quella testa, tu? Tò.

GUEST WOMAN: Ma che cosa fai? Te porti via il piatto mio

GUEST MAN: Evviva la sposa, fresca come una rosa.

GUESTS: Evviva! Evviva!

GELSOMINA: La colpa è del baiol!

GUESTS: Godetevi gli sposi che si baciano!

TERESA: Ehi!

GELSOMINA: Zampanò, ci chiama.

TERESA: Venete dentro a magnà qualche cosa!

ZAMPANÒ: Grazie, veniamo subito!

GUEST WOMAN: Metteteve a sede. Magnate un mboccò.

GUEST MAN: Teresa, venite qui.

TERESA: No, non c'ho tempo ammò.

LITTLE GIRL: Vieni, vieni, andiamo

GELSOMINA: Ma io devo mangià!

LITTLE GIRL: Magni dopo, magni. Vieni vieni vieni

GELSOMINA: Ma dove mi portate? Dove andiamo?

LITTLE GIRL: Andiamo da Osvaldo.

ALTRE VOCI: Damme qua!

LITTLE GIRL: De qua! De qua!

GELSOMINA: Ma che spigni! Ammò te do 'no schiaffo!

OTHER LITTLE GIRL: Natalino, Natalino, vié anche tu!

LITTLE GIRL: Osvaldo, guarda chi c'è! Su, fallo ridere!

GELSOMINA: Ma chi è?

LITTLE GIRL: È Osvaldo. È mio cugino. È malato. Sta sempre qui dentro.

OTHER LITTLE GIRL: Non lo vogliono far vedere a nessuno. Fallo ridere tu!

GELSOMINA: Ma che devo fare?

LITTLE GIRL: Fa come prima, fa come prima!

GELSOMINA: L'uccellino..

LITTLE GIRL: L'uccellino...

NUN: Canaglie che non siete altro! Ve la do sulle gambe, sapete? Andate subito via! Subito di sotto! E voi.. a voi chi v'ha fatto entrare qui? Via subito!

ZAMPANÒ: Mangiate in piedi come i cavalli?

TERESA: Magno sempre in piedi, io. Chi è che fa andà avanti la casa sennò? Me so presa due mariti, e so morti tutti e due. E' tre notti che mmazzo l'una pe cucinà, che ve credete che so stanca? Se me pija fantasia ballerebbe tutta la notte. Semo belle ragazze, noi.

ZAMPANÒ: E perché non vi sposate?

TERESA: Che? N'altro marito ancora? Ci basto io a comandare qua.

ZAMPANÒ: Perché, vi serve solo a questo il marito? Solo a.. a comandare?

TERESA: Perché, non so de carne pure io? Er dolce piace a tutti, no? Tu che fai là? Corri via! Ammò te meno, sa? Lu primo marito mio era grande e grosso come voi. Me so rimasti tutti li vestiti.. non vanno bene a nessuno!

GELSOMINA: Zampanò! Zampanò... di su..

TERESA: Ammò ve porto qualche cosa pure a voi.

GELSOMINA: Ci sta un ragazzino con la faccia così.. tutto

TERESA: Ecco, magnate! Perché non me aiutate a portà su 'na damigiana? Non ce sta più vino de là..

ZAMPANÒ: Ah sentite un po'.. davvero che quei vestiti non vi servono?

TERESA: E chi se li deve mette? V'ho detto, non ce ne so mica tanti uomini come voi al mondo

ZAMPANÒ: E un cappello c'è? Perché... mi farebbe comodo un cappello

TERESA: Sì, venite! Venite a vedé un po' voi..

GELSOMINA: Tiii r iri r iri riiii Vi ricordate com'era bella, Zampanò? Tiii r iri r iri riiii. Quel giorno sotto la pioggia, da quella finestra (still singing). Perché non mi insegnate a suonare la tromba, Zampanò? Io la imparo subito, gliela avete insegnato alla Rosa? Cosa faceva la Rosa, lavorava come me?

ZAMPANÒ: Beh.. come sto? Le donne... Non si può fumare qua. ..e che diavolo hai?

GELSOMINA: Niente!

ZAMPANÒ: E perché piangi, allora?

GELSOMINA: Perché mi va... ih!

ZAMPANÒ: Dai, monta!

GELSOMINA: No!

ZAMPANÒ: E dai, monta su! Vuoi sta qui tutta la notte?

GELSOMINA: Sì, tutta la notte!

GELSOMINA: Oh, io me ne vado, torno al mio paese! Perché me so proprio stufata! E non è per il lavoro. Perché il lavoro mi piacerebbe. A me mi piace far l'artista. Siete voi che non mi piacete!

ZAMPANÒ: Mm.. che c'è?

GELSOMINA: Io me ne vado..

ZAMPANÒ: Eh...?

GELSOMINA: Torno a casa mia!

ZAMPANÒ: Ma piantala, scema.

GELSOMINA: E vi lascio le scarpe... e il cappotto... tutto vi lascio! (lamentandosi bisbigliando) Tutti i giorni... io gli dico.. e lui niente.. no!

Io me ne vado!

ANNA: Ed ora Il Matto andrà a fare il più pericoloso dei suoi esercizi: mangerà un piatto di spaghetti sospeso sul vuoto a quaranta metri dal suolo. Preghiamo di osservare il massimo silenzio durante tutto il prossimo esercizio, perché anche la più piccola distrazione potrebbe essere fatale. Signore e signori, ecco a voi Il Matto, nel suo esercizio unico al mondo.

Ehi... come si sta lassù? Si sta bene?

THE FOOL: Sì, fa un po' freschetto. Anzi m'è venuto un appetito che sembrano due appetiti! Accidenti che vento! Ha portato via anche il tovagliolo!

ANNA: Ma come, vi mettete a tavola senza dirci nemmeno se vogliamo favorire?

THE FOOL: Qui un posto c'è! Se qualcuno vuol venire s'accomodi!

ANNA: Grazie signore.. grazie, grazie, grazie..

THE FOOL: Permesso, permesso..

ANNA: Grazie grazie...

THE FOOL: Anna... t'aspetto in trattoria eh?

ANNA: Va bene!

THE FOOL: Insomma... mi volete far passare.. E scansati te! Vabbé...

AUDIENCE: Bravo!

GELSOMINA: Soldati! Attenti! Uno... Due...

BOY: Ah matta!

GELSOMINA: Uno... due... Uno... Due... Uno... No! No!

OTHER BOY: Lasciatela stare, poveraccia!

BOY: Ciao, io me vado. Saluta Maria.

OTHER BOY: Ciao Mario!

PEDESTRIAN: Viè qua che ti piace..

GELSOMINA: No, non bevo più! (canticchiando)

ZAMPANÒ: Monta là dentro.

GELSOMINA: No. Non voglio più venire con voi! Non voglio più venire! No, mai! No, no!

ZAMPANÒ: Ho detto di montare!

GELSOMINA: No! Ecco...

ZAMPANÒ: Vieni qui.

GELSOMINA: No... no... no...

ZAMPANÒ: Adesso cammina! Su! E stai zitta! Avete qualcosa da dire, voi? Ah...credevo.

MAN: Buongiorno.

WOMAN: Buongiorno.

ZAMPANÒ: Ehi! Vieni un po' qua... andiamo, muoviti! Dai! Eccola qua....

OWNWE WOMAN: Venga, la veglia avanti. S'accomoda.

ZAMPANÒ: Saluta la padrona

OWNER WOMAN: Piacere.

GELSOMINA: Salve, Gelsomina.

ZAMPANÒ: Il signor Gerardo.

GERARDO: Piacere.

ZAMPANÒ: A questa qui c'ho insegnato tutto io. Sigarette?

OWNER WOMAN: Gradisce una tazza di caffè? Sì, ndemo.

ZAMPANÒ: E andiamo, su! Prendilo. Quando l'ho presa con me non aveva neanche le scarpe. Lei non è gente come noi, che abbiamo girato il mondo, eh?

GERARDO: Maledetto sto vento. Nazzareno! Portate il don che vula via! La avverto che mi non pago. Non pago niente a nisciò, vabbé? Sotto a quant'è la mancia, anche agli altri

artisti glie vola cuscì. Van in giro col piattello e sono contentissimi. Non è vero? OWNER WOMAN: Sicuro!

ZAMPANÒ: Va benissimo. Abbiamo mai litigato, noi?

GERARDO: Allora potete incominciare anche stasera. La ragazza per fare il giro ce l'avete. Semo d'accordo.

GELSOMINA: Ma in dove siamo?

OWNER WOMAN: A Roma! Quello ess'è San Paolo

GELSOMINA: E restiamo anche noi nel circo?

ZAMPANÒ: Ah, sembra molto buono questo tendone.

GERARDO: Vieni, vieni avanti Zampanò.

ZAMPANÒ: E sentite un po': quanta gente ci può stare qua dentro?

GERARDO: Oh, quattrocento posti a sedere, poi in piedi... Ve conosse...

ZAMPANÒ: Buongiorno.

THE FOOL: Oh, guarda chi c'è, ciuffile! Ah, avete fatto benissimo a prenderlo, in un circo c'è bisogno di animali! Ah ah ah! Scherzo, lo sai che scherzo sempre! Vuoi la cica? Ah no, ce l'hai già. Veramente devo dire che è un grande artista, e poi che varietà di programmi! Dovresti fare... ah sì, quello della catena! È un gran pezzo che non lo fai più...

ZAMPANÒ: Senti, voglio darti un consiglio da amico a te: non parlare mai, non parlare mai con me! Altrimenti va a finire molto male.

THE FOOL: Guarda Zampanò che io... io scherzavo solo. Perché te la prendi?

ZAMPANÒ: Io te l'ho detto. Ehi!

THE FOOL: Madame!

AUDIENCE: Bravo! Bravo!

GERARDO: Proprio bravo 'sto qua.

ZAMPANÒ: Grand uomo

THE FOOL: Stà tranquilla, tanto andrà malissimo.

GERARDO: E ora, signore e signori, passiamo ad un numero di attrazione del circolo Giraffa. Zampanò! Ovverosia, l'uomo dai polmoni d'acciaio!

ZAMPANÒ: Signore e signori, ecco qui una catena dello spessore di più di mezzo centimetro. È di ferro crudo ed è più forte dell'acciaio. Voi mi vedrete passare la catena

intorno al petto e chiuderla solidamente con questo gancio. Con la semplice espansione dei muscoli pettorali, ovverosia del petto, io spezzerò il gancio. Qualcuno di voi può dire che il gancio è segato nel mezzo? Un momento. Controllate coi vostri occhi. Signora Gelsomina... prego!

THE FOOL: Bravo!

ZAMPANÒ: Questo pezzo di stoffa non è per proteggermi...

THE FOOL: Bravissimo! Bis bis! Ah...bravissimo... bellissimo. Qui qui. Mammamia!

ZAMPANÒ: ...ma per evitare a voi la vista del sangue nel caso che il gancio dovesse infilarsi nella carne. Io non vi dirò che ci vuole la forza di un paio di buoi. Forse non siete tutti professori, ma una qualunque persona intelligente capisce che ci vogliono tre cose: polmoni sani, costole d'acciaio, e forza sovrumana.

GERARDO: Vieni via di là.

THE FOOL: No...

ZAMPANÒ: Se c'è qualche persona delicata tra il pubblico la consiglio di non guardare. Il tamburo suonerà 3 volte. Signora Gelsomina, prego.

THE FOOL: Zampanò. Scusa sai, ti vogliono al telefono.

GERARDO: Bastardo! Svelti voi, andiamo che tocca a voi. Ndemo, svelti. Calma, Zapanò! Adesso ci parlo io a quel lazzarone.

ZAMPANÒ: Io lo ammazzo. Lo ammazzo! Dov'è? Dov'è? Dove sei? S'è nascosta qui quella carogna?

ASSISTANT: Mi non l'ho visto.

ZAMPANÒ: Dove sei, vigliacco! Dove sei? Te la faccio passare io per sempre la voglia de ride. Che grand'uomo!

GELSOMINA: Perché quello ce l'ha con voi?

ZAPANÒ: E che ne so.

GELSOMINA: Gli avete fatto qualcosa?

ZAPANÒ: Niente, non gli ho mai fatto niente, io! Lui che non fa che sfoffermi. Verrà il giorno che le pagherà tutte.

GELSOMINA: Ma chi è?

ZAPANÒ: Un bastardo figlio di una zingara, ecco chi è!

GELSOMINA: Ma è molto tempo che lo conoscete?

ZAPANÒ: Anche troppo

GELSOMINA: Lo conosceva anche la Rosa? Eh?

ZAMPANÒ: Senti, lui non sa niente, né di Rosa né di me. Niente! Ma non voglio più sentirne parlare. Vieni a letto.

THE FOOL: Ué! Ah eccola qui, guarda come cammina... Che v'ho detto eh? Proprio la faccia che ci vuole, vedete? Prendi questa. Vieni, vieni, vieni, vieni. Mettilo giù suvvia, santa pazienza! Io lo facevo sempre questo numero quando avevo la ragazza. È andato sempre benissimo. Dunque, sta a sentire.

LITTLE GIRL: Brava Gelsomina, lavora con noi, lavora con noi!

THE FOOL: Via, via via tu! Avanti, prova a suonare, forza! Oh, magnifico! Ma sai che hai tanta disposizione? Ora cerca di capire bene. Io suono il violino, e quando senti che faccio così, tu m'arrivi di dietro, zitta zitta fino laggiù, e suoni la tromba, proprio come hai fatto adesso. Hai capito? Allora proviamo!

GELSOMINA: Non posso.

THE FOOL: Perché?

GELSOMINA: Zampanò non vuole.

THE FOOL: Avete sentito? Ecco, poi dite che la colpa è mia.

GERARDO: Dove s'è Zampanò? Uè vacio a chiamarlo, che ci parlo mi. Ci parlo io.

GELSOMINA: Non c'è, è andato in città

GERARDO: E va bene, ci parlerò dopo. Che paura che ti da, non ti magnerà miga. Qua siamo tutti una famiglia, se lavora tutti quanti insieme! Tutto quello che te impari s'è tanto de guadagnato.

THE FOOL: Allora ricordati, quando sono arrivato qui, eh? Capito? Hai capito sul serio? Allora attenta. "Signore e signori, io vado ora a suonare per voi una canzone molto... molto triste.."

GERARDO: Ndemo, suona!

OTHER BOYS: Ma prima! Seppia.

THE FOOL: Bravissima, molto bene! Si vede che con stare con Zampanò si diventa anche intelligenti. Non devi aspettare che abbia finito, devi interrompermi! E poi t'ho detto di venire qui a suonare, dove sto io. Grulla! Adesso proviamo un'altra volta, avanti!

Hai visto? Va benissimo! Ora Gelsomina questo noi lo rifacciamo tre volte. Dopodiché io faccio un giro intorno alla pista e tu mi vieni dietro suonando insieme a me. Hai capito?

Guarda come devi fare: devi mettere un dito qui, e quest'altro qui. E poi basta che soffi!
Prova un po'...

Brava Gelsomina! Allora vienimi dietro.. uno... due...

GERARDO: Cos'è che c'è, Zampanò? E stai sforando, gliel'ho detto mi.

ZAMPANÒ: Lei lavora solo con me.

GERARDO: Scusate ma non vi capisco. Io vi ho cercato, eravate in città. Se no ve lo avevo detto mica prima. Cos'è che c'è de mal. Se lavora tutti quanti insieme.

ZAMPANÒ: Con quello lì non lavora! Senti, tu la pianti?+

THE FOOL: Ah io con te non parlo, l'hai detto te che non devo parlare. E io non parlo!

GERARDO: Gelsomina, va di là da mia moglie, adesso gli parlo mi.

ZAMPANÒ: Lei sta qui! Quello che ci deve fare, lei, ce lo dico io! E se io dico che non ci deve lavorare con quel vagabondo... tu non ci devi lavorare!

GERARDO: Ma perché?

ZAMPANÒ: Perché io voglio così! Perché voglio così. E se ti vedo un'altra volta vicino a quello...

GERARDO: Zampanò! Zampanò!

WOMAN: Stà buona, stà buona, Gelsomina. Adesso lo ferma. Maria Vergine benedetta...

THE FOOL: Ehi, state attenti! Hai il coltello.

ZAMPANÒ: Il primo che mi viene vicino lo ammazzo! Apri la porta! Vieni fuori, vigliacco!

BOY: Zampanò!

ZAMPANÒ: Vieni fuori!

CARABINIERE: State indietro! Indietro! Che succede qua dentro?

BOY: Niente..niente..

CARABINIERE: Ehi, tu. Butta giù quel coltello!

GERARDO: Al circo Giraffa una figura simile non l'ha mai fatta nessun. Ciappa!

GELSOMINA: Ma è stato quello là...

CLARA: E dove ti vuole andare adesso?

WOMAN: Viene con noialtri. Quando uscirà ti verrà a cercare lui!

CLARA: Ma sì, lascialo stare, benedetta! Tanto sé meglio perderlo che trovarlo, quello!

WOMAN: Ma cosa busto far così sola, qua manco un topo de pane è sicuro!

GELSOMINA: Ma la moto?

WOMAN: La porteremo dai carabinieri ci penserà loro a dargliela.

VOICE-OVER: Su Gelsomina, vié con noialtri! GELSOMINA: E io dove dormo?

CLARA: Con mi. Vien che te faccio veder. Este posto per duo li in carovan.

GERARDO: Ohi Clara! Dai, ndemo che c'è tutto da spostare. Alle quattro che s'è il camion. E ti, fa quello che te par! Se vuoi venir vien. Se lo vuoi aspettar.. ma con noialtri non lavorerai più, né con uno né co l'altro. Mai più!

THE FOOL: Gelsomina..... Dormivi? Ma che puzza di bestie che c'è qui. Come fai a starci? No, Zampanò è ancora dentro, forse lo mettono fuori domani.

GELSOMINA: Domani?

THE FOOL: Ah ah può darsi.

GELSOMINA: La colpa è stata vostra, però. Zampanò non gli aveva mica fatto niente. E allora a voi perché vi hanno fatto uscire?

THE FOOL: Beh, magari da un certo punto di vista la colpa forse è la mia, ma il coltello ce l'aveva lui. Scendi un po' giù! Scendi! Oh che gli fa bene stare un po' dentro. Ha tanti anni da campare quello lì. Sono io che muoio presto. Ah...che bella arietta! Sediamoci un po' qui. Mm... che bella vestaglia che c'hai! Siediti. E siediti! Che faccia buffa che hai! Ma sei sicura di essere una donna? Sembri un carciofo!

GELSOMINA: Io non so se ci resto con Zampanò. Mi hanno detto se vado con loro.

THE FOOL: Beh, è una buona occasione per piantarlo, no? Te la immagini che fa domani quando esce e non trova più nessuno? Dovresti farlo, ecco. Che bestione! Io non c'ho mica nulla contro di lui, è solo che quando lo vedo mi vien voglia di sfotterlo! Non lo so perché. Ti giuro che non lo so! Mi vien da fare così. Ma tu come hai fatto a capitare con Zampanò?

GELSOMINA: Ha dato dieci mila lire a mia madre.

THE FOOL: No, così tanto?

GELSOMINA: Ho quattro sorelle tutte più piccole.

THE FOOL: Gli vuoi bene?

GELSOMINA: Io?

THE FOOL: Sì, sì tu! E chi? Potevi scappar via, no?

GELSOMINA: C'ho provato, niente!

THE FOOL: A volte fai proprio venire i nervi, che vuol dire "niente"? Se non vuoi stare con lui vattene con questi, no?

GELSOMINA: Se vado con loro è lo stesso, se rimango con Zampanò è lo stesso. Cosa cambia andare con loro? Io non servo a nessuno, ecco. Uffa! Mi sono stufata di vivere!

THE FOOL: Sai cucinare?

GELSOMINA: Eh?

THE FOOL: T'ho detto se sai cucinare.

GELSOMINA: No.

THE FOOL: E allora che cosa sai fare? Canti? Balli?

GELSOMINA: Un po'.

THE FOOL: Forse... ti piace fare all'amore...mm? Ma cosa ti piace allora? E sei pure brutta!

GELSOMINA: Che ci sto a fare io in questo mondo?

THE FOOL: E se ti dicessi di venir via con me? Ti insegnerei a camminar sul filo, su per aria, con tutte le luci addosso a te! Io c'ho la macchina, giriamo sempre, ci divertiamo un mondo! Ti piacerebbe? Mm? Invece niente, a te ti tocca di restare col tuo Zampanò e di fare tutte delle belle cretinerie e prenderti un sacco di botte sulla schiena come un somaro! Eh... la vita è così. Però dì, Zampanò non ti terrebbe se non gli servissi a qualcosa. Ehi... che ha fatto quella volta che sei scappata?

GELSOMINA: Tanti schiaffi.

THE FOOL: Ma perché non t'ha lasciato andar via? Non lo capisco. Io non ti terrei con me ma neanche per un giorno! Chissà forse... forse ti vuol bene.

GELSOMINA: Zampanò? A me?

THE FOOL: Eh! E perché no? Lui è come i cani. L'hai mai visti i cani che pare ci vogliono parlare e invece abbaiano soltanto?

GELSOMINA: Poveraccio... eh?

THE FOOL: Eh già, poveraccio. Ma se non ci stai te con lui chi ci sta? Io sono ignorante, ma ho letto qualche libro. Tu non ci crederai ma tutto quello che c'è a questo mondo serve a qualcosa. Ecco prendi.. quel sasso lì ad esempio.

GELSOMINA: Quale?

THE FOOL: Questo! Uno qualunque... beh anche questo serve a qualcosa. Anche questo sassetto.

GELSOMINA: E a che cosa serve?

THE FOOL: Serve... ma ce ne so io! Se lo sapessi sai chi sarei?

GELSOMINA: Chi?

THE FOOL: Il Padre Eterno! Che sa tutto! Quando nasci, quando muori. E chi può saperlo. No, non so a cosa serve questo sasso qui, ma a qualcosa deve servire. Perché se questo è inutile allora è inutile tutto. Anche le stelle! Almeno credo. E anche tu. Anche tu servi a qualcosa. Con la tua testa di carciofo!

GELSOMINA: Io, uno di questi giorni prendo i fiammiferi e brucio tutto! Materassi, coperte, tutto! Così impara! Io non ho mica detto "Con quello lì non ci voglio andare"! Ha dato dieci mila lire, mi metto a lavorare! Si fa così. Non pensa! E io gli dico, ma lui macché! E a che serve allora? E anche il veleno gli metto, nella minestra. Ah no? E tutto brucio, tutto! Se non ci sto io con lui chi ci sta, eh?

THE FOOL: Sicché t'hanno detto di restà con loro? Mm? Ehi... sveglia! T'ho chiesto se t'hanno detto di restare con loro. E di me hai sentito dire niente?

GELSOMINA: Hanno detto che non vi voglio più a lavorare. Né voi né Zampanò.

THE FOOL: Figurati il dispiacere, e chi ci vuol restare! Dove vado io quattrini a palate! Son loro che han bisogno di me, io non ho bisogno di nessuno. Io oggi son qui, domani chi lo sa. Meno sto in un posto e meglio è, perché la gente mi viene a noia subito, ecco. E me ne vo per conto mio. Son fatto così, che ci vuoi fare? Non ho né casa né tetto.

GELSOMINA: Ma perché prima avete detto che morite presto?

THE FOOL: Oh beh, un'idea che ho avuto sempre in testa. Come mestiere che vuoi... plum plum plum plum ..pataaa..plum. Mi romperò il collo un giorno o l'altro e nessuno mi cercherà più.

GELSOMINA: E vostra mamma?

THE FOOL: Allora, che cosa fai? L'aspetti o vai con questi? Dai, monta su che porto la bicicletta davanti ai carabinieri, coraggio! Così lui ti trova lì quando lo mettono fuori. Eh? Ahò, ma parte sto dinosauro?

THE FOOL: Che macchina! Avanti, su. Scendi! Eccola, è lì la caserma. Beh? Ciao. Ti saluto.

GELSOMINA: Ve ne andate?

THE FOOL: Sì. Ma davvero tu vorresti venire con me? Eh? Insomma io te l'ho detto. Non ho nessuna intenzione di prendere una ragazza perché non mi serve proprio.

Gelsomina... Gelsomina... Ecco questo sarebbe un... ricordino. Ciao. Gelsomina...
Gelsomina...ta-ri-ra-ri-.... Ciao! Ciao! Addio Gelsomina!

GELSOMINA: Zampanò! Sono qua. Mi avevano detto se andavo a lavorare con loro, ma io....

ZAMPANÒ: Potevi andarci!

GELSOMINA: da che parte è la mia casa?

ZAMPANÒ: Di là!

GELSOMINA: Una volta speravo solo di tornarci a casa mia. Adesso non me ne importa più tanto. Adesso la mia casa mi sembra con voi.

ZAMPANÒ: Ah si? Bella scoperta, con la fame che ci facevi a casa tua! Fai uno sforzo a stare con me.

GELSOMINA: Siete una bestia! Non pensate.

ZAMPANÒ: Tiravi la cinghia, eh?

GELSOMINA: Mai!

ZAMPANÒ: Viene giù un temporale! Qual è il paese più vicino?

SUORA: Cemagliana, diciotto chilometri. Ma bisogna passare attraverso le montagne.

ZAMPANÒ: Non ce la facciamo. Poca benzina.

NUN: Eccolo giù il nostro convento!

NUN: Aspettate un momento. Madre, ho trovato l'olio. Questo signore dice se potrebbe restare qui per questa notte.

ZAMPANÒ: Ehm, scusi tanto Madre. Abbiamo poca benzina. Si sta facendo buio e il paese è ancora lontano, e mia moglie qui non si sente troppo bene.

NUN: Potrebbero dormire nel granaio.

MOTHER: E va bene, per questa notte!

NUN: Ha detto di sì! Potete restare. Dormirete là, nel granaio.

ZAMPANÒ: Grazie, grazie tante Madre, grazie di cuore! Che Dio sempre sia lodato. Dai...sbrigati tira fuori le coperte.

NUN: Ne ho trovato un altro pochino.

ZAMPANÒ: Ah, grazie! È buona.

NUN: E lei? Non ne vuole un altro po'?

ZAMPANÒ: Dai, prendi.

NUN: Ma... lavora anche lei con voi?

ZAMPANÒ: Beh... mi aiuta un po'. Suona il tamburo, la tromba. Fai sentire alla suora come suoni la tromba!

NUN: Bello, come suonate bene!

ZAMPANÒ: Beh adesso basta. Lava questa roba, tu.

NUN: Date a me, lavo io.

ZAMPANÒ: No, è mestiere suo.

NUN: No, no lo facciamo insieme. Quant'è brava, come suona bene! Come si chiama questa canzone?

GELSOMINA: Non lo so.

ZAMPANÒ: Ehi, ma cosa fate là? Oh sorella date a me, non è affar vostro quello. Date qua, su...

OTHER NUN: Ma no, lo faccio sempre!

ZAMPANÒ: Faccio legna per tutto l'inverno.

OTHER NUN: Ma no... accidente!

NUN: Dormite sempre lì dentro?

GELSOMINA: Sì. Eh ma c'ho tanto posto. C'ho le pentole, la lampada. Tutto come in una casa.

NUN: Bello. E vi piace andare sempre così in giro da un posto all'altro?

GELSOMINA: Il suo lavoro è così.

NUN: Eh ma anche noi giriamo. Cambiamo di convento ogni due anni. Questo per me è già il secondo.

GELSOMINA: E perché?

NUN: Così non ci attacchiamo troppo alle cose del mondo. Uno si affeziona al posto dove abita, no? Anche a una pianta uno s'affeziona e si rischia di dimenticare il più importante che è Dio. Eh eh eh.. giriamo tutte e due. Voi seguite il vostro sposo, io il mio.

GELSOMINA: Eh già. Ciascuno il suo.

NUN: Volete visitare tutto il convento? V'accompagno io. È un convento antichissimo, sapete? Ha più di mille anni.

GELSOMINA: Zampanò!

ZAMPANÒ: Mm.

GELSOMINA: Ma voi perché mi tenete con voi? Io non son bella, non so far da mangiare, non so far niente.. eh?

ZAMPANÒ: Ma che diavolo vuoi? Mah... vai a dormire, vai! Che spirito di patate che c'hai!

GELSOMINA: Piove. Si sta bene qui. Zampanò!

ZAMPANÒ: Mm.

GELSOMINA: Ti dispiacerebbe se io morissi?

ZAMPANÒ: Perché, ti va di morire?

GELSOMINA: Una volta volevo proprio morire, "piuttosto che stare con quello lì", dicevo. Adesso vi sposerei anche. Tanto, se dobbiamo stare sempre insieme... Serve anche un sasso. Bisogna pensarle queste cose! Ma voi non pensate mai.

ZAMPANÒ: Io non c'ho niente da pensare.

GELSOMINA: Ma sì.

ZAMPANÒ: E che cosa dovrei pensare? Avanti di! Ma vuoi smetterla con tutte ste stupidaggini? Mettiti a dormire che ho sonno.

GELSOMINA: Zampanò... Mi volete un po' di bene?

ZAMPANÒ: La vuoi piantarla?

GELSOMINA: Zampanò! Zampanò! Zampanò!

ZAMPANÒ: Ci sono dei cuori d'argento lì, attaccati al muro. Io ho le mani troppo grosse. Vedi se ci riesci tu. Andiamo.

GELSOMINA: No! No!

ZAMPANÒ: Come no?

GELSOMINA: Cosa volete fare?

ZAMPANÒ: Come sarebbe "No" ma che dici "No".

GELSOMINA: No... no... No, non dovete farlo.

ZAMPANÒ: Stà zitta. Stà zitta.

ZAMPANÒ: Grazie, grazie. Sempre sia lodato Gesù Cristo.

MOTHER SUPERIOR: Buon viaggio.

ZAMPANÒ: Grazie. Di nuovo. Gelsomina!

NUN: Buon viaggio! Un momento... cosa c'è?

GELSOMINA: Niente.

NUN: Volete restare qui? Lo dico io alla superiora?

ZAMPANÒ: Sorelle! Tiè, metti via. Tanti ringraziamenti per il vostro buon cuore e l'ospitalità. Grazie davvero da un umile artista. Spingi!

THE FOOL: Ciuffile! Sei venuto a darmi una mano, eh? Gelsomina! Gelsomina... Gelsomina... Anch'io aiuterò te un giorno o l'altro. Ah-ah-ah... Ciuffile...

ZAMPANÒ: Butta giù, butta giù!

GELSOMINA: Zampanò, basta!

ZAMPANÒ: Sfotti, sfotti adesso!

GELSOMINA: Zampanò, basta! Basta!

THE FOOL: Non mi vorrai mica ammazzare?

GELSOMINA: Basta, venite via, venite via vi prego!

ZAMPANÒ: E questo è un regalo, il ciuffile! E st'altra volta sarà peggio!

THE FOOL: Più peggio di così. Ehi, m'hai rotto l'orologio!

GELSOMINA: Zampanò, correte, correte! Sta male! Sta male! Sta male.

ZAMPANÒ: Ehi. Oh!

GELSOMINA: Muore... muore.

ZAMPANÒ: Dai su, alzati. Non fare il buffone.

GELSOMINA: Muore. Muore...

ZAMPANÒ: Ehi... Vuoi piantarla tu? Ehi tu,

GELSOMINA: No, no, no...

ZAMPANÒ: Sta zitta.

GELSOMINA: No, no, no....

ZAMPANÒ: Vuoi stare zitta... vuoi stare zitta!

GELSOMINA: No, no, no....

ZAMPANÒ: Adesso che prendo.

ZAMPANÒ: Se c'è qualche persona delicata tra il pubblico le consiglio di non guardare. Il gancio può infilarsi nella carne e potrebbe uscire del sangue. Il tamburo suonerà tre volte. Signora Gelsomina, prego! Signora Gelsomina... Signora Gelsomina, il tamburo!

GELSOMINA: Il Matto sta male. Zampanò, Zampanò! Il Matto sta male.

ZAMPANÒ: Ma che t'ha preso? Che cos'hai? Ti vuoi mettere in testa che nessuno ci hai visti e nessuno ci cerca? Non ci pensano neanche a noi. Io ho fame. Tu stai qui, faccio io.

Ehi, ma dove vai? Ehi! Ma dove vai! Ehi. Ma dove vuoi andare, di! Ehi, vuoi tornare a casa tua, eh?

ZAMPANÒ: Su, mangia qualcosa. Smettila di piangere! Smettila! Io non ne posso più. Fa freddo, adesso vengo a dormire.

GELSOMINA: No! Non entrate.

ZAMPANÒ: Sta zitta.

GELSOMINA: Non entrate!

ZAMPANÒ: Dormo fuori.

GELSOMINA: Si sta bene qui.

ZAMPANÒ: Fa freddo. Sedetevi. Prendi un po' di sole. Mangiamo un po' di minestra, eh? Manca qualcosa.

GELSOMINA: Lasciate. Faccio io.

ZAMPANÒ: Finalmente! So dieci giorni che non ti muovevi, sai? Io non volevo ammazzarlo. Gli ho dato solo due pugni. E non aveva niente. Solo un po' di sangue al naso. Poi me ne vado e lui casca giù. Ma devo passare la mia vita in galera per un paio di pugni? Io voglio solo lavorare in pace! Avrò il diritto di vivere, no? Meno male, adesso possiamo andarcene. C'è una bella fiera qui in paese. È a pochi chilometri da qui. Dopo ci andiamo. Guadagneremo un po' di soldi. Ma cosa c'è? Cos'hai?

GELSOMINA: Il Matto sta male!

ZAMPANÒ: Ehi, io ti riporto a casa a te. Vuoi che ti riporti da tua madre, eh? Ehi! Non vuoi che ti riporti da tua madre?

GELSOMINA: Se non ci sto io con voi chi ci sta?

ZAMPANÒ: Io non posso andare avanti così! Mi devo guadagnare la vita! Tu sei ammalata, sei ammalata qui! Ma torna dentro, che fai? Fa freddo... andiamo! Andiamo, su.

GELSOMINA: Voi l'avete ammazzato. Si sta bene qui al sole. Io volevo scappare, ma mi ha detto lui di restare con voi. Ah...ci vorrebbe ancora un po' di legna. Il fuoco si spegne.

ORGANISER: Andate a fare il bagno, andate a casa. Ci vediamo stasera per lo spettacolo.

WOMAN: Ehi, dove vai?

ZAMPANÒ: Vado a fare due passi.

WOMAN: Vuoi che venga con te?

ZAMPANÒ: Ma no, torno subito.

ZAMPANÒ: Uno da trenta, di crema. Anche un po' di limone.

Ehi, ehi voi! Dove l'avete imparata quella canzone?

WOMAN: Quale canzone?

ZAMPANÒ: Quella che cantavate adesso.

WOMAN: Ah questa?

ZAMPANÒ: Sì.

WOMAN: Ah, la cantava una ragazza che è stata qui molto tempo fa.

ZAMPANÒ: Ma quanto tempo fa?

WOMAN: Eh, molto tempo. Quattro o cinque anni. Suonava sempre questa canzone con la tromba e così mi è rimasta in mente.

ZAMPANÒ: E dov'è adesso?

WOMAN: È morta poverina. Ah, ma voi siete uno di quel circo! Anche quella era una come voi. Era una girovaga. Qui nessuno la conosceva, nessuno sapeva niente. Lei non parlava mai. Sembrava come matta. L'ha trovata mio padre, una sera. Su una spiaggia. Era malata, poverina. Aveva la febbre. L'abbiamo presa in casa ma non si spiegava. Piangeva, non mangiava niente. Quando stava meglio si metteva lì seduta al sole. Ci diceva "Grazie" e suonava la sua tromba. Poi una mattina non si è svegliata più. Se n'è occupato anche il sindaco, ha scritto per sapere chi era ma... Se volete andare dal sindaco...

PRESENTER: Ora arriva per voi Zampanò, l'uomo dai polmoni d'acciaio. Dopo seguirà uno scherzo comico che vi farà morire dal ridere. Forza!

ZAMPANÒ: Signore e signori, ecco una catena e un gancio grosso mezzo centimetro. Di ferro crudo, più forte dell'acciaio. Con la semplice espansione dei muscoli pettorali, ovvero del petto, io spezzerò questo gancio. Questo pezzetto di stoffa non è per proteggermi ma per evitare al pubblico la vista del sangue se il gancio entrasse nella carne. Se c'è qualche persona delicata meglio non guardi. Prego.

BARMAN: Lascia perde a beve adesso. Su, che s'è fatto tardi! 'Nnamo a dormire, eh? Su andiamo a letto. Cammina...

ZAMPANÒ: E lasciami in pace, no!

BARMAN: Su non beve più, te porto....

ZAMPANÒ: Cameriere!

BARMAN: Te porto da Amilcare, che c'ha il vino più bono de questo. Cammina su, avanti. E lascia sta! Non beve più, cammina! Viè con me, dà retta a me!

ZAMPANÒ: Lascia! Leva le mani!

BARMAN: Il conto per piacere laggiù!

CLIENT: Buttatelo a mare che non sa manco....

BARMAN: Oh e lascia perde quello, macché sei matto? Te vuoi fa menà? Sta bono... Ehi vuoi darmi una mano?

ZAMPANÒ: Ehi ti faccio vedere io chi sono! Chi sei tu e chi sono io.

BARMAN: Lasciatelo andare.

ZAMPANÒ: Lasciatemi!

BARMAN: Ma che fate, pure i calci glie date? È ubriaco. Viè qua.

ZAMPANÒ: Lasciami andare!

BARMAN: Che fai, me meni pure tu? Ma non me riconosci?

ZAMPANÒ: Io non ho amici.

BARMAN: Ammò te lascio solo, così fai come te pare!

ZAMPANÒ: Io non voglio amici. Vai via!

BARMAN: Ma sì... sfascia tutto!

ZAMPANÒ: Perché... perché non venite adesso fuori tutti?

BARMAN: Disgraziato.

ZAMPANÒ: Venite adesso! Che vi schiaccio, io. Vi schiaccio! Vigliacchi! Io, io non ho bisogno di nessuno, io. Io, io voglio star solo. Solo.

Antonioni, M., 1960, L'Avventura, 35 mm, 143'.

ANNA'S FATHER: Questa povera villa sarà soffocata tra poco. E pensare che c'era un bosco qui.

FARMER: Lì ci faranno tutte case.

ANNA'S FATHER: Eh già. Non ci si salva più.

FARMER: C'ha ragione. Buongiorno eccellenza.

ANNA'S FATHER: Addio caro.

ANNA: Ah sei qui papà. Ti cercavo di sopra.

ANNA'S FATHER: Ti credevo già in alto mare.

ANNA: Non ancora papà.

ANNA'S FATHER: Non usa mettere il berretto alla marinara col nome dello yacht?

ANNA: No papà, non usa.

ANNA'S FATHER: Quanto stai via?

ANNA: Quattro cinque giorni.

ANNA'S FATHER: Eh va beh, vuol dire che passerò il weekend da solo. Mi riposerò, dovrei esserci abituato oramai.

ANNA: A che cosa papà?

ANNA'S FATHER: A essere a riposo non soltanto come diplomatico ma anche come padre.

ANNA: Ma perché dici queste cose?

ANNA'S FATHER: Perché è la verità. Mi sia concesso almeno questo; dopo trent'anni che non l'ho mai detta a nessuno la verità, di dirla a mia figlia.

ANNA: Hai altre verità da dirmi?

ANNA'S FATHER: Lo sai.

ANNA: Quella ti pregherei proprio di risparmiarmela. Ciao Papà.

ANNA'S FATHER: Quel tipo non ti sposerà mai, bambina mia.

ANNA: Finora sono io che non ho voluto sposarlo.

ANNA'S FATHER: È la stessa cosa. Ciao, cara.

CLAUDIA: Buongiorno. È molto che aspetti? Scusa sai.

ANNA: Alvaro, sbrigati che è tardi.

CLAUDIA: Io ti aspetto qui, eh! Ma dove vai?

ANNA: In un bar, ho sete.

CLAUDIA: Con un uomo che aspetta da mezz'ora e che non vedi da un mese?

ANNA: Pensa che oggi farei volentieri a meno di vederlo.

CLAUDIA: Ma se abbiamo fatto una corsa che... E va bene. Addio crociera.

ANNA: È uno strazio stare lontano, sai? Veramente, e poi è difficile tenere in piedi una storia stando uno qui, uno lì. Però è anche comodo. Sì, perché pensi quello che vuoi, come vuoi; capisci? Invece quando... Quando uno è lì, davanti a te, è tutto lì. Capisci? Torniamo indietro, dai.

SANDRO: Anna! Scendo subito. Beh? Ciao. Vuoi che mi metto di profilo? Ma insomma che cos'ho? C'è la tua amica giù che aspetta...

ANNA: Aspetterà.

SANDRO: Come stai?

ANNA: Male.

SANDRO: Perché?

ANNA: Perché? Perché? Perché? Perché? Perché? Eh? Perché? Perché? Perché?

VOICE-OVER: No, io vorrei anche quel quadretto...

ENGLISH MAN: What do you think?

ENGLISH WOMAN: Very original concept.

ENGLISH MAN: I agree.

MAN: Ahò questo n'ha da magnà de sfilatini!

RAIMONDO: Và via bestiaccia.

GIULIA: È calmo come l'olio.

CORRADO: Non so perché ma detesto i paragoni in cui entra l'olio.

ANNA: Buongiorno.

GIULIA: Ben alzata.

ANNA: Claudia?

CLAUDIA: Guarda! Mamma mia! Dormito bene?

ANNA: Così... Ieri sera sono andata a letto con l'idea di pensare a una quantità di cose! Poi mi sono addormentata.

CLAUDIA: Io non sapevo che si dormisse così bene su questi affari qua. Ti culla.

RAIMONDO: Io ho dormito malissimo.

SANDRO: Salute! Ciao.

CLAUDIA: Buongiorno.

ANNA: Prendi il sole, piuttosto.

SANDRO: Facciamo il bagno?

CLAUDIA: Non qui, è pauroso!

GIULIA: Una volta le isole Eolie erano tanti vulcani.

CORRADO: Pensa che dodici anni fa quando io e te siamo venuti qui hai detto la stessa cosa.

ANNA: Come si chiama questa qui?

CORRADO: Dev'essere Basiluzzo.

CLAUDIA: Basiluzzo... Sembra il nome di un pesce.

CORRADO: Quella invece è l'Esca Bianca.

ANNA: Uffa che noia! Quante storie per un bagno!

SANDRO: Anna!

CORRADO: Ma... Attenta!

RAIMONDO: Mario! Una donna in mare!

CLAUDIA: Ferma! Ferma!

PATRIZIA: Raimondo?

RAIMONDO: Sono qui, Patrizia.

PATRIZIA: Perché ci siamo fermati?

RAIMONDO: Tu non fai il bagno, Patrizia?

PATRIZIA: Figurati che me lo sono sognato che facevo il bagno. Fallo tu, Raimondo. Raimondo!

RAIMONDO: Donna Patrizia.

PATRIZIA: Ti piace la pesca subacquea?

RAIMONDO: La detesto. Ma devo pure adeguarmi, che ci vuoi fare. Chi ha detto che l'uomo in origine era un abitante dei mari?

CORRADO: Patrizia? Sei mi dai la bandiera del tuo yacht vado a piantarla sull'isola.

PATRIZIA: Mah. Io le isole non le ho mai capite. Con tutto questo mare attorno, poverine. Cosimo? Vieni.

CORRADO: Mario, metti in acqua il canotto.

MARIO: Subito, signor Corrado.

GIULIA: Sandro? Dove andate?

SANDRO: Domandaglielo.

MARIO: Sulle imbarcazioni da riposo è più fatica.

CORRADO: Perché?

MARIO: Perché i padroni non hanno mai orario. Per esempio stanotte abbiamo sempre navigato. Non c'è stato un momento per dormire.

ANNA: Un pescecane! Un pescecane!

MARIO: Non si muova, signorina! Stia ferma lì dov'è!

SANDRO: Anna!

MARIO: State fermi tutti!

GIULIA: Claudia, Claudia aspettami!

ANNA: Andate via!

SANDRO: Vieni Anna, prendimi.

CORRADO: Che succede?

GIULIA: C'è un pescecane che gira qui nei paraggi! Non muoverti!

CORRADO: E chi si muove!

CLAUDIA: Ma come te ne sei accorta, eh? Ti ha toccata?

GIULIA: Io sarei morta.

PATRIZIA: Ma poi la faccia che ha. Con tutti quei denti!

SANDRO: Bevi un po' di cognac, Anna.

ANNA: Ma no, non è niente, andiamo. Ormai è passata. Soltanto, vorrei cambiarmi, ho freddo.

SANDRO: Sì.

ANNA: L'estate è proprio finita.

CLAUDIA: Ma questo pescecane dove sarà andato? Beh? Cosa c'è?

ANNA: (Ride) Quale mi metto? Questa o questo?

CLAUDIA: Questa! È deliziosa.

ANNA: E perché non te la provi? Sta meglio a te che a me. Tienila.

CLAUDIA: Ma no.

ANNA: Sai, la storia del pescecane era una balla.

CLAUDIA: Una balla?

ANNA: Sì.

CLAUDIA: E perché?

ANNA: Così. Ma adesso non ci pensare. Chiuso.

CLAUDIA: Io non voglio sapere perché fai queste cose. Sandro immagino. Ti è servito almeno? Andiamo, dai. Non scendi a terra?

PATRIZIA: La chiami terra quello scoglio lì? Toh, ancora in acqua stavi tu? Ma lo sai che c'è un pescecane che gira nei dintorni?

RAIMONDO: Un pescecane? Allora potevo essere morto, è questo che volete dire.

PATRIZIA: Ah, ah.

RAIMONDO: Ah bene! Bene, bene. Eh già.

PATRIZIA: Che cosa vuoi, Raimondo? Vuoi me? A quest'ora?

CLAUDIA: Addio!

PATRIZIA: No, Claudia resta. Non c'è nessun idillio.

PATRIZIA: Va bene così? Contento? Sei un po' deluso, dì la verità.

RAIMONDO: No, anzi.

PATRIZIA: Secondo te che faccia ha Raimondo?

CLAUDIA: Abbastanza corrotta, direi.

PATRIZIA: Ma che! È un bambino invece.

RAIMONDO: Non cominciare, Patrizia. Preferisco corrotta. A meno che tu non ami i bambini.

PATRIZIA: Io non amo nessuno, lo sai.

RAIMONDO: Lo so, lo so, maledizione. E pensare che se c'è una donna fatta apposta, proprio tagliata su misura per ogni genere di sregolatezze, di tradimenti, di bassezze, di deboche, è lei. Beh, è fedele. Fedele per indolenza, per abulia.

PATRIZIA: Mi diverte. È la sola cosa divertente che io conosca dopo il mio cane.

CLAUDIA: Scendiamo a terra?

CORRADO: Dovrebbero esserci dei ruderi antichissimi lassù, perché non andiamo a vedere? Giulia ti ricordi?

GIULIA: Sì.

CORRADO: No, tu è meglio che ti metti a dormire. Tanto dici "che bello" di tutto. Del mare, di un bambino, di un gatto. Hai un cuoricino sensibile che batte per niente.

GIULIA: Scusa se sono belli perché non lo devo dire?

CLAUDIA: Ma che simpatico!

GIULIA: Con chi ce l'hai?

CLAUDIA: Col pescecane.

SANDRO: Ancora!

CLAUDIA: Che meraviglia! Corrado? Ne vuole una?

CORRADO: Questo è il modo di Patrizia di essere tra noi.

CLAUDIA: Lo sa che lei mi è molto simpatico?

CORRADO: Più del pescecane?

CLAUDIA: Ah non c'è confronto.

CORRADO: Allora perché non viene con me a dare un'occhiata a quei ruderi?

CLAUDIA: Può essere un'idea. Ma no, meglio che restiamo qui.

ANNA: Sandro, un mese è troppo lungo, sai. Mi ero abituata a stare senza di te.

SANDRO: È il solito disagio, poi ti passa.

ANNA: Un po' di più questa volta.

SANDRO: Ci vorrà un po' di più per fartelo passare.

ANNA: Io credo invece che dovremmo parlarne. O sei persuaso che neanche noi ci capiremmo?

SANDRO: Avremo tanto tempo per parlare, ci sposiamo. Più tempo di così?

ANNA: Sposarci in questo caso non significherebbe niente. E poi non siamo già come sposati? Giulia e Corrado non sono già come sposati?

SANDRO: Ma perché star qui a discutere, a parlare? Le parole, credi a me Anna, servono sempre meno, confondono. Io ti voglio bene, non ti basta?

ANNA: No, non mi basta. Vorrei provare a stare un po' di tempo sola.

SANDRO: Ma se hai detto che un mese...

ANNA: A starci di più! Due mesi, un anno, tre anni!

CORRADO: Guarda quanti pesci.

ANNA: Lo so, è assurdo. Sto malissimo, l'idea di perderti mi fa morire eppure non ti sento più.

SANDRO: Anche ieri a casa mia non mi sentivi più?

ANNA: Tu devi sempre sporcare tutto.

GIULIA: Cambia il tempo.

CORRADO: Ti prego cara Giulia, non essere sempre così didascalica. Lo vedo da me che cambia.

MARIO: Bisognerebbe andar via.

CORRADO: Perché mai?

MARIO: Il mare sta ingrossando.

CLAUDIA: E Anna?

CORRADO: Mah, non so. Mi pareva di sentire una barca.

MARIO: Sì.

CORRADO: Senti?

CLAUDIA: Sandro! Anna dov'è?

SANDRO: Era qui.

CLAUDIA: Ma non è sul motoscafo?

MARIO: Non lo so, signorina.

CLAUDIA: Patrizia! Anna è lì?

RAIMONDO: Anna! Anna! No, qui non c'è.

SANDRO: Queste sono le cose di Anna che mi fanno impazzire. Anna!

GIULIA: Ma com'è bella quest'isola! Vero?

SANDRO: L'avete trovata?

GIULIA: Anna!!!

CLAUDIA: Sandro! Niente? Anna! Anna! Giulia!

GIULIA: Hai visto? Hai visto come mi tratta?

CLAUDIA: Chi?

GIULIA: Corrado. Non fa che mortificarmi oggi.

CLAUDIA: Giulia!

CORRADO: Sandro! Sandro! Non si trova mica niente! Nessun segno!

CLAUDIA: Anna!

SANDRO: Ragazzi cerchiamo di essere pratici. La cosa migliore è che voi altri andiate nell'isola più vicina. Ci sarà un comando dei carabinieri, della finanza o che diavolo so io. E denunciate la scomparsa. Io resto qui. Io resto qui perché non lo so, mi sembra che possa accadere qualcosa. Comunque non me la sento di andarmene.

CORRADO: Allora muoviamoci. Credo che sia inutile perdere altro tempo.

PATRIZIA: Quanto ci vorrà per andare e tornare?

MARIO: Se a Panarea c'è la finanza un paio d'ore, se poi si deve andare a Lipari molto di più. Dipende anche dal mare.

RAIMONDO: Eh già. C'è il mare.

CORRADO: Io comunque resto qui con Sandro.

GIULIA: Ma perché? E se piove?

CORRADO: Beh se piove, mi comprerò un ombrello.

CLAUDIA: Io non vado via.

CORRADO: Claudia, io la capisco ma rimaniamo già in due.

SANDRO: Le dirò di più non si offenda. La sua presenza qui può essere d'impaccio. Accidenti, vedi ci siamo dimenticati di farci lasciare una lampada. Oh c'è un lume, va.

CLAUDIA: Secondo me è ancora viva. Anche stamattina la storia del pescecane, non era mica vero.

SANDRO: Ma perché lo dice solo adesso?

CLAUDIA: Non lo so, non credevo che ne valesse la pena. Rideva.

CORRADO: Già, ma resta da vedere perché si è inventata un pescecane. Dove voleva arrivare?

CLAUDIA: Forse bisognerebbe domandarlo a lui.

SANDRO: A me?

CORRADO: Perché? Avete litigato? Scusa se sono indiscreto ma questo è molto importante.

SANDRO: Le solite discussioni. L'unica cosa se ricordo bene, è che aveva voglia di star sola.

CLAUDIA: E lei come lo spiega?

OLD MAN OF THE ISLE: Scusi, che fate?

SANDRO: Siete voi il padrone?

OLD MAN OF THE ISLE: No, i padroni sono in Australia. Anch'io sono stato in Australia, trent'anni. These are my photos. This is my brother, my sister, my friends, my uncle, my mother, mio nipote. Bei tempi.

SANDRO: Ma da dove saltate fuori che abbiamo cercato dappertutto?

OLD MAN OF THE ISLE: Da Panarea.

CORRADO: Da Panarea. Allora eravate voi oggi verso le due? Ho visto passare una barca.

OLD MAN OF THE ISLE: Saranno state le quattro, le cinque.

CORRADO: Del pomeriggio.

OLD MAN OF THE ISLE: No, di mattina. Ma perché? What happened? Che fu? Che fu?

SANDRO: Niente, niente.

CLAUDIA: Perché non glielo dice? È sparita una ragazza che era con noi.

OLD MAN OF THE ISLE: Come sparita? Annegata?

CLAUDIA: Non è annegata. Sparita, non si sa dove.

SANDRO: E per colpa mia. Dica anche questo, lo pensa!

CLAUDIA: Lei che si occupa tanto dei miei pensieri, avrebbe fatto molto meglio a sforzarsi di capire cosa pensava Anna.

OLD MAN OF THE ISLE: Avete guardato qui dietro alla casa, che non siano cadute delle rocce? Perché il mese passato mi successe la stessa cosa con un agnello. Tutto il giorno lo cercai e solo la notte mi ha belato. Si vede che era rimasto...

CLAUDIA: Anna!!!

CORRADO: Su, Claudia. Torni dentro.

SANDRO: Come va? Si sente meglio?

CLAUDIA: Mi scusi per ieri sera.

SANDRO: Lei vuole molto bene ad Anna.

CLAUDIA: Sì, molto.

SANDRO: Le ha mai parlato di me?

CLAUDIA: Poche volte, ma sempre con tenerezza.

SANDRO: Eppure, eppure si è comportata come se il nostro affetto, mio, suo, del padre in certo senso, non le bastasse, non le servisse a niente.

CLAUDIA: A volte io mi domando che cosa avrei potuto fare perché tutto questo non accadesse.

SANDRO: Di chi è quella barca?

OLD MAN OF THE ISLE: Che barca?

SANDRO: Un momento fa non avete sentito il rumore?

OLD MAN OF THE ISLE: D'estate ci sono tante barche!

SANDRO: Come mai vi siete alzato così presto?

OLD MAN OF THE ISLE: Alle cinque di mattina è presto?

MARSHAL: Alzalo! E allora! Niente.

CORRADO: Non mi guardi così, maresciallo. Non è proprio il caso, sa?

MARSHAL: Spingi di più là! C'è una grotta lì sotto. Sì, ecco, là.

PATRIZIA: Speriamo che non la trovino quelli lì, la troverebbero morta.

SANDRO: Senti, Patrizia! Dice che c'è una corrente che passa di qui e arriva in un'altra isola, non so quale. È una traccia anche questa, no? Il maresciallo mi sta dicendo che vorrebbe mandare uno dei suoi uomini a vedere, non si sa mai. Ti dispiace se... Ti dispiace se dico a Raimondo di accompagnarlo?

PATRIZIA: Non vedo perché debba dispiacermi.

CLAUDIA: Io penso che potrebbe andarci lei a vedere.

SANDRO: Sì. Sì, forse è meglio. È meglio.

PATRIZIA: Chi mi incanta è Sandro. Sembra quasi tranquillo.

CLAUDIA: Tranquillo? Non mi pare, è stato sveglio tutta la notte.

RAIMONDO: Che cos'è?

MAN: Un vaso antico. Qui sotto c'è una città sepolta, è piena di queste cose qua.

PATRIZIA: Figurati se lui non arrivava.

CORRADO: Fammi vedere.

PATRIZIA: Avanti, di che secolo è?

GIULIA: Corrado, perché non ce lo facciamo regalare?

CORRADO: Già, così tu ci metti dentro i gerani.

PATRIZIA: Ma tu non dovevi andar via?

SANDRO: Ma no, è inutile.

GIULIA: Oh, che peccato.

RAIMONDO: Regolare.

GIULIA: Ecco il padre di Anna che arriva.

CLAUDIA: Ho guardato nella valigia di Anna e... Sì, è di Anna, me l'ha data ieri. L'ho trovata nella borsa, io non volevo ma non avevo altro stamattina. Mi dispiace. Li ho trovati nella valigia.

ANNA'S FATHER: Questo mi pare un buon segno. Non crede lei? Io penso che chi legge la Bibbia non può aver commesso un gesto inconsulto perché significa che crede in Dio, quindi escluderei senz'altro l'ipotesi del suicidio. No?

Comunque la ringrazio.

MAN ON THE BOAT: Brigadiere! Il comando, venga! Una notizia importante!

SUPERINTENDENT: Che notizia?

MAN ON THE BOAT: Hanno fermato una barca sospetta a poche miglia da qui! L'equipaggio è a Milazzo per l'interrogatorio!

MARSHAL: Bisognerà andare a vedere.

SUPERINTENDENT: Già, per forza.

CORRADO: Ha sentito?

ANNA'S FATHER: Siamo nelle mani di Dio.

CORRADO: Sì, d'accordo. Ma intanto secondo me bisogna assolutamente che andiamo a Milazzo.

SANDRO: Perdoni la mia franchezza, ma cerchi di capire. Io sono la persona più vicina a sua figlia.

ANNA'S FATHER: Ovunque sia, mia figlia in questo momento ha più bisogno di suo padre che di lei.

SANDRO: Voi cosa fate?

PATRIZIA: Cosa vuoi che facciamo? Non lo so neanche io. Andremo dai Montalto.

SANDRO: Io prendo la valigia. Mi dispiace.

PATRIZIA: Figurati.

SANDRO: Allora io vi raggiungo dai Montalto.

PATRIZIA: D'accordo. Credo sia la cosa migliore. Ettore, anzi, sarà già arrivato.

CLAUDIA: Io faccio il giro delle isole.

PATRIZIA: Cosa fai?

CLAUDIA: Non posso andar via se prima non ho visto quelle isole là. Una per una.

PATRIZIA: Ma non sei stanca? Io mi reggo in piedi per miracolo. Raimondo!

RAIMONDO: Sono qui, Patrizia. Sono sempre qui.

PATRIZIA: Claudia non viene con noi. Ci pensi tu alla sua valigia?

RAIMONDO: Sì.

LIEUTENANT: Ho sentito dire che avete dei guai in famiglia. È vero?

MAN: Sì, c'è mia sorella che è malata da un anno e pure mio padre.

LIEUTENANT: Ah e perciò fai il contrabbando, perché hai bisogno di soldi. Ma io posso aiutarti, posso farti avere un sussidio, se vuoi. Ma prima sbrighiamo questa formalità, eh? Quattro domande e poi ce ne andiamo tutti quanti a mangiare. Il tuo compagno mi ha detto che avete calato la rete tre volte.

MAN: Sì, sì. Tre volte.

LIEUTENANT: Ah. Fa entrare tutti gli altri.

SOLDIER: Qui.

LIEUTENANT: Ci siamo. Cominciano a contraddirsi, scusi. Guarda che il tuo compagno mi ha confessato che non avete potuto pescare perché c'era il mare grosso. È così? E l'altra barca?

MAN: Quale barca?

LIEUTENANT: Ah, guarda che i miei uomini l'hanno vista e hanno visto benissimo che gettavate le casse a mare. E allora, come la mettiamo?

MAN: Non mi sentivo bene, sono confuso, non so niente (con accento siciliano).

SANDRO: Ma che cosa dici? Che cosa dici?

LIEUTENANT: La prego.

SANDRO: Cosa centra Anna in tutto questo?

LIEUTENANT: Venga. Stia qui almeno.

SANDRO: Ma sì.

LIEUTENANT: Ora io sono disposto a lasciar perdere tutto, sigarette, contrabbando, tutto. Purché mi diciate se avete accompagnato in qualche posto la ragazza.

MAN: Che dicesti?

SOLDIER: Questo è quello che ha costruito la villa qua.

SANDRO: Chi gliel'avesse detto che finiva così! Ah, tenente. Lei conosce questo F. Z. che ha scritto l'articolo di giornale?

LIEUTENANT: Francesco Zuria, è il corrispondente.

SANDRO: E dove potrei trovarlo? Lei non crede che promettendo una ricompensa a chi può darmi qualche informazione...

LIEUTENANT: Zuria è a Messina, si può tentare. Vuole che telefoniamo?

SANDRO: No, no, grazie. Lasci stare.

SUPERINTENDENT: Ha ordine signor tenente? Posso tornare a Lipari?

LIEUTENANT: Sì. Dove hai messo la cassa delle sigarette?

SUPERINTENDENT: In magazzino.

LIEUTENANT: Bene.

SUPERINTENDENT: Agli ordini.

SANDRO: Brigadiere! Scusi, brigadiere! MA lei quando è arrivato?

SUPERINTENDENT: Due ore fa.

SANDRO: E quella signorina che era con lei dov'è?

SUPERINTENDENT: Non so, ha detto che doveva prendere un treno.

SANDRO: Dove vai? Dai Montalto? Ti accompagno?

CLAUDIA: Hai letto? Invitano chi ha notizie a comunicarle in redazione.

SANDRO: Sì, avevo anche pensato di andarci e parlare...

CLAUDIA: Sì, ci devi andare.

SANDRO: Ma allora noi quando ci vediamo?

CLAUDIA: Lo so che è difficile, ma se tu fai così diventa ancora più difficile. Per carità, non fare quella faccia solenne. E non aspettare il treno. Ti prego, vai via.

TRAIN MANAGER: Milazzo.

CLAUDIA: Voglio proprio vedere cosa ci diciamo adesso. Avanti, parla. Sandro, io non voglio che vieni con me. Non voglio vederti, come te lo devo dire? Perché sei venuto?

SANDRO: Non ho potuto farne a meno.

CLAUDIA: Ma siccome dovremmo farne a meno, tanto farlo subito questo sacrificio.

SANDRO: Sacrificio. Io non ho nessuna voglia di sacrificarmi, è idiota sacrificarsi! Ma perché? Per chi? Se Anna fosse qui potrei anche capire i tuoi scrupoli ma non c'è.

CLAUDIA: Sandro!

SANDRO: Scusami. Non volevo sembrarti cinico ma non è meglio guardare le cose in faccia come sono?

CLAUDIA: Per me sono esattamente come tre giorni fa quando ci siamo visti. Appena tre giorni fa. Ci pensi? E tu e Anna... Ma no, no che non stanno così! Ma è possibile che basti tanto poco a cambiare, a dimenticare?

SANDRO: Basta molto meno.

CLAUDIA: Ma è triste. È triste da morire. Io non sono abituata, non sono preparata. Senti qua, mai stata così sconvolta in vita mia. Sandro perché non mi aiuti?

SANDRO: Io credo che l'unico modo di aiutarci sia di stare insieme.

CLAUDIA: No. Sono sicura di no. Mettiti lì, mettiti lì e alla prossima stazione tu scendi.

CLAUDIA: E tu?

CLAUDIA: Io, io, io, lasciami in pace!

MAN: Scusi se mi intrometto, siccome il treno va a Palermo, che va a Palermo anche lei?

WOMAN: No.

MAN: E allora va a Tindari?

WOMAN: No.

MAN: A Militello?

WOMAN: Nemmeno.

MAN: E allora va a Cefalù!

WOMAN: Come fa a saperlo?

MAN: Per via di una conoscente.

WOMAN: Io, guardi che sto a servizio a Cefalù ma sono forestiera.

MAN: Io le dico che questa mia conoscenza la conosce e mi ha parlato molto di lei.

WOMAN: Ah sì? E chi è? Fa un mestiere a Cefalù?

MAN: Sì, fa la giardiniera.

WOMAN: Impossibile allora che mi conosce. Nella villa dove abito io abbiamo un giardiniere.

MAN: Si vede che il giardiniere e la giardiniera hanno parlato.

WOMAN: E che cosa le hanno detto di me?

MAN: Eh, tante cose. Mi hanno detto che lei è una ragazza apposto, che si fa i fatti suoi, insomma queste cose qui.

WOMAN: Noi pure abbiamo una radio come questa.

MAN: No, come questa no.

WOMAN: Perché come questa no?

MAN: Perché questa è cinese.

WOMAN: Certo che sono comode queste radio così piccole. Sono specialmente utili, non so, quando si va a passeggio.

MAN: Per lei viene prima la musica o l'amore?

WOMAN: Per me la musica, si capisce. Il fidanzato una se lo deve andare a cercare, invece la radio se la porta.

MAN: Ah, no. Per me l'amore. Io sono uomo e so come vanno le cose. Prima l'amore e poi la musica.

SANDRO: Claudia, senti...

CLAUDIA: Sandro per favore, te lo chiedo per favore, prometti che non mi cercherai, non devi cercarmi più!

SANDRO: Ma perché Claudia, perché? Senti. Anche se mi mandi via io... Claudia, Claudia, non aspettiamo più. Dopo sarà troppo tardi, vieni via con me!

TRAIN MANAGER: Castoreale. Castoreale.

SANDRO: Via. Chi è Zuria di voi?

MAN: Sarà dentro, che ne so.

VOICE-OVER: Ho telefonato signor commissario perché vista la situazione ho creduto bene di avere qui la forza pubblica. Mi sfasciano tutto!

SANDRO: Ma qual è?

MAN: Eccolo!

SANDRO: Scusi, è lei Zuria?

ZURIA: Fino a prova contraria.

SANDRO: Avrei da chiederle qualcosa.

ZURIA: Si aspetta! Adesso ho da fare.

GLORIA PERKINS: Cercavo una merceria e mi sono accorta che dietro tanti uomini mi seguivano. Mai vista una cosa come questa. Tanti uomini.

MAN: Lo credo, vestita così.

GLORIA PERKINS: Sono andata così in tutto il mondo. Oh, non così. Si è scucita la mia gonna. Perciò stavo cercando una merceria.

MAN: Indietro!

ZURIA: Quanti anni ha?

GLORIA PERKINS: Diciannove. Sono sposata, mi chiamo Gloria Perkins e da un anno faccio la scrittrice. Scrivo in trance e quasi sempre in contatto con persone note. Tolstoj per esempio o Shakespeare ma mi interessa anche fare il cinema.

ZURIA: E a Palermo l'accoglienza com'è stata?

GLORIA PERKINS: A Palermo ero con mio marito. Ora vado a Capri, a scrivere un articolo per il turismo.

ZURIA: A Palermo la stessa cosa. A Parigi.

MAN 2: Signorina, se vuole andare in albergo noi siamo qui per accompagnarla.

MAN: Via! Fuori! Fuori! È una vergogna. Che fai tu? Cammina! Ma che schifo è?

ZURIA: Le piace? Cinquanta mila.

SANDRO: No?

ZURIA: Sì. Allora perché tutto questo traffico? È un sistema per farsi notare, se uno abbocca è fatta. Eh, se cinquanta mila non fossero il mio stipendio di un mese, ammetto che me li sarei fatti togliere, glielo assicuro. Che cosa mi voleva dire?

SANDRO: Senta, io ho letto quell'articolo riguardo alla scomparsa di una ragazza. Io sono il fidanzato.

ZURIA: Ah, mi vuol raccontare con tutti i particolari la storia di questa scomparsa?

SANDRO: Guardi che se io avessi notizie non sarei qui. Ma vedo che anche lei è piuttosto a corto.

ZURIA: No al contrario, ho ricevuto parecchie, svariate telefonate. Uno dice che l'ha vista sopra un'automobile di Roma, un altro che l'ha vista al porto che parlava con alcuni marinai stranieri. E se si fosse imbarcata clandestinamente?

SANDRO: È accaduto ancora?

ZURIA: Io che ne so? Un altro dice che l'ha vista in una farmacia a Troina. Anzi, il farmacista stesso dice che una ragazza così e così è andata nel suo negozio a comprare un calmante. A Troina.

SANDRO: È lontano da qui?

ZURIA: Una cinquantina di chilometri. Se vuole le faccio sapere il nome del farmacista.

SANDRO: Sì, sì perché no. Però dovrebbe pubblicarlo anche sul giornale. Domattina stessa. È un giornale di Palermo il suo? Voglio dire, è un giornale molto letto?

ZURIA: Sì, ma ormai la cosa è rancida. È rancida e non interessa. Non la stampano.

SANDRO: No, no, no lei dovrebbe proprio farmi questo piacere.

ZURIA: Lei non si deve offendere, perché io dovrei fare un piacere a lei?

SANDRO: Chiamiamolo affare allora. Per arrotondare lo stipendio.

CLAUDIA: Ho cercato in tutte le isole.

PATRIZIA: Chissà com'è stato faticoso!

CLAUDIA: Inutile, soprattutto. Io non ne posso più.

MAN: Sì, sì certamente. D'accordo a domani.

CORRADO: Buongiorno.

GIULIA: Ma come fate a discutere con questo caldo?

CORRADO: Quando si è oltrepassata la cinquantina, mia cara, si ha soltanto il senso del freddo.

PATRIZIA'S HUSBAND: E questa che roba è?

CLAUDIA: È Claudia l'amica di Anna. Tu non conosci mio marito, vero?

PATRIZIA'S HUSBAND: Ah, brava.

PATRIZIA: Pensa, è appena tornata da...

PATRIZIA'S HUSBAND: A proposito, gli avete telefonato?

CORRADO: A Sandro?

PATRIZIA: Ma non aveva detto che veniva qui?

PATRIZIA'S HUSBAND: Ma guarda cosa va a capitare! Tra l'altro io avrei bisogno di lui, come si fa a discutere quando mancano i dati, le cifre?

GIULIA: Il fatto che non si faccia vivo per me è buon segno. Volete scommettere che ha ritrovato Anna?

PATRIZIA'S HUSBAND: Del resto in Italia scompaiono quaranta mila persone l'anno. Quaranta mila. Pressappoco lo stadio di San Siro pieno.

PRINCESS: Io non lo conosco questo Sandro. Che tipo è? Non l'avrà fatta fuori lui per caso?

GIULIA: Dio mio, stiamo scherzando su una cosa così! Dovremmo vergognarci.

PRINCESS: Venite!

VOICE-OVER: Principessa, perché non se la vende questa villa? Io ci farei una bella clinica per malattie nervose?

PRINCESS: Un po' lo è già.

GIULIA: Goffredo è il nipote della principessa. Diciassette anni, beato lui. E pensa, dipinge.

GOFFREDO: Tutti sono in grado di tenere in mano un pennello. Basta comperare i colori e cominciare. Anche Tiziano ha fatto così.

GIULIA: E come sono i tuoi quadri? Astratti?

GOFFREDO: No.

GIULIA: E cosa provi quando dipingi?

GOFFREDO: Un brivido.

GIULIA: Davvero me li fai vedere? Sono proprio curiosa. Presto! Andiamo!

PATRIZIA: Sei pronta? Io, no.

CLAUDIA: Ci mancava solo il pranzo.

PATRIZIA: Come mi irrita la vitalità della gente. Come mi sta?

CLAUDIA: Divina!

PATRIZIA: Lo dici per farmi un complimento.

CLAUDIA: È un complimento?

PATRIZIA: No. Sembri un'altra. Andiamo?

CLAUDIA: Io vado giù, eh! Uff, tieni.

GIULIA: Vuole mostrarmi i suoi quadri. Non mi lascia più. Deve avere una cotta, poverino. Ti prego, vieni anche tu.

CLAUDIA: Perché vuoi che venga anch'io?

GIULIA: Ah no, senti, non puoi lasciarmi sola con lui. Quello è capace di... Non so. Hai visto che occhi? Eccoci.

CLAUDIA: Giulia, ma io cosa vengo a fare?

GIULIA: Claudia, vieni a vedere. Un nudo.

CLAUDIA: Ma sono tutti nudi, se non sbaglio.

GIULIA: Che bravo! Ma perché solo donne?

GOFFREDO: Nessun paesaggio è bello come una donna.

GIULIA: E le modelle dove le trovi?

GOFFREDO: Ce n'è finché si vuole.

GIULIA: Credevo che fosse una cosa superata ormai, la modella. Non trovi, Claudia?

CLAUDIA: Come?

GOFFREDO: È strano come le donne ci tengano a mostrarsi. È quasi una disposizione naturale.

GIULIA: Ma come fanno a posare così? Io non potrei.

GOFFREDO: Perché non prova? Provi.

GIULIA: Io? Ma Goffredo sei matto? È matto!

CLAUDIA: Mica tanto.

GIULIA: Ma gli uomini non li copi mai?

GOFFREDO: Risponda. Perché non prova anche lei? Le farei un ritratto bellissimo.

GIULIA: E perché proprio io? Dillo a Claudia, è molto più bella di me.

GOFFREDO: Io voglio farlo a lei. Mi dice di più.

GIULIA: Ti dico di più?

CLAUDIA: Giulia!

GIULIA: Dillo pure a Corrado che sono qui se mi cerca. E digli che il mio cuoricino batte forte, forte, forte. E questo per il momento è la sola cosa che mi interessa. Chiaro?

CLAUDIA: Più chiaro di così.

GIULIA: E adesso cosa devo fare per essere lasciata in pace?

CLAUDIA: Credo che basti chiudere la porta, Giulia.

PATRIZIA'S HUSBAND: Non era in albergo, non era neanche a Milazzo probabilmente. Il portiere dice che ha chiesto una macchina a noleggio. Io vado a cambiarmi, a tra poco.

MAN: Ciao.

PATRIZIA'S HUSBAND: Ad ogni modo domani cercheremo di scovarlo.

CORRADO: Sarà a Milazzo, o in un paese lì vicino.

PATRIZIA: Andiamo, Claudia?

CLAUDIA: Io non vengo.

PATRIZIA: Allora perché ti sei cambiata?

PATRIZIA'S HUSBAND: Mandate una macchina a prenderlo, saranno centocinquanta chilometri.

CORRADO: E va bene. Lo manderemo a prendere. Giulia è come Oscar Wilde, datele il di più e lei farà a meno dello stretto necessario.

PATRIZIA'S HUSBAND: Ecco, tu se non citi qualcuno muori. Tira fuori quei nomi lì perfino in consiglio di amministrazione.

PATRIZIA: Chi?

PATRIZIA'S HUSBAND: Corrado.

CHEMIST: Scusi sa, ma non mi posso ricordare tutto. Abbia pazienza.

SANDRO: Come pazienza? Se ha detto perfino che ha comprato un calmante. È inutile che faccia finta di non ricordare.

CHEMIST'S WIFE: Una ragazza forestiera, i cui connotati corrispondono a quelli della scomparsa è entrata nella farmacia il pomeriggio del giorno... È entrata ed è uscita, con lui. Ma questo, lui non lo dice. Se credi che non me ne sia accorta!

CHEMIST: Ma se ero d'accordo con quella che motivo avevo di informare il giornale?

CHEMIST'S WIFE: Questo è quello che voglio sapere io.

CHEMIST: E siamo in due a volerlo sapere. Anzi in tre con il signore. E lei Donna Amalia desidera sapere perché ho informato il giornale di quella persona che è venuta qui alcuni giorni fa e poi è sparita?

DONNA AMALIA: Sparita? Come? Quando?

CHEMIST: E quattro. C'è nessun altro?

SANDRO: Senta, bisogna che lei sia preciso. È entrata o non è entrata nella sua farmacia questa ragazza?

CHEMIST'S WIFE: Sì.

SANDRO: E com'era bionda o bruna?

CHEMIST: Scura.

CHEMIST'S WIFE: Bionda.

SANDRO: Com'era vestita?

CHEMIST: Questo non me lo ricordo. Chiara credo.

CHEMIST'S WIFE: Non guarda i vestiti lui, guarda quello che c'è sotto.

SANDRO: Senta, non è venuto nessun altro a chiedere di questa ragazza?

CHEMIST: No, non mi pare.

CLAUDIA: Ci sono novità?

SANDRO: Mah, si contraddicono. Sì, c'è qualche indizio.

CHEMIST: Senta, sul giornale si sono scordati di dire che la ragazza quando è uscita da qui ha preso la corriera per Noto. La corriera parte dalla piazza. Io me ne sono accorto benissimo perché ho voluto guardarla mentre se ne andava. Bella ragazza, veramente. Belle gambe. Fuma?

CHEMIST'S WIFE: Siete di Roma, vero? Me ne sono accorta subito, sa. Io sono di Viterbo. Lui faceva il militare lì e allora... Mah. Mica mi trovo bene qui.

CLAUDIA: Da quanto tempo siete sposati?

CHEMIST'S WIFE: Tre mesi.

CHEMIST: Torna dentro tu.

SANDRO: Beh grazie. Grazie per le informazioni. Un quadretto piuttosto allegro. Dica alla signora Patrizia che noi continuiamo le ricerche e che la signorina Claudia si farà viva in qualche modo.

DRIVER: Sì, senz'altro.

SANDRO: Grazie.

CLAUDIA: Come si chiama questo posto?

SANDRO: Noto.

CLAUDIA: E Anna? Dove la cerchiamo?

SANDRO: In un albergo. Ce n'è uno solo mi pare, il Trinacria. Non sarà mica questa Noto?

CLAUDIA: Domandiamo a qualcuno. C'è nessuno? Ohh!! Senti l'eco? Come mai è vuoto?

SANDRO: Chi lo sa! Io mi domando perché l'hanno costruito. Ce n'è un altro.

CLAUDIA: Quello non è un paese, è un cimitero. Dio mio com'è triste. Andiamo via.

SANDRO: Andiamo.

CLAUDIA: Sandro. Amore mio. Mio, mio, mio.

SANDRO: Claudia! È tardi, bisogna andare.

CLAUDIA: Sandro, forse è meglio se vai solo.

SANDRO: Ma scherzi?

CLAUDIA: No, non credere che voglia risparmiarmi il disagio, la difficoltà di quest'incontro. Non è questo. È che certi discorsi puoi farli molto più facilmente senza di me. Cerca di capirmi, avrei l'aria di star lì a influenzarti, a costringerti. Questo mi dà fastidio.

MAN: Ma che è dell'alta Italia?

MAN: Che bella femmina!

MAN: Dev'essere francese.

SHOP KEEPER: Desidera signorina?

CLAUDIA: Un barattolo di vernice.

SHOP KEEPER: Di che colore?

CLAUDIA: Blu.

SHOP KEEPER: Vado subito.

SANDRO: Claudia. Ma che cosa succede?

SANDRO: Oh Sandro, che vergogna! Che vergogna, hai visto? Ho cercato di nascondermi. Io mi sento meschina, mi detesto.

SANDRO: Ti fa piacere dire queste cose?

CLAUDIA: Ma no, nessun piacere.

SANDRO: E allora perché le dici?

CLAUDIA: Perché è brutto quello che faccio. Perché se adesso tu mi dici "Claudia ti amo", io ti credo. Io ti credo!

SANDRO: Claudia...

CLAUDIA: No, stai zitto. Sennò io ti costringerei a giurare, a dirmi una quantità di cose e non è giusto. Non può essere giusto. È assurdo.

SANDRO: Bene, meglio se è assurdo. Vuol dire che non possiamo farci niente, capisci? scusi, abbia pazienza ma non ci serve più.

SHOP KEEPER: Non si preoccupi.

SANDRO: Scusi.

SHOP KEEPER: Prego.

CLAUDIA: Quando penso che le stesse cose le avrai dette ad Anna, chissà quante volte...

SANDRO: Ammettiamo pure che le abbia dette, ero sincero con lei come lo sono sincero con te. Io non ho mai visto una donna come te, che ha bisogno di veder tutto chiaro. Vieni andiamo a fare un giro.

NUN: Che bello quassù. Pensi che non c'ero mai venuta. Restino pure, io torno giù.

SANDRO: Ma guarda che fantasia, che movimento. Si preoccupavano degli effetti scenografici, che libertà straordinaria. Veramente bisogna che mi decida a piantarla con Ettore, vorrei mettermi a fare dei progetti. Avevo delle idee, sai?

CLAUDIA: E perché hai smesso?

SANDRO: Mah... Perché, perché, perché... Perché non è facile ammettere che un pavimento rosso sta bene in una stanza quando invece sei convinto del contrario. Ma la signora lo vuole rosso perché c'è sempre una signora o un signore e allora... Una volta poi, mi hanno incaricato di fare i calcoli per la costruzione di una scuola. Un giorno e mezzo ci ho messo a farli. Ho guadagnato quattro milioni e allora ho continuato a fare i calcoli per i progetti degli altri. Perché mi guardi così?

CLAUDIA: Perché io invece sono convinta che tu potresti fare cose molto belle.

SANDRO: Questo non lo so, non lo so. A chi servono ormai le cose belle, Claudia? Quanto durano? Una volta avevano i secoli davanti, oggi al massimo dieci, vent'anni poi... Mah. Claudia! Ci sposiamo?

CLAUDIA: Come ci sposiamo?

SANDRO: Ci sposiamo, io e te. Rispondi.

CLAUDIA: Rispondi. Cosa ti rispondo? No. Non ancora, almeno. Non lo so. Non ci penso nemmeno, in un momento come questo. Ma perché me lo domandi?

Sandro: Mi guardi come se avessi detto una cosa pazzesca.

CLAUDIA: Ma sei sicuro di volermi sposare? Proprio sicuro? Di voler sposare me?

SANDRO: Se te lo chiedo...

CLAUDIA: Già. Ma perché non è tutto più semplice. Tu dici che io voglio vedere sempre tutto chiaro. Io vorrei essere lucida, vorrei avere le idee veramente chiare e invece. Rispondono, senti?

SANDRO: Da dove?

CLAUDIA: Quel campanile là.

CLAUDIA: No, no mai ti lascerò. No, no, sempre mio ti avrò.

SANDRO: Sei pronta?

CLAUDIA: Sì. Ma perché mi sono così innamorata di te?

SANDRO: Su, su fa presto.

CLAUDIA: Dov'è? Dov'è? Dov'è? Sì, sì, sempre ti odierò. Uff.

SANDRO: Ciao, ci vediamo dopo.

CLAUDIA: No, no, non puoi lasciarmi in una stanza d'albergo, sola.

SANDRO: Appena pronta mi raggiungi, io sarò certamente qua sotto o in piazza.

CLAUDIA: Va bene. Ma primi devi dirmi che quando esci senza di me è come se ti mancasse una gamba. Vai pure da solo a visitare la città. Zoppicherai. Devi dirmi che hai voglia di abbracciare la mia ombra che passa sui muri. E poi devi dirmi che... Devi dirmi che mi ami.

SANDRO: Lo sai, perché devo dirtelo.

CLAUDIA: Già. Perché?

SANDRO: Ci vediamo dopo.

SANDRO: Ehi senta, senta! Ma non c'è nessuno qui? Un custode. un incaricato non c'è.

PEDESTRIAN: Dentro la chiesa sarà.

SANDRO: Ma c'è un museo qui, no?

PEDESTRIAN: Che ne so io?

SANDRO: Eppure dice dalle 9.30 alle 12.30. Sono le 10.00. Bel modo che avete di ricevere i turisti.

PEDESTRIAN: Turisti? Ma che turisti? Anno scorso venne qualche francese turista ma andava al mare a farsi il bagno con lo slip.

SANDRO: Con che?

PEDESTRIAN: Con lo slip.

SANDRO: Con lo slip.

PEDESTRAIN: Lo slip, eh.

SANDRO: E allora?

PEDESTRIAN: Ci fecero capire che era meglio che andava via. Smammare.

SANDRO: Mi scusi ma io...

BOY: Ma lei lo ha fatto apposta.

SANDRO: Apposta? No, no, perché? No. Veramente.

BOY'S FRIEND: Eddai!

SANDRO: Quanti anni hai tu?

BOY: Ventitre.

SANDRO: Ventitre anni. LI ho avuti anch'io venti tre anni e ho fatto tante volte a pugni che tu nemmeno te lo immagini.

HOTEL'S OWNER: Suona, suona. Tanto tu... Signorina! Scusi. Scusi se m'impiccio. Ma ho sentito dire, qui si viene a sapere tutto, quella ragazza che loro stanno cercando, perché non provano all'ostello della gioventù di Pergusa? Le ragazze forestiere di passaggio vanno a finire quasi tutte quante lì.

CLAUDIA: Stavo uscendo per venire da te. Come mai così presto? Andiamo? Sandro ma cos'hai?

SANDRO: Niente, scusa.

CLAUDIA: Ahi! No, Sandro. Per favore.

SANDRO: Perché?

CLAUDIA: Ma non c'è un perché. Ma cos'hai, eh? No, aspetta un momento. Un momento solo. Mi sembra di non conoscerti.

SANDRO: E non sei contenta? Hai un'avventura nuova.

CLAUDIA: Ma cosa dici?

SANDRO: Scherzavo, via. Non si può mai scherzare con te. Adesso però mi spieghi perché non vuoi. Eh?

CLAUDIA: Oh Sandro. Io voglio tutto quello che vuoi tu ma...

SANDRO: Ma?

CLAUDIA: La padrona ti ha parlato di quel posto qua vicino?

SANDRO: Sì, sì aveva incominciato. Ma non avevo voglia di starla a sentire. Oh, se poi dovessimo dar retta a tutte le voci!

CLAUDIA: Sì è vero ma... Tra l'altro non ci siamo fatti più vivi con nessuno. Neanche con il padre di Anna. Avremmo dovuto telefonare, telegrafare. Deve sentirsi molto solo, siamo giusti.

SANDRO: Sì, sì, non lo metto in dubbio ma le persone meno adatte a stargli vicino in questo momento siamo proprio noi due. Poi telefonare... Chissà dov'è? Dov'è?

CLAUDIA: Come vuoi ma andiamo via di qui. Va a preparare la valigia.

SANDRO: Buonasera.

WAITER: 'Sera.

SANDRO: 'Sera.

CONCIERGE: Buonasera. Accompagna i signori in direzione.

SANDRO: Ah, grazie.

CONCIERGE: Prego.

SANDRO: Aspettami, eh.

MAN IN THE CORRIDOR: Marchesa. Concierge, che è quella bambolina?

CONCIERGE: È arrivata adesso, non so.

PATRIZIA: Claudia! Claudia! Cerco gli altri e trovo te.

CLAUDIA: Come stai? Non vogliamo cercare un posto più tranquillo?

PATRIZIA: Più tranquillo? Ma sì, certo. Ti trovo bene. Ecco Sandro. Perché non salite a cambiarvi?

SANDRO: Sì. Andiamo.

PATRIZIA: Avete trovato buone stanze?

SANDRO: Mica tanto pare.

PATRIZIA: Bisognava dirlo a Ettore, riesce sempre a ottenere quello che vuole.

SANDRO: Ettore è ancora arrabbiato con me?

PATRIZIA: Ma no, figurati! E poi sai benissimo che ti perdona tutto. Basta che ammetti di guidare l'automobile peggio di lui.

CLAUDIA: Come fai a stare in mezzo a questa confusione? Hai sempre detto che la gente ti dà noia.

PATRIZIA: Non dovete sempre prendermi in parola. In fondo ci sono abituata. Mi a madre prima, mio marito poi, dinamici tutti e due.

SANDRO: Tua madre?

PATRIZIA: Sì. Ho avuto una madre anch'io. Un po' austriaca ma l'ho avuta. La mia infanzia è stata una giostra. Mi sballottavano di qua, di là.

CLAUDIA: La mi invece è stata un'infanzia giudiziosa. Che cosa vuol dire giudiziosa?

CLAUDIA: Vuol dire senza quattrini.

PATRIZIA: Allora a più tardi.

SANDRO: A più tardi.

WAITER: Prego. Si accomodino.

CLAUDIA: Lasci pure chiuso.

WAITER: Sì, come vuole, signora. Occorre qualcosa, tutto bene?

CLAUDIA: No, grazie.

WAITER: Bene, permesso.

SANDRO: Ah, grazie, grazie.

WAITER: VA bene così?

SANDRO: Sì.

WAITER: Buonasera.

SANDRO: Tant'era metterci un robot. Avanti. Ah, guardi questa la metta qui e l'altra di là. Tenga.

WAITER: Grazie.

CLAUDIA: Senti, cerca di non impegnarti troppo domani.

SANDRO: Tu non ti cambi?

CLAUDIA: Ma non avevi detto che volevi finirla con Ettore?

SANDRO: Sì, sì, certo che l'ho detto. Brr è gelata!

CLAUDIA: Sandro!

SANDRO: Sì?

CLAUDIA: Io non scendo.

SANDRO: E perché?

CLAUDIA: Troppo sonno.

SANDRO: Il sonno bisogna imparare a vincerlo.

CLAUDIA: Tu hai imparato?

SANDRO: Certo che ho imparato. Da ragazzo. Non dormivo mai. Avevo degli amici che dormivano meno di me. Chi andava a letto per primo pagava la multa. Non si faceva mica niente di male, finito il cinema, i caffè, i discorsi ci mettevamo su una panchina e ascoltavamo un ubriaco, guardavamo attaccare i manifesti, o non so, passare le pecore. Poi facevamo un salto ai mercati generali, oppure svegliavamo altri amici o una ragazza chiamandola per nome sotto le finestre.

Ma tanto sonno hai? Domani mattina a che ora ti alzi?

CLAUDIA: Tardi.

SANDRO: Tardi eh?

CLAUDIA: Molto tardi.

SANDRO: Andiamo, su. Andiamo a nanna.

CLAUDIA: Sì.

SANDRO: Lo sai che da ragazzo volevo fare il diplomatico? Te lo immagini io diplomatico? È strano ma non mi sono mai pensato ricco. Vivevo in una stanza d'affitto, pieno di genio. Invece ho due case, una a Romane una a Milano. Quanto al genio, è un'abitudine che non ho mai preso. Tu che ne dici?

CLAUDIA: Io la penso diversamente. Comunque meglio che ne parliamo in un altro momento. Ti dispiace spegnere quella luce là?

SANDRO: Buonanotte Amore.

CLAUDIA: Dimmi che mi ami.

SANDRO: Ti amo.

CLAUDIA: Dimmelo ancora.

SANDRO: Non ti amo.

CLAUDIA: Me lo merito.

SANDRO: Non è vero, ti amo.

WOMAN: Senti, non fare il cretino.

WAITER: Buonasera.

ETTORE: Al bar, e digli di venire qui. Oh, eccolo. Finalmente!

SANDRO: Come va?

ETTORE: Vieni, ti presento degli amici.

SANDRO: Sì, do un'occhiata in giro poi ti raggiungo.

ETTORE: Poi dico, sia ben chiaro che da domani mattina sei a mia disposizione. Se non mi dai un po' di numeri come faccio ad andare avanti? Ci vediamo, eh?

CLAUDIA: quattro e trentasei, sette punto sei otto e nove, dieci, undici, dodici, tredici, quattordici, quindici, sedici, diciassette, diciotto, diciannove, venti. Uno, due, quattro, cinque, sei, sette, otto, nove, dieci, undici, dodici, tredici, quattordici...

CLAUDIA: Patrizia? Patrizia?

PATRIZIA: Eh?

CLAUDIA: Dov'è Ettore?

PATRIZIA: Mah, sarà di là che dorme.

CLAUDIA: Vuoi vedere se Sandro è con lui? Nella sua camera non c'è. Scusa, eh.

PATRIZIA: Ettore!

ETTORE: Che c'è?

PATRIZIA: Niente, niente. Cercavo Sandro.

ETTORE: E lo cerchi qui? Ma domanda a Claudia!

PATRIZIA: Naturalmente.

CLAUDIA: Patrizia ho paura.

PATRIZIA: A chi lo dici! Io poi di notte ho gli incubi.

CLAUDIA: No. Ho paura che sia tornata Anna. Lo sento che è tornata. Che sono insieme!

PATRIZIA: Ma cosa ti salta in mente? Lo avremo saputo. Sandro sarà in giardino a prendere una boccata d'aria. A vedere l'alba. Sarebbe divertente scoprire che è un sentimentale. Senti, cerca di non fissarti con questa idea, per carità. Bevi e va a dormire.

CLAUDIA: Pochi giorni fa all'idea che Anna fosse morta mi sentivo morire anch'io. Adesso non piango nemmeno. Ho paura che sia viva. Tutto sta diventando maledettamente facile, persino privarsi di un dolore.

PATRIZIA: Non c'è mai da augurarsi di essere melodrammatici.

CLAUDIA: Hai ragione, perché dovrei piangere? Sono stufo di essere così.

WOMAN: Caro. Tu non mi dai un piccolo ricordo? Solo un piccolo ricordo.

Appendix B
Transcription of subtitles

B.1. De Sica, V., 1948, *Ladri di Biciclette*, 35mm, 87'.

B.2. Rossellini, R., 1949, *Il Miracolo*, 35 mm, 42'.

B.3. Fellini, F., 1959, *La Strada*, 35mm, 104'.

B.4. Antonioni, M., 1960, *L'Avventura*, 35 mm, 143'.

De Sica, V., 1948, *Ladri di Biciclette*, 35mm, 87'

Film version (1963)

1
Ricci? Is Ricci here?

2
You're wanted. Are you deaf?

3
Must I starve?

4
What can I do?

5
Wait... Be patient...
We'll see.

6
A job for you.

7
Billposter. Take this card to
the Central Office.

8
Nothing for us?

9
No, only two vacancies.

11
It's not my fault...

12
Ricci, don't forget your bicycle.
You have one?

13
Bicycle? I have and
I haven't ...

14
...I can get it in a few days.

15
You must have it now

16
I can start work on foot

17
If you haven't one, someone
else will get the job.

18
I have a bicycle.
19
I have one too.
20
But you are a bricklayer!
21
Well, Ricci, have you a bicycle?
22
Yes. Yes, I'll report today.
23
Without a bicycle, it's no use.
24
Shall I wait another 2 years?
I'll report.
25
Maria
26
What is the matter?
27
What is it Antonio?
28
00:01:35 --> 00:01:37
I can't take it.
29
What did you say?
30
Did you say a job?
31
Yes, a good one.
32
We'll find a way...
33
How? I need my bicycle
at once...
34
...or someone else will
get the work.
35
What can we do?
36
You shouldn't have pawned it.
37

And what would you
have eaten?
38
I should never have been born.
39
Get up Antonio.
41
These are sheets, good
linen sheets...
42
...part of my trousseau
43
They are used.
44
4 are used, 2 are new.
45
3 double and 2 single.
46
7000 Lire.
47
Can't you make it more?
48
They are used...
49
Alright, put them in there
50
7,500 Lire.
51
Name?
52
Maria Ricci.
Stairway H, No. 1
53
It's a bicycle.
54
6,100 Lire.
55
Why?
56
Interest...
57
There it is... a Fides.
58

I know, I know.
59
Where is the head clerk?
61
My name is Ricci.
62
I was sent by the Valmelaina
Exchange.
63
Start tomorrow. Get your
things from the store.
64
Tomorrow at 6.45 a.m.
Understand?
65
How did it go?
66
I had to wait.
68
The cap needs tightening.
69
Come and look...
70
See how big it is.
71
The pay is good. 6000 lire...
72
...plus family allowances
and overtime.
73
I want to stop in Via Paglia.
74
Why?
75
Just to see someone.
76
Stop a moment.
77
Who lives here?
78
I told you. I won't be
a minute.
79

Don't be long.
80
Does the fortune teller
live here?
81
I don't know.
82
Let's try the 1st floor.
83
Is the fortune teller here?
84
Boys, look after it a moment.
85
The door at the end.
86
This one yes, this one no...
87
Lord, give me light!
88
Your son will get up soon.
89
Maria!
90
Come away!
91
What are you doing here?
92
Nothing. I owe 50 lire.
93
Don't play the fool.
94
But she told me you'd
get work...
95
I'll come and tell them
what I think.
96
Alright. Let's come now.
97
A woman like you...
with 2 children...
98
...believes in this stupidity...

in this rubbish.
99
I can't understand you.
100
Have you money
to throw away?
101
Can't you find something
better to spend it on?
102
Alright. I'm just grateful.
103
Did she find me the job?
104
Come along. Let's go.
105
Come home. Idiot!
106
Hurry, Bruno. It's 6.30.
107
I can't see in this light.
108
Papa, have you seen this?
109
What is it?
110
A dent.
111
It's had a bang.
112
I would have told them about it.
113
Don't they pay for repairs?
114
Quietly!
115
But I would have told them.
116
Is it ready Maria?
117
What is here?
118
A meat omelette.

119
Let me see you.
120
Am I handsome?
121
You look like a policeman.
122
Stop it... you're hurting
stop...
123
Here you are.
124
Goodye, Bruno. See you
here at 7 this evening.
125
First paste it like this...
126
Then place the poster
on the wall...
127
See that there are no
creases.
128
...because if the inspector
notices some he will fine you
129
For this work you need
intelligence
130
There, it's done. Let's go.
131
See you sometime
132
Thief! Stop thief!
133
What happened?
134
Get up
135
Follow him, hurry
136
Go towards the tunnel
I saw him

137
Hurry!
138
What is it?
139
I must have made a mistake
140
Yes, there were people about
but they were busy.
141
Are you going to the
Labour meeting?
142
Capece is going.
143
No. You and Quadrone go.
144
Sign.
145
We must go.
146
Can't you do anything?
147
You look for it.
152
What was the use of
reporting it
153
It might help. You might
find it in some place
154
... and can tell the police.
155
Any news, Brigadier?
156
No, nothing... a bicycle.
157
Must I look myself?
158
That's right. You've made a
statement. Good evening.
159

Papa, it's 7.30.
160
I came by bus.
161
And the bicycle?
162
Is it broken?
163
Yes, it's broken.
164
You go in. I'll come later.
165
A LOCAL POLITICAL CLUB
166
...We need a big building
programme...
167
Even at today's meeting
the... same thing.
168
Is Baiocco here?
169
That's him.
170
Why are you here?
171
I was looking for you.
172
My bicycle was stolen.
173
Really? Where?
174
At the Florida...
175
...while I was working.
176
You must help me, Baiocco.
177
I must find it.
178
Baiocco, listen! We'll be
here until midnight.
179

I am listening.
180
Quiet, everyone
181
We must go to the market at
Piazza Vittorio... but early...
182
...the thieves sell at once
183
We must start there.
184
Is it true?
185
Don't grumble, that's why
I didn't come...
186
Grumble? Who is grumbling?
187
This does not happen every day.
188
Have you looked for it?
189
Don't cry like that...
like a child...
190
...they'll change the saddle
and the handlebar...
191
...but it will be there...
192
...and if it's there we'll
bring it home.
193
Don't worry.
194
No, this won't do.
195
...either we rehearse
or we talk.
196
He is right. Excuse us.
197
Trust me. Goodnight.

198
We're here.
199
I'm coming.
200
I'll find Bagonghi
What make was it?
201
Fides... a Fides frame.
202
He knows more than I do.
203
It's best to separate. They
dismantle everything.
204
Bagonghi, come here...
It's better here.
205
You two only look
tyres.
206
...you at frames.
207
And the boy at pumps
and bell.
208
...a Fides... a Fides
209
We'll look at everything
piece by piece...
210
And when they are found
we'll put it together.
211
These vegetables don't
interest us.
212
Look at everything on
the counters.
213
Pretend to be indifferent.
214

I bet we find it
215
Bruno, only pumps and
bells, nothing else.
216
If you find something, whistle.
217
Bruno, if we find it, I'll go mad.
218
It's a new one
219
Go away
220
Don't sleep Bagonghi
...Fides...
221
It's useless to stay together.
222
Antonio, you look at wheels.
223
...you at frames.
224
The boy at bells... I'll go alone.
225
Come and see this frame.
226
What make was it?
227
Why?
228
Don't touch. The paint is wet.
230
Why? Do you want to
buy the number?
231
No, but he must see it.
232
And if I won't show it?
233
I'll call a policeman.
- Then I'll call a cop.
234
Call whom you like.

235
Do you think these are stolen?
236
No one said that but you
must show the number.
237
Well, I won't show you the
number of the bicycle!
238
Are you having a lottery?
239
No... not a lottery.
240
Do you want a bell?
241
You've been here for
half an hour.
242
How much is a bell?
243
150 Lire.
244
He has to show you
the number.
245
Show them the frame.
246
One can't work in peace
247
Don't you even trust me?
248
12024. Is it yours?
249
Here, take this...
250
Surely I have a right to look
for my stolen bicycle?
251
Who is stopping you?
252
One can be mistaken
even here
253

Oh! Here in Piazza Vittorio
everyone is honest!!

254

Let him be.

Remember Fides...

255

There is nothing more
to do here.

256

It's difficult... difficult

257

Do you want anything else?

258

Bruno, don't leave me. Come

259

Antonio, go with him

We'll stay here.

260

I tell you it's better here.

261

At Porta Portese one must
go early

262

Well, go now, both of you.

263

It's hopeless. It rains
every Sunday...

264

Sundays I'm through at 1 :00.

And where can you go?

265

My half day... Can you
tell me where to go?

266

I can't stand the cinema.

267

Look at that man!

268

Savages. They don't know
how to walk!

269

They are under the car
before one notices.

270
Look at the rain!
Every Sunday
271
What did you do?
272
I fell down.
273
Here, wipe yourself.
274
Only 100 lire?
275
That's all.
276
What can I do with this?
277
Stop thief!
278
Stop thief! Stop
279
We must find
the old man, Bruno.
280
There he is, Papa!
281
Where is that cursed man?
282
Where are you going?
283
Bruno, come on!
284
The boy who was with you
285
...I must find him
286
Which boy?
287
The one with a bicycle.
288
Why?
289
Nothing...just something
personal.

290
I don't know him.

291
The one with you under
the arch...

292
...the boys at
Porta Portese...

293
No, come here!
I must speak to him.

294
Leave me alone...

295
...a poor unfortunate man
like me...

296
A SPECIAL SERVICE HONOURING
THE POOR.

297
It's late. You must be
here before 10 o'clock

298
I didn't know.

299
Please take all bowls
to the courtyard.

300
I'll have a shave.

301
Do you need a shave?

302
Have you many to do still?

303
No, and this one?

304
Then we can begin.

305
Not there please.
I'm growing a beard.

306
Leave him, it's too late.

307

Move.

308

I must speak to that boy...

309

...where can I find him?

310

Leave me alone! What do
you want me to tell you?

311

Page 6.

312

I must see him...

I'll pay you. Where is he?

313

Let me be!

314

I'll go to the police.

315

What have I done?

316

Let me be!

317

Just tell me where he is.

318

I'll pay you. Where is he?

319

Well, will you tell me?

320

If I take you to the police
it will be worse.

321

Go to Via Campanella.

322

What number?

323

15 I think.

324

Come with me.

325

Can't you go alone?

326

No, take me there or...
it's the police.

327
Keep quiet... or leave
the church.
328
Are you coming with me?
329
I am losing my patience.
330
Come on!
331
Let me stay.
332
Now I'll show you. Come!
333
Let me have a bowl of soup.
334
Alright. I'll come with you.
335
You can't leave.
338
You must know What
you want.
339
- I want to go out.
340
It's locked...
341
...we are in church...
342
This is not the way to
behave in church. Come
343
I must find him. He is here
344
Did you come to pray
or to attract attention?
345
I'm looking for the old man
I told you...
346
Where can he be?
347
He can't have flown away.

348
I wouldn't have let him
go for the soup.
349
You be quiet!
350
Come on Bruno.
351
What a child! Come.
352
Why did you hit me?
353
Come on!
354
Meddler!
355
I'll tell Mama.
356
We'll see when we get home...
357
Wait at the bridge.
Don't move...
358
...I'm going to look for
the old man.
359
What is it?
360
Nothing.
361
Bruno, you are sweating.
Put on your coat.
362
Are you tired?
363
Sit down.
364
...then we'll go home.
365
Is Modena a good team ?
366
Are you hungry?
367

Could you eat a pizza?
368
We'll have something to drink.
369
Waiter!
370
See to the people there.
371
Half a litre?
372
No, 1 litre and a "pizza"
373
We don't make "pizza" here.
374
Well, what can I eat?
375
What do you want?
376
Would you like a "Mozzarella"?
377
...and some wine at once.
378
After you can have a
sweet... Happy?
379
Why don't you drink?
Drink...
380
If your mother saw you
drinking!
381
But we do what we think best.
383
Everything can be put right
384
...everything except Death.
385
To eat like that one must
be a millionaire.
386
Eat up! Eat up!
387
Do you like it?

388
To think we would have
been alright.
389
I worked it out
390
With overtime...
391
...and 12,000 lire salary
392
You write it down.
393
12,000 lire.
394
2,000 lire overtime...
395
...plus family allowances
makes 800 lire a day
396
...add it up...
397
What more can one want?
398
I won't give it up.
399
I must find it or we'll starve.
400
We must go to
Porta Portese every day...
401
...to find those two
402
They won't show
themselves there again.
403
Not even if we give
a candle...
404
...or if we pray to the
Saints will we find it.
406
The door at the end.
407

Maria, you must tell all...
408
This one yes, this one no
409
Sow your seeds in other fields
410
Understand?
411
No.
412
But it's so easy to understand
413
What is the use of
planting barren fields?
414
I really don't understand.
415
This girl is no use to you...
416
How ugly you are my
son... how ugly.
417
...there are other women.
418
Sow your seeds in other fields.
419
It's getting cold.
420
Papa, here is a place.
421
Excuse me, we must take
our turn
422
I am in a hurry.
423
So am I. I was here first.
424
Please be kind and let
me go first.
425
Be good! Be good!
426
I'll see to you all in time.

427
Lord! Give me light!
428
What do you want?
429
I have been robbed
430
What was stolen?
431
A bicycle?
432
What shall I say?
433
Listen. You'll find it soon
or not at all.
434
...soon or not at all.
435
Soon? Where?
436
I can't tell you.
Go and look for it.
437
Thank you.
438
Goodbye.
439
What have you to tell me?
440
My husband is always drunk.
441
It's closed! It's closed
442
Where are you going?
You can't come in
443
Where are you going?
444
It's closed, do you understand?
closed...
445
Let me be!
446

Get out! Outside!
447
I want to talk to him
448
To me? I don't know you
449
I'll show you. Come outside
450
Get out! Call the police.
451
I must talk to you...
452
Give me my bicycle
453
Out of here...
454
Well, what do you want?
455
Return what you took from me.
456
What did I take?
457
My bicycle.
458
What bicycle? I'm not a thief.
459
I'll bang you against the wall.
460
I'll kill you. I won't move
until you give it back.
461
Leave me alone!
462
I won't move from here...
463
...give back what you
stole at the Florida.
464
I wasn't there.
465
You were there...
with that cap.
466

You can't accuse people
like that...
467
I won't let you go.
Understand?
468
Alfredo, come up!
469
He won't let me!
470
Take your hands away.
471
Your bicycle was stolen?
472
Yes.
473
Be sure before you shout!
474
But I am sure.
475
Where was it stolen?
476
At the Florida.
477
If you're sure go to the
police. He lives here! Go!
478
I'll be here. I've nothing
to hide.
479
No. You can't go.
I'm not a fool.
480
Don't touch me!
I've never seen you...
481
You'd better go.
482
When you accuse someone
you must be sure.
483
Alfredo, mind your head!
484

You'd better go!
485
When you accuse someone
be sure.
486
Go away. You must be sure
of What you say
487
If you were stupid enough
to let it be stolen...
488
Thieves!
489
Where is the man you accuse?
490
Here, playing a comedy!
491
What comedy?
492
...I've nothing to hide.
493
What have you against
him? Everybody knows him
494
He said he had a German cap.
495
Isn't this German?
496
Get up!
497
But he can't move
498
He is more in hospital than out
499
Then you come with me
500
We are good people in
this house. Come.
501
Take him to court for slander!
502
That boy never hurt a fly!
504

He sleeps here...
505
Look under his bed for
bicycles!
506
Another child, my daughter
and I sleep here.
507
Instead of insulting him,
find him some work.
508
Those belonged to my
brother-in-law
509
Look under the beds.
Are there any bicycles?
510
Listen a moment.
511
Have you no witnesses?
512
I am a witness.
513
Can you leave us a moment?
514
Oh! Talk for 3 hours.
I don't mind.
515
Alone you can be mistaken.
Are you sure?
516
But I recognised him
517
Come here. Look!
518
They will all testify for him.
519
Did you see his face?
520
Yes, as he was ran
522
Was anyone about?
523

And no one will testify?
524
I had no time to take names.
525
What do you want to do then?
526
Without having seen his
face what can you do?
527
You may be right, but if he is
innocent you would be in a mess
528
You must find the stolen
bicycle or its hopeless.
529
I'll smash his face
530
Then it will end by you
coming with me
531
If you only knew what
this means to me.
532
Come here.
533
I feel better.
535
00:19:09 --> 00:19:10
I am innocent
536
Name?
537
Do you want to charge him?
538
He is innocent... innocent
539
Come on Bruno
540
Take the tram, Bruno and
wait for me at Monte Sacro.
541
Why are you waiting? Go!
542

Thief! Rascal!
543
Catch him! Thief!
544
I'll teach you to rob people
545
Where shall we take him?
546
To the Police Station.
547
Let him go.
548
I don't want the trouble.
Thank you all.
549
A fine thing to teach your son.
550
You are lucky!
551
Go home, go on! Go on...
552
You can thank your lucky stars!

VHS tape version (1994)

1

THE BICYCLE THIEVES

2

Where's Antonio Ricci?

3

Are you deaf? They're calling you

4

Are we bricklayers to starve?

5

Can I help it if there are
no jobs for brickies?

6

Be patient, can't you?

I'm doing my best

7

Anyway, there's a job for Ricci

8

Bill-poster. Take this round to
the bill-posting office

9

And us?

10

A job at last!

11

Two turners are wanted,
but there's none here.

12

I'm not a turner, so I can rot

13

What can I do?

14

Ricci, you need a bike for the job

15

I haven't got my bike at the moment,
not for a few days

16

I'll have it soon

17
You need it now
18
I'll start doing the job on foot.
19
no bike, no job. It's a condition
of employment
20
-I've got a bike
-So have I, you're not the only one
21
You're a brickie.
That's another category.
22
Change it!
23
Ricci, have you a bike,
or haven't you?
24
Yes, I'll do the job
25
If you report without a bike
they won't take you
26
Don't worry, I'll have the bike.
I've been out of work long enough
27
I don't have much luck
28
I can't take a job I've been offered
29
How much money? What sort of job?
30
A job for the council
31
That's not bad. Why not take it?
32
Because I must have a bike now
33
They insist on it
34
-What's to be done?
-What can I do?

35
You shouldn't have pawned the bike
36
We couldn't eat it, could we?
I never have any luck
37
Everything's a dead loss
38
We can sleep without sheets, can't we?
39
Linen... well, linen and cotton.
A wedding present.
40
They're worn
41
Two haven't been used
42
-What size?
-Three double, three single
43
7,000 lire
44
Not more?
45
They're worn
46
Put it into store
47
7,500 lire
48
Ricci... Maria Ricci
49
A bicycle
50
6,100 lire
51
With interest
52
The Fides over there
53
Put the bike down
54
My name is Ricci

55
The labour exchange sent me
56
Start tomorrow morning.
Report to the warehouse now
57
Six forty-five tomorrow morning
58
I'm sorry, they kept me a long time
59
Some work for you
60
The cap needs adjusting;
it's a bit too big
61
Come and see
62
Look how big the warehouse is.
Millions of posters
63
It's a good job and it pays
a good basic wage
64
Then there's family allowance and
plenty of overtime
65
Can we stop in Via della Paglia?
66
Just for a moment. I want to call
on a woman who works there
67
Who is it?
68
I won't be long. I told you
69
Excuse me, is this la Santona's house?
70
The fortune-teller.
71
-Signora la Santona?
-Down the corridor
72
Keep an eye on my bike, son

73

Give some guidance

74

O Lord! enlighten me!

75

Your son will rise from his bed
when the leaves fall

76

When which leaves fall?

77

I owed her 50 lire

78

She told me you would get a job
and you did

79

Shall I tell her a thing or two?

80

A sensible woman like you,
with two sons...

81

...how could you fall for
all that rubbish?

82

Have you got money to throw away?

83

That sort of thing shouldn't
be allowed

84

Yes, you're right, really

85

Who found the job, her or me?

86

It's six-thirty, Bruno

87

It's not easy to clean in this light

88

Have you seen what they did?

They scratched it

89

I know it wasn't there before.

They've damaged it

90

They just don't care

91
Is my cap ready?
92
Let's look at you. You look
just like a policeman
93
Here's your lunch
94
I'll pick you up here at
seven this evening
95
First a bit of paste
96
Then put up the poster,
like that
97
Then another touch of paste
98
That way it's well stuck,
without any creases
99
Because if you leave any creases...
100
...the inspector will spot them
and fine you
101
See, Ricci, it's not difficult
once you get the knack
102
I saw him going towards the tunnel
103
I'm sorry, I'm sure I saw him
go this way
104
Yes, there were witnesses, but
they'd gone when I got back
105
Aren't you going to H.Q.?
106
You're supposed to go there
with Quadrone
107
-What can be done?

-Look for it yourself, if you can
108
-All over Rome?
-Well, you know the bike, I don't
109
But I've given you the serial number
110
Do you think the flying squad
has nothing else to do?
111
Why should I report the theft, then?
112
Because if you spot the bike, call a
policeman and it'll be all right
113
It's nothing, only a bike
114
I'll look for it
115
Do that. You did right to report
the theft
116
-It's seven-thirty
-I had to wait for a bus.
117
Where's the bike?
118
-Is it broken?
-Yes, it's broken.
119
I'll be back soon
120
What's needed is a big programme
of public works
121
It's no good waiting around
for a miracle to happen
122
Where's Biaocco?
123
Quiet at the back
124
Is it straight?

125
My bikes been stolen
126
How did it happen?
127
When I was working, putting up posters
128
You must help me
129
I need a bike
130
Easy said
131
Baiocco, listen a moment
132
I don't know what you want.
133
Piazza Vittorio
134
That's where we'll go in the morning.
Thieves sell stolen bikes there
135
It's our best bet
136
Don't start wailing. I knew you
would, that's why I stayed out.
137
Who's wailing, may I ask?
138
What have you done to try to find
the bike?
139
Don't cry like that, Maria.
You'll have me in tears
140
We'll find it
141
The'll have changed the saddle...
142
...but we'll try to find the bike
and bring it home
143
So just you go home and stop

worrying. Have a good sleep
144
It's too much! Everyone get out
of here, go on!
145
Cheer up, now. Go home and
stop worrying
146
Get a move on.orwe'll never finish
147
What's that cart doing, stuck there?
148
-What make is the bike?
-Fides. We know the serial number
149
He knows it better than I do
150
Good, we'll check every bike
in the market
151
Come along with me,
we'll comb the place
152
You two check one side, we'll do the other
153
The kid can check the bells and pumps
on the stalls
154
Fides. Don't forget
155
So many bikes. We'll stick together,
or we'll get lost
156
Bruno, you look at bells and pumps
157
If you find anything, give us a whistle
158
Be careful. Just tell us
if you find anything
159
It's no good like this, we'll have to
concentrate on different parts
160

Antonio, you look at wheels;
Bagonghi, you look at frames
161
Come and look at this.
162
-What make is it?
-Why? Do you want to buy?
163
Hands off! The paint's wet
164
I just want to see the serial number?
165
Why? Do you want to buy the number?
166
No, we just want to look at it
167
I'll call a cop
168
It's not stolen
169
Who said it was? You can't refuse
to show the number
170
Will you show us the size number of your shoes?
171
-Want a lottery number?
-I don't do it
172
Do you want a bell? I see you're
looking at them all
173
Would you like one?
174
-How much is a bell?
-150 lire
175
Satisfy his curiosity and
let me work in peace
176
Don't you trust me?
177
12024 - is that yours?
178

Wipe your hands
179
I trust you, but a man's got a right
to look for his stolen bike
180
I'm helping
181
You could make a mistake
182
We're honest in Piazza Vittorio
183
-Where's Bruno?
-Looking at bells
184
It's hopeless here
185
Bruno, you should stay near me
186
You go to Porta Portese with him,
we'll keep looking here
187
It think it's too late to go
to Porta Portese now
188
It's no good looking now,
better wait till Sunday
189
I'll finish soon, but what
can I do in this weather?
190
I don't fancy going to the cinema
191
Idiots like him ought to be
locked up
192
Look at this rain, just in time
for the weekend
193
It always rains on Sunday
194
-What happened?
-I fell over
195

-Only 100 lire?
-It's all you'll get today
196
We must find that old man
197
Excuse me, I want to ask something
198
where can I find the young man
who just spoke to you?
199
The young man on the bike.
200
What for?
201
It's nothing. I just need a word
with him urgently
202
What do you want? I don't know him
203
But he just spoke to you
204
Can't you leave a poor cripple
alone? What a life!
205
It's late. One thing I can't bear is lateness
206
You'll get the soup after Mass
207
All basins and soup tins must be
left in the courtyard.
208
If you're not waiting for the barber,
go into the church
209
-Have you nearly finished?
-This is the last, I think
210
Mass is just beginning.
211
Please don't shave my chin,
I'm going to grow a beard
212
Hurry up, everyone's waiting

213
I must find that young man
and talk to him

214
Tell me where to find him

215
What do you expect me to tell you?
I don't know anything

216
I've got some business that
will interest him

217
I can't help

218
Tell me, or I'll call the police

219
What can I do about it?

220
Leave me alone

221
Tell me. What have you got to lose?

222
As a matter of fact, I was even
thinking of giving you something

223
-What's to eat?
-Pasta and potatoes

224
Will you tell me?

225
You wouldn't like me to get
the police

226
Go to via della Campanella

227
Number fifteen, I think

228
-Take me there
-Can't you go alone?

229
I'll take the police

230
Stop this, or I'll put you out

of church
231
-Are you coming, or not?
-I'm staying here
232
-I'm losing patience
-Stop bothering me
233
Right, I'll call the police
234
So what? Go for them and
leave me alone
235
Come with me
236
If I wasn't a old poor man,
I'd punch you
237
You're not going to force me to go
238
-I want my soup tin
-I'll come with you to get it
239
I expected a decent meal
240
-Did anyone come through here?
-No, it's not time yet
241
How dare you disturb the peace
of the church?
242
I must find that old man
who was here
243
I'll find him
244
He went this way
245
Who knows where he's gone now?
246
He can't have flown away
247
I wouldn't have let him go

for his tin
248
Why hit me?
249
Because you deserved it
250
You can look by yourself
251
That's enough
252
I'll tell mum when I get home
253
I'll deal with you at home
254
You wait here by the bridge.
Don't move
255
I'll look for him by the river
256
Put your coat on, you'll catch a cold
257
Tired?
258
Sit down and rest before we go home
259
Is Modena a good team?
260
Hungry?
261
Want a pizza?
262
We'll get our own back, but
it's no good moping here
263
Let's forget everything
264
-A half litre?
-No, a litre and two pizzas
265
We don't serve pizza
266
This is a restaurant
267

All right, what have you got?

268

Do you want that?

269

Two mozzarelle in carrozza (n.b. "mozzarelle in carrozza" is in italics)

270

You can have a cake afterwards,
if you like

271

If mother saw you...

272

But we won't tell her about this

273

There's an answer to everything...
except death

274

To eat like this...

275

...you need a terrific salary

276

Eat up, don't worry

277

Is it nice?

278

It was a good job

279

I worked it all out,
including the extras

280

Basic wage: 12,000 lire

281

12,000

282

2,000 lire for overtime

283

800 lire a day for family allowance

284

800 times 30, work it out

285

Now do you understand?

286

Do you think I'll let that go
because of the bike?

287
See why we must get it back?
Because we'll starve without it
288
We ought to go to Porta Portese
every day until it turns up
289
Yes, but I doubt if we'll ever
see it there
290
...not for all your mother's prayers,
not for all the saints...
291
You must tell her everything. She'll
effect a cure, don't worry
292
You must sow in fresh fields, do you
understand? Got that?
293
Why not?
294
Why cast seed on barren soil?
You sow, but you do not reap
295
Understand?
296
No, I really don't
297
If she doesn't love you, forget her
298
Give up
299
There are plenty more girls.
Find fresh fields to cultivate
300
It's getting cold, mother
301
-Take your turn
-I'm in a hurry
302
So am I, and I'm before you
303
Patience, I'll help everyone

304
O Lord! enlighten me!
305
You've been robbed? Of a bicycle?
306
What can say to you, my son?
I can only tell you what I see
307
Listen: either you'll find it quickly,
or you won't find it at all
308
Do you understand?
Quickly, or not at all.
309
-But where?
-That's all I know
310
Start looking for it, then
you'll understand my words
311
We're closed! All the young ladies
are having lunch
312
I recognize you. Come outside
313
I want a word
314
Give back what you took from me
315
-You took my bike
-What bike? I'm not a thief
316
Hands off, or I'll punch you up!
317
You stole my bike when I was
working in Francesco Crispi
318
I didn't. I don't know anything
about your bike
319
I saw you
320
I recognize the German cap

321
I'm not letting you go
322
Take your hands off!
323
Hold on. You say he stole your bike?
324
Are you sure it was him?
325
I'm sure
326
-Where was it stolen?
-In Francesco Crispi
327
Tell the police. We'll still be here
328
I didn't do it, but he's trying
to frame me
329
Now see what you've done
330
Mind he doesn't hurt his head!
331
You shouldn't go around accusing
people like that
332
You can get into trouble that way
333
That ought to cool you off a bit
334
Is this about a bike?
335
He's putting on an act
336
Some act! This bloke accused him
and he had a fit
337
Everyone knows my son is innocent.
What can you say against him?
338
-He says the thief had a German cap
-So have I!
339

He mustn't be moved
340
Only to hospital
341
Where do you live?
342
Our house is an honest house!
343
I'd sue him for slander
344
The poor lad wouldn't hurt a fly
345
This is our house. All four of us
live here
346
This is his bed. Look under it
for the bike.
347
My daughter and my other son
sleep here, too
348
Instead of pestering my son,
why don't you find him a job?
349
My brother-in-law's
350
He got it cheap. I'm looking after it
for him
351
That's right, have a good look
352
-Have you any witnesses?
-I saw him take it
353
Please go outside
354
Talk for as many hours as you want like
355
Are you sure you're not mistaken?
356
I recognized him
357
Just look

358
They're all his witnesses. I see
this sort of thing every day
359
-Did you see his face?
-Yes, when I chased him
360
-You saw his back
-No, I was able to see...
361
Were people about? Haven't you
any witnesses at all?
362
-I had no chance to take their names
-What can you do, then?
363
You didn't see his face and
only you recognize him
364
How can you prove you're right?
If he's innocent, you'd be in trouble
365
If you'd caught him in the act...
366
-I'll hit him!
-Then I'll run you in
367
If you knew what this means to me
368
I can go with you now
369
Why? What have they found out?
370
I've done nothing
371
-What's your name?
-Alfredo Catelli
372
Do you want to make a charge?
373
He's innocent!
374
Take a tram to Monte Sacro.

Wait there

375

Which police station is nearest?

376

Let him go

377

I'd rather not charge him.

Thanks, anyway

378

A fine way to bring up your son

379

Lucky for you it wasn't my bike!

380

Go on, clear off!

DVD Version (2011)

1
BICYCLE THIEVES

2
Ricci?

3
Is Ricci there?

4
Are you deaf?
Come on! Get a move on.

5
And because I'm a bricklayer
I should die of hunger?

6
What do you want from me?

7
Just be patient.
We'll see what we can do.

8
We'll try to find something.

9
- Ricci, you'll hang posters.
- Posters?

10
Go to the employment office.

11
They'll give you a work permit.

12
And us?

13
My God, a job!

14
Hey, what about us?

15
I've got two jobs,
but they're not for you.

16
Because it's not for me
I must continue to rot?

17
There's just no work
for you people!

18

Ricci, don't forget
to take your bicycle.

19

You need one.

It's written on the slip.

20

A bicycle?

21

I have one, only it's broken.

22

- I can get it in a couple of days.

- Well, they won't take you then.

23

Why not?

I'll walk for a while.

24

Do you have it or not?

If not, somebody else will get the job.

25

I have a bicycle!

26

You're not the only one!

I do too.

27

You're a bricklayer.

That's a different category.

28

- Then change it!

- I can't.

29

Ricci, either you have
a bicycle or not.

30

I have it.

I'll pick it up now.

31

No bike, no job.

It's a condition of employment.

32

I'm not going to wait around
another year.

33

Don't worry.
I'll have the bicycle.
34
Maria!
35
- What is it?
- My rotten luck, that's what.
36
I found a job
and I can't take it.
37
What are you talking about?
38
Stop, Antonio. Tell me.
39
Tell me about this job.
40
And a good city job too.
41
All right.
We'll take care of that, Antonio.
42
Take care of what?
43
I need my bicycle.
44
I must be there this morning
or I lose the job.
45
What can I do?
46
You shouldn't have pawned the bike.
47
What would you have eaten?
48
I've been cursed
since the day I was born!
49
I feel like a man in chains.
50
Get up!
51
- What are you doing?

- You can sleep without sheets, no?

52

They're all sheets, six of them.

53

They're linen and cotton.

Real good stuff.

54

- Belonged to my dowry.

- They're used.

55

Not all of them.

Two are new.

56

- How many pieces?

- Six.

57

Three doubles, three singles.

58

Three of each...

59

- 7,000.

- 7,000?

60

Couldn't you make it a bit more?

61

They're used. They're used.

62

All right, take them away.

63

7,500.

64

- Name?

- Maria Ricci.

65

Valmelaina.

66

It's for a bicycle.

67

- 6,500.

- Why?

68

Interest. It's the 31 st.

69

A Fides. Next to the red one.
70
I know, I know.
71
Wait a second.
72
- Where's the man in charge?
- Over there.
73
Put it down.
What's the matter?
74
Put that bicycle down.
75
My name is Ricci.
76
The employment office
at Valmelaina sent me
77
You'll start tomorrow morning.
78
Go to the storeroom.
They'll give you what you need.
79
Tomorrow at 6:45.
80
- How did it go?
- Good.
81
You had to wait,
but everything is OK.
82
- What's this?
- It's some work for you.
83
It's the belt of my cap.
It's loose.
84
You have to take it in.
85
Come over here and have a look.
86
Everyone has his own locker.

87

See how big it is?

88

They used to give shoes also,
but the pay is still good.

89

6,000 plus an allowance
for the family.

90

And there's the overtime!

91

Could you stop
at Via della Paglia?

92

- What for?

- I have to pay someone a visit.

93

It's up there.

94

Who lives here?

95

I told you. I'll only be a minute.

96

Hurry up!

97

- It's mine!

- No, it's mine!

98

Hello! Is anybody here?

99

Excuse me.

Does the Santona live here?

100

- Santona?

- Yes, the one that sees.

101

I don't know.

102

Let's try the first floor.

103

- Is the Santona here?

- Yes, last door.

104

Could you watch it
for a while?

105

- How is he?

- He's been sick over a year.

106

Last door.

107

- How long has he been in bed?

- Almost a year.

108

You could have brought him to me!

109

This one yes and this one no.

110

Dear God, bless me with light.

111

Your son will be out of bed
before the first leaf falls.

112

What do you mean

"before the first leaf falls"?

113

Your son will be up by autumn.

114

Maria, let's go.

115

- What are you doing here?

- I owe her 50 lire.

116

Come on, don't be stupid.

117

She predicted you would get a job.

You did.

118

- I want to do my duty.

- I'll tell her what I think!

119

How can a woman with two children
and a head on her shoulders

120

think about such nonsense,
such stupidity?

121
What are you doing now?
122
You must have money to throw away.
123
I don't know what got into your head.
124
Some woman!
Couldn't you spend it better?
125
Better? I'm grateful.
126
Because she's the one
that got me the job?
127
Let's go.
128
Let's go home.
129
Hurry up, Bruno. It's almost 6:30.
130
I can't clean it good
because it's still dark.
131
Daddy, did you see what they've done?
132
- It's dented.
- Maybe it was there.
133
No, it wasn't.
This is where it got hit.
134
Who knows how they take care of them.
They don't pay for the repairs!
135
- Shut up.
- I'll shut up,
136
but I would have told them.
137
Is my cap ready?
138
- Something good?

- Omelette.

139

- Handsome?

- Boy, you look like a cop!

140

Stop it! You're hurting me!

141

Will you behave? Stop it.

You'll wake the baby.

142

Here's the omelette.

143

Let's go.

144

Bye, Bruno. See you tonight at 7:00.

Wait for me here.

145

Good day.

146

First, you give it a coat of glue...

like this.

147

Then you put the poster

over it like this.

148

Then you attach the poster

like this

149

to flatten the poster

and to smooth out the lumps.

150

Got it? Shut up, kid!

151

Because if you leave any lumps

152

the inspector will see them

and he'll fine you. Got it?

153

See, Ricci, to do this job,

you've got to be very intelligent.

154

You must have a good eye

and work fast.

155
Here, it's done.
Let's go.
156
I'll see you, Ricci.
So long.
157
- Thief! Thief!
- What happened?
158
Get in! Get in!
159
Go after him! Quick!
160
Go into the tunnel! I saw him!
161
Faster!
162
What is it?
163
I was mistaken.
I was so sure he went this way.
164
It turned out
to be another fellow.
165
Yes, there were people around.
Then I started to run.
166
- What is it?
- Come over to the meeting.
167
But Capece's going.
168
Everything's changed.
Capece stays, and you're going.
169
Sign this.
170
Quadroni!
We have to go to the meeting.
171
- You'll look for it?

- Look for it yourself.
172
I can't look all over Rome.
173
You're the only one
who knows it.
174
I gave you the description
and the license plate.
175
Sure. It'll take me the whole
mobile unit to look for it.
176
What's the use of my complaint, then?
177
Suppose you find it tomorrow
in a pawn shop.
178
You can call a policeman,
you're on file.
179
- Anything, Captain?
- Nothing. Just a bicycle.
180
- Then it's up to me?
- I've already told you.
181
You've filed a complaint.
There's nothing more I can say.
182
- Daddy, it's 7:30.
- I came by bus. Let's go.
183
And the bicycle?
184
- Is it broken?
- Yes, it's broken.
185
You go inside.
I'll be back later.
186
It's not a question of not working.
187

The point is that people
are not placed.
188
We have talked about it
to the Department of Labour.
189
Nothing is resolved with the subsidy.
190
The welfare check
humiliates the worker
191
and doesn't help things
get any better.
192
We need a sociologically-oriented
programme.
193
At the meeting, they said the same thing,
"We can't do miracles."
194
Where's Biaocco?
195
Will you keep quiet?
196
"You can be sure that we'll do our best
to get you jobs..."
197
Is it straight?
198
Where are you going?
199
I've got to speak with you.
200
They stole my bicycle.
201
Really? Where did they steal it?
202
At the Florida
as I was starting work.
203
- How could you...
- You've got to help me, Baiocco.
204

I have to find that bicycle.
205
I'll help you.
206
Excuse me, Baiocco, listen.
We'll be here all night.
207
I'm listening.
208
Silence, everyone!
209
Keep rehearsing! I'm coming.
210
They'll sell it
at Piazza Vittorio.
211
They unload their stuff there
as soon as it's stolen.
212
They won't waste any time.
213
We'll go first thing tomorrow.
214
Is it true?
215
I avoided going home,
so don't start crying here.
216
I'm not crying.
217
But when you hear such news...
218
Did you do something?
Did you look for it?
219
Don't cry.
You look like a baby.
220
We'll find it.
It'll turn up in the market.
221
We'll examine
every bicycle in sight.

222

We'll bring it back.

Right, Antonio?

223

Tonight you may not sleep

too well

224

but tomorrow the bike will be back.

Don't worry.

225

Ah, no! You can't meet here!

Go back or I take my group out.

226

We'll sort it out.

227

- Tomorrow, then.

- Good night.

228

And please don't worry.

229

Give her a little gas.

We'll never leave this place.

230

Get that pushcart out of the way!

231

Meniconi and Bagonghi,

come over here.

232

- What make was it?

- A Fides. Frame number: 1 2033.

233

He knows it better than I do.

234

Good, so we can divide up the work.

Stolen bikes are always taken apart.

235

Bagonghi, let's go this way.

236

No, let's go this way.

It's better here.

237

You two look only for the tires.

238

You, the frames.
239
Bruno, the pump and the bell.
Let's go.
240
A Fides frame.
241
We'll look for it piece by piece,
then we'll put it together.
242
There's only vegetables here.
We're not looking for that.
243
Remember: don't let on
why we're here.
244
Look how many there are!
245
Isn't this something?
The place is loaded with bicycles.
246
Remember, Bruno, pump and bell.
That's all.
247
And if you see something, whistle.
248
Bruno, if we find it,
we'll celebrate.
249
Wake up, Bagonghi!
A Fides.
250
Hey, you want to buy or touch?
251
Let me work, and get off my back!
252
You really got it cosy!
253
Leave me alone.
I'm poison this morning!
254
Just stop it and get lost!
255

It's useless to stick together.
Antonio, you look for the tires.
256
Bagonghi for the frame,
the kid for the pump.
257
I'm going on my own.
258
Take a look at this frame.
259
Well?
260
- What make is it?
- You're buying?
261
Don't touch. It's just painted.
262
What's the serial number?
263
Why? You're collecting serial numbers?
264
No, he's not.
Just show him the frame number.
265
- What if I don't?
- Then I'll call a cop.
266
Go ahead! Call one!
267
- You think it's stolen stuff?
- Who says it is?
268
You must show the number
when you're asked to.
269
Do I ask for the size
of your shoes? No!
270
So I won't show you my number!
271
- You play the lottery?
- No, I don't.
272

Don't you want a bell?
273
You've been here half an hour
just looking.
274
- How much does this bell cost?
- 1 50 lire.
275
He has to show you
the number.
276
Show him that frame.
277
Go ahead, look!
A man can't even work in peace!
278
Don't you trust me either?
279
1 2024.
280
Is it yours?
281
Here. You got paint on you.
282
Listen, a man who's been robbed
has the right to look.
283
You see it's my bicycle.
284
We all make mistakes.
285
Hey, friend!
286
Here we're all honest.
287
Come on.
Remember, a Fides.
288
- Where is my son?
- Must be near the carts.
289
- There's nothing more here.
- It's difficult. Difficult.

290
Want something else?
291
I told you to stay close to me.
Come on, let's go.
292
Antonio, he'll go with you.
We'll stay here. You never know.
293
I say it's better here.
It's too late for the other market.
294
Come on.
Take him to the Porta Portese.
295
Can't win.
Every Sunday it rains!
296
Sundays I'm through at 1 :00.
And where can you go?
297
Movies bore me.
I'm stuck at home.
298
Look at him!
299
You stupid jerk!
300
I ought to run him over.
301
They get under your car,
you don't even know it.
302
Look at how it's pouring.
303
It's hopeless.
Every Sunday, it rains.
304
- What happened?
- I fell down!
305
Here, use this.
306

1 00 lire? That's all I get?
307
That's your split.
You're lucky to get that much.
308
It's the thief!
309
Stop him! Thief! Thief!
310
We have to find
that old man!
311
There, Daddy! There he is!
312
Damn it! Where did he go?
313
Come back, Bruno!
314
I found him! Come on!
315
Excuse me.
I want to ask you something.
316
That young fellow,
where can I find him?
317
- What fellow?
- The one on the bicycle.
318
- He did something wrong?
- No, nothing.
319
It's a personal matter.
It's nothing urgent.
320
What can I do?
I don't know him.
321
You were together under the arch!
322
Lots of people stand together.
323
Wait a second!

324
I must talk to him, understand?
Where did he go?

325
Please! I'm an old man.
Leave me alone!

326
I mind my own business.
I bother nobody.

327
And what do I get?
Trouble.

328
Again? You're supposed
to be here before 1 0:00.

329
- Isn't the mission always open?
- Come, you must get ready.

330
- And the soup?
- I see you have no mess kit.

331
All you newcomers must bring
your mess kits out into the yard.

332
All right. Come, come now,
let's line up quickly.

333
Let's try
to keep some order here.

334
Need a barber?
Then go inside.

335
- Almost finished, counsellor?
- Almost. Just these two...

336
- No, not me.
- We can begin, then.

337
Don't shave the chin.
Just the sides. I'm growing a beard.

338

Please hurry, counsellor!

Everyone's waiting.

339

- Some job for a lawyer!

- That's it, let's go.

340

Will you let me in?

341

Listen, I must find that young man.

342

I must talk to him.

343

Will you tell me

where I can find him?

344

Listen, I don't even know

the boy you're talking about.

345

Why don't you

leave me alone?

346

Page six.

347

"O my Lord, we your poor souls

yearn for sanctity.

348

"We embrace the trials

of our lives...

349

- "...and tread the path of sorrow..."

- He'll profit by it.

350

It involves some money.

Where is he?

351

- I'm not obliged to tell you.

- Talk, or I'll get the police.

352

What have I done to you?

Leave me alone.

353

"Send us, O Lord..."

354

Don't bother me.

355

"Send us, O Lord,
guidance from within..."

356

I'm sure he'll be grateful.

Just tell me.

357

What can you lose?

358

I don't expect this for nothing.

I'll pay you.

359

- What do we get to eat today?

- Pasta and potatoes.

360

So will you tell me?

361

Jail is worse.

You'll rot there.

362

- Where is he?

- All right. Via della Campanella.

363

What number?

364

I think it's 15.

365

- You're coming with me.

- Me? I won't go.

366

Either you come with me

or I take you to the police!

367

Silence! Silence!

Talking is disgraceful during services.

368

Are you coming? Yes or no?

369

Leave me alone.

I'm nothing but an old man.

370

What can you lose?

371
- I'm losing my patience!
- Lose whatever you like.

372
For the last time, will you go?

373
What do you want?
I'm not leaving this place!

374
You're going with me,
you hear!

375
I'm not mixed up with anybody.

376
Leave me alone.
I've got nothing to do with him.

377
Come on, let's go!

378
Let me have the soup first,
at least.

379
I'll go with you.

380
I sat through the service,
I'm entitled to the soup.

381
- Where are you going?
- To get the soup.

382
Ladies, did you see an old man?

383
No. Please attend the service.
It's too early.

384
Wait! What do you want?

385
- I want to get out!
- The door's closed.

386
You can't get out.
The lawyer has the key.

387
Stop making so much noise!
You're in a church!

388
You're disturbing the service.
It's better if you just leave.

389
I have to find him!

390
Did you come for Mass
or to make trouble?

391
I'm looking for an old man
who was here!

392
I've got to find him!

393
You'll find him after Mass!

394
See, he was here!

395
Who knows where he's gone!

396
He didn't just fly away.

397
Why did you let him
go for the soup?

398
Shut up!

399
Where are you going?

400
No.

401
Come on, Bruno.
Come back here.

402
Let's go! Some kid I have.
Come on, Bruno!

403
Why did you hit me?

404
Because you got on my nerves.

Let's go.
405
You can look for the bike
by yourself.
406
Will you come on?
407
You act like
a father-in-law.
408
That's enough.
409
I'm going to tell Mama.
410
In a second you'll have
more to tell her.
411
Wait for me by the bridge.
Just stay there.
412
I'll look for the old man.
413
Help! A boy's drowning!
414
Bruno, put on your jacket.
415
Tired?
416
Sit for a minute.
417
There isn't much we can do now.
We'll go home.
418
HHRRAY FOR MODENA
419
Think Modena will win today?
420
Are you hungry?
421
Would you like a pizza?
422
Let's go.
423

Why should I kill myself worrying
when I'll end up just as dead?

424

Come on.

Let's get something to eat.

425

Let's forget everything.

We'll get drunk!

426

Half a bottle?

427

- A whole bottle and a pizza.

- No pizzas in this restaurant.

428

This is not a pizzeria.

429

Give us something else.

430

What do you want?

431

You want mozzarella on bread?

432

Two mozzarellas

and a full bottle.

433

We'll drink wine with our meal,
but leave room for dessert, OK?

434

What's the matter? Drink.

435

If Mama could see us!

436

We can do anything we want,
because we're both men.

437

We'll eat

and be happy for now.

438

There's a cure for everything,

439

except death.

440

To eat like them,

441
you have to earn
at least a million a month.
442
Eat, eat. Don't worry.
443
You like it?
444
To think, if I had my bicycle,
how much I'd earn.
445
We could live again.
446
I figured...
I'll show you.
447
1 2,000 a month to start.
448
Write it all down.
449
1 2,000,
450
2,000 overtime,
451
plus the family allowance,
452
which is 800 a day.
453
30 times 800 makes...
Add it all up.
454
Who could want more?
455
Am I to lose it,
lose it after one day?
456
I don't want to lose it.
457
See why we must find it?
Otherwise, we don't eat.
458
What can we do?
459

We'll find it. We'll go every day
to the Porta Portese.

460

Yes, but I doubt
we'll ever see it there again.

461

Your mother and her prayers
can't help us.

462

Nobody can, but the saints.

463

...*and the following soccer games*
will take place as scheduled.

464

Last door.

465

She knows everything.
Put your faith in her power.

466

I only hope you're right.
Easy, easy.

467

This one yes
and this one no.

468

You must plant your seeds
in another field.

469

Do you understand what I mean?

470

I don't understand.

471

It's simple, my boy.

472

What good is planting seeds
if the soil rejects them?

473

You plant and don't gather.

474

Understand?

475

I haven't understood a word.

476

She doesn't love you!
Forget her!
477
Dear boy, you're very ugly.
478
Yes, ugly.
479
There are so many other women.
480
Go and plough a new field.
481
Mama, the tea's getting cold.
482
- Good day.
- Good day.
483
Daddy, here! Look, come on!
484
Excuse me, we've all been
waiting here for hours.
485
Wait your turn.
486
- Please, it's very important.
- I'm in a hurry too, and I came first.
487
Please understand,
I beg of you.
488
It's good.
489
Look here, the lady is first,
and then me.
490
I shed my light on all.
491
This one yes
and this one no.
492
Dear God, send me your light.
493
What's wrong, my son?
494

They stole what?

495

- My bicycle.

- Your bicycle?

496

What can I tell you, my son?

497

The Blessed Lord

sends his light from above.

498

Now listen carefully:

499

unless you find it this morning,

you won't see it at all.

500

Either you find it now

or you never will.

501

- So, look.

- Now? But where?

502

There's no more to say.

Try to understand me.

503

Find it now or not at all.

It's that simple.

504

- What happened today, Adele?

- My husband's still drunk.

505

It's your cross to bear.

Stop giving him money.

506

What can I do?

He takes it.

507

We're closed!

The ladies are having breakfast!

508

Where are you going?

And with a kid too!

509

You can't go upstairs.

It's closed!
510
You can't go upstairs!
It's not time!
511
When it's closed,
it's closed for everybody!
512
- Out of here!
- Leave me alone.
513
No one is allowed
in the dining room!
514
- I must talk to him.
- Me? Go ahead.
515
I recognise you.
Come outside.
516
That's the dining room.
You can't stay! Get out!
517
Maria, stop shouting.
I've got a headache.
518
I want a word.
519
Throw him out.
520
Give me my bicycle back!
521
Come out in the street with me!
522
This is the first house of Rome.
523
If the Captain finds out...
524
Give me back
what you stole from me.
525
What are you on about?
526

- What did I steal?
- The bicycle!
527
What bicycle? I'm no thief.
528
Leave me alone
or you'll have trouble!
529
I'll kill you
if you don't give it back!
530
Give it back! You hear me?
531
Look at him! He's crazy!
Leave me alone.
532
Get your hands off me!
533
I didn't do anything to you.
534
I won't move from here
until you give it back.
535
You stole it at the Florida!
536
I wasn't even there!
537
You were there yesterday
wearing that German hat!
538
Get a pair of glasses.
You can't accuse people like that!
539
Leave me alone.
540
You're not getting away with it,
understand?
541
Alfredo! What is it?
542
It's nothing, Mum.
543
Lay off!

Yesterday I was at the fruit market.

544

Excuse me.

This man here stole your bicycle?

545

Yes, and I want it back.

546

You're sure it was this man?

547

- I'm absolutely sure!

- Where was it stolen?

548

- At the Florida.

- If you're so sure, get the police.

549

I've got nothing to do with this.

550

No, you're not leaving!

551

Don't touch me!

Get him away from me!

552

Why don't you go?

553

You've been accusing a man
and you're not sure.

554

Alfredo! He's trying to kill him!

Put his head down!

555

I think you better go!

And next time, be sure!

556

You know you could be sued
for libel?

557

Get him out! He's a murderer!

My God, look at my son!

558

Alfredo, my son!

Blessed soul of your mother!

559

You already lost your bike, stupid!

Want to lose your wallet too?

560

Stay back!

561

You're all alike!

You're thieves!

562

- Are you crazy?

- No, just trying to cool him off!

563

Where is the bicycle fellow?

564

There he is, putting on a show.

565

Look how scared he is.

He's more dead than alive.

566

I said I've nothing to hide.

567

You can't accuse my son!

He has a clean record!

568

Everybody knows it!

569

Just because he wears a German cap.

570

I should be arrested then, too.

571

- Come on, get up.

- He can't be moved!

572

Let him rest awhile.

He's very sick, Officer.

573

Well, show me your house.

574

We're honest people.

You can look.

575

I'd sue you for slander.

576

Don't pick on him.

He wouldn't hurt a fly.

577
One room we live in.
Look for your bicycle.

578
Here's his bed. You see there's
plenty of room to hide a bicycle.

579
My daughter, another kid and I
sleep here.

580
Instead of insults,
you should give my poor boy a job.

581
Bless his soul.

582
They're my brother-in-law's
car tires.

583
He used to have a car.

584
Look! Look everywhere.

585
Come here.

586
- Are there any witnesses?
- I'll testify myself.

587
Could you wait outside?

588
Take as long as you want.
What do I care?

589
Are you sure it's him?
You're not mistaken?

590
He's the man.

591
Come here. Look at them.

592
All those people
will testify for him.

593
- You're sure you saw his face?

- Yes, as he was making off with it.

594

- You saw the back of his head?

- No. His face I remember. Really.

595

- Were there people who saw it?

- Yes.

596

Did you get the names

of any witnesses?

597

I couldn't stop

to take their names.

598

Then you're out of luck.

599

You hardly saw his face,

and you have no witnesses.

600

You may be right,

but you have no proof.

601

And suppose he's innocent.

Then you're in trouble.

602

With these characters, you have to find

the stolen goods right on them.

603

If I don't get it back,

I'll break his head.

604

Then I'd have to arrest you.

605

If you only knew

what this means to me.

606

Come here.

607

I have nothing to hide.

608

Satisfied?

What did he find? Nothing!

609

I've got a clean record.
610
What's your name?
611
Want to press charges?
612
He's got a clean record.
613
Remember to send us a postcard!
614
Don't forget,
stay out of the Via Panico!
615
Don't ever come
around here again.
616
Here, take the streetcar.
Wait at Monte Sacro.
617
You heard me. Go on!
618
HeIp! He's got my bicycle!
Thief! Stop him!
619
Catch him!
620
Here! I'll teach you
to steal bicycles!
621
Criminal! Scoundrel!
622
- Where to?
- To the police station.
623
Which police station is nearest?
624
Wait, let him go.
625
You're not filing
a complaint?
626
I don't want the bother.
The man has enough trouble.

627

A fine example
you set for your son.

628

You're lucky you got off easy.
If it had been me, you'd be in jail.

629

Be thankful the man
didn't have you arrested.

630

Go on, clear off!

631

And you can thank God.

Rossellini, R., 1949, *Il Miracolo*, 35mm, 42'

Film version (1955)

1

I knew you would come!

2

I may speak to you? My beautiful,
beautiful Saint! What bliss ...

3

I've heard your voice so often ...

4

If I closed my eyes, I would see
you – in a great light – smiling at
me.

5

St. Joseph, my own beautiful Saint ...

6

Saint of my devotions ... You are the
most beautiful of the Saints, you know ...

7

Now you have come, don't leave me
like this ...

8

Grant my prayer, take me with you ...

9

Will me to die, and it's done .

10

And you can take me with you to
Heaven.

11

You are the best of the
Saints ...

12

Otherwise the Madonna and the
Holy Child would not have been
entrusted to you.

13

And this favour to all others
you have granted me...

14

I'd only to pray to you for anything,
it was granted.

15

The nuns gave me this dress after I
had asked you for it.

16

They gave me hot soup too, and put me
to bed.

17

I never asked the other Saints for
anything, never.

18

I don't know how it is – sometimes
You disappear ...

19

And I am left alone.

20

Take me up to Heaven with you ...

21

No one will notice if I die ...

The goats know their own way home ...

22

Beautiful St. Joseph! ...

Where is your lily?

23

Once I told the villagers that
you had spoken to me ...

24

Do you know what they did?

Cosimino made out I was mad!

25

He blew a trumpet in my ear, saying
"Hark, Gabriel's trumpet!"

26

They don't understand anything. They
are not worthy. Yet you're here.

27

You have appeared to me, me alone.

28

You came through the village. And
no one saw you! They're not worthy,
only me...

29

D'you know what they always tell me?

"Fools may not enter Heaven!"

30

But it is not true! Is it?

31

Once I kept hearing a voice ...

32

A gentle voice – like yours . it said to me ...

33

"Throw yourself over idiot, and fly ..."

34

I would get as far as here ...

35

Then my courage would fail ...

36

I would say to myself, "To-morrow."

37

"To-morrow when the bells ring, if St. Joseph still insists, I will."

38

Then I understood. Because it wasn't you ... it was the Devil!

39

He wanted me to kill myself so I would be damned. But I bested him!

40

But now just watch ...

41

Stand here in the sky without moving ... And call me.

42

I'll come to meet you. If I get frightened, hold but your head to me ...

43

You'll see, I'll learn so quickly.

44

Then we'll go up there together ...

45

It is St. Michael's sanctuary ...

But you don't need me to tell you that.

46

From there you can see all the
mountains, all the houses, the sea ...

47

Then you'll take my hand ... St. Michael
could help me too ...

48

We three will fly above this
Vale of Sorrow.

49

We'll descend to touch the
water with the tips of our toes,
and then remount up, up ...

50

If Jesus were to return to earth

51

I'd like to be here too.

52

But he won't come back ...

53

He cured the sick, drove out
devils ...

54

Now the Devil is everywhere ...
everyone is sick ...

55

If he were to come back, or end the
world in a single second ...

56

Such miracles are the sign of His
Divinity.

57

I cannot perform them ... Can you?

58

I can hardly
see you ...

59

There's a fire
round you ...

60

The light is growing brighter

61

You are disappearing ...

62

When I was younger,
63
Cosimino wanted to marry me ...
64
If I'd had children ...
65
I could not go with you...
66
I feel bad ...
67
St. Joseph
has appeared to me ...
68
The madwoman was favoured.
69
I feel ill ...
70
Can the Saints appear to us?
71
Certainly, I see them ...
72
And always the Madonna.
73
With your own eyes?
74
And who?
75
The Madonna.
76
Every day.
77
Is she beautiful?
78
Most beautiful.
79
You know! I saw St. Joseph ...
80
On the Bear's Head ...
81
I even spoke to him.
82
I want to see him again ...
83

It sounds a ghostly story to me.

84

Do you realize there's been a
miracle?

85

Haven't you ever seen visions?

86

In my 20 years as a monk, I've not
seen even the smallest miracle.

87

Do you know you are with child?

88

It's the Grace of God ...

89

You should confess and make your
peace with God.

90

I am at peace ... He means well
with me.

91

He cares for everyone.

92

Make your confession, you are in a
state of sin.

93

I am in a state of grace.

94

You don't know what you're saying.
You need the advice of your Father
Confessor.

95

I am at peace with God.

96

He loves me ...

97

And has accorded me His Grace.

98

It's a matter of conscience!

99

Come here, no one's going to eat you,
don't be afraid!

100

Will you fetch me some water later?

101

I don't want to overtire myself.

102

Will you do some washing for me
to-morrow?

103

Thank you, Ma'am, but I can't.

104

What nonsense, I worked up to two
hours before I had my twins.

105

Be sensible. You're going to have
a baby, you must put something by.

106

He will want for nothing ...

107

Even if it meant dying of hunger,
I wouldn't work ...

108

That's the least respect I can show.

109

You have deigned to come among us
poor mortals ...

110

When you disappeared, we thought you
were disgusted with us.

111

You shouldn't make fun of her ...
Poor woman, let her alone.

112

I must go straight to God's house.

113

For I was afraid of coming among
you ...afraid you'd think me mad!

114

Cosimino drove me away, you know.

115

But it was God's Will sending me
here...

116

Blessed Baby, be at peace; I will
defend you.

117

I am of so little account.

118

Help me ... Thy Will be done.

119

God, help me, help me...

VHS tape version (1991)

1

I knew you were coming.

2

My God, you're handsome!

Why are you going?

3

Don't leave.

Can I speak with you? Yes?

4

My God, what a relief!

5

My beautiful saint! What happiness!

6

I knew you were going to come, you know?

Jesus, Mary and Joseph!

7

I always heard your voice, always!

8

I would close my eyes and see you
glowing and smiling at me.

9

My God, what a laugh, what a comfort!

10

My Saint Joseph,
my precious saint...

11

My devoted saint.

12

You are the best among all
the saints, you know that?

13

Don't leave.

Not that way.

14

Now that you've come,
You can't leave like that.

15

You have to bless me.

You have to take me with you.

16

But what do you really care?

I'll die and that's that.

17

And you'll take me up
to see the Lord.

18

Bless you, how happy I am!

19

So happy! My Saint Joseph!

20

You are the best saint I know.

21

If not then God wouldn't have...

22

trusted the Virgin to you,
with child.

23

And now, do me this favour.

You have so many times.

24

You've always given me everything,
such goodness!

25

Like when I prayed to you. If I asked
for something, you gave it to me right away.

26

These clothes are a gift
from the nuns.

27

That's one thing I asked you for.

You remember, don't you?

28

And they gave me hot soup
and a place to sleep.

29

I never asked anything of
other saints, but you...

30

Don't laugh at me, no,
I know what's going on.

31

The time has come, you're going...

32

and I'll be left here alone.

33

My dear Saint Joseph...

34

you have to take me with you

up there, to the other place.

35

What happiness! In any case,

were I to die here, no one would be the wiser.

36

Not even the goats!

They know how to get back to town.

37

¡San José guapo!

38

And where is the Sirian?

39

You are so handsome!

So beautiful!

40

What must I do?

41

When I told them down there

that you had spoken with me...

42

you can't imagine what they did to me.

43

That's how they drove me crazy.

44

They blasted a trumpet in my ears

and told me...

45

This is the trumpet of the Archangel Saint Gabriel...

46

What they did to me!

47

But they don't understand at all,

they aren't worthy...

48

You are here...

Here above it all is Saint Joseph.

49

Here with me,
and only to me have you come.
50
You passed through town
and no one saw you. They aren't worthy.
51
Now, I'm...
How handsome you are!
52
You know what they say?
Fools don't enter into Paradise.
53
For me?
54
But it's not true, no.
55
You know what temptation is?
Well imagine this, once I heard a voice...
56
a sweet voice,
it seemed like your voice...
57
telling me "Throw yourself,
throw yourself on the rocks, now..."
58
And always when I reached this point,
I didn't have the courage.
59
Then I'd regret it and say...
60
Tomorrow when the bells of Saint Joseph ring, try again.
61
Later I understood.
I understood it wasn't you.
62
You know who it was?
The Devil.
63
He wanted me to kill myself, to
condemn myself that way and not go to heaven.
64
But oh no, I've been courageous.
65

No. You know what I'll do with you?
Something else.
66
Look. You just keep quiet
there in the air.
67
Look up there.
And call me.
68
I'm going to the meeting place.
69
And, if when I get up there,
I'm afraid, take my hand and pull me up.
70
I'll learn how after the first.
Oh yes!
71
And up there we'll go.
There.
72
To the Sanctuary of Saint Michael.
73
You know all this already.
74
If we climb to the bell tower...
75
We'll see all the mountains,
all the houses, the whole sea...
76
Now take me by the hand...
Saint Michael will help me, too, won't he?
77
The three of us will leave the tower,
and soar over a valley of flowers.
78
We'll fly over the sea, dropping
to touch the water with our feet...
79
And climb again, yes...
80
My handsome Saint Joseph,
help me to die.
81

If Jesus returned to Earth,
I'd like to be here...
82
but he won't return.
83
You are an important saint,
but you aren't Jesus.
84
He cured the sick,
threw out the Devil...
85
but the Devil is everywhere,
and everyone is sick.
86
If He returned... Or if suddenly
the world were over...
87
Those are divine designs, right?
I know...
88
Do you know how to do it? You know?
89
No? It's easy.
90
It's beautiful. Look.
91
What paradise...
92
What paradise!
93
I'm soaked.
94
Yes...
95
I'm soaked.
My legs, too.
96
Thanks
97
I can hardly see you now.
There's a fire around you.
98
You see how you are?

99

I know there is more and more light,
and then you disappear.

100

Why do you want to go?

I don't want to stay here.

101

When I was younger...

102

Casimiro the Fool
wanted to marry me.

103

What a fool!

104

If we had had children,
I wouldn't be with you now.

105

Take me far away,
don't leave me here.

106

Don't leave me here...

What paradise!

107

What paradise!

108

Give me a little bit...

109

Give me a little...

110

My Saint Joseph...

111

Saint Joseph...

112

He took the bread and broke it...

113

and an angel of the Lord
appeared to him and said...

114

Joseph, son of David,
be not afraid to take Mary as your wife..

115

because he has been conceived without sin.

116

My Saint Joseph...
117
You see how the body
depends on the soul?
118
I will throw my worries away here.
119
Saint Joseph, please help me.
220
What a paradise!
221
A paradise on earth!
222
To God
He has received your grace.
223
I feel sick...
224
Very sick.
225
Let's go.
226
Let's go.
227
Brother Rafael!
228
Good day, Brother Rafael.
Good day.
229
Tell me something,
Can the saints make themselves appear?
330
Yes, I always see them.
Where?
331
I always see the Virgin.
They appear when they wish to.
332
How? They can be seen with human eyes?
Of course!
333
Who have you seen?
The Virgin.

334
Do you always see her?
All day long.

335
Jesus! And, is she pretty?
The prettiest!

336
Know what? I have seen Saint Joseph.
On Bear Mountain.

337
And he spoke to me. A lot.
He was so handsome.

338
I want to see him again.

339
Who knows?
Perhaps he will return by the same path.

340
You think so?
That depends on the Lord...

341
What's wrong?
How do I tell you?

342
A miracle has occurred.
What do you mean, a miracle?

343
You've never had visions?
Never in the 20 years I've been here.

344
What are you saying, Brother Rafael?
I'm saying let's go.

345
Haven't you ever had visions?

346
Take the apple.

347
Take the apple.

348
Take it...

349
Give it to me.

350

Will you give me the apple?
351
Give it to me!
352
Wait...
353
Nanni!
354
Maria is precious...
355
The most beautiful flower...
356
He is the son of the Virgin...
357
And of...
358
He is the son of the Virgin...
359
Go on, let her breathe.
Water, come on, come on!
360
Nanni, wake up!
Nanni!
361
Who got you pregnant? Who?
362
Leave me alone, don't touch me!
363
It's by the Grace of God.
Yes, sure.
364
Wait a moment.
365
Have you gone to confession?
No.
366
You should go confess.
You must be at peace with the Lord.
367
Why? I am at peace with the Lord.
God loves me.
368
God loves us all, but its always

good to get the advice of a confessor.
369
You are in sin.
In sin, no, in the Grace of the Lord.
370
You don't know what you're saying.
371
Listen to me. You must hear
the advice of a confessor.
372
And what does he know? I am at peace
with the Lord. God loves me.
373
He has given me Grace.
374
Listen.
375
My conscience is clear.
376
My conscience is clear.
377
My conscience is clear.
378
It's all mine!
Get away, It's all mine!
379
Go on, out!
Calm down!
380
Why do you do it?
381
Don't throw it! No!
382
You gave it to me, what are you doing?
It's all mine!
383
You are the Demon!
384
You gave it to me!
385
I didn't give it to you!
386
You gave it to me!

He gave it to me...
387
Let go, give it to me!
388
Out!
389
Out, out!
390
And now you take it from me, Demon.
Out!
391
You had given it to me!
392
You even want my glass!
393
You are bad.
You are the Devil!
394
You had given it to me.
395
Leave here!
Go on, get out of here!
396
Keep the spot,
I don't want it anymore.
397
Hey, Nanni, come here.
398
You mean me?
Yes, don't be afraid.
399
No one will bite you.
400
Me?
Yes, come here a moment.
401
Hold this.
402
Right away, Miss.
403
Filippo has gone to the doctor
and hasn't returned yet.
404

When that one leaves, he disappears,
gets lost in the street.

405

When we finish,
Go find me a little water.

406

Miss, I can't tire myself.
I will pay you.

407

I know, but I can't.
What do you want for a little water?

408

Will you do the work tomorrow?
Thanks, Miss, But I can't.

409

Why not?

410

Well, well...

411

I worked until I gave birth,
and I had twins.

412

Yes, I know...
You have to think it over.

413

Now that you're going to have a son,
you must fill your stomach.

414

It doesn't matter what you say.
I can't tire myself out.

415

If I die of hunger, alright,
but I have to respect it.

416

Nanni, come here.

417

Nanni, come here!

418

Right away. Excuse me.
It's alright...

419

You mean me?
Nanni, come here.

420
I'm sorry, Miss.
Come, come...
421
Nanni, who is it who came down
among us poor mortals?
422
And what did he do to you?
To me?
423
And, then, he disappeared...
What a joke, right?
424
What do you have here?
No, no, no...
425
Please, leave me alone.
Come on, please...
426
It's the emotion.
The Lord has touched you.
427
Come with us.
428
You shouldn't kid around.
429
That one is sillier each day.
Poor girl, leave her alone.
430
Yes, yes, poor woman...
431
What's going on?
Always in front of the house of the Lord...
432
Always in front of the house of the Lord...
433
because I was afraid to be among you...
434
afraid you would hurt me, and yet...
435
What's this?
The coat.
436

Nanni, will you do the honors?
437
It's very pretty, thanks.
438
But the will of God is among you.
439
Nanni!
What?
440
Here.
441
For me?
For you, yes.
442
Thanks.
443
Nanni, it looks good on you.
No.
444
No, but,
What are you doing?
445
My God, forgive them,
they know not what they do.
446
Enough!
447
Enough!
448
Bad men...
449
My blessed son,
I will protect you against them all, trust me.
450
My God...
451
Holy Son, Holy Son...
452
I am not worthy of you,
I am too insignificant.
453
Help me, my Lord,
Let your will be done.

454
Help me, help me...
455
My God...
456
My God, My God...
457
Help me...
458
Help me, God.
God, Help me.
459
My God...
460
My God...
461
My God...
462
My God...
463
My son...
464
My son. My darling.
465
You are my son.
My baby.
466
My son, my baby boy.
467
My son...

DVD version (2013)

445
"THE MIRACLE"
446
This film is a tribute
to the art of ANNA MAGNANI
447
Oh, Jesus, Mary and Joseph.
448
Oh, Jesus, Mary and Joseph.
449
I knew you would come.
450
My God, you're so handsome.
451
Why are you going?
Don't go away.
452
Can I speak to you?
Can I?
453
My God, this is such a comfort.
454
My beautiful saint.
So much happiness, so much joy!
455
I knew you would come.
Jesus, Mary and Joseph.
456
My beautiful saint.
457
I'd always hear your voice.
458
If I closed my eyes I'd see you,
459
surrounded by bright light
and smiling at me.
460
My God, so much laughter,
so much comfort.
461
My Saint Joseph,

my saint, my beautiful saint.
462
I worship you, my saint. You're the most
handsome of all the saints.
463
My Saint Joseph.
464
Don't go away.
Don't go just like that.
465
Now you've come
you mustn't leave just like that.
466
You need to give me your grace.
You need to take me away with you.
467
It's not hard for you.
You just let me die and it's all done.
468
And you take me up to heaven with you
469
to contemplate the Lord.
470
You're so beautiful.
471
Such happiness, such joy.
472
My Saint Joseph.
473
You're the kindest saint I know.
474
If you weren't,
475
the Lord wouldn't have entrusted
the Madonna and her child to you.
476
So give me your grace.
You've done it so many times for me.
477
You've given me everything.
478
Such kindness.
479

You'd answer my prayers. If I asked
for something, you'd give it to.

480

This is the dress
the nuns gave me.

481

The one I asked you for,
remember?

482

Now they even give me hot soup
and a place to sleep.

483

I never ask for anything
from the other saints, but you...

484

Don't laugh at me.
I know how it works.

485

All of a sudden you disappear
and I'm left here by myself.

486

My Saint Joseph,
my beautiful Saint Joseph,

487

you need to take me up there with you,
to the other land.

488

So much happiness!

489

Nobody here will notice anyway
if I die.

490

Even the goats know how
to get back to the village by themselves.

491

Beautiful Saint Joseph.
My beautiful saint. Where's your lily?

492

You're so handsome.
So beautiful.

493

There's no point in me staying here.

494

When I told them you'd spoken to me,
you wouldn't believe what they did.

495

They drove me insane.

496

They blew a trumpet in my ear
and said,

497

"This is the trumpet
of the Archangel Gabriel."

498

They were so mean.

499

But they don't understand.

They're not worthy.

500

You're here, though.

Saint Joseph is up here.

501

He came here to me.

Just to me.

502

You went through the village
and no one saw you.

503

They're not worthy.

504

They're not worthy, but I am.

505

You're so beautiful.

506

You know what they keep telling me?

"Mad people can't go to heaven."

507

For me?

508

But that's not true, is it?

509

You know what temptation is?

510

At one point I kept hearing this voice.

511

A sweet voice,

just like your voice would sound,
512
that said, "Throw yourself off, you idiot!
Throw yourself off!"
513
I'd always get this far,
right here,
514
but I wasn't brave enough.
515
Then I'd regret it and say,
516
"Tomorrow, when the bells ring,
517
"if Saint Joseph asks again
I'll throw myself off."
518
But then I understood.
I understood because it wasn't you.
519
You know who it was?
It was the devil.
520
He wanted me to kill myself so I'd be
damned and wouldn't go to heaven.
521
But I was clever.
522
You know what I'm going to do with you
now? I'm going to do something else.
523
Look.
You stay still in the air up there.
524
Up there.
And call me.
525
I'll come towards you.
526
And if I get scared and fall,
you'll take my hand and pull me up.
527
Little by little I'll learn how to do it.

Of course I will.

528

And then we'll go up there.

Look, up there.

529

The sanctuary of Saint Michael
is up there.

530

Why am I telling you?

You know everything.

531

We'll climb up the bell tower.

532

You can see all the mountains,
all the houses, the sea.

533

You'll take me by the hand.

Saint Michael can help me too, can't he?

534

The three of us will leave the tower
and soar over the Furore Valley.

535

We'll glide over the sea, drop down to
touch the water with our toes

536

and then fly back up.

537

Up.

538

My beautiful Saint Joseph,
let me die, let me...

539

If Jesus...

540

If...

541

If Jesus came back to earth
I'd like to stay here,

542

but he's not coming back.

543

You're an important saint
but you're not Jesus.

544
He cured the sick
and banished the devil,
545
but the devil's everywhere
and everybody is sick.
546
If he came back... Or if he made
the world come to an end...
547
These are divine plans, aren't they?
I know.
548
You can't do that, can you?
Can you?
549
No?
It's easy.
550
It's nice.
Listen.
551
It's like heaven.
552
Just like heaven.
553
I'm covered in sweat.
554
Right here.
555
I'm covered in sweat.
My legs too.
556
Thank you.
557
I can hardly see you anymore.
558
There's a glow around you.
559
Can you see how you are?
560
I know there's more and more light
and then you disappear.

561
Why do you want to go?
I don't want to stay here.

562
You know, when I was younger,

563
Casimiro the village idiot
wanted to marry me.

564
He was such a fool.

565
If I had children
I wouldn't be able to come with you.

566
Take me away,
don't leave me here.

567
Don't leave me here.
It's like heaven.

568
Just like heaven.

569
Give me some drink.
I don't feel well.

570
Give me some drink.
I don't feel well.

571
My Saint Joseph.

572
My Saint Joseph.

573
He took the bread and broke it

574
and an angel of the Lord
appeared to him in a dream and said,

575
"Joseph, son of David,
be not afraid to take Mary as your wife

576
"because that which is conceived in
her..."

577

My Saint Joseph.
578
Throw away my body
and take my soul.
579
Throw it away without any clothes on.
580
Saint Joseph...
581
Saint Joseph, please help me.
582
It's like heaven.
583
Heaven on earth.
584
The madwoman has received your
grace.
585
I...
586
I feel ill.
587
I'm sick.
588
Come on, let's go.
589
Let's go.
590
Brother Raffaele!
591
- Good day, Brother Raffaele.
- Good day.
592
Tell me, saints can appear to us,
can't they?
593
- Yes, I always see them.
- Where?
594
I always see the Madonna..
She appears whenever she wishes.
595
- Can we see them with our eyes?

- Of course.

596

- Who have you seen?

- The Madonna.

597

- Do you see her all the time?

- All day long.

598

- Jesus! Is she pretty?

- She's beautiful.

599

You know what? I've seen Saint Joseph.

Just now, on Capo d'Orso.

600

And I spoke to him.

A lot.

601

He was so handsome, Brother Raffaele.

I want to see him again.

602

Maybe he'll come back the same way.

603

- You think so?

- When the Lord wishes...

604

- What is it?

- How can I put it?

605

- There's been a miracle.

- What do you mean, a miracle?

606

00:48:56,167 --> 00:48:57,759

You've never had visions?

607

I've been here for 20 years

and I've never seen a miracle.

608

- What do you say, Brother Raffaele?

- He's crazy.

609

Haven't you ever had a vision?

610

Take the apple.

611
Take the apple.

612
Give it to me.

613
Give it to me.

614
I want the apple.
Give it to me.

615
Will you give it to me?

616
- What?
- The apple.

617
Come on.
Wait. Wait.

618
Hey, Nanni.

619
Lovely babies. Lovely babies.
Down you go.

620
- Hey, Nanni.
- Nanni?

621
Jesus!
She's pregnant.

622
Nanni, you're pregnant.
Did you know?

623
Don't touch me.

624
Don't touch me.

625
- The grace of the Lord.
- The grace of the Lord, my foot!

626
Hold on a minute.

627
- Have you been to confession?
- No.

628
You should go to confession.
You need to be at peace with the Lord.

629
Why? I am at peace with the Lord.
He loves me.

630
The Lord loves us all, but it's always
good to listen to a confessor's advice.

631
You're in sin.

632
Sin?
Mother, I'm in the grace of the Lord.

633
You don't know what you're saying.

634
Listen to me. You need to listen to a
confessor's advice.

635
What does he know?
I'm at peace with the Lord. He loves me.

636
He's given me his grace.

637
- Listen.
- I know, it's my conscience.

638
My conscience...

639
My conscience is clear.

640
My conscience...

641
Get out! Get out!
Get out of here!

642
- Get out!
- What are you doing?

643
Leave my spot alone.

644
Leave my spot alone.

645
- You gave it to me. Leave it alone.
- Go away!

646
You gave it to me.
You're the devil!

647
The devil's in your body.

648
She's crazy.

649
Give it to me.

650
He won't give it back.

651
You're the devil.
Leave me alone.

652
That's enough.
That really is enough.

653
Get out!
Go away!

654
He's telling me to get out.

655
- That was my spot.
- Get out!

656
You gave it to me.
Now you want it back.

657
I even said a prayer for you.

658
- Get out.
- You're the devil! You're the devil!

659
You're the devil!
You're the devil!

660
Get out!
Go away!

661

I even said a prayer for you.

662

Hey, Nanni.

Come here.

663

Me?

664

We're not going to bite you, Nanni.

Don't be afraid.

665

- Me?

- Yes. Come here a minute.

666

Hold this for me.

667

Of course.

668

Felice's gone to Minori.

He's not back yet.

669

When he goes out

he gets lost in the streets.

670

When we've finished

you can fetch me some water.

671

- I can't tire myself out.

- I'll pay you.

672

- I know, but I can't.

- Come on, it's only a jug of water.

673

- Will you help me out tomorrow?

- Thank you, but I can't work.

674

- Why not?

- Well...

675

That's nonsense.

676

I stopped working two hours

before giving birth, and I had twins.

677

- Yes, I know, but...
- You need to sort yourself out.
678
You're going to have a baby.
You need to put some money aside.
679
He doesn't need anything.
680
I can't tire myself out.
681
It won't even matter if I die of hunger,
but I need to respect him.
682
Hey, Nanni.
Come here.
683
Nanni.
Come here.
684
Yes...
I'm coming.
685
- Excuse me.
- Off you go.
686
- Me?
- Hey, Nanni.
687
- I'm sorry.
- Don't worry.
688
Nanni, you've deigned to mingle
with us poor mortals. What an honour.
689
- Me?
- Yes, you.
690
You disappeared.
You turned your nose up at us.
691
Look!
It's Nanni.
692

- No, don't...
- Why don't you speak to me?
693
Leave me alone.
What's going on?
694
- Why is she crying?
- It's the emotion.
695
The Lord has touched you.
696
- Come with us.
- No...
697
- You know who she thinks she is?
- You shouldn't tease her.
698
- She's become even more stupid.
- Poor woman. Leave her alone.
699
Poor woman, my foot!
700
Come on!
701
Well?
702
I've always been
outside the Lord's house.
703
Always outside the Lord's house
704
because I was afraid
to be amongst you.
705
I was afraid you'd think I was mad,
but actually...
706
- What's this?
- You need to wear it like this.
707
Nanni, they're doing you a great honour,
can't you see?
708

You're going to throw me out,
aren't you?

709

This is the Lord's will.

I was meant to come to you.

710

- Nanni!

- Yes?

711

Here you go, Nanni.

712

Nanni!

713

Nanni!

714

- Is this for me?

- Yes, it's for you.

715

- Thank you.

- Don't mention it.

716

- Come with us.

- Thank you.

717

- Nanni, it suits you.

- No...

718

No...

What are you doing?

719

My God, forgive them,
they don't know what they're doing.

720

No!

721

That's enough!

722

No!

723

That's enough!

724

They're wicked.

725

My blessed son,
don't worry, I'll protect you.
726
My God...
727
Holy son, holy son.
728
Beautiful son.
729
Holy son, holy son.
730
I'm not worthy, I'm too lowly.
731
My God, help me.
732
May your will be done.
733
Oh, God.
734
Help...
735
Help...
736
Oh, God.
737
God...
God, God, God, God, God.
738
Help...
739
God, help me.
God, help me.
740
God, help me.
God, help me.
741
My God...
742
God...
743
God, God, God, God, God.
744
God...

God...
745
God...
746
God...
747
My God, my God...
748
My God.
749
My child.
750
My baby.
751
You're my blood.
752
Mine, mine, mine.
753
My child, my child.
754
My child.
755
My child.
756
My child.

Fellini, F., 1954, *La Strada*, 35mm, 104'.

Film version (1972)

1
Gelsomina
2
Gelsomina, Mamma said come home
immediately
3
A man on a big,
big motorcycle is here.
4
He said Rosa is dead.
5
Gelsomina, do you remember
Zampano who took Rosa with him?
6
My poor child
I won't even see her grave.
7
She is dead. She is dead.
8
She was so beautiful and so clever.
9
This one looks very like her,
Zampano.
10
How unlucky we are!
11
She isn't like Rosa.
12
Poor thing, she is very good.
13
She does what she is told.
14
She is a little strange.
15
Will you go with Zampano ...
16
... in place of Rosa?
17
He will teach you and you'll

earn some money.

18

And we'll have one mouth
less to feed.

19

Zampano is good.

20

He'll treat you well and
show you the world.

21

Look what he has given me.

22

10.000 lira!

23

We'll be able to mend
the roof and eat.

24

Oh, Why did your father leave us,
Gelsomina?

25

You are grown up but you've
never worked yet.

26

You can't help being different
from the others.

27

Help your mother...

28

...won't you Zampano?

29

Yes, I even manage to teach dogs.

30

Children, go and buy a
kilo of salami ...

31

..and half a kilo of cheese.

32

2 bottles of wine.

33

That is how I am.

34

Thank him, children.

35

Where are you going? Come here.

36

00:02:48

Are you going away Gelsomina!

37

I am going to work.

I'll send money home.

38

He is an artist.

39

I'm going to dance and sing.

40

When will you be back?

41

Don't go my child, don't go.

42

We'll soon be back.

43

Gelsomina, take the shawl.

44

Jump in!

45

My poor child!

46

This is a piece of chain
half a centimetre thick ...

47

...made of iron stronger
than steel.

48

By the expansion of my
pectoral muscles ...

49

... I'll break the hook.

50

Thank you, Ladies and Gentlemen.

51

To do this I must inflate
the lungs like a tyre.

52

I could burst a vein - or spit blood.

53

Once in Milan ...

54

A man weighing 120 kilos ...

55

...lost his sight doing this.

56

The optical nerve takes
all the strain.

57

Sensitive people should not look.

58

Blood may flow.

59

Didn't you ever make soup at home?

60

Good for pigs!

61

Here is enough for 10 people.

62

Shoes, dresses, everything.

63

Perhaps something will suit you.

64

You must be elegant.

65

With Zampano rags won't do.

66

My women always have style.

67

Here!

68

Try to say, "Zampano is here".

69

Zampano is here.

70

Come here.

71

00:06:48

This is a trumpet.

72

Just do what I say.

73

This...

74

... is a drum.
75
Zampano is here.
76
Here is Zampano
77
Say it like this.
78
Zampano is here.
79
What are you doing?
80
It will rain in 2 days.
81
How do you know?
82
Hm... rain.
83
Come here.
84
Go inside.
85
I'll sleep outside.
86
What is your name?
87
Gelsomina Costanzo.
88
Hurry up, Gelsomina.
89
Tomorrow ...
90
Get in.
91
Ladies and Gentlemen,
for the first time in this town
92
... we're going to play a farce
to make you laugh.
93
Those with a weak heart
should not look.
94

They might die of laughter.

95

As we work to eat ...

96

... my wife will come round

with the hat.

97

Good morning, Signorina Gelsomina.

98

Zampano!

99

Are you afraid of my gunshot?

100

I said are you afraid

of my gunshot?

101

If not, we'll go shooting

with the gunshot.

102

It isn't 'gunshot' but shotgun.

103

Fool!

104

Where are the ducks?

105

If there are no ducks...

106

... you be a duck and I'll

be the hunter.

107

That is an ass, not a duck.

108

Thank you.

109

Now my wife will come round.

110

To those who give ...

111

... thank you. Those who can't

thank you anyway.

112

Close that door.

113

Hail!
114
How are you, Zampano?
115
This is my wife.
116
Your wife... another girlfriend.
117
Please sit down.
118
No, I won't sit there.
119
Waiter!
120
I'll go.
121
Stay here.
122
Lamb or veal are ready.
123
What do you want?
124
Lamb or veal?
125
Both!
126
Alright, and for me
spaghetti and lamb.
127
And some red wine.
128
Where are you from?
129
From my village.
130
Why don't you speak
like our people?
131
Where were you born?
132
In my father's house.
133
Some wine here.

134
Marry me and you'll stay
in the family.

135
What wool! This is wadding.

136
Redhead...

137
...come here.

138
Did you call?

139
Come here.

140
Do you want a drink?

141
Where is the wine?

142
I don't like this place.

143
A cigarette.

144
I've seen you somewhere.

145
Perhaps. I travel a lot.

146
Here is the wine.

147
Have you eaten?

148
But where have I seen you?

149
What do you do?

150
I'm a travelling artist.

151
She is my assistant.

152
I taught her everything.

153
She couldn't even bray at first.

154
What a scoundrel!

155
Look all that was earned
in an hour
156
May I take one?
157
Children, come outside!
158
Let us go and see the fireworks.
159
Waiter, give me two bottles of wine.
160
How much?
161
4.200 lira with the wine.
162
Hey there, how is business?
163
Put the wine inside.
164
Where are you going redhead?
165
Come up.
166
What is this thing? Your car?
167
Isn't it good enough?
168
You are mad
169
It is American. In seven years it
has never broken down.
170
I'll fall off.
171
Listen to the engine?
172
I'll get on the back.
173
You wait here.
174
Where are you going?

175
00:08:03
You still here?
176
You haven't had the soup.
177
She won't to eat.
I don't understand her.
178
I'm sick of this soup.
179
Look what she does.
180
Is your husband the man with
the motorcycle?
181
There is a man like that
near the wood.
182
Where?
183
Where the houses end down there.
184
Are you awake?
185
I've planted some tomatoes.
186
Tomatoes!
187
I found some seeds.
188
Large ones. I planted them.
189
Hurry up!
190
Are we going away?
191
Do you want to wait for
the tomatoes?
192
Push.
193
Did you do the same to Rosa?

194
To Rosa?
195
What the devil do you mean?
196
Why did you go with her?
197
Did you do that to Rosa too?
198
Be quiet!
199
What do you want?
200
You're the kind who goes
with women.
201
What?
202
If you want to stay with
me you must learn ...
203
... to keep your mouth shut.
204
Tomatoes!
205
I'm going to make a speech.
206
This beautiful wine ...
207
Long live the newly weds!
208
Come inside and eat
something you two.
209
Come with me, come.
210
But I must eat.
211
Come with me first
212
Where are you taking me?
213
To Osvaldo.

214
Don't push me.
215
Osvaldo, see who is here.
216
Make him laugh.
217
He is my cousin.
218
He is always shut in here.
219
Make him laugh.
220
How?
221
Do what you did before.
222
The little bird!
223
You little wrethches...
224
Go away or I'll cane you.
225
Who let you in? Go away at once.
226
You eat standing up like a horse?
227
I always eat standing up..
228
... or Who would run the house?
229
I had 2 husbands ... both dead now.
230
I've been cooking for 3 nights.
231
Do you think I'm tired?
232
I could dance all night.
233
Better than the young girls.
234
00:03:08
Will you re-marry?

235
Another husband?
236
Is that all a husband is for?
237
Just to command?
238
What are you doing? Run away.
239
My first husband was big like you.
240
I still have his clothes.
241
They don't fit anyone.
242
Zampano, up there ...
243
I'll bring you something.
244
Up there, is a boy with a head ...
245
Here, eat!
246
Why don't you help me?
There is no more wine.
247
Are you sure you don't
want these clothes?
248
For whom?
There aren't many men like you.
249
Is there a hat? It would ...
250
... be very useful.
251
Yes. Come and see for yourself.
252
Do you remember that
lovely song?
253
That day in the rain by the window?
254

Teach me to play the trumpet.
255
I would learn quickly.
256
Did you teach Rosa?
257
Did Rosa work like me?
258
Why are you crying?
259
It's nothing...
260
Then why are you crying?
261
Because I want to.
262
Come up.
263
Are you spending the night there?
264
Yes, the whole night.
265
I'm going away.
266
I'm going home.
267
I've had enough.
268
It isn't because of the work.
269
I like the work.
270
I'd like to be an artist.
271
It is you I don't like.
272
I'm going away.
273
I'm going home.
274
Be quiet, fool.
275
I'll leave you the shoes.

276
...the coat, evrything.
277
I'm going away.
278
Now he will do the most
difficult exercise.
279
He will eat a plate of spaghetti
280
...suspended in mid air
40 metres up.
281
Please keep silet.
282
The slightest distraction
would be fatal.
283
Here he is doing this feat
unique in the world.
284
How are you up there?
285
It is a little fresh.
286
And I'm very hungry..
287
...enough for 2 people.
288
What a wind, my serviette
has blown away.
289
Are you sitting at table
without inviting anyone?
290
There is room for one
if anyone would like to come.
291
Anna. I'll wait in the restaurant.
292
Soldiers, take care!
293
A mad woman.

294
You want a ddrink?
295
No, I don't want anymore
to drink.
296
I don't want to come anymore.
297
I told you to come.
298
And keep quiet.
299
Has anyone anything to say?
300
I thought so.
301
Come here. Hurry up!
302
Go forward a little.Sit down.
303
Greet the mistress.
304
Signor Giraffa.
305
A cup of coffee?
306
Take it.
307
The tent is blowing away.
308
I warn you. I don't pay anyone.
309
But you have the tips.
They all work that way.
310
They go round with the hat.
311
Of course, it's perfectly alright.
312
Then you can begin tonight.
313
You have a girl to do the round.
314

This north wind has been
blowing for 3 days.
315
Where are we?
316
In Rome. That is St. Paul's.
317
Are we staying here
with the circus?
318
It seems strong.
319
Come here, Zampano.
320
How many people can we get in?
321
400 seats, the rest standing.
322
You know each other.
323
See who it is! "Gunshot".
324
You did well to engage him.
A circus needs animals.
325
I'm only joking.
Have a cigar end?
326
Oh, you have one. He really is a ...
327
...a great artist.
329
The one with the chain is very new.
330
Listen, don't ever speak to me ...
331
... or else it will end badly.
332
Zampano, I was only joking.
333
I've warned you.
334
Strength, "Gunshot"

336
Keep quiet or it will end badly.
337
And now, ladies and gentlemen ..
338
Here is a new turn in this circus.
339
Zampano!
340
The man with lungs of steel.
341
Ladies and gentlemen...
342
Signora Gelsomina, please.
343
This is not to protect me...
344
Wonderful! Bravo!
345
... but to prevent you
seeing the blood ...
346
Perhaps you are not all professors ...
347
... but any intelligent
person understands...
348
... that 3 things are needed.
349
Healthy lungs.
350
Ribs of steel ...
351
... and superhuman force.
352
Come out of there.
353
Sensitive people should not look.
354
The drum will play 3 times.
355
Zampano, excuse me,
you are wanted ...

356
... on the telephone.
357
Hurry, boys ...
358
Stop Zampano. I'll speak to him.
359
Where has he gone?
360
I'll kill him.
361
Don't Zampano.
He did it for a joke.
362
Where is he?
363
Is the "fool" here?
364
I haven't seen him.
365
Come out, coward.
366
I'll stop you joking.
367
What has he against you?
368
How do I know?
369
What did you do to him?
370
Nothing.
371
It is he ... but one day ...
372
...he'll pay dearly for it.
373
Who is he?
374
The son of a gypsy.
375
Have you known him long?
376
Too long.

377
Did Rosa know him too?
378
He knows nothing about
Rosa or about me.
379
I don't want to hear any more.
380
Come to bed. I'm tired.
381
There she is. Look how she walks.
382
What did i tell you?
Just what we need.
383
Take this...
384
Come, come ...
385
Put the bucket down.
386
I did it with the other girl.
It was a success.
387
Listen.
388
You are gifted.
389
Now listen well
390
I am the violin.
391
When I do this ...
392
... you creep up silently behind me ...
393
... and sound the trumpet.
394
Alright, now try.
395
I can't
396
Why?

397
Zampano won't let me.
398
Did you hesr?
Now say it's my fault.
399
Where is Zampano?
Call him. I'll talk to him.
400
He went to town.
401
Later then.
402
He won't eat you.
403
We all work as one family here.
404
Remember, when I reach here...
405.
Do you really understand?
406
Ladies and Gentlemen ...
407
I amnow going to play
a very sad song.
408
Very good.
409
With Zampano,
one even becomes clever.
410
But you must interrupt me.
411
And come over here to play it.
412
Now we'll try again.
413
You see, very good.
414
Now, we'll do it 3 times.
415
Then I'll go once round the ring ...
416

... and you'll come up behind
me playing.
417
Look what you must do.
418
One finger here, the other here,
419
Then you must blow.
420
Bravo, Gelsomina.
Now come behind me.
421
What is it, Zampano?
422
I told her to work.
423
She works only for me.
424
I don't understand.
425
You were out
or I would have told you.
426
We all work together here.
427
Not with him.
428
Stop her.
429
I'm not speaking to you.
430
You told me not to.
431
Go to my wife.
432
You stay here.
I'll tell you what to do.
433
And if I say, don't work
with that vagabond ...
434
... you must not work.
435

That is how I want it.
436
If I see you with him again ...
437
Zampano, let him go.
438
Stop them.
They will kill each other.
439
Stop them, Paolo. He is a brute.
440
Curse these vagabonds and gypsies.
441
He has a knife.
442
Be good, Gelsomina.
443
They will soon stop them.
444
Careful, he has a knife.
445
I'll kill anyone who
comes near me.
446
Open the door.
447
Come outside, coward.
448
Hold him back.
449
What is happening?
450
Nothing, nothing.
451
Throw down that knife.
452
This has never happened
in our circus.
453
It was his fault.
454
I don't want anything to
do with the police.

455
Where will you go now?
456
Stay with us.
He'll come to find you.
457
But it's better to lose him ...
458
... than to find him.
459
Here at least you will get food.
460
And the machine?
461
We'll take it to the police.
462
Come with us, Gelsomina.
463
Where can I sleep?
464
There is room for 2
in my caravan.
465
Hurry up, Mora.
466
Everything must be dismantled
by 4 o'clock.
467
You do as you like.
468
Wait for him if you like.
469
But he won't work with
us anymore.
470
What a smell of animals here.
471
How do you stay here?
472
Zampano is still in prison.
473
He may be out tomorrow.
474

Tomorrow?
475
Perhaps.
476
It was really your fault.
477
He didn't do anything to you.
478
Why did they let you go?
479
From one point of view ...
480
...the fault was mine.
481
But he had the knife.
482
It will do him good.
483
He has many years to live
484
It is I who will die soon.
485
What a pretty dress you have!
486
Sit down.
487
How funny you look!
488
Are you a woman or an artichoke?
489
I don't know if I'll stay
with Zampano.
490
I can go with them.
491
It's a good time to leave him.
492
Imagine his face when he finds
no one waiting for him.
493
You should do it!
494
What a brute!

495
I've nothing against him ...
496
...but I just can't stand
the sight of him.
497
I don't know why.
498
How did you join Zampano?
499
He gave my mother 10.000 lire.
500
As much as that?
501
I have 4 younger sisters.
502
Do you love him?
503
Me?
504
You could have escaped?
505
I tried ...
506
... nothing.
507
What do you mean "nothing"?
508
Go with the others then.
509
If I go with them ...
510
... or stay with Zampano,
it's all the same.
511
What will it change?
512
I'm no use to anyone.
513
I'm tired of living.
514
Can you cook?
515

I said, can you cook?
516
Then what can you do?
Sing? Dance?
517
A little.
518
Perhaps...
519
Do you like making love?
520
What do you like?
521
And you are ugly, too.
522
What is the point of my living?
523
Would you like to come with me?
524
You can walk the rope.
525
Up there, with all the lights on you.
526
I have a car.
527
We'll amuse the world.
528
... and play the fool.
529
And carry things on your
back like a donkey.
530
Life is like that.
531
All the same,
he wouldn't keep you.
532
...if you weren't of some use.
533
What happened when you escaped?
534
He beat me.
535

Why didn't he let you go?
536
I don't understand.
537
I wouldn't keep you even for a day.
538
... who looks at you as if to talk ...
539
... then barks instead.
540
Poor thing!
541
Poor thing!
542
If you don't stay with him
who with?
543
I am ignorant.
544
... but I've read some books.
545
Everything ...
546
... in this world serves
some purpose.
547
Take this stone for example.
548
Which?
549
Any one.
550
It has some use.
551
Even this small one.
552
What use?
553
I don't know.
554
If I did, I'd be...
555
Who?

556
Eternal Father ...
557
Otherwise everything is useless
558
Even this?
559
At least, I think so.
560
And you, too.
561
You are of some use ...
562
..with your ugly head.
563
One day I'll burn everything.
564
Mattresses, blankets, everything.
565
Then he'll learn.
566
He gave 10.000 lire.
I work and he beats me.
567
Is that right?
568
He doesn't think.
569
Of what use is it?
570
I'll put poison in his soup.
571
And I'll burn everything.
572
If I don't stay with him, who will?
573
They asked you to go with them.
574
Did they mention me?
575
They said they didn't want you.
576
Neither you, nor Zampano.

577
Who wants to stay with them?
578
It's they who need me.
579
I never need anyone. Today
I'm here, tomorrow I'm gone.
580
The less time I spend in a
place the better.
581
Why did you say you were
going to die?
582
It's just an idea I have.
583
What did you expect,
with my work?
584
Wait for him, or go with them?
585
Come along.
586
I'll take the motorcycle
to the police ...
587
What a motor!
588
There are the barracks.
589
I'll say goodbye.
590
You are going?
591
Do you want to come with me?
592
But I told you I won't take a
useless girl with me.
593
That is ...
594
... a little souvenir.
595

I am here.
596
They said I could work for them.
597
Why didn't you?
598
00:10:32
Where is my home?
599
Over there
600
Once, all I wanted
was to go home.
601
Now, I don't care so much.
602
Now my home seems to be with you.
603
How very brave of you! You were
starving to death at home.
604
You are a beast.
605
Where is the nearest village?
There's going to be a storm.
606
Magliano, 18 kilometers away.
607
But you must cross the
mountains.
608
We can't do that.
609
We haven't enough petrol.
610
Our convent is down there.
611
Wait a moment.
612
Reverend Mother, I have the oil.
613
Can we give these people
hospitality for tonight?

614
Please forgive us,
we haven't much petrol...
615
The next village is far away.
616
... and my wife is not well.
617
They could sleep in the barn.
618
It's alright for one night.
619
She said, you can sleep in the barn.
620
Thank you, thank you ...
621
I've found a little more.
622
Wouldn't you like a little?
623
Take it.
624
Does she work with you?
625
She helps me a little.
626
She beats the drum
and plays the trumpet.
627
Show how you play the trumpet.
628
How well you play!
629
Enough, now wash these.
630
No, give them to me.
631
No, It's her job.
632
We'll do it together.
633
How well she plays!
634

What is that song called?
635
I don't know.
636
What is she doing?
637
Leave it. It isn't your work.
638
I always do it.
639
Do you always sleep in there?
640
Yes, there is lots of room.
I have everything...like a house.
641
It is beautiful.Do you like
travelling all the time?
642
It's because of his work.
643
We travel too. We change
convents every 2 years.
644
This is my second.
645
Why?
646
We mustn't get fond of
worldly things.
647
One gets fond of the place
one lives in.
648
Even of a plant...
649
One risks forgetting
the most important ... God
650
So you follow your betrothed,
I follow mine.
651
Each one, his own.
652

The convent?

654

It's a very old convent.

655

Over a 1000 years old.

656

Why do you keep me?

657

I'm ugly, I can't cook.

I know nothing.

658

What do you want?

659

Go to bed.

660

What is the matter with you?

661

It is raining.

662

It is nice here.

663

Would you be sorry if I died?

664

Why, are you going to die?

665

Once, I really wanted to die.

666

Better than stay with him

I thought.

667

Now, I would even marry you.

668

If even a stone is useful ...

669

One should think about these things.

670

You never do.

671

There is nothing to think about.

672

Yes there is.

673

What must I think about?

674
Stop all this nonsense...
675
...and go to sleep.
676
Do you love me a little?
677
Will you stop now?
678
There are silver hearts...
679
...on the walls. My hands are ...
680
...clumsy. See if you can manage.
681
No.
682
To whom are you saying no?
683
Keep quiet!
684
The road isn't so good,
but it's shorter.
685
What is the matter?
686
Do you want to stay?
687
I'll tell the Mother Superior.
688
Thank you for your kindness.
689
Grateful thanks from
a humble artist.
690
Push!
691
Have you come to help me?
692
I'll help you one day.
693
Throw it down.
694

Enough, Zampano.
695
You don't want to kill me ...
696
It's a gift from 'Gunshot'.
697
Come away, Zampano.
698
It will be worse next time.
699
You've broken my watch.
700
Quickly, Zampano.
701
He is ill.
702
He is dying.
703
He is dying.
704
Be quiet.
705
Be quiet!
706
Be quiet ...
707
Now they will get me.
708
Delicate people should not look ...
709
The "fool" is ill.
710
Zampano, the "fool" ...
711
What is the matter with you?
712
No one saw us.
713
They won't even think of us.
714
I'm hungry.
715
Stay here, I'll do it.

716
Where are you going?
717
Where do you want to go?
718
The "fool" ...
719
Do you want to go home?
720
Go and eat something.
721
I'm coming to bed.
722
No, don't come in.
723
It's nice here.
724
It is cold.
725
Sit in ...
726
... the sun a little.
727
Shall we have a little soup?
728
It lacks something.
729
I'll see to it.
730
At last!
You haven't moved for 10 days.
731
I didn't mean to kill him.
732
I only hit him twice.
733
...a little blood from the nose.
734
I moved away and he fell.
735
Must I spend my life in prison
for 2 punches?
736

I want to work in peace.
737
Have I the right to live?
738
Anyway, we can go now.
739
There is a fine fair ...
740
... not far from here.
We can earn a lot of money.
741
What is it?
742
The "fool" is ill.
743
I'll take you home.
744
Shall I take you to your mother?
745
Who will be with you?
746
But I can't go on like this.
747
I must earn a living.
748
You are ill.
749
Go inside.
750
It is cold here.
751
You killed him!
752
It is nice out here.
753
I wanted to run away...
754
...but he told me to stay with you.
755
We need a little more wood.
756
The fire is going out
757

Where are you going?
758
For a short walk
759
Shall I come with you?
760
No, I'll be back soon.
761
One for 30.
762
A little lemon.
763
Where did you learn that song?
764
Which one?
765
The one you were just singing.
766
Ah, this one...
767
A girl who was here
long ago used to sing it.
768
How long ago?
769
4 or 5 years ago.
770
She used to play it on her trumpet.
771
It stayed in my head.
772
Where is she now?
773
She's dead.
774
Are you from the circus?
775
She also travelled about.
776
No one knew her here.
777
She never talked.
She seemed a little mad.

778
My father found her...
779
... on the beach.
780
She was very ill.
781
We took her home,
but she didn't speak.
782
She cried and wouldn't eat.
784
... and played her trumpet.
785
Then one morning she
didn't wake up.
786
The Mayor tried to find
out who she was.
787
If you go to the Mayor ...
788
Now you can applaud Zampano ...
789
The man with lungs of steel.
790
After, will follow a comic scene ...
791
Ladies and Gentlemen,
here is a chain.
792
Stop drinking.
793
Take your hands off me.
794
Let's go.
795
I'll take you where the wine is better.
796
The bill.
797
Leave me alone.
798

Go to Hell.

799

What do you want?

800

But I'm your friend.

801

I have no friends.

802

You're all cowards.

803

I want to be alone.

804

I don't need anyone.

805

I want to be alone.

806

Alone ...

VHS tape version (1994)

1
Gelsomina, mother says come home
at once

2
There's a man with a big motor-bike

3
Mother says Rosa is dead

4
Gelsomina, remember Zampanò,
who took Rosa with him?

5
My poor daughter, I shan't even
see her grave

6
She's dead, poor little one

7
She was so pretty, so sweet, so clever

8
Look, Zampanò, Gelsomina is
so much like Rosa.

9
God, how wretched we are

10
I told you, Zampanò, she's not like
Rosa. This little one is kind...

11
...she does what she's told...

12
...she's a bit strange, but that will
pass if she eats regularly

13
Would you like to take Rosa's place
with Zampanò?

14
He'll teach you a job
and you'll earn money

15
It'll mean one less to feed at home,
Gelsomina.

16
Zampanò is a good man, he'll take you

around, you'll sing and dance.

17

See, he gave me 10,000 lire.

I have them here, look

18

We can mend the roof

and eat for a time

19

Why has your father left us, Gelsomina?

20

You've grown up, but you've never
worked

21

It's not your fault that
you're different from others

22

Help your mother, Zampanò will
teach you a job

23

Sure, I can even train dogs

24

You girls, go and buy some salami...

25

...and some cheese, too...

26

...and wine

27

I'm a generous sort

28

I'm going to work. I'll send money home

29

He's an artiste. I'll be an artiste,
too. I'll sing and dance, like Rosa.

30

When will you come back?

31

Don't go, don't leave us, my child

32

I said we'll be back soon

33

I'm going.

34

Take it, it's your shawl

35

This chain is half a centimetre thick,
made of raw iron, stronger than steel.

36

I'll break the link simply by
expanding my chest

37

To achieve this I will inflate
my lungs

38

A vein could burst, then I'd spit blood

39

Once, in Milan, a huge man lost
his sight doing this act

40

Because the optic nerve
bears all the strain...

41

...and once you're blind -
that's the end

42

Squeamish persons are advised
not to look

43

Blood may spurt out

44

You never cooked at home, did you?

45

Fit for pigs

46

There are enough outfits here
for ten people

47

Maybe there's something to suit you

48

You must be elegant. No rags with
Zampanò. My women are always elegant

49

Try to say: Zampanò is here!

50

Zampanò is here!

51

This is a trumpet

52

Just do what I tell you

53

This is a drum.

54

Sparkling flame, burning light,
blaring night

55

What's all that?

56

- It'll rain tomorrow

- How do you know?

57

It'll rain.

58

Come here

59

Get inside

60

I sleep here, outside

61

Tell me...

62

- What's your name?

- Di Costanzo, Gelomina

63

Well, Gelsomina, come along

64

Tomorrow

65

Ladies and gentlemen,
for the first time here...

66

...we present a new farce,
full of laughs

67

Frail people should take care
not to die of laughter

68

We are only poor artistes;
my wife will pass the hat round

69

Jump to it

70
Good morning, Miss Gelsomina

71
Excuse me, are you scared of
my rilfe?

72
I said: are you scared of my 'rilfe'?"

73
All right, then, let's go hunting

74
It's a rifle, not a rilfe, ignoramus

75
Where are the ducks?

76
Well, if there aren't any ducks,
you can be one and I'll shoot you

77
That's an ass, not a duck

78
My lady will now take the hat round.
Many thanks

79
Shut the door

80
Hello, Skeleton

81
How goes it, Gypsy?

82
Meet my lady

83
Your wife... one of your many
girl friends

84
Mutton and stew, today's special

85
What will you have?

86
Mutton or stew

87
I'll have both

88
All right, both. Pasta and mutton
for me

89
And red wine
90
Where do you come from?
91
From my village.
92
You don't talk like us.
Where were you born?
93
In my father's house
94
It isn't wool, it's only cotton
95
Come here, you
96
Are you busy? Sit here, then
97
Want a drink?
98
I don't like this place
99
-Haven't I seen you before?
-Maybe. I get around
100
Have you eaten?
101
Where have I seen you? What's your job?
102
I'm a strolling player
103
My assistant - taught her myself
104
She didn't even know how to bray
105
Just try that
106
What a brute
107
I earned all that in an hour with this
108
It stinks in here. Let's go out
and see the fireworks

109
Waiter, two flasks of wine
110
How's business?
111
Put the bottles in
112
Where are you going? Jump in
113
What is it, your car?
114
It's American. Seven years old
and still good
115
Hear that engine?
116
-Shall I get in?
-Wait here
117
Still there?
118
Why didn't you eat it?
119
Damn it! I'll throw it away!
120
That's all the thanks you get nowadays
121
You say your husband has
a motor-bike-caravan?
122
There's a man with one by the orchard
123
Down past those houses
124
Are you waking up?
125
I've planted some tomatoes
126
I found some big seeds,
so I planted them
127
Let's move
128

Are we going?
129
Do you think we'll wait for
tomatoes to grow? Push!
130
Did you do the same with Rosa?
131
What are you talking about?
132
You went with that one.
Did you do it with Rosa, too?
133
Oh, shut up!
134
So you're one of those who
goes with women
135
Learn one thing, if you want to stay
with me: keep your mouth shut
136
Tomatoes!
137
What is in that head of yours?
138
Come and eat
139
But I must eat
140
Stop pushing me
141
My cousin's always kept in here
142
They're ashamed of him. Make him laugh
143
Do what you did before.
144
A little bird
145
What are you doing here?
146
Do you eat standing, like a horse?
147
I always eat standing

148
Who else runs the house? I had
two husbands - both dead
149
I'm up half the night, cooking.
You think I'm tired?
150
I could show the girls how to dance
all night
151
Why not marry?
152
Yet another husband?
One boss is enough
153
Is that the only use of a husband,
to be a boss?
154
I'm flesh and blood, too.
Doesn't everyone like sweets?
155
What are you doing there?
156
My first husband was your size,
I've got his clothes
157
I'll get you something, too.
158
There's a child with such a big head
159
Help me get some more wine
160
I can have your husband's clothes?
161
There are few men your size.
Who else could wear them?
162
Is there a hat? I could do with one
163
Yes, come and see for yourself
164
Remember how beautiful, Zampanò?
165

That day in the rain, from the window?

166

Why don't you teach me how
to play the trumpet?

167

Did you teach Rosa?

Did she work like me?

168

How do I look?

169

Women

170

No smoking in here

171

What's wrong with you?

Why are you crying?

172

Because I feel like it

173

Come up

174

Staying there all night?

175

Yes, all night

176

I'm going back home. I'm fed up

177

Not with the job, I like the job

178

I like being an artiste

179

It's just you I don't like

180

I'm leaving

181

I'm going home

182

Shut up, silly fool

183

I'm leaving the shoes, the coat,
everything

184

Every day the same. I nag,

but does he change?
185
I'm leaving!
186
Now the most dangerous feat: eating
spaghetti, high above the ground
187
Silence, please. The smallest noise
could be fatal
188
The Fool in his world-unique feat
189
How's the weather up there?
190
Rather chilly, that's why I'm hungry
191
Damn the wind! It's blown away
my serviette
192
Won't you invite us to join you?
193
Plenty of room, if anyone would
care to
194
Anna, I'll wait at the inn
195
Soldier... atten... shun!
196
Get in
197
I don't want to go with you any more
198
Get in, I said
199
Has anyone got any objections?
200
Come over here at once
201
Say hello to the lady
202
I've taught her everything myself
203
She never even wore shoes before

204
She's not like us, who have travelled
the world
205
Damn the wind, the tent is blowing away
206
I don't pay anyone, they share
the proceeds
207
The hat's passed round
and everyone's happy
208
That suits me. What would we
quarrel over?
209
Then you can start tonight:
the girl can do the rounds
210
-Where are we?
-In Rome. That's San Paulo
211
Do we stay in the circus, too?
212
This tent looks good
213
How many does it hold?
214
Four hundred seated,
with more standing.
215
Have you met?
216
Look who's here! Rilfe.
217
A good choice. A circus should have animals
218
I'm only joking. Want a fag...
oh, you've got one
219
One must admit, he's got a big
repertoire: an act with a chain
220
Free advice: never talk to me

221
Else you'll end badly
222
I was only joking. Why get upset?
223
I've warned you.
224
He's very good
225
Come on, Rilfe
226
Big man
227
Don't worry, everything will go wrong
228
Now we present our new attraction
229
Zampanò, the man with lungs of steel
230
This chain is half a centimetre thick...
231
...made of raw iron,
stronger than steel
232
I put it around my chest
and link it with this hook
233
I'll break it simply by
expanding my chest
234
Perhaps you think the hook
is weakened?
235
Check it for yourself.
Miss Gelsomina, please
236
This cloth is to spare you the sight
of blood, should I be injured
237
Obviously, one needs the strength
of a pair of oxen
238
Perhaps not everyone here

is a scholar...

239

...but any intelligent person knows
that three things are needed

240

Good lungs, ribs of steel,
superhuman strength

241:

The drum will roll three times

242

Miss Gelsomina, please

243

Call for you

244

I'll attend to him myself

245

Is Fool hiding in there?

246

Come out, you coward

247

I'll show you who will laugh last

248

For once and for all

249

- What has he got against you?

- How do I know?

250

- What have you done to him?

- Nothing at all

251

It's him who takes it out on me.

He'll pay for it

252

But who is he?

253

A bastard, a gypsy's son

254

- Have you known him long?

- Far too long

255

Did Rosa know him, too?

256

He knows nothing about me or Rosa

257
Enough of him. Come to bed, I'm tired
258
Look at the way she walks
259
Didn't I say she has the right face?
260
For heaven's sake put that bucket down
261
The act always worked well with a girl
262
Gelsomina, come and work with us
263
Try to play it
264
You're very gifted. Listen carefully
265
I play the violin, and when you
hear me...
266
..you steal up behind me,
and blow the trombone like that
267
I can't.
268
Zampanò won't let me
269
Hear that? And you say
it's all my fault
270
Where is Zampanò?
I'll have a word with him
271
He's gone into town.
272
Don't worry, then. I'll talk
to him later
273
We're one big family. The more
you learn, the better
274
Don't forget, when I get to this bit...
275

Do you really understand?

276

Ladies and gentlemen, I will now
play a very sad tune

277

Earlier, silly

278

Very good. It seems Zampanò
improves the intelligence

279

You must interrupt my playing,
and I said you must come close

280

Now try again

281

That's very good. Now we'll
repeat it three times

282

Follow me as I do the rounds
with the hat

283

Put your fingers like this
and just blow

284

Very good, Gelsomina. Now follow me

285

She's only working. I told her to

286

She works only with me

287

I'd have asked you before,
but you weren't here

288

We all work together

289

Not with him

290

Pack it up!

291

I won't talk to you.

You told me not to

292

Go over to my wife. We're talking

293
I tell her what she's to do, and I say
she mustn't work with that tramp
294
That's how I want it
295
Damn these tramps and gypsies!
296
He's got a knife!
297
I'll kill the first man
298
Come out of there, you coward
299
Drop that knife
300
There's never been such a disgrace
in my circus
301
Police never took people away
in handcuffs
302
I never had trouble with the law
303
Where will you go now?
304
Stay with us. He'll look for you
305
Leave him, Gelsomina, while
the police have got him
306
You won't go hungry with us
307
What about the bike?
308
The police will see to it
309
There's room for you to sleep
in my caravan
310
Hurry up, we're moving on at four.
311

Come with us, if you like...
312
...but neither of them...
313
...will ever work for us again
314
What an animal stink
315
Zampanò won't be back yet.
Tomorrow, maybe
316
It was all your fault;
Zampanò didn't hurt you
317
Why didn't they lock you up?
318
In some respects it may well
have been my fault
319
He had the knife, though
320
Come out.
321
It won't hurt him to be inside.
He'll live long enough
322
But I'll die soon
323
What a nice place this is
324
And what a pretty dress. Sit down
325
What a funny face
326
More like an artichoke than a woman
327
I might leave Zampanò.
I could join the circus
328
It's a good opportunity to quit him
329
Fancy him getting out and
not finding anyone

330
You ought to do it
331
What a brute
332
I've nothing against him,
but I can't help teasing him
333
I can't help it, I don't know why
334
How did you come to be with him?
335
He gave mother 10,000 lire
336
As much as that?
337
I have four younger sisters
338
Fond of him?
339
You should leave him
340
I tried. No luck
341
You get on my nerves with "No luck".
You could go away with the others
342
It's all the same, with Zampanò
or the others
343
The truth is, I'm no good to anyone
344
I'm fed up with my life
345
Can you cook?
346
I asked if you cook
347
What do you do? Sing? Dance?
348
A little
349
Do you like making love, then?

350
So what do you like?
351
And you're ugly, too
352
What am I living for?
353
Suppose you ran off with me?
354
I'd teach you tightrope walking;
you'd be a star
355
We'll tour the world in my car.
It'll be fun
356
Would you like that?
357
Your sort stays with Zampanò
and his silly act...
358
...and gets beaten like an ass
359
Such a life
360
He wouldn't keep you if you
weren't useful to him
361
What did he do when you ran away?
362
He beat me
363
Why wouldn't he let you go?
364
It's beyond me. I wouldn't keep you
for a single day
365
Perhaps he's fond of you
366
Zampanò? Of me?
367
Why not? He's like a dog
368
Dogs look at us, wanting to talk -

but bark instead
369
Poor him
370
Sure, poor him
371
Who else but you could put up with him?
372
I'm ignorant...
373
...but I've read a few books
374
You won't believe it, but
everything serves a purpose
375
Take that stone there, for instance
376
Any stone. This little stone
serves a purpose, too
377
What purpose?
378
If I knew that, guess who I would be:
God the Father, who knows all
379
When you'll be born, when you'll die
380
I don't know the purpose of the stone,
but it has one
381
Because if it's useless, all is useless,
even the stars
382
That's what I believe
383
You, too
384
Even you serve a purpose,
with your ugly artichoke head
385
One day I'll set fire to the lot,
mattresses, blankets and all
386

Then he'll learn. I didn't refuse
to go with him
387
10,000 lire. I started work
and all I get is beaten
388
It's not good enough. He won't think,
so I tell him, but with no effect
389
What's the point? I'll poison his food
390
I'll burn the lot, the lot
391
Who else but me would put up with him?
392
They asked you to stay?
393
Wake up. Did they ask you
to stay with the circus?
394
Did they say anything about me?
395
They didn't want you or Zampanò
any more
396
They'll be sorry. Money follows
my steps
397
I never needed anyone.
Here today, gone tomorrow
398
People soon bore me.
I like to keep on the move
399
I go on my way. That's me, I can't
help it. Never a roof over my head
400
Why did you say you'd die soon?
401
I've always had that thought,
with the job I do
402
One day I'll break my neck,

and no one will care
403
Not your mother?
404
Will you wait for him,
or go with them?
405
I'll take the bike to the police
station. He'll find you later.
406
Won't this dinosaur ever start?
407
What a crate!
408
There's the police station
409
Are you going?
410
You'd rather come with me?
411
But I don't intend to take a girl on;
I don't need one
412
A little keepsake
413
They said I could stay with the circus
414
Why not?
415
Which way is my house?
416
Once I dreamed only of going back,
but now I don't care so much
417
Home now seems to be with you
418
After all the starvation you had
at home...
419
...it must be an effort to stay
with me
420
You're like a beast, you never think

421
Didn't you starve?
422
A storm's brewing. Is it far
to the nearest village?
423
Not so far, but the road's
through the mountains
424
We won't make it, I'm short of petrol
425
There's our convent
426
I got some oil, Mother
427
This man asks if we can shelter them
for the night
428
We're short of petrol and
it's getting late
429
It's far to the village
and my wife isn't well
430
- They could sleep in the barn
- For tonight, then
431
She says you can sleep in the barn
432
I've found some more
433
Does she work with you?
434
She helps me a bit; she plays
the drum and the trumpet
435
Play for the Sister
436
How beautiful
437
Wash up
438
I'll do that

439
How beautifully she plays
440
-What's the tune called?
-I don't know
441
I'll do it, Sister; it's no job for you
442
You sleep in that?
443
There's plenty of room.
It's furnished like a house
444
- Do you like moving around?
- It's his job
445
We change our convent every two years.
This is my second
446
So we won't become attached to
worldly things; one puts down roots
447
One cherishes many things and forgets
the most important: God
448
We both travel. You follow your
spouse, I follow mine
449
True, to each their own
450
Would you like to see the convent?
I'll show you
451
It's over a thousand years old
452
Why do you keep me? I'm not pretty
and I can't even cook
453
What the devil do you want?
454
Go to sleep. Funny sort of humour
you've got
455

It's raining. It's nice in here
456
Would you be sorry if I died?
457
Do you feel like dying?
458
Once I'd rather have died than stay
459
Now, I would even marry you
430
Well, if we have to live together...
even a stone serves a purpose
431
Think about it. Do you ever think?
432
About what?
433
Think?
434
Stop going on about stupid things.
I'm tired
435
Aren't you a little fond of me?
436
Will you shut up?
437
I can't get to those silver hearts.
You try
438
What's that? You say no to me?
439
You mustn't do it
440
Would you like to stay?
Shall I ask Mother Superior?
441
Many thanks for your kind-hearted
hospitality
442
The thanks of a humble artiste
443
Rilfe. Come to give me a hand?
444

I'll help you, too, one day
445
You won't kill me?
446
It'll be worse next time
447
You've broken my watch
448
He's hurt
449
Get up, don't play the fool
450
He's dying
451
Can't you shut up?
452
Shut up!
453
Now they'll get me
454
Miss Gelsomina. The drum
455
Fool is hurt
456
Zampanò. Fool is hurt
457
What's the matter with you?
458
No one saw us, we're quite safe
459
They couldn't care less about us
460
I'm hungry
461
Stay here, I'll see to it
462
Where are you going?
463
Want to go home?
464
Eat
465
All you do is cry

466
I'm coming to sleep
467
Don't come in
468
It's nice here
469
It's cold
470
Sit down there in the sun
471
Something to eat?
472
Something's lacking
473
I'll see to it
474
At last. It's ten days since
you stirred yourself
475
I didn't mean to kill him.
I only hit him twice
476
Nothing, really. A bit of blood
from the nose
477
Then he falls flat
478
Must I do life for a couple of punches?
479
Haven't I a right to work in peace?
480
Thank goodness, we can leave now.
There's a fair in the village.
481
It's not far. We'll make
some money there
482
Fool is hurt
483
I'll take you home. Shall I
take you to your mother?
484

Would you like that?
485
Who else but me will stay with you?
486
I can't go on like this.
I must earn a living
487
You're not well up here
488
You'll get cold out here. Get inside
489
You killed him. I'm fine in the sun
490
I wanted to run away from you.
He told me to stay
491
We need more wood; the fire is dying
492
- Going somewhere?
- Just for a stroll
493
Shall I come with you?
494
No, I'll come back soon
495
A cone, with lemon and cream
496
Where did you learn that song?
497
The one you were singing
498
From a girl who was here long ago
499
- How long ago?
- Four or five years
500
She used to play it on the trumpet
501
Where is she?
502
01:37:23 --> 01:37:25
She's dead, poor thing

503
You're from the circus, too, like her
504
No one here knew her
505
She never talked, she looked mad
506
My father found her on the beach one
evening; she was ill, feverish
507
She wouldn't eat or speak: she cried
508
When she felt better she would sit
playing the trumpet
509
One morning she wouldn't wake up. The
mayor tried to find out who she was
510
Ask him
511
Presenting Zampanò, the man
with lungs of steel
512
He'll be followed by a comic sketch
513
A chain, half a centimetre thick...
514
...made of raw iron,
stronger than steel
515
I'll break the link simply by
expanding my chest
516
This cloth is not for protection
517
It is to spare you the sight of blood
should I be injured
518
Persons with weak hearts
are advised not to look
519
Come on, you've had enough
520

I'll take you somewhere better

521

I don't need anyone

522

I want to stay alone

DVD version (2009)

1

Gelsomina!

2

Gelsomina, Mother says
come home at once.

3

There's a man with a big motorbike.

4

Mother says Rosa is dead.

5

Gelsomina, remember Zampanò,
who took Rosa with him?

6

My poor daughter,
I shan't even see her grave.

7

She's dead, poor little one.

8

She was so pretty,

9

so sweet, so clever.

10

Look, Zampanò.
Gelsomina looks so much like Rosa.

11

God, how wretched we are!

12

I told you, Zampanò,
she's not like Rosa.

13

This little one is kind,

14

she does what she's told.

15

She's a bit strange, but that
will pass if she eats regularly.

16

Would you like to take Rosa's place
with Zampanò?

17

He'll teach you a job

and you'll earn money.
18
It'll mean one less to feed at home,
Gelsomina.
19
Zampanò is a good man,
20
he'll take you around,
you'll sing and dance.
21
See, he gave me 10,000 lire.
22
I have it here, look.
23
We can mend the roof
and eat for a time.
24
Why has your father left us,
Gelsomina?
25
You've grown up,
but you've never worked.
26
It's not your fault that
you're different from other people.
27
Help your mother.
Zampanò will teach you a job.
28
Sure, I can even train dogs.
29
You kids...
30
..go and buy some salami
and some cheese, too.
31
And wine.
32
I'm a generous sort.
33
- Thank you! Say thanks.
- Come on, go.
34

Where are you going?
Come back, Gelsomina.
35
Why do you behave like this?
Oh, Zampanò... Gelsomina!
36
Hurry up!
37
Mum, where is she going?
38
I'm going to work.
I'll send money home.
39
He's an artiste.
I'll be an artiste, too.
40
I'll sing and dance, like Rosa.
41
When will you come back?
42
When will I be back, Mum?
43
Don't go, don't leave us, my child.
44
I don't want you to go.
45
I said we'll be back soon!
46
Zampanò, why leave so soon?
47
I'm going.
48
Take it, it's your shawl.
49
Hop on!
50
My child! My poor child!
51
This chain
is half a centimetre thick,
52
made of raw iron,
stronger than steel.

53

I'll break the link
simply by expanding my chest.

54

Thank you, ladies and gentlemen.

55

To achieve this
I will inflate my lungs.

56

A vein could burst,
then I'd spit blood.

57

Once, in Milan,

58

a huge man lost his sight
doing this act.

59

Because the optic nerve
bears all the strain

60

and once you're blind,
that's the end.

61

Squeamish people
are advised not to look.

62

Blood may spurt out.

63

Thank you.

64

- You never cooked at home, did you?

- No.

65

Fit for pigs.

66

There are enough outfits here
for 10 people.

67

Maybe there's something to suit you.

68

You must be elegant.

69

No rags with Zampanò.

My women are always elegant.
70
Here you are.
71
Try to say, "Zampanò is here!"
72
Zampanò is here!
73
Zampanò is here!
74
Well? Come here.
75
This is a trumpet.
76
Just do what I tell you.
77
This is a drum.
78
Zampanò is here!
79
Here's Zampanò!
80
Try again.
81
Zampanò is here...
82
Come back here.
83
There!
84
Come on.
85
You have to say it like...
86
"Sparkling flame, burning light,
blaring night..."
87
What's all that?
88
- The day after tomorrow it'll rain.
- How do you know?
89
It'll rain.

90

Come here.

91

Get inside.

92

- I'll sleep here, outside.

- Really?

93

Tell me...

94

- What's your name?

- Di Costanzo, Gelsomina.

95

Well, Gelsomina, come along.

96

Tomorrow.

97

Don't be silly, get in!

98

Thank you.

99

Ladies and gentlemen,
for the first time here,

100

we present a new farce,
full of laughs.

101

Hello, Officer.

102

Frail people should take care
not to die of laughter.

103

We are only poor artistes.
My wife will pass the hat round.

104

Jump to it.

105

Good morning, Miss Gelsomina.

106

Excuse me,
are you scared of my 'rilfe'?

107

I said, "Excuse me,

are you scared of my 'rilfe'?"
108
All right, then, let's go hunting.
109
It's a rifle, not a 'rilfe',
ignoramus.
110
Where are the ducks?
111
Well, if there aren't any ducks,
112
you can be one and I'll shoot you.
113
That's an ass, not a duck.
114
My lady will now take the hat round.
115
Thanks to those
who can spare something
116
and thank you anyway to
those who can't.
117
Good evening.
118
Shut the door.
119
- Hello, Skeleton.
- Hello, Zampanò.
120
How goes it, Gypsy?
121
Meet my lady.
122
Your wife?
One of your many girlfriends!
123
- Pleased to meet you. Take a seat.
- No. I will sit here.
124
Waiter!
125
- Should I get him?

- No. You sit.
126
Coming! I am bringing the wine.
127
Food.
128
Mutton and stew, today's special.
129
What will you have?
130
- I'll have that.
- Which one, mutton or stew?
131
I'll have both.
132
All right, both.
Pasta and mutton for me.
133
- And red wine.
- OK.
134
Where do you come from?
135
From my village.
136
You don't talk like us.
Where were you born?
137
In my father's house.
138
- Waiter!
- Coming.
139
Bring some more wine.
140
..Marry me,
so it remains in the family.
141
It isn't wool, it's only cotton.
142
Ginger...
143
Come here.

144

- Are you talking to me?

- Yes, come here.

145

Good evening.

146

Are you busy? Sit here, then.

147

- Want a drink?

- Thank you.

148

- Where's the wine?

- I don't like this place.

149

Let's have a smoke.

150

- Haven't I seen you before?

- Maybe. I get around.

151

Here's your wine.

152

- Have you eaten?

- Yes.

153

Cheers.

154

Where have I seen you?

What's your job?

155

I'm a strolling player.

156

My assistant - taught her myself.

157

She didn't even know how to bray.

158

Just try that.

159

What a brute.

160

I earned all that in an hour

with this.

161

Can I take one?

162
Clever!

163
It stinks in here. Let's go out
and see the fireworks.

164
Waiter, two flasks of wine.

165
- How much do I owe you?
- 4,000 plus the wine.

166
- How's business?
- Could be worse.

167
Put the bottles in.

168
Where are you going? Jump in.

169
What is it, your car?

170
- Why, is it not OK with you?
- Oh! Are you mad?

171
It's American. Seven years old
and still good.

172
Hear that engine?

173
- Shall I get in?
- Wait here.

174
Where are you going?

175
Still there?

176
Why didn't you eat the soup?

177
She refuses to eat. She is weird.

178
Damn the soup! I'll throw it away!

179
That's all the thanks you get
nowadays.

180
You say your husband
has a motorbike-caravan?
181
There's a man with one
by the orchard.
182
- Where?
- Down past those houses.
183
A dog died in there.
184
Are you waking up?
185
I've planted some tomatoes.
186
Tomatoes?
187
I found some big seeds,
so I planted them.
188
Let's get a move on.
189
Are we going?
190
Do you think we'll wait for
tomatoes to grow? Push!
191
Did you do the same with Rosa?
192
What?
193
With Rosa.
194
What are you talking about?
195
You went with that one.
Did you do it with Rosa, too?
196
Oh, shut up!
197
What do you want?
198

So you're one of those
who goes with women.
199
Who goes with women.
200
Learn one thing,
if you want to stay with me -
201
keep your mouth shut.
202
Tomatoes!
203
What is in that head of yours?
204
To the beautiful bride.
205
<i>I's Bajan's Faul.</i>
206
We want to see a kiss.
207
She's calling us.
208
- Come and eat.
- Thank you.
209
Sit down and eat with us.
210
- Sit down with us, Teresa.
- Don't have time.
211
- But I must eat.
- You will eat later.
212
- Where are you taking me?
- To see Osvaldo.
213
This way.
214
Stop pushing me!
215
Natalino, come with us.
216
Osvaldo, look who is here.

217

- Make him laugh.

- Who is he?

218

He's my cousin Osvaldo,

he is always kept in here.

219

They're ashamed of him.

Make him laugh.

220

- What should I do?

- Do what you did before.

221

A little bird.

222

You little rascals!

I'm going to smack you.

223

What are you doing here? Leave!

224

Do you eat standing, like a horse?

225

I always eat standing.

226

Who else runs the house?

I had two husbands - both dead.

227

I'm up half the night, cooking.

You think I'm tired?

228

I could show the girls

how to dance all night.

229

Why not marry?

230

Yet another husband?

One boss is enough.

231

Is that the only use of a husband,

to be a boss?

232

I'm flesh and blood, too.

Doesn't everyone like sweets?

233
What are you doing there?
234
My first husband was your size,
I've got his clothes.
235
No one can wear them.
236
I'll get you something, too.
237
There's a child with such a big head.
238
Here you are. Eat.
239
Help me get some more wine.
240
I can have your husband's clothes?
241
There are few men your size.
Who else could wear them?
242
Is there a hat? I could do with one.
243
Yes, come and see for yourself.
244
Remember how beautiful, Zampanò?
245
That day in the rain,
from the window?
246
Why don't you teach me
how to play the trumpet?
247
Did you teach Rosa?
Did she work like me?
248
How do I look?
249
Women.
250
Can't smoke in here.
251
What's wrong with you?

Why are you crying?
252
Because I feel like it...
253
- Come up.
- No!
254
Come on, come up.
255
- Staying there all night?
- Yes, all night.
256
I'm going back home. I'm fed up.
257
Not with the job, I like the job.
258
I like being an artiste.
259
It's just you I don't like.
260
What's up?
261
I'm leaving.
262
I'm going home.
263
Shut up, silly fool.
264
I'm leaving the shoes,
the coat, everything!
265
Every day the same.
I nag, but does he change? No!
266
I'm leaving!
267
Now The Fool will perform
the most dangerous feat -
268
eating spaghetti
high above the ground.
269
Silence, please.

The smallest noise could be fatal.

270

Ladies and Gentlemen, The Fool

271

in his world-unique feat.

272

How's the weather up there?

273

Rather chilly, that's why I'm hungry.

274

Damn the wind! It's blown away
my serviette.

275

Won't you invite us to join you?

276

Plenty of room,
if anyone would care to.

277

Anna, I'll wait at the inn.

278

OK.

279

Move away from the back.

280

Move away!

281

Soldier... Attention!

282

One, two...

283

Hey, nutter!

284

Leave her alone, the poor thing.

285

- I'm off.

- Bye.

286

- What's her name again?

- Gelsomina.

287

No more drinks for me.

288

Get in.

289
I don't want to go with you any more.
290
Get in, I said.
291
Now, move!
292
Shut up!
293
Has anyone got any objections?
294
That's what I thought.
295
Good morning.
296
Hey! Come over here at once.
297
Please, come in.
298
Say hello to the lady.
299
This is Signor Giraffa.
300
I've taught her everything myself.
301
Have a coffee.
302
Come on, have it.
303
She never even wore shoes before.
304
She's not like us,
who have travelled the world.
305
Damn the wind,
the tent is blowing away.
306
I don't pay anyone,
they share the proceeds.
307
The hat's passed round
and everyone's happy.
308

That suits me.
What would we quarrel over?
309
Then you can start tonight -
the girl can do the rounds.
310
- Where are we?
- In Rome. That's San Paulo.
311
Do we stay in the circus, too?
312
- This tent looks good.
- Come on in.
313
How many does it hold?
314
Four hundred seated,
with more standing.
315
Have you met?
316
Look who's here! Rilfe.
317
A good choice.
A circus should have animals.
318
I'm only joking. Want a fag...
oh, you've got one.
319
One must admit,
320
he's got a big repertoire -
321
an act with a chain.
322
Free advice - never talk to me.
323
Or else you'll come to a bad end.
324
I was only joking. Why get upset?
325
I've warned you.
326

He's very good.
327
Come on, Rilfe.
328
Big man.
329
Don't worry,
everything will go wrong.
330
And now,
331
we present our new attraction.
332
Zampanò, the man with lungs of steel.
333
This chain
is half a centimetre thick,
334
made of raw iron,
stronger than steel.
335
I put it around my chest
336
and link it with this hook.
337
I'll break it simply
338
by expanding my chest.
339
Perhaps you think the hook
is weakened?
340
Check it for yourself.
Miss Gelsomina, please.
341
This cloth is to spare you
the sight of blood,
342
should I be injured.
343
Obviously, one needs
the strength of a pair of oxen.
344

Perhaps not everyone here
is a scholar,
345
but any intelligent person knows
that three things are needed.
346
Good lungs, ribs of steel
and superhuman strength.
347
Get away from there!
348
The drum will roll three times.
349
Miss Gelsomina, please.
350
Excuse me, call for you.
351
Bastard!
Come on kids, it's your turn.
352
I'll attend to him myself.
353
He's a dead man.
354
- Is Fool hiding in there?
- I haven't seen him.
355
Come out, you coward.
356
I'll show you who will laugh last.
357
What a coward.
358
- What has he got against you?
- How do I know?
359
- What have you done to him?
- Nothing at all.
360
It's him who is always taking
the piss. He'll pay for it.
361
But who is he?

362
A bastard, a gypsy's son.
363
- Have you known him long?
- Far too long.
364
Did Rosa know him, too?
365
He knows nothing about me or Rosa.
366
Enough of him.
Come to bed, I'm tired.
367
Here she is.
Look at the way she walks.
368
Didn't I say she has the right face?
369
Take this.
370
For heaven's sake,
put that bucket down.
371
The act always worked well
with a girl.
372
Gelsomina, come and work with us.
373
Try to play it.
374
Very good.
You're very gifted. Listen carefully.
375
I play the violin,
and when you hear me...
376
..you steal up behind me,
and blow the trombone like that.
377
Got it? Let's try, then.
378
I can't.

379
Why not?
380
Zampanò won't let me.
381
Hear that? And you say
it's all my fault.
382
Where is Zampanò?
I'll have a word with him.
383
He's gone into town.
384
Don't worry, then.
I'll talk to him later.
385
We're one big family.
The more you learn, the better.
386
Don't forget,
when I get to this bit...
387
Do you really understand?
388
Ladies and gentlemen,
389
I will now play a very sad tune.
390
- Earlier, silly!
- Very good.
391
It seems Zampanò
improves the intelligence.
392
You must interrupt my playing,
and I said you must come close.
393
Now try again.
394
That's very good.
Now we'll repeat it three times.
395
Follow me as I do the rounds

with the hat.
396
Put your fingers like this
397
and just blow.
398
Very good, Gelsomina. Now follow me.
399
What's the matter, Zampanò?
400
She's only working. I told her to.
401
She works only with me.
402
I'd have asked you before,
403
but you weren't here.
404
- We all work together.
- Not with him!
405
Pack it in!
406
I won't talk to you.
You told me not to.
407
Go over to my wife. We're talking.
408
I tell her what to do,
409
and I say she mustn't work
with that tramp.
410
- Why?
- Because that's how I want it!
411
Don't you ever....
412
Zampanò, leave The Fool alone.
413
Stop them
before they kill each other!
414

Hurry up, Paolo.
415
Damn these tramps and gypsies!
416
Zampanò! He's got a knife!
417
Calm down, Gelsomina,
418
they will stop them...
oh, Holy Mother of God...
419
Watch out, he has a knife.
420
I'll kill the first man
who comes any closer.
421
Open the door.
Come out of there, you coward.
422
Step back!
423
- What is going on in here?
- Nothing.
424
Drop that knife.
425
There's never been such a disgrace
in my circus.
426
Police never took people away
in handcuffs.
427
- The other one started it.
- I never had trouble with the law!
428
Where will you go now?
429
Stay with us. He'll look for you.
430
Leave him, Gelsomina,
you're better off without him.
431
You won't go hungry with us.

432
What about the bike?
433
The police will see to it.
434
- Gelsomina, join us.
- Where will I sleep?
435
There's room for you
to sleep in my caravan.
436
Hurry up,
437
we're moving on at four.
438
Come with us, if you like,
439
but neither of them
will ever work for us again.
440
Drop the tent!
441
Were you sleeping?
442
What an animal stink!
443
How can you bear it?
444
Zampanò won't be back yet.
Tomorrow, maybe.
445
- Tomorrow?
- Yes, maybe.
446
It was all your fault.
Zampanò didn't hurt you.
447
Why didn't they lock you up?
448
In some respects,
it may well have been my fault.
449
He had the knife, though.

450
Come out.
451
It won't hurt him to be inside.
He'll live long enough.
452
But I'll die soon.
453
What a nice place this is!
454
And what a pretty dress. Sit down.
455
What a funny face!
456
More like an artichoke than a woman.
457
I might leave Zampanò.
458
I could join the circus.
459
It's a good opportunity to quit him.
460
Fancy him getting out
and not finding anyone!
461
You ought to do it.
462
What a brute.
463
I've nothing against him,
but I can't help teasing him.
464
I can't help it,
465
I don't know why.
466
How did you come to be with him?
467
He gave Mother 10,000 lire.
468
As much as that?
469
I have four younger sisters.

470
Fond of him?
471
- Who? Me?
- Of course, you.
472
You should leave him.
473
I tried. No luck.
474
You get on my nerves with "No luck".
475
You could go away with the others.
476
It's all the same,
with Zampanò or the others.
477
The truth is,
478
I'm no good to anyone.
479
I'm fed up with my life.
480
Can you cook?
481
I asked if you cook.
482
What do you do? Sing? Dance?
483
A little.
484
Do you like making love, then?
485
So what do you like?
486
And you're ugly, too.
487
What am I living for?
488
Suppose you ran off with me?
489
I'd teach you tightrope walking.
You'd be a star.

490
We'll tour the world in my car.
It'll be fun.
491
Would you like that?
492
Your sort stays with Zampanò
493
and his silly act
494
and gets beaten like an ass.
495
Such is life!
496
He wouldn't keep you
if you weren't useful to him.
497
What did he do when you ran away?
498
He beat me.
499
Why wouldn't he let you go?
500
It's beyond me.
501
I wouldn't keep you for a single day.
502
Who knows, maybe...
503
Perhaps he's fond of you.
504
Zampanò? Of me?
505
Why not? He's like a dog.
506
Dogs look at us, wanting to talk,
but bark instead.
507
Poor him.
508
Sure, poor him.
509
Who else but you

could put up with him?
510
I'm ignorant
511
but I've read a few books.
512
You won't believe it, but
everything serves a purpose.
513
Take that stone there, for instance.
514
Which one?
515
Any stone. This little stone
serves a purpose, too.
516
What purpose?
517
If I knew that, guess who I would be?
518
God the Father, who knows all.
519
When you'll be born, when you'll die.
520
I don't know the purpose
of the stone,
521
but it has one.
522
Because if it's useless,
all is useless...
523
..even the stars.
524
That's what I believe.
525
You, too.
526
Even you serve a purpose...
527
..with your ugly artichoke head.
528
One day I'll set fire to the lot,

529
mattresses, blankets and all.
530
Then he'll learn.
I didn't refuse to go with him.
531
10,000 lire. I started work
and all I get is beaten.
532
It's not good enough. He won't think,
so I tell him, but with no effect.
533
What's the point?
I'll poison his food.
534
I'll burn the lot, the lot.
535
Who else but me
would put up with him?
536
They asked you to stay?
537
Wake up. Did they ask you
to stay with the circus?
538
Did they say anything about me?
539
They don't want you or Zampanò
any more.
540
They'll be sorry.
Money follows in my footsteps.
541
I never needed anyone.
Here today, gone tomorrow.
542
People soon bore me.
I like to keep on the move.
543
I go on my way.
544
That's me, I can't help it.
Never a roof over my head.

545
Why did you say you'd die soon?
546
I've always had that thought,
with the job I do.
547
One day I'll break my neck,
and no one will care.
548
Not your mother?
549
Will you wait for him,
or go with them?
550
I'll take the bike
to the police station.
551
He'll find you later.
552
Won't this dinosaur ever start?
553
What a crate!
554
Come on, get out.
555
There's the police station.
556
Are you going?
557
Yes. You'd rather come with me?
558
But I don't intend to take a girl on.
I don't need one.
559
This will be...
560
..a little keepsake.
561
Goodbye, Gelsomina.
562
I am here.
563
They said I could stay

with the circus.
564
Why not?
565
- Which way is my house?
- That way.
566
Once I dreamed only of going back,
567
but now I don't care so much.
568
Home now seems to be with you.
569
Really?
570
After all the starvation
you had at home,
571
it must be an effort
to stay with me.
572
You're like a beast, you never think!
573
Didn't you starve?
574
Never have!
575
A storm's brewing.
Is it far to the nearest village?
576
Not so far, but the road's
through the mountains.
577
We won't make it.
I'm short of petrol.
578
There's our convent.
579
Wait here.
580
I got some oil, Mother.
581
This man asks if we can shelter them

for the night.

582

Excuse me, Mother.

583

We're short of petrol,
and it's getting late.

584

It's a long way to the village
and my wife isn't well.

585

- They could sleep in the barn.

- For tonight, then.

586

She says you can sleep in the barn.

587

Thank you, Mother.

Thank you very much.

588

I've found some more.

589

Thank you, it's very nice.

590

Won't you have some more?

591

Go on, have some.

592

Does she work with you?

593

She helps me a bit. She plays
the drum and the trumpet.

594

Play for the Sister.

595

How beautiful!

596

You're very good.

597

Enough now. Wash up.

598

I'll do that.

599

- It's her job.

- We'll do it together.

600
How beautifully she plays.
601
- What's the tune called?
- I don't know.
602
What is she doing?
603
I'll do it, Sister.
It's no job for you.
604
I always do it.
605
You sleep in that?
606
There's plenty of room.
It's furnished like a house.
607
- Do you like moving around?
- It's his job.
608
We change our convent
every two years.
609
- This is my second.
- Why?
610
So we won't become attached
to worldly things.
611
One puts down roots.
612
One cherishes many things
and forgets the most important - God.
613
We both travel. You follow
your spouse, I follow mine.
614
True, each to their own.
615
Would you like to see the convent?
I'll show you.
616

It's over a thousand years old.
617
Why do you keep me?
I'm not pretty and I can't even cook.
618
What the devil do you want?
619
Go to sleep.
620
Funny sort of humour you've got.
621
It's raining. It's nice in here.
622
Would you be sorry if I died?
623
Do you feel like dying?
624
Once I'd rather have died than stay.
625
Now, I would even marry you.
626
Well, if we have to live together...
even a stone serves a purpose.
627
You've got to think about things
like that. Do you ever think?
628
- There's nothing to think about.
- Of course there is.
629
What should I think about?
630
Come on, tell me!
631
Stop going on about stupid things.
632
I'm tired.
633
Aren't you a little fond of me?
634
Will you shut up?
635
I can't get to those silver hearts.

You try.
636
- What are you doing?
- What's that? You say no to me?
637
You mustn't do it.
638
Shut up!
639
- Thank you.
- The Lord be praised.
640
Thank you. Goodbye.
641
Safe journey. Wait.
642
What's the matter?
643
Nothing.
644
Would you like to stay?
Shall I ask Mother Superior?
645
Sisters... Put this away.
646
Many thanks
for your kind-hearted hospitality.
647
The thanks of a humble artiste.
648
Push.
649
Rilfe. Come to give me a hand?
650
I'll help you, too, one day.
651
Easy, Rilfe.
652
Drop it.
653
Zampanò, stop it!
654
Let's see you tease me now.

655
Stop it!
656
You won't kill me?
657
A little present from Rilfe.
658
Thank you.
659
It'll be worse next time.
660
Worse than this?
661
You've broken my watch.
662
Zampanò, come here quickly!
663
He's hurt.
664
Get up, don't play the fool.
665
He's dying.
666
Can't you shut up?
667
Shut up!
668
Are you going to shut up?
669
Now they'll get me.
670
People with weak hearts
are advised not to look.
671
The hook could pierce the flesh
and blood could spurt out.
672
The drum will roll three times.
673
Miss Gelsomina. The drum.
674
Fool is hurt.
675

Zampanò. Fool is hurt.
676
What's the matter with you?
677
No one saw us, we're quite safe.
678
They couldn't care less about us.
679
I'm hungry.
680
Stay here, I'll see to it.
681
Where are you going?
682
Where are you going?
683
Want to go home?
684
Eat.
685
All you do is cry!
686
I can't stand this any more!
687
I'm coming in to sleep.
688
Don't come in.
689
Shut up. I'll sleep outside.
690
It's nice here.
691
It's cold.
692
Sit down there in the sun.
693
Something to eat?
694
Something's lacking.
695
I'll see to it.
696
At last. It's 10 days

since you stirred yourself.
697
I didn't mean to kill him.
I only hit him twice.
698
Nothing, really.
A bit of blood from the nose.
699
Then he falls flat.
700
Must I do life
for a couple of punches?
701
Haven't I a right to work in peace?
702
Thank goodness, we can leave now.
703
There's a fair in the village.
704
It's not far.
We'll make some money there.
705
What's wrong?
706
What's wrong?
707
Fool is hurt.
708
I'll take you home.
709
Shall I take you to your mother?
710
Would you like that?
711
Who else but me will stay with you?
712
I can't go on like this.
I must earn a living.
713
You're not well up here.
714
You'll get cold out here. Get inside.
715

Come on.
716
You killed him.
717
I'm fine in the sun.
718
I wanted to run away from you.
He told me to stay.
719
We need more wood. The fire is dying.
720
Get off kids, go home,
go to the beach.
721
We'll see you tonight at the circus.
722
Tell your parents you want to
come to the circus tonight.
723
- Going somewhere?
- Just for a stroll.
724
Shall I come with you?
725
No, I'll come back soon.
726
A cone with cream.
727
And a bit of lemon.
728
Where did you learn that song?
729
- What song?
- The one you were singing.
730
Ah, this one...
731
From a girl who was here long ago.
732
- How long ago?
- Four or five years.
733
She used to play it on the trumpet.

734
Where is she?
735
She's dead, poor thing.
736
You're from the circus, too,
like her.
737
No one here knew her.
738
She never talked, she looked mad.
739
My father found her
on the beach one evening.
740
She was ill, feverish.
741
She wouldn't eat or speak.
742
She just cried.
743
When she felt better
she would sit playing the trumpet.
744
One morning she wouldn't wake up.
745
The mayor tried to find out
who she was.
746
Ask him.
747
Presenting Zampanò,
the man with lungs of steel.
748
He'll be followed by a comic sketch.
749
A chain, half a centimetre thick,
750
made of raw iron,
stronger than steel.
751
I'll break the link
752

simply by expanding my chest.

753

This cloth is not for protection.

754

It is to spare you the sight of blood

should I be injured.

755

People with weak hearts...

756

..are advised not to look.

757

Come on, stop now.

It's late, you should go to bed.

758

Leave me alone.

759

- Come on, go to bed.

- Leave me!

760

Come on, behave, stop drinking.

761

Waiter!

762

I am going to take you

somewhere better.

763

Come on. Let's go.

Leave that! Stop drinking.

764

- Listen to me. Come on.

- I can walk.

765

- OK. Let's go.

- Don't touch me!

766

The bill, please.

767

Throw him into the sea.

768

Leave him. Are you out of your mind?

They are going to beat you up.

769

Help me take him outside.

770
We're sick of you.
771
I am going to teach you a lesson.
772
You think you are really brave?
773
You are a coward.
774
Leave me alone.
775
You'd better leave.
776
Leave me!
777
Go, I'll take care of this.
Go back inside.
778
How brave!
779
Leave him.
780
Just go. You're disgusting.
I pity you! Go away.
781
Stop kicking him, he's drunk.
He's not with it, can't you see it?
782
Leave me.
783
I said, leave me alone!
784
You're beating me up, now?
It's me.
785
I don't have any friends.
786
OK, do whatever you want.
787
I don't want any friends.
788
Go on! Destroy everything.
789

What a friend.

790

Why don't you come out now?

All of you.

791

Damn fool!

792

Come out now.

793

I'm going to crush you.

794

Cowards! I don't need...

795

I don't need anyone.

796

I want to stay alone.

797

Alone.

Antonioni, M., 1960, *L'Avventura*, 35 mm, 143'.

Film version (1968)

1

To think that there used to be
nothing but trees here.

2

The houses grew ...

3

Yes. There's no escape.

4

I was looking for you, father.

5

Not yet at sea?

6

No, I haven't left yet.

7

What about wearing a little
cap with the boat's name on it?

8

No-one does that.

9

How long?

10

I'll be about 3 or 4 days.

12

I'll rest. I should be used to it by now.

13

I'm resting from being a diplomat -
and a father.

14

That's the truth.

Let me at least have that.

15

After 30 years of lies I must
tell my daughter the truth.

16

Any more truths for me?

17

You know.

19

That one will never marry

you, darling.
22
Have you been waiting long?
23
Hurry up, Alvaro. We're late.
24
I'll wait for you here.
25
Where are you going?
26
To have a drink.
27
But you haven't seen him for a month ...
28
I wish I wasn't seeing him today.
29
But we absolutely raced here ...
30
Oh, well ... goodbye cruise!
31
It's terrible - being apart.
32
Really.
33
It's hard when you're both
in different places.
36
Do you understand?
37
But when he's there - before you ...
38
That's all there is ...
39
Do you see?
40
Let's go back.
41
I'll be right down.
42
Do you want me in profile?
43
What's the matter with me?
44

You're friend's waiting down there

45

She'll wait.

46

How are you?

47

Bad.

48

Why?

49

Why ...

50

Go away, brute.

51

Did you sleep well?

52

So-so.

54

Then I fell asleep.

56

I slept terribly badly.

57

Sunbathe instead.

58

Shall we go for a swim?

59

Not here - it's scary.

60

The Aeolian Islands ...

61

were once all volcanoes.

62

When I came here 12 years ago ...

63

... she said the very same thing.

64

What is this one called?

65

It's Basiluzzo.

66

That sounds like the name of a fish.

67

That's Lisca Bianca.

68

What a bore! So much fuss
over a little swim.

69

Be careful!

70

I'm here, Patrizia.

71

Why have we stopped?

72

Aren't you going to swim?

73

You know, I dreamt I was swimming.
You go, Raimondo.

74

Raimondo, do you like
underwater fishing?

75

I hate it - but I try to do it
all the same.

76

Prepare the dinghy.

77

Who ever said man was originally
a creature of the sea?

78

Sandro, where are you going?

79

I've always served on pleasure craft

80

It's hard work with no time-table.

81

We were up all last night.

82

No time to sleep - but I like
this better.

83

A shark ... a shark!

84

Don't move, miss. Stay where you are!

85

Everyone keep still!

86

Go away!
87
What's going on?
88
There's a shark in the area. Don't move!
89
Who's moving?
90
How did you become aware of it?
Did it touch you?
91
I'd have died.
92
Their snouts ... with all those teeth...
93
A drop of brandy?
94
No, it's nothing really.
95
It's all over now.
96
Only, I'd like to change. I'm cold.
97
It's all over.
98
Where can that shark have gone?
99
What's the matter?
100
Which one should I wear?
101
This one ... or this one?
102
This one ... it's gorgeous.
103
Why don'y you try it on?
104
It suits you better than me.
105
Keep it.
106
You know ...
107

About that shark - I made it up.
108
Made it up?
109
But why?
110
Just because. Let's forget it.
111
Subject closed.
112
I don't want to know why
you do such things?
113
Sandro, I suppose.
114
Did it serve its purpose?
115
Come on, let's go.
116
Going on land?
117
You call that rock "land"?
118
Were you still in the water?
119
Don't you know there's a shark?
120
A shark?
121
You mean, I might have been killed?
122
I see ...
123
What do you want , Belmondo?
124
Do you want me?
125
At this time of day?
126
Stay, Claudia.
127
This isn't a love scene.
128

Is this all right?
129
Happy?
130
A bit disappointed
131
On the contrary.
132
How do you see Raimondo?
133
He looks rather corrupt.
134
He's a big baby!
135
No - I prefer corrupt ... unless
you love babies.
136
I love no-one.
137
I know, damn it.
138
And if ever there was a woman
made on purpose ...
139
...absolutely cut out for all sorts
of devious doings ...
140
betrayals and ...debauches ...
141
... it's her.
144
Let's go ashore.
145
There ought to be some ancient
ruins up there. Shall we look?
146
Do you remember, Giulia?
147
Go to sleep. You say, "How lovely!"...
148
...about everything - the sea,
a baby, a cat ...
149

150
Well, things are lovely!
151
How sweet!
152
Who is?
153
The shark.
155
How marvellous!
156
Do you want one?
157
00:05:24
That's Patrizia?
159
More than the shark?
160
No comparison!
161
Then come exploring with me.
162
No, we'd better stay here.
163
A month is too long.
166
Then it will take a bit longer to go.
167
I think we ought to talk it over.
169
We've plenty of time to talk...
171
Isn't it as if we were married already?
Like Giulia and Corrado?
176
No, it's not enough...
180
I know it's absurd.
188
We should go.
189
There's quite a swell.
190

Where's Anna?

191

I don't know.

192

I think I can hear a boat.

193

Yes - listen ...

194

Where's Anna?

201

This island is really beautiful, isn't it?

202

Have you found her?

205

Have you seen how Corrado looks at me?

206

He's been horrid to me all day.

207

I can't find a thing!

208

Not even a trace!

209

Let's be practical.

You go to the nearest island.

210

Tell the police or customs men
there about the disappearance.

211

I'll stay here ... because I have
the feeling something may happen.

212

Anyway, I don't feel like going.

213

Well, let's go.

It's useless to go on wasting time.

214

How long will it take to go and
come back?

215

A couple of hours if we're lucky ...

217

It depends on the sea too.

218
I'm staying here with Sandro.
219
But suppose it rains ...
221
I'm not leaving here.
224
Damn! We forgot to ask them
to leave us a lamp!
225
There's a lamp here.
226
I believe she's still alive.
227
She invented that shark story.
228
Why didn't you tell us?
229
I didn't think it was important.
She laughed ...
230
But why did she invent that shark?
231
What was her purpose in that?
232
Maybe you'd better ask him.
233
Why?
234
Did you fight? Forgive my
indiscretion, but this is serious.
235
The same old quarrels.
236
All I remember is that she wanted
to be by herself.
237
How do you explain that?
238
What are you doing here?
239
Are you the owner?
240

No, he's in Australia.
I lived there too - for 30 years.
241
Those were the days!
242
Where have you just come from?
243
From Panarea.
244
Then it was you - at about 2 o'clock.
245
I saw a boat.
246
It was nearer 4 ... or 5.
247
P.m.?
248
No - in the morning.
249
Why, has something happened?
What is it?
250
Nothing, nothing ...
251
Why don't you tell him?
252
A girl vanished.
253
Vanished... Drowned?
254
No - vanished into thin air.
255
Tell him it was my fault too.
That's what you think.
256
Instead of worrying about my thoughts,
you should ...
257
... have tried to understand Anna.
258
Have you searched the rocks behind
the house?
259

A lamb fell down there last month.
260
It only baa-ed for me at night.
261
It was too scared during the day.
262
Come back inside, Claudia.
263
How are you? Feeling better?
264
Forgive me for yesterday.
265
You're fond of Anna ...
266
Yes, very,
267
Did she ever speak about me?
268
Very rarely ...
269
But always with tenderness.
270
And yet ...
271
... she acted as though our love ...
272
... mine, hers, ...
273
... and even her father's love was ...
274
... not enough ...
275
... as though it was meaningless.
276
Sometimes I wonder what I should ...
277
... have done to prevent all this.
278
Whose is that boat?
279
Didn't you hear it?
280
There are so many boats in summer.

281
You're up early.
282
Do you call 5 a.m. early?
283
Well?
284
Nothing?
286
There's a grotto under there.
287
Yes, that's right - there.
288
If she's there, she'll be dead.
289
Listen, Patrizia ...
290
They say there's a current from
here to another island.
291
That's a sort of clue. They're
292
... going to send some men to look.
You never know.
293
Do you mind if ...
294
Do you mind if Raimondo goes too?
295
Why should I mind?
296
You should be the one to go.
297
Yes... but in any case, it's no
use... no use.
298
I'm amazed at Sandro's calmness.
299
I don't think he's calm.
He's been awake all night.
300
That's Anna's father coming.
301

I looked in Anna's case, and...
302
Yes, it's Anna's - she gave it to me.
303
I found it in my bag...
304
I didn't want to... but I'd nothing
else to wear this morning.
305
I'm sorry.
306
I found them in her case.
307
TENDER IS THE NIGHT
308
HOLY BIBLE
309
This looks like a good omen.
310
Don't you think so.
311
Anyone, who reads the Bible
couldn't do anything silly.
312
... because of faith in God.
Therefore ...
313
... I'd rule out the idea of suicide.
314
Important news from Headquarters.
315
What news?
316
They stopped a suspect boat.
317
the crew is at Milazzo now.
318
We'll have to go and see.
319
Did you hear?
320
We're in God's hands.
321

Yes, but in the meantime,
we must go to Milazzo.
322
Forgive my frankness. I am ...
323
... the closest person to Anna.
324
Wherever she is, my daughter needs
her father more than you.
325
What will you do?
326
What indeed? I don't know.
We'll go to the Montaldo's.
327
I'll take the case.
328
I'm sorry ...
329
We'll join up at the Montaldi's.
330
Ettore will
be there already.
331
I'll tour the islands.
333
Aren't you tired? It's a miracle
I'm still standing!
334
Here I am ... as always.
335
Claudia isn't coming with us.
Will you see to her case?
336
A couple more questions and we'll
all have lunch.
337
Your companions say you threw out
the nets three times.
338
Yes - three times.
339
Get all the others in here.

340
We're getting there. They're
beginning to contradict each other.
341
Your friend says you couldn't fish
because of the rough seas.
342
Is that right?
343
And the other boat?
344
What boat?
345
Look, my men saw it.
346
They plainly saw you throw
the crates overboard.
347
Well? What have you got to say
about that?
348
I don't feel well. I'm all mixed up
I don't know anything.
349
What are you talking about?
350
What's all this got to do with Anna?
351
Just stay here.
352
I'm prepared to forget the smuggled
cigarettes - everything ...
353
Just tell me if you took the girl
somewhere.
354
Lieutenant, do you know the man
who wrote this article?
355
He's Francesco Zuria.
356
We should ask him to announce
a reward for information...

357
Zuria's at Messina. Shall I phone?
358
No thank you. Don't bother.
359
May I return to Lipari?
360
Wherea re the cigarettes?
361
In the quartermaster store, sir?
362
Sergeant... when did you arrive?
363
Two hours ago.
364
ANd the girl with you?
365
She said she had a train to catch.
366
RICH ROMAN GIRL VANISHES ON
LISCA BIANCA.
367
Are you going to the Montaldi's?
368
I'll come with you.
369
Have you read it?
370
People with information are asked
to get in touch.
371
I thought I'd go there... talk to them...
372
You must go.
373
Then when will we see each other?
374
I know it's difficult.
375
But you're only making it worse.
376
Please, stop looking so solemn.
377

And don't wait for the train.
378
Please go away.
379
what have we got to talk about?
380
Go ahead - speak.
381
I don't want you to come with me.
382
I don't even want to see you!
383
Why did you come?
384
I had to.
385
It's better ...
386
... to make the sacrifice at once.
387
Sacrifice...
388
It's idiotic to sacrifice oneself.
What for? For whom?
389
I'd understand if Anna were here, but...
390
Sorry.
391
I didn't mean to be cynical.
392
But isn't it better to face things?
393
It's the same...
394
... as when we met, 3 days ago.
395
Only 3 days ago. Do you realise that?
396
And you and Anna...
397
No, it's not like that.
398

Can you really change so fast...
and forget...

399

Even faster.

400

It's sad.

401

Terribly sad - I'm not used to it.

402

I'm not prepared for it!

403

Look... I've never been so upset
in all my life.

404

Sandro, why don't you help me?

405

The only way to help each other
is to be together.

406

No, I'm sure it isn't.

407

Get off at the next stop.

408

And you?

409

I... leave me in peace!

410

Excuse me, but are you going
as far as Palermo?

411

Tindari, then?

412

Sant'Agata?

413

You're going to Cefalù!

414

How did you know?

415

Someone told me.

416

I'm in service at Cefalù,
but I'm not from there.

417

This person knows you and told
me all about you.
418
Does she work in Cefalù?
419
She does gardening.
420
Then she can't know me.
421
The gardener where I work is a man.
422
They know each other.
423
They say you're a good girl...
424
... that you mind your own business...
425
We have a radio like that.
426
Not like this!
427
Because this one is Chinese.
428
These little radios are very practical.
429
They're useful for when you go
out walking, I suppose.
430
Do you put music first, or love?
431
Music, of course. You can buy a
radio. But to find a fiancé...
432
Love, for me. We men understand
these things.
433
First love - and then music.
434
Listen, Claudia...
435
Sandro, I beg of you...
436
Don't come after me any more!

437
Why not, Claudia?
438
Even if you send me away, I...
439
Let's not wait until it's too late!
440
Come away with me now!
441
Which one of you is Zuria?
442
He's inside.
443
Sr. Zuria?
444
Yes, until proven otherwise.
445
I wonder...
446
I'm busy!
447
I always dress like this.
448
Well, not like this...
449
My seam came undone, so I was
looking for a draper's..
450
Get back - How old are you?
451
19. I'm married and my name is
Gloria Perkins.
452
I am a writer. I go into trances to write.
453
But I'm interested in the cinema too.
454
And how did they welcome you at
Palermo?
455
At Palermo I was with my husband.
456
Now I'll go on to Capri, to write

an article on tourism.
457
The same act at Palermo.
458
We can escort you through to the
hotel now.
459
Do you fancy her?
460
50,000 lire!
461
Why else does she do all this?
462
It's a way to get herself noticed.
A baited trap.
463
If it wasn't for the fact that
50,000 lire...
464
... is my whole month's salary...
What did you want?
465
I read your article.
I'm the girl's fiancé.
466
Tell me exactly what happened.
468
I've had a lot of phone calls.
469
One said he'd seen her in a car.
470
Another said she'd been seen at the
docks, talking to foreign sailors.
471
Suppose she has left secretly?
472
Another saw her at Troina.
473
The chemist says a girl like her
bought tranquillisers from him.
474
Is it far?
475

50 kilometers or so. I'll get the
chemist's name for you.
476
You should publish that... in your
next edition.
477
Your paper is widely read?
478
Yes, but that's a dead story -
gone sour.
479
They won't print it.
480
You must do this for me.
481
Don't be offended, but why should
I do anything for you?
482
Call it business. To round out
your salary.
483
I searched all the islands.
The whole thing was useless.
484
I can't go on.
485
How can you argue in this heat?
486
At my age, dear, one only feels the cold.
487
Who's this?
488
Claudia - Anna's friend.
I don't think you've met my husband.
489
By the way, did you phone Sandro?
490
Isn't he coming here?
491
A fine state of affairs. I need him.
I can't discuss anything...
492
...without knowing figures, details...

493
I take his absence as a good sign.
Maybe he's found Anna.

494
Anyway 40,000 people vanish in Italy
every year - 40,000...

495
... the full stadium at San Siro.

496
What's this Sandro like?
Might he not have done away with her?

497
Good God - listen to us joking about
such a thing.

498
We ought to be ashamed.

499
Are you coming?

500
This place would make a perfect clinic
for nervous disorders.

501
Goffredo is the princess's nephew.

502
He's 17, bless him - and guess what?
He paints.

503
Anyone can hold a brush.

504
You just buy paints and start.
Even Titian started like that.

505
What do you paint? Abstracts?

506
When you paint...

507
I feel a thrill.

508
Are you ready? I'm not.

509
This lunch is all we needed...

510
All this vitality gets on my nerves.

511
How is it?
512
Divine.
513
You're flattering.
514
Was I flattering?
515
You look quite different.
516
Shall we go?
517
I'm going down.
516
He wants to show me his paintings.
517
He won't leave my side.
518
I think he has a crush on me.
519
Please, you come too.
520
Why do you want me to come too?
521
You can't leave me alone with him.
He might do... anything...
522
Have you noticed his eyes?
523
Here we are?
524
Giulia, what am I coming for?
525
Come and see, Claudia. It's a nude.
526
It seems that they're all nudes.
527
Aren't you clever. But why only women?
528
No landscape is as beautiful as a woman.
529
What about models?

530
There are as many as you want.
531
I thought models were old-fashioned
these days. Didn't you, Claudia?
532
What?
533
It's strange...
534
... how women love to show themselves.
It's almost instinctive.
535
How can they pose like that?
I couldn't.
536
Why don't you try?
537
Me? Have you gone mad?
538
He's mad!
539
He's not that mad!
540
Don't you ever paint men?
541
Answer me. Why don't you try it?
542
I'd paint you a beautiful portrait.
543
But, why me?
544
Claudia is more beautiful than me.
545
I want to do it to you.
546
I fancy you more.
547
You fancy me more?
548
You can tell Corrado where I am.
549
Tell him my heart is beating faster

and faser..
550
... and that's all I care about now.
551
Clear?
552
It couldn't be clearer.
553
What must I do for some peace?
554
I think closing the door might be enough.
555
Not in the hotel...
556
The porteer said he'd gone off in a hired car.
557
We'll look for him tomorrow.
558
Shall we go, Claudia?
559
Not me.
560
Then why did you get changed?
561
Giulia is like Oscar Wilde.
562
Give her superfluity - she'll do
without essentials.
563
He even comes up with quotations
at board meetings!
564
I can't remember. Be patient.
565
Patient!
566
You said she bought tranquilisers.
Don't pretend you don't remember.
567
"A girl whose description tallies
with the missing girl's..."
568
"... came into my shop,

on the afternoon of..."
569
And then she left - with him...
but that, he didn't tell -
570
Don't think I didn't notice.
571
If I went with her,
why should I tell the papers?
572
You tell me.
573
I'd like to know too - and so would
this gentleman.
574
Do you want to hear why I told
the papers about the missing girl?
575
Who's missing? Where?
576
That makes four! Anyone else?
577
Look, did this girl come in here or not?
578
Was she dark or fair?
579
Dark.
580
Blonde!
581
What clothes?
582
I don't remember. Something pale.
583
He doesn't look at the clothes -
only what's underneath.
584
Has anyone else asked about her?
585
No, I don't think so.
586
Is there any news?
587

They contradict each other.
There are a few pointers.
588
Look, I forgot to tell the papers
that when she left here...
589
... that girl took the bus to Noto.
590
The bus goes from the square.
591
I remember it perfectly...
592
... because I watched her walk away.
593
A beautiful girl - really.
Beautiful legs.
594
You're from Rome, aren't you?
I can tell - I'm from Viterba.
595
He was a soldier up there - so...
I don't like it down here.
596
When were you married?
597
Three months ago.
598
Go back in!
599
And thank you for the information.
600
What a charming picture!
601
Tell them we're going on searching.
602
Miss Claudia will keep in touch.
603
What was this place called?
604
And where do we look for Anna?
605
At the hotel - there is only one.
606

Could this be Noto?
607
Let's ask someone.
608
Is anyone there?
609
Did you hear the echo?
610
Why is it empty?
611
Who knows?
612
I wonder why they built it.
613
there's another one.
614
That's part of the cemetery.
615
It's so sad! Let's go away.
616
It's late. We've got to go
617
Maybe you'd better go alone.
618
You're joking?
619
I'm not trying to get out of any
unpleasantness... or difficulty -
620
That's not it.
621
But you can say some things much
more easily if I'm not there.
622
Try to understand me.
623
It would look as though I were
influencing you... forcing you.
624
That's what bothers me.
625
A... tin of paint.
626

What colour?
627
What's going on?
628
Sandro, I'm so ashamed.
629
I thought it was her. I tried to hide.
630
I feel mean - I hate myself.
631
You enjoy saying that?
632
Then why say it?
633
Because what I'm doing is bad.
and if you said, "Claudia, I love you" ...
634
... I'd believe you. I'd believe you!
635
No, don't speak.
636
Or else I'll make you swear...
tell me so many things...
637
And that's not fair. It can't be fair...
It's absurd.
638
All the better. That just means we
can't help ourselves, you see?
639
I'm sorry, we don't need it now.
640
Never mind.
641
When I think of you saying the same
things to Anna... and often...
642
I was as sincere then, with her,
as I am now, with you.
643
I've never met another woman
who needed to see so clearly.
644

Come on, let's go for a walk.
645
How beautiful it is up here!
646
You know, I'd never been here...
647
You stay. I'm going back down.
648
Look at that imagination...
What movement!
649
Scenic effects mattered to them.
650
Such extraordinary freedom!
651
I must stop working with Ettore.
652
I want to go back to my projects.
I used to have ideas.
653
Then why did you stop?
654
Why... why... why?
655
Because when you know a red floor
will look wrong in a room...
656
... Madame insists on a red floor.
657
There always is someone like that... so
658
One day I was asked to draw up an
estimate of costs for a school.
659
It took me a day and a half.
I earned 4 million lire.
660
So since then, I've carried on
doing estimates...
661
... for other people's projects.
662
Why do you look at me like that?

663
Because I think you could make
beautiful things.

664
I don't know about that.

665
What use are beautiful things now?
How long do they last?

666
Once there were centuries before us...

667
Now, at the most - 10 or 20 years...

668
Let's get married.

669
What do you mean?

670
Let's get married - you and I.

671
Answer me.

672
Answer... What can I answer you?

673
Not yet... I don't know...

674
I can't even think about it... at
a time like this...

675
why do you ask me?

676
Was it such a crazy question?

677
Are you sure you want us to marry?

678
Absolutely sure...

679
... you want to marry... me?

680
If I ask you...

681
Why can't everything be simple?

682
You say I want to see clearly.

683
I do want to be lucid. I want my
ideas to be crystal clear.
684
And instead...
685
They answer!
686
where from?
687
That bell-tower over there!
688
Are you ready?
689
Why am I so in love with you?
690
Come on - hurry up!
691
Goodbye - I'll see you later.
692
You can't leave me all alone
in a hotel room.
693
When you're ready, come down.
I'll be in the square.
694
All right.
695
But first tell me that going without
me, is like going without one leg.
696
Go and visit the town on your own -
you'll limo!
697
Then you must say you want to embrace
my shadow on the walls...
698
And then you must tell me...
699
You must say you love me.
700
You know I do. Why must I say it?
701

I'll see you later.
702
Isn't there an attendant here?
Someone to show us around?
703
He's probably in the church.
704
The notice says 9.30 to 12.30.
705
It's 10 now. A fine way to greet tourists.
706
What tourists?
707
Last year some French tourists came.
She went swimming in twos...
708
What?
709
In a two-piece?
710
So we made them see they'd better
go somewhere else.
711
I'm so sorry... I...
712
You did it on purpose.
713
On purpose? No. Why? No, really...
714
How old are you?
715
Twenty three years old...
716
I was 23 once too.
717
And I've had more fights than you
can dream of.
718
You're always singing.
719
Excuse me if I'm intruding, but...
720
... you know how news travels.

721
That girl you're looking for...
721
Why don't you try at the youth hostel
at Pergusa?
722
All the foreign girls who pass through
here end up there.
723
I was coming to you. Why so early?
Let's go.
724
What is it?
725
Nothing.
726
No, Sandro - please!
727
Just because...
728
What's the matter with you?
729
Wait a minute.
730
It's only for a minute.
731
You seem like a different person
732
Lucky you! A new adventure.
733
What are you saying?
734
It was a joke. You always take things
so seriously.
735
Now you tell me...
736
... why you don't want to.
737
I want everything that you want.
738
But...
739

You know there's a place nearby...
740
The woman downstairs started to tell
me, but I wasn't interested.
741
We can't listen to every rumour.
742
Yes, that's true... but...
743
We haven't kept in touch with
anyone - not even Anna's father.
744
We should have called - or wired.
745
He must be feeling very lonely.
746
we two are the last people he'd
want to have around right now.
747
As for telephoning him... who knows
where he is?
748
As you wish - but let's get away
from here.
749
Go and pack your suitcase.
750
Show this gentleman the way.
751
Wait for me.
752
Porter, who is that woman?
753
I don't know. She just arrived.
754
I look for the others and find you!
755
How are you?
756
Isn't there somewhere quieter?
757
Quieter... yes, of course.
758

You look well.
759
Here comes Sandro.
760
Why don't you go and dress?
761
Have you got good rooms?
762
Not specially.
763
You should have asked Ettore
to fix it.
764
Is he still angry?
765
No - you know he forgives you
anything.
766
Just tell him he drives better
than you.
767
How can you bear this crush?
You say crowds bore you.
768
Don't pay any attention to me.
I'm used to it.
769
My mother, then my husband - both
dynamic.
770
Your mother?
771
I did have one. A bit Austrian,
but all the same...
772
My childhood was spent being
bounced around.
773
I had a sensible childhood.
774
That means without money!
775
See you later.

776
Leave it shut.
777
Anything else, Madam?
778
He could be a robot!
779
This one comes in here - the other
one in there.
780
Try not to be too busy tomorrow.
781
Aren't you dressing?
782
Didn't you say you wanted to break
away from Ettore?
783
Yes, I certainly did say that.
784
I'm not coming down.
785
I'm too sleepy.
786
You can learn to overcome that.
787
Have you?
788
Of course!
789
As a boy - I never slept.
790
I had friends who slept even less.
791
The first one in bed payed a fine.
792
We never did any harm.
793
After the cinema, the cafés...
794
... the talk...
795
... we'd find a bench to sit on.
796

We'd listen to drunks, or watch
posters being put up...
797
... or watch the sheep go by.
798
Then we might go to the market...
799
... or wake up some girl by calling
her name from under her window.
800
Are you really so sleepy?
801
Tomorrow, when will you get up?
802
Late.
803
Very late.
804
Come to bye-byes then.
805
I used to want to be a diplomat.
806
Can you see me as a diplomat?
807
It's strange - I don't think of
myself as being rich -
808
I see myself in an attic - full
of genius.
809
But I have a house in Rome and one
in Milan. As for genius...
810
... it's a habit I never acquired.
811
What do you think?
812
I look at things differently.
813
But we'll talk another time.
814
Could you turn off that light?
815

Good night, darling.
816
Tell me that you love me.
817
I love you.
818
Say it again.
819
I don't love you.
820
I deserved that.
821
It's not true. I love you.
822
At last! Come and meet some friends.
823
You realise I'll need you as from
tomorrow morning?
824
If you don't give me some figures,
how can I proceed?
825
Where's Ettore?
826
Asleep next door.
827
Could you see if Sandro's there?
He's not in this room. I'm sorry.
828
I was looking for Sandro.
829
In here? Ask Claudia.
830
Of course.
831
Patrizia, I'm scared.
832
Me too. I have terrible nightmares.
833
I'm scared Anna has come back.
I can feel they're together.
834
That's imagination. We'd have known.

835
He's probably outside looking at
the dawn.

836
How amusing if...

837
... he turned out to be a romantic!

838
Look, try not to let that idea
become an obsession.

839
A few days ago, the thought of...

840
... Anna's death killed me too.

841
Now I don't even cry.

842
I'm afraid she is still alive.

843
It's all becoming damnably easy.

844
Even depriving oneself of pain.

845
One should never wish to become
melodramatic.

846
You're right. Why should I cry?

847
I'm sick of being like this!

848
Darling!

849
Won't you give me something to
remember you by?

850
Just a little something...

VHS tape version (1996)

1

THE ADVENTURE

2

We'll soon be crowded out;
to think this was all woods

3

-It'll all be houses
-I suppose it's inevitable

4

I was looking for you upstairs

5

-I thought you'd sailed
-Not yet, Father

6

Don't they wear sailors' caps
with the boats's name?

7

Not anymore

8

-How long will you be away?
-Four or five days

9

So I'll have the weekend to myself

10

I should be used to it by now

11

-Used to what?
-Resting as a father, not a diplomat

12

-Why say such things?
-It's the truth

13

After thirty years of diplomatic
evasion, I may speak the truth you

14

Any other truths to tell me?

15

You know

16

Please spare me that

17

You know he'll never marry you.

18

-So far it's me who's refused

-It's all the same

19

Have I kept you waiting?

20

Hurry, Alvaro, it's late

21

I'll wait here

22

- Where are you going?

- To get a drink

23

But you haven't seen him for a month

24

I'd be happy not to see him today

25

But we hurried here

26

So it's bye-bye Cruise

27

It's torture to be apart

28

It's difficult when one is here

and the other's far away

29

But it's nice, too; you can think
what you like, do what you like

30

But when someone's in front of you,
that's everything there is

31

Let's go back

32

I'm coming

33

Would you like my profile?

34

Is something wrong with me?

35

Your friend's waiting

36

She'll wait
37
How are you?
38
Rotten
39
Why?
40
Why, why, why...
41
He hasn't a clue
42
As smooth as oil
43
I hate oily comparisons
44
Did you sleep well?
45
Not bad. I planned to think about
lots of things...
46
...then I fell asleep
47
How can anyone sleep well on these
things? They roll about
48
I slept badly
49
You ought to sunbathe
50
Shall we swim?
51
It's risky here
52
These islands were once volcanoes
53
Your classroom geography
never deserts you
54
What's that island called?
55
It must be Basiluzzo
56

It sounds like the name of a fish
57
That one is "White Fish"
58
What a carry-on over a swim
59
Mario... Woman overboard
60
Stop!
61
-Raimondo?
-Here, Patrizia
62
-Why have we stopped?
-For swimming
63
I had a dream about swimming.
Raimondo will go and swim
64
-Do you like underwater fishing?
-No, but what can I do? I conform
65
Who said that man was originally
amphibious?
66
Patrizia, give me your boat's flag,
67
I'll plant it on the island
68
These islands depress me:
poor things abandoned in the sea
69
Mario, launch the dinghy
70
-Sandro, where's Anna going?
-Ask her
71
I've always worked on such boats.
Hard work, never a fixed schedule
72
We got no sleep last night,
navigating all the time
73

Still, I'd rather have it like that
74
A shark!
75
Stay where you are!
76
Keep away!
77
What's going on?
78
A shark is circling. Don't move
79
Who's moving?
80
How did you know? Did it touch you?
81
I'd die of fright
82
Horrible faces, such teeth
83
-Some cognac, Anna?
-No, it's nothing
84
I just want to change
85
Summer's over
86
But where could the shark have gone?
87
What is it?
88
Which should I wear? This, or this?
89
-This one' delightful
-Try it on
90
It suits you best. Keep it
91
That shark business was just a joke
92
A joke? But Why?
93
I just did it

94
You're always doing such things...
with Sandro...

95
Where does it get you?

96
Let's go

97
-Not going ashore?
-Shore? These rocks

98
Were you still swimming? Don't you
know there's a shark about?

99
A shark? You mean I might have
been killed?

100
What do you want? Me? At this hour?

101
Stay, Claudia. It's no idyll

102
All right? Happy now?

103
-Admit you're disappointed
-Not at all

104
-How would you describe his face?
-Slightly corrupt

105
No, he's a child

106
I'd prefer to be corrupt...
Unless you love children

107
-I love no one, as you know
-Yes, damn it

108
To think, if there was anyone
made-to-measure for dissipation...

109
...betrayal, depravity, debauchery -
it's her

110

But she's faithful out of
indolence, lassitude
111
It's the only thing I find amusing,
apart from the dog
112
Let's go ashore
113
There are some ancient ruins
114
- Giulia, do you remember?
- Yes
115
Go to sleep. Beauty makes your heart
pound. Ecstasy, even. Everything
116
He was nice... that shark
117
How marvelous
118
-Corrado, do you want one?
-They're Patrizia's way of joining us
119
I like you, Corrado
120
-Even more than the shark?
-No comparison
121
Shall we make a tour?
122
A month is too long; I became used
to being without you
123
You'll recover
124
-I feel it more than ever before
-It'll take that much longer to recover
125
We should talk about it. Or do you
still think we'll never understand?
126
We'll get married. Then we'll have
plenty of time

127
Then marriage would mean nothing
128
Even now we live as though married,
like Giulia and Corrado
129
Why all this now?
130
Anna, words don't help; they confuse
131
I love you, isn't that enough?
132
It's not enough. I'd like some time
by myself
133
-But you said a month without me...
-I mean two months, a year, three...
134
I know it's absurd. The thought of
losing you makes me want to die
135
Yet I don't feel you any more
136
Didn't you feel me yesterday
at my house?
137
You always cheapen things
138
The weather's changing
139
Please, Giulia, stop being such a
schoolmarm. I'm aware of the weather
140
We must stand farther out;
the sea's too rough here
141
-Where's Anna?
-I don't know
142
It sounds like a boat
143
Sandro! Where's Anna?
144

- Isn't she on the boat?
- I don't know
145
Is Anna there?
146
She's not here
147
Her tricks drive me mad
148
Still, it's a beautiful island
149
Have you found her?
150
Sandro... anything?
151
Did you see?
152
You see how he treats me? Corrado's
done nothing but humiliate me today
153
Nothing... not a trace of her
154
To be practical, the rest of you go to
the nearest island find a policeman
155
Report that she's lost.
I'll stay, because... because
156
I don't know, something might happen.
I don't feel like leaving
157
Let's go, then. Let's not waste time
158
How long will it take?
159
Two hours, if someone's in Panarea
Longer if we have to go to Lipari
160
I'll stay with Sandro
161
But what if it rains?
162
I'll buy an umbrella

163
I'm not going
164
I understand, but two of us are staying
165
No offence, but you might be in the way
166
We forgot to ask them to leave a light
167
Here's a lamp
168
I'm sure she's alive
169
That shark story, it wasn't true
170
Why didn't you say so before?
171
It didn't seem worth mentioning.
she laughed
172
Now we must work out why she invented
the shark. What for?
173
Perhaps we should ask him
174
Did you quarrel? I don't want to pry,
but this is important
175
Just the usual talk
176
But she did say she wanted to be
on her own
177
Why, do you think?
178
Is this your place?
179
No, the owners are in Australia.
I was there, for thirty years
180
-But we never saw you before
-I was in Panarea
181

So it was you passing in a boat
about two o'clock?
182
More like four or five
183
-This afternoon?
-No, this morning
184
What's happened?
185
Nothing
186
Why not tell him?
187
A girl with us has disappeared
188
-Drowned?
-No, disappeared; we don't know how
189
Go on, say it's my fault
190
Never mind what I'm thinking
191
You should have tried to understand
Anna's thoughts
192
Have you looked behind the house?
She might have fallen there
193
A lamb went missing a month ago;
then I heard it bleating there at night
194
Feeling better?
195
I'm sorry for what I said
196
You're very fond of Anna
197
-Did she ever talk about me?
-Not often, but affectionately
198
Still, she acted as though everyone's
affection...

199
...wasn't enough for her
200
What I could have done to prevent this?
201
Whose boat is that? Didn't you hear it?
202
Lots of boats around here summer
203
-Why get up so early?
-Five... that's early?
204
Well, Bartolo?
205
Nothing to report
206
Don't look at me like that.
I didn't do it
207
I hope they don't find her -
she would be dead
208
He says there's a current from here
to another island
209
It's something to go on
210
They're sending a man over there
211
Would you mind if Raimondo
went with him?
212
Why should I mind?
213
You could go, too
214
Yes, perhaps that would be best
215
Sandro amazes me, he's so calm
216
No, he was awake all night
217
There's an old town down there;

lots of these things
218
Not impressed, are you?
219
Which century, do you think?
220
-Let's ask if we may have it
- Yes, for your geraniums
221
-Weren't you going?
-Its pointless
222
What a pity
223
That's that
224
Here's Anna's father
225
I went through Anna's case
226
She gave it to me yesterday
227
I didn't really want it, but I had
nothing else to wear this morning
228
I found these in her case
229
This is a good sign, don't you think?
230
Anyone who reads the Bible
wouldn't...
231
It means she believes in God...
232
...so that rules out suicide
233
Some important news, sir
234
The crew of a boat stopped near here
is being questioned in Milazzo
235
We must go there
236

-We're in God's hands
-Yes, but let's go to Milazzo
237
Please excuse my frankness...
238
...but I'm closest to your daughter
239
Even so, she needs her father more now
240
What will you do?
241
I don't know. Go to the Montaldos?
242
I'll get my case
243
I'll meet you at Montaldo's villa
244
I think that's best. Ettore must be
there by now
245
I'm going to tour the islands; I can't
leave until I've checked them all
246
But aren't you worn out? I am
247
Here I am, as ever
248
Claudia isn't coming with us;
please see to her luggage
249
I hear that things are bad at home
250
My sister's ill. So is my father
251
So you've started smuggling, for money
252
I might be able to arrange a grant.
But let's sort this out first
253
Just a few questions, then we can eat
254
Your friend says you cast the net
three times

255
Bring the rest in
256
They're contradicting each other
257
Your friend there says that the sea
was too rough for fishing
258
What about the other boat?
259
What boat?
260
My men saw a boat, and they saw
boxes being thrown overboard
261
So what was all that for?
262
I don't know... I'm all mixed up
263
What did you say?
264
What's this to do with Anna?
265
Please sit down
266
I can forget about the cigarettes,
the smuggling, everything...
267
...but did any of you take the girl
anywhere?
268
That's the man who built the place
269
Who could have guessed its fate?
270
Lieutenant, do you know the F.Z.
who wrote this report?
271
That's Francesco Zuria
272
Where can I find him?
Should I offer a reward?
273

-Zuria's in Messina. Shall I call him?

-No, don't bother

274

May I return to Lipari, sir?

275

-Yes. Where are the cigarettes?

- In the store

276

-When did you get here?

-Two hours ago

277

-Where did the young lady go?

-She talked of catching a train?

278

Rich Roman girl vanishes

on Lisca Bianca

279

Are you going to Montaldo's?

May I come with you?

280

Have you read it?

281

They ask anyone with information
to contact them

282

Yes, I thought I'd go and speak to...

283

-You should go

-But when will we meet again?

284

I know it's hard, but going on like
this will make it harder

285

Don't look so glum

286

And don't wait for the train

287

Please go

288

What are we going to say now? Talk

289

I don't want you to come with me.

I don't want to see you

290
- Why did you come?
- I had to
291
As we must do without each other,
make the sacrifice now
292
Sacrifice
293
it's stupid to sacrifice oneself.
For whose sake?
294
If Anna were still here,
I'd understand your reserve
295
I don't mean to be cynical
296
-Isn't it best to face facts?
-The facts haven't changed for me
297
Only three days ago... you and Anna...
298
It's impossible. Such a short time
to change, to forget
299
Even less
300
It's enough to make one die.
I'm not prepared for this
301
I've never been so upset before
302
Why don't you help me?
303
We can only help each other
by being together
304
Certainly not. Sit there,
and get off at the next stop
305
Leave me in peace
306
As this train's going to Palermo,

are you going to Palermo?
307
To Tyndaris? Sant'Agatha di Militello?
Cefalù, then
308
-How do you know?
-A friend told me
309
You see, I work in Catania,
but I'm not from there
310
My friend's told me all about you
311
-Does he work in Cefalù?
-Yes, she's a gardener
312
Then she can't know me.
The gardener's a man
313
He must have talked to my friend
314
-About what?
-Lots of things
315
We have a radio like that
316
Impossible. This one is Chinese
317
Those radios are very handy
318
Especially when you're out walking
319
Which come first: music or love?
320
Music. It takes time to find a husband,
but you can always buy a radio
321
No, love. As a man I know such thing:
first love, then music
322
Sandro, please... promise you won't
try to find me
323

Even if you send me away, I'll...
324
Let's not put it off any longer. Come
with me; it will be too late after
325
-Which is Zuria?
-He's somewhere here
326
-Where is he?
-There
327
-Are you Zuria?
-Until it's disproved
328
-I'd like a word
-Wait, I'm busy now
329
I was looking for a dressmaker,
then I noticed this crowd after me
330
Well, in that dress...
331
I always dress like this
332
Well, not quite like this
333
The seam split, so I looked for
a dressmaker
334
How old are you?
335
Nineteen. Married. I'm Gloria Perkins.
I've been a writer for the past year
336
In a sort of trance
337
...I contact authors such as Tolstoy...
338
...or Shakespeare... but I'm
interested in a film career
339
How did you make out in Palermo?
340

I was with my husband in Palermo
341
Now I'm going to Capri to write
an article on tourism
342
She did the same in Palermo
343
Allow us to escort you to your hotel
344
Fancy her? Fifty thousand lire
345
It's her way of getting noticed.
Make a splash and you're made
346
If fifty thousand wasn't my meagre
salary, I'd be after her myself
347
-How can I help you?
-It was my fiancée who disappeared
348
If you'd give me the details...
349
If I knew anything I wouldn't be here
And it seems you don't know much
350
I've had many calls: she's been seen
in a car in Rome...
351
...and talking to foreign sailors
at the port
352
Maybe she's sailed away,
using another name
353
She was seen at a pharmacy in Troina
354
The pharmacist says a girl fitting the
description bought tranquillizers there
355
-How far away is Troina?
-Fifty kilometres
356
Publish this in tomorrow's paper

357
You work for a Palermo paper,
with a wide circulation

358
It's a dead story now;
they won't use it

359
You must do it for me

360
No offence, but why should I
do it for you?

361
Let's say it could round off
your salary

362
-I've checked all the islands
-How wearying

363
I can't bear it

364
How can you talk business in this heat?

365
When you reach fifty, all you can feel
is cold

366
Claudia... Anna's friend.
You've met my husband, Ettore?

367
She's just got back

368
-Did you call him?
-You mean Sandro?

369
Isn't he coming?

370
I need him... How can I negotiate if
I haven't all the facts and figures?

371
It's a good omen: he must have
found Anna

372
Forty thousand a year disappear in
Italy - a stadium full

373
Who is this Sandro? Could he have
done away with her himself?
374
How can we joke about such a thing?
375
We should be ashamed
376
Princess, why not sell the villa? I'd
make it a clinic for nervous disorders
377
It's that already
378
Goffredo is the Princess's grandson;
he's seventeen, and a painter
379
All you need to do is buy paints.
Even Titian began like that
380
Do you paint abstracts? When you
paint, what happens to you?
381
I vibrate
382
I'm curious to see your work.
You'll show me?
383
I'm not ready. This dinner
was all we needed
384
People's vitality is so vexing
385
-How does it look?
-Divine
386
You're just saying that
387
Like someone else
388
He wants to show me his paintings
389
He's pursuing me; he's fallen for me
390

Please come with me
391
But why?
392
Don't leave me alone with him, he's
capable of... have you seen his eyes?
393
What am I supposed to do?
394
Claudia, look at this nude
395
It seems they're all nudes
396
But why paint women only?
397
A landscape doesn't match woman's
beauty
398
-Where do you find your models?
-No problem
399
I thought using models was *passé*, (n.b. "passé" is in italics)
didn't you, Claudia?
400
It's odd how women enjoy displaying
themselves; it comes naturally
401
How can they pose like that?
402
Why not try it?
403
Goffredo... is he mad, Claudia?
404
Not really
405
Do you never paint men?
406
But why won't you pose?
407
I'd make an exquisite portrait of you
408
Why me? Claudia is much more beautiful
409

Somehow you say more to me
410
Tell Corrado I'm here,
if he's looking for me
411
Tell him my heart is pounding,
and that's all that matters now
412
-Understand?
-Perfectly, Giulia
413
-Now what must I do to be left in peace?
-Just close the door
414
He wasn't at the hotel. He asked
the porter about renting a car
415
We'll fetch him tomorrow
416
-Come on
-I'm not going
417
Why bother to change, then?
418
Send a car to collect him
419
Giulia is like Oscar Wilde: give her
luxuries and she won't need necessities
420
You always speak in quotations,
even in business conferences
421
Sorry, I can't remember
422
You can't? You even remembered that
she bought tranquilizer
423
"A stranger resembling the missing
girl, came in that afternoon..."
424
He keeps quiet about that now
425
If you think I don't know...

426
Would I have told the papers if
I cared?
427
That's what I'd like to know
428
With this gentleman that makes
three of us
429
Donna Amalia, don't you want to know
why I talked about the missing girl?
430
What missing girl?
431
Four of us now
432
Did she or didn't she come in here?
433
She did
434
-Blonde or brunette?
-Brunette
435
Blonde
436
-What about her clothes?
-Dark, I think
437
He's interested in what's
beneath the clothes
438
-Has anyone else asked about her?
-I don't think so
439
Any news?
440
Nothing positive, but some clues
441
The paper didn't report that she
took the bus to Noto
442
From the square. I saw, because
I watched her walk away

443
Beautiful... lovely legs
444
Aren't you from Rome?
I'm from Viterbo
445
He did military service there.
I don't like living here
446
-How long have you been married?
-Three months
447
Go indoors
448
A charming couple
449
Tell Signora Patrizia that we'll keep
in touch; we're continuing our search
450
-What's the place?
-Noto
451
Where could Anna be there?
452
The hotel, the Trinacria
453
-Can this be Noto?
-Let's ask
454
Anyone there?
455
Listen to the echo. Why is it so empty?
456
Why was it built?
457
There's another
458
It's more of a cemetery
459
How depressing. Let's go
460
My love
461

It's late; we must go
462
-It's better if you go in alone
-Are you joking?
463
Don't think I want to avoid
any embarrassment
464
You can say some things better without me
465
I'd feel that I was there
inhibiting you
466
That worries me
467
A tin of paint. Blue
468
Claudia. What are you doing here?
469
I'm so ashamed... I tried to hide
470
I feel so cheap
471
-Do you like saying such things?
-Not at all
472
Why say them?
473
What I'm doing is so ugly. If you said:
"Claudia, I love you", I'd believe you
474
Would I make you swear it, say so much?
475
It can't be right, it's ridiculous
476
Fine, so there's nothing we can
do about it
477
Sorry, it's not needed now
478
You must have said the same things
to Anna many times
479

All right, but I was as sincere with
her as I am with you
480
I've never known a woman like you,
who must see things so clearly
481
Let's walk
482
How beautiful up here
483
Yet I've never come here before
484
Please stay, I'll go now
485
Just look at all that movement
486
They planned it all like a stage set;
how unfettered
487
I must stop working for Ettore,
get back to my own ideas
488
Why did you stop?
489
Because it's not easy to argue that
a red floor is wrong...
490
...because a woman or a man
wants it to be red
491
One day I was asked to estimate
the cost of building a school
492
I was paid four million lire
for a day and a half's work
493
From that day I continued to estimate
other people's projects
494
-Why look like that?
-I'm sure you could make lovely things
495
I really don't know

496
And how long would such things last?
497
Twenty years or so... things once
endured for centuries
498
Claudia... shall we get married?
499
Let's get married. Answer me
500
What can I say?
501
Not now... I don't know
502
Why do you ask me now?
503
I haven't said anything crazy
504
Are you really sure you want to
marry me?
505
You want to?
506
It's why I ask
507
Why can't things be straightforward?
508
See things clearly, you say.
I'd like to
509
I'd like to have clear ideas
510
-Hear the response?
-From where?
511
From that belltower
512
Are you ready?
513
Why am I so in love with you?
514
You can't leave me all alone
in a hotel room

515
Come down as soon as you're ready
516
Yes, but say it's as though you're
a leg short
517
Walk around alone
and you'll limp
518
Say you want to kiss my shadow
on the wall
519
Then say that...
520
That you love me
521
You know. Why should I tell you?
522
Why?
523
See you soon
524
There's no caretaker or anyone?
525
-Someone's in the church
-What about the museum?
526
9.30 to 12.30, it says. It's 10.00.
Its now 10am.
What a way to treat tourists?
527
What tourists?
528
Last year some French women went
down to the beach in blinkinis
529
Bikinis
530
We told them they'd better go
531
Sorry, but...
532

-You did it on purpose
-Why should I?
533
-How old are you?
-Twenty-three
534
Once I was twenty-three, and I had
more fights than you can imagine
535
Excuse me, miss, but I heard that you...
everything gets known here
536
The girl you're after... why not ask
at the Youth of Pergusa home?
537
Strangers usually pass through there
538
Why are you back so soon?
539
-What's the matter?
-Nothing
540
Please, Sandro, not now
541
Wait a moment
542
I feel I don't know you
543
So it's a new adventure?
544
What do you mean?
545
There's no joking with you
546
Why don't you want to?
547
I want what you want, but...
548
Did she tell you about
the Pergusa home?
549
Yes, but I paid no attention
550

If we took every rumour seriously...
551
We've been out of touch,
even with Anna's father
552
We should have telephoned,
he must feel very alone
553
We're the last people he needs
around him at the moment
554
And who knows where he is now?
555
Anyway, let's leave. Pack your things
556
Concierge, who is she?
557
Looking for the others, I find you
558
Isn't there somewhere quieter?
559
Quieter? Of course
560
You look well
561
Here's Sandro
562
Why not go and change?
563
-Did you get good rooms?
-I don't think so
564
You should have asked Ettore;
he always gets the best
565
Is he cross with us?
566
No. He'll excuse everything, as long as
you agree he drives better than you
567
I thought you found activity wearying?
568
Don't take me literally;

I'm used to it
569
My mother, my husband... both dynamic
570
Even I had a mother; somewhat Austrian,
but nevertheless
571
My childhood was rather active
572
Mine was rather passive: short of funds
573
See you later
574
Leave them drawn
575
A robot would do as well
576
Don't get tied up tomorrow
577
Aren't you changing?
578
Won't you give up working for Ettore?
579
Yes, I did say that
580
I won't go down, I'm too sleepy
581
Learn to conquer fatigue
582
Have you?
583
Yes, as a boy I never slept; I had
friends who slept even less
584
The first one to bed paid a penalty
585
All we did was see a film,
go to a café, talk...
586
...sit on benches listening to
the waffling of the drunks
587
Then walk around again...

588
...call beneath the windows of
friends, or some girl...
589
You're really weary?
590
-What time do you want to get up?
-Very late tomorrow
591
So go to sleep
592
Once I wanted to be a diplomat
Imagine me, a diplomat?
593
But I never pictured myself as rich
594
I pictured living in a rented room,
a genius
595
Now I have a place in Rome, another in
Milan. And what about being a genius?
596
What do you think?
597
I think not, but let's discuss it
later. Turn the light out now
598
Good night, love
599
Say that you love me
600
-I love you
-Say it again
601
I don't love you
602
I deserved that
603
It's not true. I love you
604
-Let me introduce you
-I'll just look around first
605

All right, but promise to let me have
figures tomorrow, or I'll never manage

606

One... two...

607

-Where's Ettore?

-Asleep, I expect

608

Could you see if Sandro's with him?

He's not in his room

609

-I'm looking for Sandro

-Here? Ask Claudia

610

I'm afraid

611

Don't tell me, I have such nightmares...

612

I'm afraid that Anna's back

and they're together again

613

We'd know if she was back. Sandro's
probably outside, watching the dawn...

614

...surprising us with sentimentality

615

Don't dwell on that idea.

Get some sleep

616

The thought that Anna might be dead
made me feel dead, too

617

Now I don't even cry

618

I fear she may be alive

619

Everything is becoming so easy,
even overwhelming suffering

620

No need to be melodramatic

621

Yes, why should I cry?

622

I'm tired of being like this
623
Won't you leave me a souvenir?
Just a little something

DVD version (2010)

1

(THE ADVENTURE)

2

Soon this poor villa will be smothered

3

To think that this was all woods once

4

That'll all be houses

5

Yes, nowhere to run

6

That's right. Good day

7

Goodbye

8

Ah, here you are, dad. I was looking for you
upstairs

9

I thought you were already way out at sea

10

Not yet, father

11

Isn't it customary to wear a sailor's cap with
the yacht's name on it?

12

No Father, it isn't.

13

How long will you be away?

14

Four or five days

15

Well I suppose I'll spend the weekend alone.

16

I'll rest. I should have grown used to it by
now.

17

Used to what, father?

18

To rest not only for my diplomatic duties but
as a father

19

- Why say such things?
- It's the truth
20
Grant me that at least
21
After 30 years of never telling the truth
22
I might as well speak truthfully to my own
daughter now
23
Any other truths to tell me?
24
You know
25
That one I would beg you to spare me
26
Goodbye father
27
My dear daughter, that fellow...
he'll never marry you.
28
So far it's me who's refused
29
It's all the same difference.
30
Goodbye Dear
31
Good morning
32
Have you been waiting long? I'm sorry.
33
Hurry up, Alvaro. It's late
34
I'll wait for you here, right?
35
- Where are you going now?
- To the cafe. I'm thirsty.
36
While a man you haven't seen for a month has
been waiting half an hour for you?
37
I feel like if I'd rather not see him today
38

But we rushed all the way here...
39
I see... goodbye Cruise.
40
It's torture to be apart. Really
41
It's difficult keeping a relationship going,
while one is here and the other there...
42
But it's easy too
43
Because you can just think what you
like when you like, do you see?
44
Whereas when somebody's there facing
you...that's all you get
45
Understand?
46
Let's go back, c'mon.
47
Anna, I'll be right down
48
Well, hello!
49
Perhaps you prefer my profile?
50
Is something wrong with me?
51
Your friend is downstairs, waiting
52
Let her wait
53
How are you?
54
Awful
55
Why?
56
Why, why, why, why, eh?
57
Why eh? Why, why...
58

Eh, this one has to starve for a while yet
59
Move, you filthy animal
60
It's as smooth as oil
61
I don't know why, but I hate all comparisons
involving oil
62
Morning
63
Good morning
64
Look
65
Oh my god
66
Did you sleep well?
67
So-so
68
Last night I planned to think
69
...about lots of things...
70
And then I fell asleep
71
How can anyone sleep well on these things?
72
I slept very badly indeed
73
Hello, ciao
74
Good morning
75
You ought to sunbathe
76
Shall we go for a swim?
77
Not here its frightening
78
Once the Aeolian islands were many
volcanoes

79

You said the exact same thing when
we came here 12 years ago

80

What is the name of this one?

81

It must be Basiluzzo

82

Basiluzzo...it sounds like the name of a fish.

83

That one, over there is Lisca Bianca

84

How boring.

Why all this fuss over a swim

85

Careful

86

Mario! Woman overboard!

87

Stop...

88

Stop...

89

Raimondo?

90

I'm right here, Patrizia

91

Why have we stopped?

92

Come for a swim Patrizia.

93

I had a dream I was swimming. Think of that!

94

- Raimundo

- Lady Patrizia

95

- You like Scuba diving?

- I simply loath it, yet I must conform,
what can you do?

96

I'd like to know whoever said that man
originally inhabited the sea

97

Patrizia, if you give me your yachts flag,
98
I'll go and take the island in your name.
99
Well!
100
Islands... I don't get them...
101
Surrounded by nothing but water... poor
things...
102
Cosimo...Come...
103
Mario prepare the Dinghy
- Right away, Mr Corrado.
104
Sandro, where are you going?
105
Ask her
106
- Luxury cruising is more work
- Why?
107
The owners have no set plans. Take last
night, for instance
108
We sailed all night long
109
I didn't get any sleep
110
Still I prefer it...
111
Shark! Shark!
112
Keep still, Miss... Stay right where you are.
113
Nobody move!
114
Claudia, Claudia wait for me
115
Go away!
116
Come on, hold on

117
What's happening?
118
A shark is circling. Don't move!
119
Who's going anywhere?
120
How did you know it was there?
Did it touch you?
121
I would have died of fright
122
With it's horrible face and awful teeth.
123
Have some cognac, Anna.
124
It's nothing, let's go...
125
It's all over now
126
I'd like to change now. I'm cold
127
Summer is really over
128
I wonder where this shark went...?
129
Well what is it?
130
Which shall I wear?
131
This one... or this?
132
This one. This one is divine.
133
Why don't you try it on?
134
It looks better on you
135
- Keep it!
- Oh no I couldn't
136
The whole shark thing was a joke, you know
137

- A joke?
- Yes
138
- Why?
- Just because.
139
Forget about it
140
It's over
141
I don't need to know your reasons
142
It's Sandro, I suppose
143
Did it do the trick?
144
C'mon let's go
145
Aren't you coming ashore?
146
Call those rocks a shore?!
147
And you, were you still swimming around?
148
Don't you know there's a shark in these
waters?
149
A shark?
150
You mean to tell me
I might have been killed?
151
Ah well!
152
Oh well...well...ah yes...
153
What is it Raimondo?
154
You want me? At this hour?
155
See you
156
No, Claudia, stay...There's no spark

157
All right? Happy now?
158
Tell the truth, you're a little disappointed?
159
Not at all. Quite the opposite
160
What sort of a face is that?
161
A rather corrupt one. I'd say.
162
Not at all. He's a child
163
Now, don't start that Patrizia.
I'd rather be corrupt.
164
Unless you happen to love children
165
I don't love anyone and you know it.
166
I know, I know
167
And to think that if there ever was a woman
168
created for every kind of deceit and vice,
169
of betrayal and debauchery,
170
...she's the very one.
But you know what? She's faithful.
171
A faithfulness born from a sort of laziness
172
It's the only thing I find amusing,
apart from the dog
173
Let's go ashore
174
There should be some ancient ruins up there.
Let's go see
175
- Giulia, do you remember?
- Yes

176
No it's better if you sleep...
it's all lovely to you...
177
No matter what you're looking at;
the sea; a child, a cat...
178
Such a sensitive soul
179
But if something is beautiful
why shouldn't I say so?
180
How nice!
181
Who are you talking about?
182
The shark still?
183
How wonderful.
184
Corrado, would you like one?
185
They're Patrizia's way of joining us
186
I like you, Corrado
187
More than the shark?
188
No comparison
189
Won't you come with me to take look at
those ruins then?
190
Actually, I'd rather stay here
191
Sandro... A month is too long;
I became used to being without you
192
It's the usual uneasiness.
It will pass.
193
I feel it a little more this time
194

It'll take a little more to go away then
195
Well, I think we should talk about it
196
Or do you think it's pointless?
197
We'll have enough time to talk.
We're getting married.
198
What's more time than a lifetime?
199
Under these circumstances getting married
would mean nothing
200
Even now we live as though married
201
like Giulia and Corrado
202
Why should we be here arguing?
203
Believe me Anna, words are becoming less
and less necessary
204
They create misunderstandings.
205
I love you Anna,
isn't that enough?
206
No. It isn't enough.
207
I'd like to spend some time alone.
208
You said one month...
209
To be alone longer...
two month, a year, three years!
210
I know it's absurd
211
I'm distraught. The idea of losing you makes
me want to die...
212
Yet, I don't feel you anymore

213
Didn't you feel me yesterday at my house?
214
You always need to spoil everything
215
The weather is changing
216
Please Giulia there is no need
to state the obvious all the time
217
I can see that the weather is changing
218
The sea is getting rough
219
Where's Anna?
220
I don't know
221
I thought I heard a boat
222
- You heard it?
- Yes
223
Sandro! Where is Anna?
224
She was here
225
- Isn't she on board?
- I don't know, miss.
226
Is Anna there?
227
No she's not here
228
These tricks drive me mad
229
Still, it's a beautiful island
230
Sandro! Nothing?
231
You see?
232

- You see how he treats me?
- Who?
233
Corrado.
Today he's done nothing but belittle me.
234
Giulia!
235
Sandro! Sandro!
236
Nothing...
237
Not even a trace.
238
Guys, let's choose a practical approach.
You go to the nearest island
239
There must be a police station,
find a policeman or coastguard
240
...and report Anna as missing
241
I'll stay here because... because I don't
know...
242
I feel something might happen.
243
Anyway, I don't feel I can leave
244
Well then, let's go. There is no point in
wasting more time.
245
How long will it take to go there and back?
246
If the station is at Panarea, a couple of hours
247
But if we have to go to Lipari
it will take much longer
248
I'm staying with Sandro.
249
Why? And if it rains?

250
Well if it rains I'll buy an umbrella
251
I'm not leaving
252
Claudia, I understand,
but the two of us are staying
253
If you don't mind my saying so...
254
you'd just be a hindrance
255
Damn it, we forgot to ask them
to leave a torch
256
Ah, here is a lantern at least
257
I'm sure she's still alive
258
Even this morning...The story of the shark...it
wasn't true
259
- Why did you wait 'til now to tell us?
- I don't know
260
I didn't think it would make any difference...
she was laughing...
261
Right...What we need to understand is why
262
she made up this shark charade. What was
she trying to achieve?
263
- Perhaps we'd better ask him.
- Me?
264
Why? Did you quarrel?
265
I don't mean to pry, but it's very important
266
Oh, the usual argument...
267
The only thing if I remember correctly,

268
is that she wanted to be alone.
269
And why is that?
270
What is this? What are you doing?
271
Are you the owner?
272
No the owner is in Australia
273
I was in Australia for 30 years
274
My nephew...those were the times
275
Where did you come from?
276
We searched everywhere
277
From Panarea
278
From Panarea, then it was you today
279
I saw a rowboat go by around 2pm
280
It must have been more like
four or five o'clock
281
This afternoon?
- No this morning
282
Why? What happened?
283
Nothing...Nothing...
284
Why don't you tell him?
285
A girl from our party has disappeared
286
Disappeared how? Drowned?
287
No. She disappeared
and we don't know how.

288
And it's all my fault:
say it if you think it
289
Never mind what I'm thinking
290
You'd have been better off making
an effort with Anna
291
rather than being so
concerned with mine.
292
Did you look behind the house? She might
have fallen from the cliffs.
293
Last month the same thing happened to a
lamb of mine.
294
I looked for it all day and it's only at night I
heard it bleating
295
It must have been...
296
Come Claudia, come inside
297
How are you? Feeling any better?
298
About last night... I'm sorry for what I said
299
You love Anna very much.
300
Yes, very
301
Did she ever talk to you about me?
302
Seldom, but always tenderly.
303
And yet, she behaved as though our
affection... mine, yours, even her father's...
304
...wasn't enough... meant nothing to her
305
Sometimes I wonder what I could have done...

306
To prevent all of this from happening.
307
Whose boat is that?
308
What boat?
309
A moment ago, didn't you hear?
310
There are so many boats around here during
the summer
311
Why did you get up so early?
312
Do you call 5am early?
313
Bartolo! Anything??
314
Nothing, nothing
315
Nothing
316
Don't look at me like that.
317
I didn't do it
318
Look, over there
She won't survive down there
319
Listen Patrizia...
320
Apparently there's a current that heads
straight from here
321
to another island.
I don't know which but it is another clue
322
The officer's sending one of his men,
323
you never know...
324
Would you mind if...
325

Would you mind if I ask Raimondo to go with
him?

326

Why should I mind?

327

I think you should go

328

Yes, but it's not really worth it

329

Sandro truly astounds me,

330

He seems so calm

331

I don't think so, he was up all night

332

- What's that?

- An ancient vase

333

There's a city buried under here.

There's plenty of this stuff.

334

And of course here he comes

335

Which century, do you think?

336

Corrado why don't we ask if we may have it?

337

Right, so you can plant one of your geraniums

in it

338

Weren't you supposed to leave?

- its useless!

339

What a shame

340

It figures

341

Anna's father is here

342

I looked in Anna's suitcase and...

343

Yes... Its Anna's... she gave it to me yesterday

344

I found it in my bag, I didn't want to...
345
But I had nothing else to wear this morning...
I'm sorry
346
I found these in her suitcase
347
If you read the Bible you wouldn't commit
such a rash act
348
it must mean she believes in God.
349
So we can rule out the suicide hypothesis,
right?
350
Thank you, anyway
351
Brigadier, I have important news
352
What news?
353
They've stopped a suspicious boat a few
miles from here.
354
The crew is in Milazzo, waiting to be
questioned
355
We must go there and see
356
Of course.
357
Did you hear?
358
We're in the hands of God.
359
I agree.
But I think we should go to Milazzo!
360
Forgive my earnestness and try to understand
361
I'm the one closest to your daughter.
362
Even if you were, right now my daughter

needs me more
363
And you, what are you going to do?
364
What should we do? We really don't know.
We'll go visit the Montaldo's
365
I'll get my bag. I'm sorry.
366
It's all right
367
- I'll join you at the Montaldo's
- Fine
368
I think this is the best solution. Ettore should
be there already.
369
I'm going to scour those other islands
370
I can't leave unless I've been there, to every
single one of them
371
But aren't you tired? I can hardly stand.
372
I'm here Patrizia, I'm always here
373
Claudia is not coming with us. Will you take
care of her bag?
374
I've heard you're having trouble at home,
is that so?
375
Yes my sister has been ill for a year
...and my father too
376
So that's why you're a smuggler...you need
money I can help you
377
I can see that you get state benefits
if you want to
378
But first let's take care of a few formalities
379

A few questions and then we're all
off to lunch.
380
Your partner told me that you
cast the net three times.
381
Yes, yes three times
382
Get the others in here
383
Here!
384
We're there, their stories don't add up
385
Your partner told me you couldn't fish
because the sea was rough.
386
Is that right?
387
- And what about the other boat?
- What boat?
388
Careful, my men saw it.
389
And they saw you throwing the crates
overboard
390
Well then what's the story?
391
I wasn't feeling well...
392
I'm confused...I don't know anything
393
What is he saying?
394
- What are you saying?
- Please...
395
Is any of this about Anna?!
396
Stay here, calm down
397
I'm ready to forget everything: the cigarettes,

the smuggling,
398
as long as you tell me if you took the girl
somewhere...
399
- What did you say?
- Nothing
400
This is the guy who built the villa
401
Who could have guessed its fate?
402
Lieutenant, do you know this 'F.Z' who wrote
the article in the paper?
403
- Francesco Zuria, the correspondent.
- Where could I find him?
404
Maybe if I offer a reward...
405
He's in Messina, you could try.
406
- Would you like me to call him?
- No, no thank you.
407
Do you have any order Sir?
May I return to Lipari?
408
Yes, where did you put the case of cigarettes?
409
- In the storeroom.
- Fine
410
At your command
411
Sergeant
412
Excuse me...Sergeant...
When did you get here?
413
Two hours ago
414
And the young lady who was with you,

where is she?
415
I don't know. She said she
had a train to catch.
416
"Rich Roman Girl Disappears
at Lisca Bianca"
417
Are you going to the Montaldos?
418
I'll go with you
419
Did you read this?
420
They're asking anyone who might know
something to get in touch.
421
Yes, I even thought to go there myself and
have a word...
422
Yes, you must go
423
But when will I see you again?
424
I know it's complicated
425
But if you carry this way it
will make it worse
426
Don't look so sullen...
427
And don't wait for the train...
428
Please go
429
Watch your hands, please
430
What on earth is left to say?
431
Sandro, I don't want you with me, I don't want
to see you
432
Do you hear me?

433
- Why did you come?
- I had to
434
Just get this sacrifice over with
435
Sacrifice!
It's not about sacrifice
436
it's idiocy sacrificing oneself.
Why? For whom?
437
I would understand your qualms if Anna were
here. But she is not.
438
Sandro!
439
Sorry I don't mean to sound jaded
440
But wouldn't it be much better to look at
things for what they are?
441
For me they are exactly the same as three
days ago when we first met
442
Just three days ago...
who'd have thought...
443
You and Anna...
444
No, no, no, it's not like that
445
How can it take so little to change,
to forget?
446
It takes much less
447
But it's sad, it's terribly sad
448
I'm not used to this,
I'm not ready for it
449
To feel this way. I've never felt so

confused in my whole life
450
Sandro, why don't you help me?
451
I think the only way we can help each other is
by staying together
452
No, I'm sure that's not it
453
Stay there and get off at the next stop
454
And you?
455
Just let me be!
456
I don't mean to intrude, but are you
travelling to Palermo too?
457
No
458
- To Tyndaris, then?
- No
459
- Sant'Agatha di Miniatiello
- No
460
- It must be Cefalù, then
- How did you know?
461
Through an acquaintance
462
I work for a family in Cefalù
but I'm not from there
463
I'm telling you. This acquaintance of mine
knows you
464
And has told me a lot about you
465
And who is it? Does he work in Cefalù?
466
- She is a gardener
- Impossible

467
The gardener at the villa where
I work is a man
468
It must have been them talking
469
And what did they tell you about me?
470
Oh lots and lots they told me
471
you're a well brought-up girl,
that you mind your business,
472
This sort of thing.
473
We have a radio just like this one
474
- No, not like this one
- Why not?
475
Because this one was made in China
476
These small radios are handy for sure
477
Especially when going for a walk...
478
Which come first for you? Music or love?
479
Music. It takes time to find a husband
480
but you can always buy a radio
481
Ah no love for me
482
I'm a man and I know about this kind of thing
483
- No, Claudia listen
- Sandro, please...
484
Do it for me... promise you wont look for me
485
- You must stop looking for me...
- But why Claudia, why?

486
Listen even if you send me away I...
487
Claudia, Claudia I don't want to wait
anymore...
488
Later might never happen... come away with
me...
489
Claudia...
490
Zuria. Which one of you is Zuria?
491
What do I know? He might be inside
492
I called you officer, because the situation
seemed to be getting...
493
out of hand, and your presence might be
necessary...
494
Excuse me are you Mr Zuria?
495
That's me all right
496
- May I ask you a question?
- If you can wait. I'm busy now.
497
I was looking for a dressmaker and I noticed
these men following me
498
I've never seen anything like it...So many
men!
499
Easy to believe, the way you dress...
500
I went all over the world dressed this way
501
Well, not quite like this
502
My skirt came unstitched, that's why I was
looking for a dressmaker.

503
How old are you?
504
Nineteen. I'm married.
My name is Gloria Perkins
505
I've been a writer for the past year
506
I write while in a trance.
507
Tolstoy for instance or Shakespeare
508
But I'm also interested in working on the
movies
509
How did they welcome you in Palermo?
510
In Palermo I was with my husband
511
Right now I'm on my way to Capri
to write an article on tourism
512
Exactly the same thing happened in Palermo.
513
Miss, if you want to go back to your hotel,
514
- We're here to escort you
- Oh, yes
515
Out, away, out, out
516
It's a disgrace
517
What are you doing here! Move!
518
How demeaning for a woman...
519
Like her?
520
- Fifty thousand
- No?!
521
- So why the hullabaloo?

- It's her way of getting noticed.
522
All a ruse to get noticed and if she
hooks one she's fine for a bit
523
Ah well, if fifty thousand weren't a month's
worth of my wages
524
That's one of those whims I would have
indulged, I assure you!
525
So what did you want to talk about?
526
It was my fiance who disappeared
527
Would you mind telling me the whole story
528
about the disappearance without
omitting any detail?
529
Look, I wouldn't be there if I had any clues.
And I see you don't have any either
530
Oh the contrary, I received many calls
531
In one they said she had been spotted
in a car in Rome
532
Another at the port talking to foreign sailors
533
And if she sailed away in secret?
534
- Does it still happen?
- What do I know?
535
Somebody said they'd seen her at a
chemist in Troina...
536
Actually the chemist himself says that a girl
fitting the description,
537
went to his store in Troina to buy a
tranquilizer

538
Is this place far?
- About fifty kilometres from here
539
If you'd like I can get the name of this
chemist
540
Yes... Yes why not
541
But you must write it up in your paper
for tomorrow morning
542
Yours is one of Palermo's newspapers, isn't it?
543
I mean does it have a lot of readers?
544
Yes but the whole thing is stale now...
545
It's stale...has lost its appeal,
the editor won't print it.
546
- They won't run it
- You have to do this
547
Please, don't take it badly, but why should I
do you a favour?
548
Let's says it's business then
549
To help you round up your salary
550
- I went to every single one of those islands
- It must have been exhausting
551
Useless more than anything else
552
I can't stand it anymore
553
- I agree, until tomorrow
- Goodbye
554
How can you talk business in this heat?
555

When you're past fifty, my darling, you only
feel the cold

556

And who is this?

557

It's Claudia, Anna's friend... You haven't met
my husband, have you?

558

She's just back from.....

559

- Incidentally, did you call him?

- You mean Sandro?

560

Isn't he coming?

561

This really shouldn't have happened

562

How can I negotiate if I haven't got all the
facts and figures?

563

I feel it's good news he hasn't been in touch.

I bet he's found her.

564

When you consider that in Italy...

565

40,000 Italians go missing

every year

566

that is almost enough to fill the

San Siro stadium.

567

Who is this Sandro? What's he like?

568

Maybe he's done away with her

569

We ought to be ashamed of ourselves

570

... making a joke of something like this

571

Coming?

572

Princess, this villa - why don't you sell it?

573

I'd make it into a lovely clinic for
nervous disorders
574
It's already a little like that
575
Goffredo is the princesses grandson.
He's 17...
576
And a painter
577
Anyone can hold a brush. Just buy the paint
and get down to it
578
Even Titian started this same way
579
- So what's your style? Abstract?
- No
580
- And what do you feel when you're painting?
- A shudder
581
I'm curious to see your work.
Will you show me?
582
All we needed was this dinner...
583
All these people's vitality irritates me
584
- How does it look?
- Divine
585
- You flatter me.
- Why, is that a compliment?
586
No
587
You look like somebody else
588
Shall we?
589
I'm going down
590
He wants to show me his paintings...

591
... and won't let me go
592
The poor thing must have a crush
593
Please come along...
594
Why should I?
595
Well, you can't leave me alone with him
596
He could...Well, I don't know...
Didn't you see his eyes?
597
We're coming
598
Giulia What am I coming for?
599
Claudia come see, a nude
600
If I'm not mistaken they are all nude.
601
You're good but why
paint only women?
602
No landscape can match a woman's beauty
603
And how do you get your models?
604
No problem
605
I thought models were things of the past,
didn't you Claudia?
606
Um? What?
607
It's strange how women enjoy showing
themselves
608
Seems almost in their nature
609
How can they pose like that?
I couldn't

610
Why don't you try?
611
- Try
- Me?
612
Are you crazy, Goffredo? He's crazy.
613
Not really
614
Don't you ever sketch men?
615
Why don't you answer?
Why don't you try?
616
I'd make you a beautiful portrait
617
Why me in particular?
618
Ask Claudia she's so much more beautiful
than me
619
But it's you I want.
You appeal to me more.
620
Appeal to you more?
621
Giulia
622
If Corrado looks for me,
you can tell him I'm here
623
And tell him that my little heart is racing
624
And right now this is the only
thing I care about. Clear?
625
Couldn't be clearer
626
What to I have to do now to be left alone?
627
Nothing you just need to shut the door, Giulia
628

He wasn't at the hotel and he probably wasn't
in Milazzo, either

629

The doorman said he asked to rent a car

630

I'm going to change.

See you later.

631

Well I'll try to find him tomorrow anyway

632

He must be in Milazzo or thereabouts.

633

Shall we go Claudia?

634

I'm not coming

635

Why did you change then?

636

Get a car to fetch him, it must be 150km

637

Fine we'll get him then

638

Giulia is like Oscar Wilde.

Give her all the luxuries...

639

and she'll manage without the little
necessities

640

You can't resist a quotation

641

Even does it at business meetings

642

- Who?

- Corrado

643

Forgive me but I can't remember everything
that goes on

644

You said she bought a tranquilizer

645

It's no use acting as if you don't
remember a thing

646

"A girl answering the description of the
missing person
647
entered my drug store on the afternoon of..."
648
She came in and left, with him,
but he won't tell you that
649
You think I didn't notice?
650
Why would I have called the paper
if we had an understanding?
651
That's what I would like to know
652
That's makes two of us. Actually three
including the gentleman here
653
Amalia, would you also like to know why I
called the paper....
654
about the missing person who show up here
two days ago?
655
Disappeared? Who? When?
656
That's makes four. Anyone else?
657
Listen you should be more precise
658
That girl, did she or did she not come into
your store?
659
Yes
660
Was she blond or brunette?
661
- Brunette
- Blonde
662
What was she wearing?
663
I don't remember.

Some pale colours I believe
664
He doesn't notice clothes,
just what's underneath
665
Has anyone else inquired after this girl?
666
- No... No I don't think so
- Thank you
667
Any news?
668
Well plenty of contradictions... a few clues
669
Listen, the paper forgot to mention
670
that when the girl left she
took a bus for Noto.
671
The bus leaves from the square
672
I remember because I watched her walk away.
673
Beautiful girl, really. Beautiful legs.
674
Do you smoke?
675
You're from Rome, aren't you?
676
I knew it, I'm from Viterbo
677
He was doing his military service there and
you know...
678
I'm not happy here
679
How long have you been married?
680
Three months
681
Back inside, you
682
Thanks, thanks a lot for your help.

683
The very picture of marital bliss
684
Tell Signora Patrizia we'll continue
our search...
685
Thank you
686
What is the place called?
687
Noto
688
And where we will look for Anna?
689
In a hotel. Apparently there's only one. The
Trinacria
690
Could this be Noto?
691
Let's ask
692
Is anybody in?
693
Hear the echo... Why is it so empty?
694
Who knows?
695
I wonder why they built it at all
696
There's another there
697
That's not a town, that's a cemetery
698
How depressing
699
Let's go
700
My love...
701
Mine...mine...mine
702
Claudia it's late, we must go
703

Sandro perhaps it's better if you were
to go alone
704
Are you joking?
705
No, and I'm not trying to avoid
any awkwardness
706
I know that it won't be easy,
that's not why
707
But certain things can be talked...
708
...without me being present
709
Try to understand my position
710
It might seem like if I was inhibiting you
711
And it makes me uneasy
712
What can I do for you, Miss?
713
- I'd like a can of paint
- Which colour?
714
Navy blue Right away
715
Claudia. What's happening?
716
Oh Sandro, I'm so ashamed... so ashamed.
I thought it was her
717
I was trying to hide. I feel so measly.
I hate myself
718
Does it make you feel better talking this way?
719
No
720
So why say it?
721
Because what I'm doing is ugly

722
Because if you were to say "Claudia I love you"
723
I'd believe you
724
Claudia...
725
No, don't say anything or
I would make you swear
726
And tell me so many things...
727
And it's not right... it cannot be right!
728
It's absurd
729
Great and all the better if it is absurd
730
I'm sorry but we don't need it anymore
731
Oh, that's all right, don't worry
732
To think that you must have told Anna these
same things
733
I don't know how many times...
734
Let's say I did; I was in earnest with her as I
am with you now
735
I've never met a woman who needs
such clarity
736
Come, let's take a walk
737
It really is beautiful up here
738
I have never been up here.
739
Please feel free to stay. I'm going back down
740
Look at all that movement
741

They planned it all like a stage set; how
unfettered
742
Such extraordinary freedom
743
I really must go ahead and leave Ettore
744
I'd like to work on design again
745
- I used to have ideas of my own, you know.
- Why did you stop?
746
Why, why, why?
747
It's not easy to say that a red floor
suits a certain room...
748
...when you think the exact opposite
749
But the lady wants it red - and there's
always a lady, or a gentleman
750
Once, I was asked to estimate the cost of
construction of a school
751
It took me a day and a half
752
I earned four million lira.
753
So I went on giving estimates
of other people's projects.
754
Why are you looking at me this way?
755
Because I am convinced you could make really
beautiful things
756
I don't know, I really don't know about that
757
Who needs beautiful things nowadays
Claudia. How long will they last?
758
All of this was built to last centuries

759
Today, ten, twenty years and the most, and
then? Well...
760
Claudia...
761
Shall we get married?
762
What do you mean shall we get married?
763
Let's get married, you and I
764
Answer me
765
"Answer"
766
How should I answer?
767
No
768
Not now, anyway...I don't know...
769
I haven't even thought about it
770
At a time like this...
Why are you asking me now?
771
I haven't said anything crazy.
772
Are you really sure you want to marry me?
773
You want to?
774
Am I not asking you?
775
Why aren't things less complicated?
776
I wish I saw things clearly
777
I'd like to see things clearly
778
And instead...
779

They're answering. You hear them?
780
Where from?
781
From that tower over there
782
No, no, I will never let you go
783
No, no, you'll be mine forever...
784
Are you ready?
785
Yes
786
Why have I fallen in love with you?
787
Come, come quickly
788
Yes, yes... Where is it, where is it...?
789
Yes, yes, I will always hate you
790
No, no! I will never let you go
791
The sweetest pining I feel
792
Ciao, see you later
793
My kisses shall get you back to me...
794
No, no You can't leave me in a
hotel room alone
795
Come down when you are ready I'll be
downstairs or in the piazza
796
Fine but first you have to tell me that going
out without me...
797
...Is like missing a limb
798
Go ahead and visit the city all alone
and you'll limp

799
Tell me you want to embrace my shadow
running along the walls
800
And then you must tell me...
801
... you must tell me you love me
802
You know. Why should I tell you?
803
Right
804
Why?
805
I'll see you later
806
Excuse me, excuse me
807
Is anyone in charge of this place?
A guard? A Curator?
808
He must be in the church
809
- Any museum around here?
- What do I know?
810
It says from 9:30 to 12:30.
Its now 10am.
811
- Fine way to welcoming tourists.
- What tourists?
812
A few French tourists last year...
813
they went to the beach in bikinis
814
Bikinis
815
We let them know that they better
move on, leave...
816
I'm sorry, I didn't mean...
817

You did it deliberately
818
Deliberately? Why would I?
No! Really.
819
Hang on
820
- How old are you?
- Twenty-Three
821
Twenty-three...
822
Once I was twenty-three..
823
...and I was in so many fights you
can't even imagine
824
Play, play...
825
Forgive me, miss, if I interfere...
but I've heard...
826
Here news gets around...
827
That girl you're looking for.
828
Why don't you look for her at the
youth hostel?
829
Almost all of the girls from out of town end
up staying there.
830
I was coming down to join you, why back so
soon? Shall we go?
831
Sandro! What's wrong?
832
Nothing, forgive me
833
- No Sandro, please
- Why not?
834
I don't know why

835
What's gotten into you?
836
Wait a moment, please. Just a moment
837
I feel as though I don't know you
838
Aren't you happy with your new affair?
839
What are you saying?
840
I was joking, c'mon.
I can never joke with you
841
Why you don't want to?
842
Oh Sandro! I want all that you want, but...
843
But?
844
Did the landlady tell you about this hostel
near by?
845
Yes, she started to, but I didn't feel like
listening to her.
846
We can't take every rumour seriously
847
Yes, true
848
We haven't been in touch with anybody, not
even Anna's father
849
We should have phoned,
850
Let's be fair, he must be feeling very lonely...
851
Right, I don't doubt that for a moment...
852
But we are the last two people that should be
near him right now
853
And phone...where? Where is he?

854
As you wish... let's leave here though.
855
Go pack your bag
856
Good evening
857
Good evening
858
- Show them the reception desk.
- Thank you
859
- You're welcome
- Wait for me
860
Marquise
861
Concierge, who is that little doll?
862
She just came in, I wouldn't know
863
Claudia... Claudia
864
I'm looking for the others and here I find you
865
How are you?
866
Could we find a quieter spot?
867
Quieter?
868
Yes of course
869
You seem well
870
Here's Sandro
871
Why don't you go up and change?
872
Did you get a good room?
873
I don't think so
874

You should have told Ettore
875
He always manages to get what he wants
876
Is Ettore still angry with us?
877
Of course not
878
He'll forgive you anything,
879
As long as you admit that he's a better driver.
880
How can you put up with this chaos?
881
I thought people irritated you?
882
You mustn't always take me literally.
I'm really quite used to it.
883
First my mother, then my husband.
Both dynamic
884
- Your mother?
- Yes, I too had a mother
885
With a touch of Austrian blood,
but still a mother.
886
My childhood was like a merry go round: now
here, now there
887
Whereas mine was so sensible
888
What do you mean sensible?
889
I mean without any money!
890
'Til later then.
891
Until later
892
Please
893

Come in.
894
You may leave them drawn.
895
As you wish madam
896
Would you like anything else?
897
- No thank you
- Pardon me
898
Thank you, thank you
899
- Everything alright? Good night.
- Evening
900
They might as well employ robots
901
Come in
902
Please, put this one over here.
And that there.
903
- This is for you.
- Thank you
904
Listen
905
Try not to get too involved tomorrow
906
Aren't you going to change?
907
But didn't you say you wanted to let your job
with Ettore go?
908
Yes, yes, that's what I said
909
I'm freezing
910
Sandro
911
Yes
912

I'm not coming down
913
Why not?
914
I'm too sleepy
915
You must learn to shake sleep off
916
Have you learned?
917
Of course I learned as a boy
918
I never slept, and I had friends
that slept even less
919
Whoever went to bed first had to pay a fine
920
All we did was see a film, but once
the movies were over,
921
We'd go to a cafe and talk, then
we'd sit on a bench...
922
... and listen to a drunkard, we'd watch the
billboards go up,
923
Or the sheep go by...
wander round the early markets...
924
Or we'd wake up other friends
925
Or a girl by calling under her windows.
926
Say, are you that sleepy?
927
What time are you getting up tomorrow
morning?
928
Late
929
Late?
930
- Very late

- So go to sleep
931
Do you know that as a boy I wanted to be a
diplomat?
932
Can you imagine me a diplomat?
933
It's strange but I never pictured myself as rich
934
I saw myself in a rented room...
a man of genius
935
Instead I have two houses, one in Rome,
another in Milan.
936
As for genius, it's a bad habit I never caught
937
What do you think?
938
I see it differently
939
However it's better if we continue this
conversation later.
940
Do you mind switching out that light there?
941
Good night, love
942
Tell me you love me
943
I love you
944
Tell me again
945
I don't love you.
946
I deserve that
947
It's not true, I love you
948
At the bar
949
Ask him to come here

950
Ettore
951
Finally!
952
How are you?
953
Come I'll introduce you to some friends
954
I'll take a look around first and t
hen I'll join you
955
From tomorrow morning you're back at my
disposal, clear?
956
If you don't give me some figures,
I'll never manage
957
See you
958
12, 13, 14, 15, 16, 17, 18, 19, 20.
959
1, 2, 3, 4, 5, 6...
960
Patrizia, Patrizia
961
Where is Ettore?
962
He must be asleep
963
Would you see if Sandro is with him?
964
He is not in his room... Forgive me but...
965
Ettore
966
What is it?
967
I was looking for Sandro
968
And you look for him here? Ask Claudia
969
But of course

970
I'm afraid, Patrizia
971
You're telling me! I have nightmares at night
972
No, I'm afraid Anna has come back
973
I can feel it, that they're together again
974
What has gotten into you?
975
Sandro must be in the garden getting some
fresh air...
976
...watching the sun rise
977
It would be amusing to find out he's really a
sentimentalist
978
Listen, try not to dwell on this...
979
Go and get some sleep
980
Only a few days ago, the thought that Anna
might dead
981
I felt I could have died too
982
Now I won't even cry.
I'm afraid she might be alive
983
Everything is becoming so hideously easy
984
Even resolving pain
985
One should never seek to descend
into melodrama
986
You're right. Why should I cry?
987
I'm tired of being this way
988
Won't you leave me a souvenir?

989

Just a little something

990

Yes, you must go, but
when will I see you again?

991

THE END

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Mattioli, M., 1950, L'inafferrabile (Double Trouble), ITALY.

Monicelli, M., 1958, I soliti ignoti (Big Deal on Madonna Street), ITALY.

Monicelli, M., 1959, La Grande Guerra (The Great War), ITALY.

Monicelli, M., 1966, L'Armata Brancaleone, ITALY.

Monicelli, M., 1975, Amici Miei, ITALY.

Moretti, N., 1993, *Caro Diario (Dear Diary)*, ITALY.

Moretti, N., 1998, *Aprile*, ITALY.

Pagnol, M., 1933 *Jofroi*, FRANCE.

Pasolini, P.P., 1950, *Luci del Varietà (Variety Lights)*, ITALY.

Pasolini, P.P., 1971, *Il Decameron*, ITALY.

Pasolini, P.P., 1972, *Racconti di Canterbury (Canterbury Tales)*, ITALY.

Pasolini, P.P., 1974, *Il Fiore delle Mille e Una Notte (Arabian Nights)*, ITALY.

Pastrone, G., 1914, *Cabiria*, ITALY.

Pietrangeli, A., 1953, *Il Sole negli Occhi (Eyes Full of Sun)*, ITALY.

Reed, C., 1965, *The Agony and the Ecstasy*, USA.

Renoir, J., 1936, *Partie de Campagne (1936)*, FRANCE.

Risi, D., 1956, *Poveri ma Belli (Girl in a Bikini)*, ITALY.

Risi, D., 1960, *Il Mattatore (Love and Larceny)*, ITALY.

Risi, D., 1962, *Il sorpasso (The Easy Life)*, ITALY.

Risi, D., 1963, *I mostri (The Monsters)*, ITALY.

Risi, D., 1974, *Profumo di Donna (Scent of a Woman)*, ITALY.

Rossellini, R., 1945, *Roma Città Aperta (Rome, Open City)*, ITALY.

Rossellini, R., 1946, Paisà (Paisan), ITALY.

Rossellini, R., 1948, Due storie d'amore (Love: Two Love Stories), ITALY.

Rossellini, R., 1948, La Macchina Ammazzacattivi, ITALY.

Rossellini, R., 1949, Il Miracolo (The Miracle), ITALY.

Rossellini, R., 1950, Stromboli, ITALY.

Rossellini, R., 1952, Europa 51, ITALY.

Rossellini, R., 1953, Voyage to Italy, ITALY.

Rossellini, R., 1954, La Paura – Non credo più nell'amore (Fear), ITALY.

Salvatores, G., 1991, Mediterraneo, ITALY.

Soldati, M., 1953, La provinciale (The Wayward Wife), ITALY.

Sorrentino, P., 2013, La Grande Bellezza, ITALY.

Tornatore, G., 1988, Nuovo Cinema Paradiso, ITALY.

Tourneur, J., 1959, La battaglia di Maratona (The Giant of Marathon), ITALY.

Visconti, L., 1942, Ossessione (Obsession), ITALY.

Visconti, L., 1948, La Terra trema (The Earth Trembles), ITALY.

Visconti, L., 1951, Bellissima, ITALY.

Visconti, L., 1960, Rocco e i suoi Fratelli (Rocco and his brothers), ITALY.

Wyler, W., 1959, Ben-Hur, USA.

Wise, R., 1956, Helen of Troy, USA.

Zampa, L., 1947, Vivere in Pace (To Live in Peace), ITALY.