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**Subtitling and Fansubbing Mr.Church in Italian:  
a proposed translation and critical analysis  
of the fansubbed version**

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## **Abstract**

This thesis proposes an Italian subtitled version of the film *Mr. Church* (2016, directed by Bruce Beresford) and a critical analysis of the Italian subtitled version produced by the fansubbers of the SRT project. The thesis includes three chapters. Chapter 1 provides a general overview of subtitling. Its most relevant features are described as well as the technical aspects, such as time and space constraints. In addition, the most important subtitling strategies are outlined to then conclude with the most prevalent translation issues subtitlers are likely to come across. Chapter 2 describes the film's main features, such as plot, main characters, and relationship with the source culture. In addition, a preliminary analysis of the film is conducted to determine the movie genre, target audience, style, and language. Finally, in Chapter 3, my Italian subtitled version and the fansubbed version of the film are analysed from a comparative perspective by discussing the most critical translation issues and various translation solutions. Translation choices related to vocabulary, syntax, culture, and register are illustrated and substantiated with supporting evidence using examples from the original dialogue and the Italian subtitles.

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## INTRODUCTION

In its almost fifty years of history, the subject of Translation Studies has undoubtedly undergone significant changes. It initially emerged as an academic discipline in 1972 when the American-Dutch translation scholar James S. Holmes published a paper called “The Name and Nature of Translation Studies” (1972) that led to the creation of this new distinct discipline. Over the years, scholars have systematically examined translation both in its practical implementation and as a way to understand different languages and cultures better. Also, other issues have been studied, such as gender and power that affect translation as a language transfer medium.

However, several new trends and disciplines stemming from Translation Studies have developed over the last few years. One of these is called audiovisual translation, also known as AVT, whose particular features have drawn the attention of both scholars and translation professionals. Whenever we think of translation, the transfer of textual material from a source language into a target language usually comes to our mind. However, circumstances are different in the case of audiovisual translation due to its multimodal nature. This medium is comprised of visual and acoustic components. Therefore, dialogues are not the only aspect to consider when translating an audiovisual product from one language to another: images and sounds also play a pivotal role.

In light of all the above, the purpose of this thesis is to introduce the reader to the discipline of one specific form of audiovisual translation that will be examined in detail: subtitling. More specifically, the thesis aims to propose an Italian subtitled version of the film *Mr. Church* that is analysed in comparison with the translation produced by the SRT project, an online community of Italian fansubbers. The focus will be on the discussion of the most relevant translation issues tackled during the subtitling process. In addition, the use of subtitling strategies will be justified by appropriate evidence.

The thesis includes three chapters. Chapter 1 examines the most relevant features of subtitling. A general definition of subtitling is initially provided. It is introduced to the reader as a “diagonal” form of translation. In addition, the different types of subtitles are illustrated according to a set of criteria. Then, the key features of subtitling are described based on the model provided by Danish scholar Henrik Gottlieb. The second part of Chapter 1 focuses on the technical aspects of subtitling. These are time, space and

typographical rules. Then, a description of the most critical subtitling strategies is provided, followed by the translation issues a subtitler is likely to encounter.

Chapter 2 offers a preliminary analysis of the film *Mr. Church*. The first section provides a brief description of the film's plot, followed by a more detailed discussion on key themes and main characters. The focus is on positive as well as negative themes showcased in the film. Lastly, the most crucial film characters are described by focusing on personality, relationship with the other characters and other critical features. The second section focuses on the relationship between the film and American culture. Several film reviews are analysed to describe how the film was received. The third section is devoted to the technical features of this subtitling project and the translation tools used during the subtitling process. Finally, the fourth section elucidates some of the film's basic features, such as film genre, *skopos*, register, style and translation issues.

Chapter 3 focuses exclusively on analysing the most crucial translation issues encountered during the subtitling process. More specifically, my translation is examined in comparison with the translation carried out by the fansubber of the SRT project. Several excerpts taken from my translation and the fansubbed version of *Mr. Church* are analysed from a comparative perspective, by focusing on similarities and differences between the two subtitling outcomes. The translation issues analysed are lexical issues, idioms, swearwords, register, syntax, cultural issues, technical issues and translation errors.

Finally, the concluding section will summarise the main points of the thesis in a few sentences. More specifically, the main points of each chapter will be briefly summed up. In addition, remarks will be made in order to clarify what we have learned by reflecting back on the translation process and the translation commentary and how this contributed to personal improvement. Then, the contribution of the fansubbers in analysing the translation of *Mr. Church* will be mentioned. Finally, the conclusions will end with a few ideas on the importance of subtitling training.

# **CHAPTER 1**

## **SUBTITLING: KEY ASPECTS**

This introductory chapter analyses a specific audiovisual language transfer modality representing the focus of this thesis: subtitling. Given the varied nature of this medium, subtitling will be analysed from different angles since this chapter includes four sections. However, these sections are not to be considered separate compartments because they are all interconnected. In fact, they delve into the intricacies of this audiovisual transfer mode that consists of multiple semiotic channels. The most relevant aspects discussed are translation strategies and the technical aspects related to subtitling.

In the first section, a general definition of subtitling is provided based on the model of Danish researcher Henrik Gottlieb. More specifically, the five parameters characterising this translation mode are listed. Then, a terminological distinction is made among subtitles, captions and displays by outlining the main differences.

In section two, the technicalities of subtitling are analysed in detail. The first important constraint related to subtitling is space. Some of the most common space constraints are segmentation of information, number of lines, number of characters, use of colours, and position of subtitles on the screen. Then, time constraints are described, including spotting and readability. Moreover, typographical conventions are mentioned in the last part of this section.

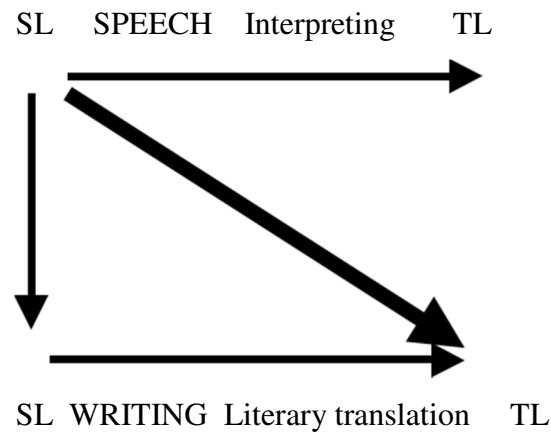
The third section focuses on the most relevant translation strategies used in subtitling. The main goal is to make the original message intelligible for the target audience without running the risk of information overload or not including enough information.

The fourth and final section is devoted to the most common translation issues subtitlers encounter when tackling these language-related problems. The issues discussed are linguistic variation, culture-bound terminology, marked speech, and humour.

### **1.1 Introduction to Subtitling**

Subtitling is a particular form of audiovisual translation having several features worth discussing. Firstly, it is not the simple translation of a text from one language to another. In fact, it implies the change of semiotic systems from the oral to the written language.

Therefore, subtitling has been described as a form of translation that is “diagonal” (Diaz Cintas, Remael 2007: 78), as the graph below demonstrates.



*Source: Gottlieb (2001, p.17)*

Subtitles can be differentiated based on various criteria. The first is time, based on which we can make a distinction between pre-prepared subtitles and real-time subtitles. Pre-prepared subtitles are added to a particular program after it is finished. As the name suggests, real-time subtitles are added to a program as it is being reproduced. This type of subtitle is mainly used for live interviews (Diaz Cintas, Remael 2007: 80).

From a technological standpoint, subtitles can be divided into open and closed subtitles. The first type of subtitles usually appear at the bottom of the screen and cannot be turned off. On the other hand, closed subtitles can be removed, and the viewer can freely decide whether to resort to this language transfer method or not (Diaz Cintas, Remael 2007: 80). Another important aspect worth mentioning is the audiovisual product distribution, which affects the subtitling production process. Some differences can be highlighted when it comes to creating subtitles for the cinema, television, DVD, or the internet. For instance, when subtitling for cinemas, usually a higher number of characters is used compared to television. Up to 41 characters are used for cinema subtitling since it is believed that reading from a movie screen is easier given its larger size (Diaz Cintas, Remael 2007: 84).

### 1.1.1 Subtitling Key Features

Danish researcher Henrik Gottlieb, whose work has been highly influential in the framework of audiovisual subtitling, points out five crucial parameters that characterise



subtitling and make it a unique language transfer modality. He claims that subtitling can be qualified as a written, additive, immediate, synchronous, and multimedia form of translation.

Firstly subtitling is written, a specific feature that makes it stand out relative to other types of audiovisual translation, such as dubbing or voice-over that rely exclusively on the oral semiotic channel. Secondly, subtitling is also additive since the translated text appears simultaneously with the original dialogue and soundtrack to make the audiovisual product's message intelligible for a foreign audience. Thirdly, subtitling is immediate; the subtitles are presented instantaneously and keep pace with the original dialogue. Furthermore, subtitling is synchronous since the transmission mode of the written text happens in real-time with the original dialogue. Finally, subtitling is polymedial because it is one of many ways the message is transmitted.

These are the five main parameters used by Gottlieb to define subtitling. However, a few years later, he outlined two additional parameters worth mentioning (Gottlieb 1998: 246). He defined subtitling as a contemporal form of translation that refers to the correlation between subtitling and original audiovisual product in terms of space and time. Thus, contemporal is used as a hypernym encompassing the parameters of immediacy and synchronicity. Next, he said subtitling is a prepared communication mode (Gottlieb 2000: 15). Unlike other interlingual transposition forms, such as simultaneous interpreting, where the oral translation is delivered in synchronicity with the original, subtitles are created before using an audiovisual product (Gottlieb 1992: 161-170).

#### **1.1.1.1 Terminology matters**

After providing the first definition of subtitling, it is now essential to make a terminological distinction. It is vital to employ the correct terminology to prevent misunderstandings when discussing specialised disciplines. As far as subtitling is concerned, it is crucial to distinguish between subtitles, captions, and displays. This is a justified concern since these three language transfer modes share similarities. However, they perform different functions, as will be explained below.

Subtitles enable the conversion into the written form of film dialogues, and they usually appear in the lower section of the screen. Conversely, captions are prose texts providing an explanation related to the movie plot. This is not the case for all countries. For example,

in the United States, the same term refers to subtitles for the deaf and hard-of-hearing. Finally, when we talk about displays, we refer to a short text employed in the original audiovisual product that is sometimes subtitled in the target language (Perego 2005: 50-52).

## **1.2 Technical Aspects of Subtitling**

Subtitling is a highly constrained medium. Thus, it is paramount to address some of these technical points that, if not adequately addressed, might negatively affect the rendition of a film dialogue into the target language. On the one hand, translators enjoy a certain degree of freedom regarding the selection of the most appropriate translation strategies to communicate the key points of the original dialogue. On the other hand, subtitlers have to abide by specific rules due to time and space constraints. Otherwise, film comprehension could be undermined. In fact, according to Díaz Cintas, following specific rules when subtitling has several advantages: “At a macro-structural level, these norms allow us to determine which are the distinctive characteristics that regulate the delivery of the dubbed or subtitled discourse, bearing in mind the many different constraints imposed by the medium. At a micro-structural level, they help us to observe the translator's behaviour in the linguistic mediation” (Díaz-Cintas 2004: 26). Therefore, the importance of norms is highlighted by Díaz Cintas to pinpoint the main features of subtitling and to understand the translator's conduct better. This second point on the translator's behaviour is essential for creating widely accepted norms whose purpose is to help subtitlers better navigate the intricacies of their profession. One of the most relevant attempts to regulate the work of subtitlers was the Code of Good Subtitling Practice<sup>1</sup> which was endorsed by the European Association for Studies in Screen Translation in Berlin on October the 17<sup>th</sup> 1998 and set the standard in this translation domain.

However, these standards should not be considered stringent rules applicable to every subtitling project but rather recommendations that every country and translation agency should consider. Documents such as the 1998 Code of Good Subtitling Practice strive to create minimum standards and protect subtitlers' rights. These recommendations are

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<sup>1</sup> <https://www.esist.org/wp-content/uploads/2016/06/Code-of-Good-Subtitling-Practice.PDF.pdf>. (Last accessed: 20/12/2021).

described in the following three paragraphs. More specifically, space and time constraints are illustrated as well as the most relevant typographical recommendations.

### 1.2.1 Space Constraints

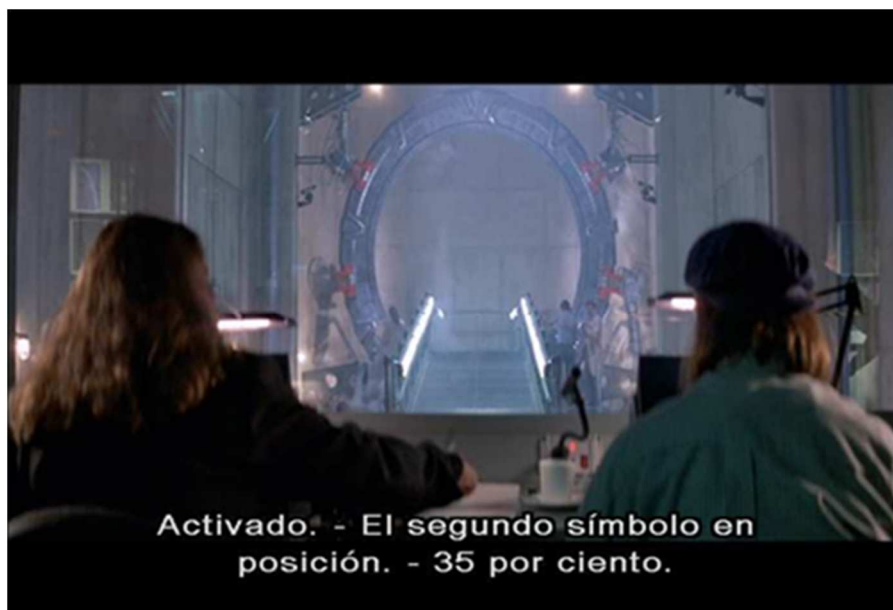
Subtitling can often pose various challenges and not exclusively of linguistic nature. The main objective of subtitling is to transpose the original dialogue of an audiovisual product into a written text appearing concurrently with the images. Therefore, several spatial constraints have to be considered based on the size of the screen.

The first spatial constraint to discuss is the segmentation of information. Usually, words uttered by two different characters appear simultaneously on two separate lines, and a dash precedes them. However, in terms of the distribution of the information load, we have witnessed the emergence of new trends. An example can be including as much information as possible in the subtitle by making the second line appear immediately after the first one, as shown in the image below (Díaz-Cintas 2005: 6).



*Source: Díaz-Cintas (2005, p.6)*

Another trend that has become popular over the last few years is to increase the number of speakers featured in the same subtitle. Traditionally two actors speak and share the same subtitle. However, examples where a third actor's line is featured in the same subtitle may be encountered (Díaz-Cintas 2005: 6).



*Source: Díaz-Cintas (2005, p.6)*

The second spatial constraint to illustrate is the number of lines. Subtitles are often criticised as they are considered a distraction from what is happening on the screen. Consequently, two is the standard number of lines used for interlingual subtitling in many countries. Nevertheless, there are some exceptions, such as subtitling for the deaf and hard-of-hearing, where the number of lines can get up to three or four so that relevant information is not left out. Also, the use of four lines in subtitling is widespread in those countries where bilingual subtitling is used. Examples are Finland and Belgium (Díaz-Cintas 2005: 6-7).

The third spatial constraint is the use of colours. In this case, the standard operating procedure for interlingual subtitling is to utilise two colours throughout the whole movie: white and yellow. However, once again, SDH is an exception since it is renowned for using a wide variety of colours, up to 7 to be exact. However, not all colours are adequate because some make the subtitles difficult to read, so they should be chosen accurately. Yellow is generally used as the primary colour. Others are green, cyan, blue, and red. For instance, colours are essential for a deaf user because they allow speaker identification since they provide information on sound effects or particular tones of voice (Díaz-Cintas 2005: 8-9).

The fourth spatial constraint worth discussing is the number of characters. Usually, for a TV subtitle, the length of the line can vary, but usually, it is no longer than 38 characters. However, as pointed out by Tveit, "The main limiting factors are the size of the television

screen and the size of the font” (Tveit 2009: 90). Therefore, for a cinema screen, the number of characters is likely to be higher, as previously pointed out in the introductory section of this part of the chapter.

The fifth and final spatial constraint for subtitling has to do with the position on the screen of the subtitles. It is believed that subtitles contaminate the image, so their presence on the screen should be as unobtrusive as possible. Hence, subtitles are usually placed in the lower screen section, and their length is two lines. However, placing the subtitles in the lower screen section is not always a viable solution to ensure good readability, which is a significant parameter for film comprehension. Therefore, ensuring that the subtitle is not contrasting with other elements on the screen is paramount. However, other solutions are available in terms of the position of the subtitle on the screen. For instance, a general trend mainly characterising TV subtitles is placing the subtitle in the centre of the screen to avoid concealing a TV channel's logo generally positioned in the lower left-hand corner of the screen (Díaz Cintas, Remael 2007: 88).

### **1.2.2 Time Constraints**

According to Tveit, visual information on the screen and subtitles have to be perfectly harmonised in order to deliver a successful product (Tveit 2009: 90). Consequently, the other essential criterion subtitlers have to consider is time.

The first point to consider is what Díaz-Cintas termed as spotting or cueing (Díaz-Cintas 2005: 11). It refers to the moment the subtitle appears on the screen. According to Díaz-Cintas, there has to be perfect synchrony between the subtitle and visual information broadcasted on screen. In other words, the subtitle has to appear at the exact moment when the actor starts talking and disappears when he or she stops talking. Moreover, two critical factors influence the subtitling process: the speed and rhythm of the original dialogue and the reading speed of the audience. For this purpose, Díaz-Cintas has introduced the so-called 6-seconds rule (Díaz-Cintas, 2001: 6), according to which 6 seconds are required to read two lines of 35 characters each.

Strictly related to this first point is readability, the ease with which the user can read subtitles. According to Tveit, several factors affect readability. First of all, it is necessary to make a point on reading speed, which hovers around 150-180 words per minute for the average adult. However, reading speed is personal, and it is also affected by the lexical

complexity of the transmitted information. Therefore, if the lexical density is high, information will be accessed with greater difficulty, and as a result, the subtitle has to remain on screen for longer. Meanwhile, if the lexical density is low, the subtitle can stay on the screen for a shorter time period. The second factor that has repercussions on readability is the film genre. For example, in the case of romantic comedies, viewers pay less attention to the subtitles and therefore read them less frequently because they are more familiar with the story and tend to guess the information in the subtitles. The third aspect affecting reading speed is the viewers' attitude towards the main topic of the movie. If the viewers think the story is compelling, they are more likely to read the subtitles faster. On the other hand, if the story is deemed boring, the viewer will spend less time reading the subtitles. The last factor affecting readability is also the viewing angle. Ideally, the viewer should be in the central viewing angle since it ensures a good view of the screen. Failure to do so is likely to negatively affect the viewer's ability to read the subtitles well (Tveit 2009: 86).

Another critical time constraint ensuring proper use of the subtitles by the final user is the synchronisation between the target text and the soundtrack of the audiovisual product. There is a correlation between the length of the subtitle and its on-screen time. Therefore, it is best to schedule the timing to perfectly balance the subtitle with a proper reading time. Therefore, regardless of the subtitles' format and content, if the user does not have enough time to read them, enjoying the audiovisual product will be much more difficult. For example, when subtitling children's programs, subtitles deliberately contain fewer words compared to other programs since children read slower than adults (Georgakopoulou, 2009: 22-23). On the other hand, if a subtitle on-screen time is longer than it should be, the viewer might think that it is a new subtitle and read it multiple times, bringing his attention to a textual element that at this point is redundant. Moreover, the temporal succession of subtitles should be structured not to produce information loss or information overload since the viewer cannot go back to clarify a possible incomprehension as is the case of regular reading.

### 1.2.3 Typographical Rules

When considering typographical signs and other types of conventions, one of the most relevant facets of subtitling is the lack of universally applied rules when it comes to punctuation.

Generally speaking, subtitling adopts the same punctuation rules followed for other types of written texts. However, there are some disparities between subtitling and other written texts regarding punctuation. In fact, in some instances, failing to comply with the rules concerning punctuation in subtitling can negatively affect the entire subtitling project. Furthermore, unlike other written texts, subtitles have a fragmented nature that sometimes can make reading more difficult for viewers. Therefore, subtitles are conceived as isolated units rather than in connection with previous or following subtitles.

Consequently, more focus is required to read a subtitle that will disappear from the screen shortly afterwards. Thus, if the audience misses a subtitle, usually it cannot be reread, resulting in plot comprehension issues (Díaz-Cintas, Remael 2007: 100). To bridge this gap, Díaz-Cintas and Remael have put forth a list of typographical guidelines subtitlers should abide by (Díaz-Cintas, Remael 2007: 102-142).

We begin with commas, often featured in subtitles. The purpose of commas is to insert a pause into the subtitles to reproduce the language's rhythmic and intonational aspects. Therefore, they cover the same role as in other written texts. However, they are also instrumental in pointing out that the speech continues in the following subtitle.

Full stops are often featured in subtitles to indicate that the sentence is over. On the other hand, parentheses () and brackets [] explain an element that could not be transposed into the target language in any other way. An example of the use of parentheses will be shown in Chapter 3.

Also, the semicolon is worth mentioning. As a general rule, the semicolon is utilised to divide two sentences when the conjunction is omitted (Straus, 2008: 57). However, according to Díaz-Cintas and Remael, subtitlers should refrain themselves from deploying semicolons as they might be mistaken for a colon (Díaz Cintas, Remael 2007: 105).

Exclamation marks are also fundamental to express the prosody of the original speech. They convey a wide variety of feelings such as irony, disgust, anger and surprise. However, Díaz-Cintas argues the need for limited use of exclamation marks since visual

imagery might be enough to convey the characters' strong feelings. Therefore, the exclamation mark could be redundant (Díaz-Cintas, Remael 2007: 110).

As far as dashes (-) are concerned, they have a particular function in subtitling compared to standard written texts. They are utilised to indicate the simultaneous presence of two different characters in the same subtitle (Díaz-Cintas, Remael 2007: 111).

The use of triple dots in subtitling is also worth discussing. They are used to render in written format pauses or hesitations as it happens in regular written texts. However, in the case of subtitling, they are used to connect a subtitle to the next or the previous one so that a thought can be completed over two or more subtitles. However, their use has undergone some changes over the years. The current trend is to deploy them as little as possible in order to condense the subtitle (Díaz-Cintas, Remael 2007: 115).

Symbols to indicate foreign currencies or mathematical formulas are usually spelt out in subtitles (Díaz-Cintas, Remael 2007: 117) as in the example below taken from my subtitling project, the film *Mr. Church*.

181	\$37.83, sir.	Sono 37,83 dollari.
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Another important typographical sign is represented by quotation marks, also known as inverted commas. They are used in direct speech or to quote an individual, a book, a movie, or a particular publication. According to Díaz-Cintas, if the quotation spans over multiple subtitles, it is advisable to open the quotation marks at the beginning of each subtitle and close them at the end of the last. Moreover, quotation marks are used to emphasise specific terms or ideas (Díaz-Cintas, Remael 2007: 122-123).

Italics can also be deployed to emphasise a particular idea or term with the added benefit of not making the subtitle longer.

Another effective way of putting additional information into a subtitle is by using abbreviations. However, according to Díaz-Cintas and Remael, the subtitler has to make sure that there is a direct correspondence between abbreviations as they might change in rendering them into the target language resulting in a lack of understanding for the viewer (Díaz-Cintas, Remael 2007: 132-133).

Another typographical rule worth paying attention to when subtitling regards numbers. Díaz-Cintas and Remael make a clear distinction between cardinal and ordinal numbers.



As far as cardinals are concerned, numbers up to ten are written in letters, while the following numbers are written in digits. Meanwhile, ordinals are usually long, and therefore they should be abbreviated (Díaz-Cintas, Remael 2007: 134).

Lastly, weight and measurements can sometimes pose a problem. For instance, when subtitling from English into other languages, the decimal metric system is used to convert imperial measurements to ensure better film comprehension.

### **1.3 Translation Strategies**

After discussing some of the technical aspects of subtitling and the several constraints it is subject to, the focus will shift to the most critical translation strategies deployed by subtitlers. Over the past thirty years, different scholars have put forward various models based on a wide variety of parameters. The goal is to undertake a process of interlingual transposition that would render intelligible the original message. In particular, according to Perego, five parameters have to be highlighted when it comes to subtitling strategies: nature of the original text, film genre or type of TV program to be subtitled, final users, language structure, and the resemblance between source language and culture and target language and culture (Perego 2005: 100).

Hereafter the model developed by Danish scholar Henrik Gottlieb is presented. The purpose of Gottlieb's model is to pinpoint the most important translation strategies deployed in subtitling by industry professionals (Perego 2005: 101). The first being included in the list is expansion. It involves making use of a series of linguistic elements in order to extend an expression. As far as the areas of use are concerned, this translation strategy is mainly utilised to explain particular expressions referring to extra-linguistic realities, usually unknown to the viewer. This strategy is also used to shed light on the linguistic choices of the original dialogue (Perego 2005: 102-103).

The second strategy to mention is paraphrasing. It consists in modifying the original text to convey the same information in the target text through situational equivalence. From a formal point of view and in terms of content, there is no correlation between the expression in the original language and the one used in the target language. Paraphrasing is mainly used to render idiomatic expressions that do not have an equivalent in the target language. Moreover, an essential requirement for the correct translation of these expressions is a thorough knowledge of the target language and culture to resolve any

ambiguity and ensure the comprehension of the original dialogue (Perego 2005: 103-104). The third important translation strategy to mention is transposition. It consists in a word-for-word translation of the original text. In this instance, there is a perfect equivalence between the original dialogue and the translated text in form and content, unlike paraphrasing. This strategy is deployed when time and space constraints do not pose a problem. Therefore, faithfulness to the original is very high. However, it has to be used carefully because a word-for-word rendition is not always possible (Perego 2005: 104-105). Imitation involves the rendition of verbal segments taken from the original dialogue into the target text as they are without performing any kind of intervention of linguistic mediation. It is used chiefly to render proper names of individuals, greetings, song lyrics, and direct quotes. It is also used to translate internationally-known expressions such as “Ladies and Gentlemen”, which pose no comprehension problems for a foreign audience (Perego 2005: 106-107). Transcription is generally used to render particular expressions typical of the source language, such as dialects, idiolects, and wordplays. In this case, the translator's goal is to replicate the communicative function of these expressions as faithfully as possible into the target language. A fair amount of creativity is undoubtedly needed, but without exaggerating, since misusing this strategy might result in strange or inappropriate translations (Perego 2005: 107). Dislocation is the use of verbal speech to render visual or acoustic linguistic elements. This strategy is used very often to subtitle songs or poetry. It is similar to paraphrasing. The original text is modified and reworded based on the visual channel in order to remove linguistic elements that might hinder comprehension for the viewer (Perego 2005: 108). Condensation involves rewording the original message through a limited number of words. The content of the message is unchanged, while the mode of display is different (Perego 2005: 109). Reduction is a partial elimination of elements deemed as redundant for communication. Usually, additional elements are deleted. Cancellation is very similar to reduction. However, in this case, entire sentences or turns deemed unnecessary are eliminated as they might hinder the comprehension of the original dialogue. Again, however, this strategy has to be accurately deployed. In fact, given the simultaneous presence of the original soundtrack and the subtitles, the viewers might notice dissonance between the original dialogue and the subtitles (Perego 2005: 110-111).

Finally, renunciation is used to render linguistic elements belonging to a specific culture and for which there is no translation equivalent in the target language. Such elements are therefore either omitted or neutralised. For example, these are terms related to a particular country's food, history, or politics or the idiomatic meaning of some lexical elements. (Perego 2005: 111-112)

#### **1.4 Subtitling Translation Issues**

Subtitling and translation as a whole have always been challenging, given the heterogeneous nature of languages. Furthermore, there are translation issues of various kinds: some result from the linguistic structure of a particular sentence, others are culture-related, and many others have to do with rendering humour in the target language. Therefore, various translation issues are presented in the following paragraphs, and solutions are put forward to address these issues successfully.

##### **1.4.1 Linguistic Variation**

A translation issue that subtitlers are often confronted with is linguistic variation. Cavalheiro defines it as a linguistic peculiarity that distinguishes a specific character or speaker. In other words, linguistic variation can be a character's particular pronunciation or dialect that “encodes time and the geographical and social space to which he/she belongs”.

Conversely, the subtitler has to find an equivalent between the original and the target text when rendering these specific linguistic features (Cavalheiro 2008: 19). However, it is often challenging to preserve a specific regional accent since there might not be a correspondence in the target language. Therefore, subtitlers often neutralise a particular language variety through rewriting in order to avoid creating an artificial language that could hinder text comprehension. Thus, the translation strategy subtitlers rely on is normalisation. On the one hand, normalisation implies a loss for the viewers, who cannot fully access the original message. On the other hand, according to Cavalheiro, normalisation improves the readability of subtitles and increases the viewers' reading speed (Cavalheiro 2008: 19-20).

### 1.4.2 Culture-bound Terminology

Another standard translation issue is culture-bound terminology, also known as Extralinguistic Cultural References (ECR). According to Pedersen, “ECRs are expressions pertaining to realia, to cultural items, which are not part of a language system” (Pedersen 2005: 2). In other words, ECRs refer to places, people, institutions, food, and other expressions strictly related to a particular culture. Since ECRs come from a specific culture, rendering them into another language could be challenging, especially if there is no equivalent in the target culture. For this reason, several translation strategies are presented below to address this translation issue. The goal is to render ECRs from the source to the target language. One strategy a subtitler might first decide to deploy when rendering an ECR is to look for an official equivalent. According to Pedersen, this is a bureaucratic rather than linguistic translation solution, meaning that the existence of an official equivalent for a culture-bound term is the result of an official decision by leading personalities in the language field. For example, the Swedish scholar makes the example of Donald Duck, whose official equivalent in Swedish is *Kalle Anka*. There is no other possible translation for this cultural term. Therefore, it can be inferred that the presence of an official equivalent for a culture-bound term does not entail particular translation problems (Pedersen 2005: 3).

If there is no official equivalent for an ECR, the strategy of retention might be a viable alternative. It involves adopting a cultural term from the source culture into the target language. Usually, such a term or expression is indicated either by quotes or italics. Alternatively, the ECR can be modified slightly, for example, by using the spelling of the target language. Retention enables the highest degree of fidelity toward the target language (Pedersen 2005: 4).

The third possible strategy to utilise when rendering ECRs into a foreign culture is specification. Similarly to retention, the cultural term is not translated, but additional information is provided. More specifically, there are two forms of specification: explicitation and addition. The former involves text expansion in order to disambiguate an ECR that might not be immediately evident in the target culture. An example can be to spell out an acronym or abbreviation. The latter consists in providing additional information to an audience that might not be familiar with some cultural elements of the source culture. This translation strategy improves accessibility to an audiovisual product

for a foreign audience. However, this strategy has two downsides. Firstly, more space is needed, which might not be ideal considering that subtitling has space constraints. Secondly, addition may be perceived as patronising because the subtitler ends up overexplaining a particular concept (Pedersen 2005: 4).

Next on the list is direct translation. It is mainly deployed to translate company names, name of official institutions, and technical terminology. From a semantic point of view, the cultural element remains unchanged since no information is either added or deleted. This strategy can be further subdivided into: Calque and Shifted. The first is a word-for-word translation that could seem unusual for the audience. For the second kind of direct translation, translators make amendments to make the ECR more oriented towards the target language (Pedersen 2005: 4-5).

Another prevalent translation strategy used in subtitling is generalisation. It involves replacing a specific cultural element with a more generic one. Therefore, hypernyms are deployed to render particular cultural elements of the source culture that do not have an equivalent in the target language.

Another fundamental translation strategy is substitution. As the name suggests, this strategy involves the replacement of an ECR from the source culture with a different ECR or some kind of paraphrase. A particular kind of substitution is cultural substitution, where an ECR is replaced with another one that the audience is likely more familiar with. For example, it is used to translate the names of official institutions and titles. Cultural substitution might resemble an official equivalent, but it is different for two reasons. Firstly, the ECR from the source text is not well-known by the target audience, while the official equivalent is one, and there is not much possibility of choosing another one. Secondly, cultural substitution can be used to create new ECRs (Pedersen 2005: 6-7).

Paraphrasing is another popular translation strategy to deploy when dealing with ECRs. It involves rewording a culture-bound term through a more straightforward sentence construction than the original dialogue. It can be divided into two subcategories: paraphrase with sense transfer and situational paraphrase. The former involves deleting a cultural element from the source text whose meaning is preserved through paraphrasing. In the second type of paraphrase, the sense of the cultural element is eliminated and replaced with something more fitting. It proves to be quite valuable to render ECRs in wordplays. The last translation strategy to discuss is omission. It involves the complete

deletion of a source text ECR. Sometimes it can be the right solution, but it has to be used with caution because if misused, it might deprive the audience of a critical cultural element (Pedersen 2005: 8-9).

### **1.4.3 Marked Speech**

Another demanding feature of interlingual subtitling is marked speech. According to Díaz-Cintas and Remael, marked speech is “speech that is characterised by non-standard language features or features that are not 'neutral', even though they do belong to the standard language, and may therefore have more or less specific connotations” (Díaz-Cintas, Remael 2007: 187). Therefore, several elements contribute to speech marking and provide sentences with particular meanings that must be addressed appropriately when rendering them into another language.

The first element worth paying close attention to when it comes to speech marking is the style of the original dialogue. It concerns the specific mannerisms of a movie character and the peculiar language and grammar deployed by a character. These elements are fundamental to identifying a character's cultural and social background. Therefore, subtitlers have to pay attention to how a character talks and expresses himself or herself. The goal is for the audience to understand the movie plot.

Another essential component of speech marking is register. According to Díaz-Cintas, register is a particular type of language deployed in a social setting marked by several degrees of formality (Díaz-Cintas, Remael, 2007: 189). Based on this definition, register characterises specific social situations and allows movie characters to establish relationships. Therefore, subtitlers need to be fully cognizant of register and have a detailed understanding of it to transpose it into another language.

Another vital element characterising speech is represented by dialects. They can be challenging when it comes to rendering them into another language through subtitles. Etman defines dialects as: “the pronunciation pattern or the language vocabulary used by a specific community of native speakers, those who are usually based in a certain geographical region. Dialect represents an important characteristic of a speaker's voice signature, as it can provide information about the speaker's origin, gender, age, and health status” (Etman 2015: 220). It is evident from this definition that dialect can convey an impressive amount of information related to a particular group of speakers. From a

translation point of view, the subtitler has to decide whether dialects have to be rendered into the target language or not since they can provide helpful insights into the movie plot. On the one hand, if dialects convey relevant information and are deemed necessary for film comprehension, several solutions can be implemented to render them in another language via subtitling. According to Eduard Bartoll, one solution could be using italics to inform the audience that a dialect is being used in a specific exchange between two or more characters. Another viable and reasonable solution could be using brackets or different colours to achieve the abovementioned purpose (Bartoll 2006: 2-3). On the other hand, if dialects are simply an additional linguistic feature of the characters that enable the audience to understand the plot, the subtitler might opt for standardisation.

Finally, speech can also be characterised by a very important linguistic feature that this paragraph will focus on, swearwords. Swearwords are defined as words referring to taboo subjects that are used to express a wide variety of feelings, such as anger and surprise. Swearwords are usually divided into several categories common to several cultures: religion' (God, Jesus Christ), sex (fuck), excrements (shit), sexist derogatory terms (bitch), and physical and mental handicaps (idiot). In addition, swearwords are typically used in informal conversations, and they perform a very peculiar function. On the one hand, according to Mattson, swearwords are often considered unnecessary since they do not contribute to the advancement of the movie plot. On the other hand, sometimes they can play a pivotal role in representing a specific character. For example, more swearwords might be added to the movie script to make a character appear in a particular way or convey his emotions better. In this case, it is paramount for the subtitler to transpose this vital feature in the target language (Mattson 2006: 3).

From a translation standpoint, another essential point to keep in mind when translating swearwords into another language is related to the cultural norms governing the use of swearwords, often different from one country to another (Mattson 2006: 7). More specifically, the rules of the written language have to be considered. For example, swearwords are widely used in some cultures, while they are not particularly prevalent in others. In the latter instance, subtitlers tend to omit swearwords since they might be perceived as unnatural.

Han and Wang share Mattson's view. In fact, according to these two scholars, “subtitling swearwords has been widely identified in the literature as having a tone-down tendency”

(Han, Wang 2014: 1). In other words, swearwords are often neutralised by subtitlers. This is due to four main reasons. Firstly, a swearword might lack an equivalent in the target language since they often refer to specific aspects of a culture. Therefore, a literal translation of swearwords might lead to an unsatisfactory outcome. Secondly, swearwords used as fillers are omitted for two reasons. First, subtitling has a highly constrained nature in terms of space and time. Therefore, swearwords have to be deleted sometimes. Second, swearwords are often deemed secondary elements for film comprehension. Thirdly, some swearwords considered taboo in the source culture might not have the same effect in the target culture. For example, the expression “For God’s Sake” and its various translations is taboo in most Western cultures, while in Asian culture may not be perceived as offensive at all. Finally, swearwords might be perceived as more offensive and aggressive when switching from the oral to the written channel (Han, Wang 2014: 1-2). However, many researchers highlight the importance of faithfully rendering swearwords into the target language because they refer to specific features of a culture. Therefore, neutralising swearwords might result in the loss of such cultural elements that the target audience could not have access to.

#### **1.4.4 The Translation of Humour**

Rendering humour into another language through subtitles can prove to be a daunting task. Therefore, many scholars have investigated humour to understand what it is and what translation strategies can be deployed to successfully render it into the target culture. According to Vandaele, humour happens as a result of a particular reaction we are all familiar with, laughter. In fact, “the feeling is what constitutes and institutes something as humour”. In addition, several causes create this feeling: sentence structure, the ability of the interlocutor to process the received information, and the social context where humour is perceived (Vandaele 1999: 238).

Vandaele goes on to say that two main features characterise humour: incongruity and superiority. Incongruity is the cognitive dissonance between someone's expectation and the information conveyed through the joke. Therefore, the opposition between expectation and what is communicated generates laughter (Vandaele 1999: 239).

On the other hand, superiority is defined as an increase in happiness due to a “heightened self-esteem”. Moreover, unlike incongruity, the concept of superiority has social



implications: the people involved in a humorous exchange laugh at someone else and feel superior. This happens, for example, when somebody does not understand a joke and the rest of the group notices it and starts to laugh at the person's inability to understand the joke (Vandaele 1999: 241).

The work of Shipley Young has also been highly influential and essential in the field of humour translation. He put forward a humour translation checklist that can prove helpful when dealing with this thorny translation issue. According to Young, a correct rendition of humour into a foreign language implies considering several fundamental factors to examine humour before starting to work correctly. Firstly, some external factors have to be considered:

- Time-Frame Considerations (TFC): they are recent events featured in target texts such as satirical programs or cartoons. The question is: is the audience going to perceive this information as an actual event? Is it going to be enough to understand the humorous intention of the source text?
- Social-class and Educational Considerations (SEC): many jokes are addressed to a specific audience. For example, a joke on technology will be effective if it is aimed at an audience sufficiently educated on technology. Therefore, bearing in mind the target audience is very important when rendering humour into another language.
- Cultural Awareness Decisions (CAD): as the name suggests, this factor refers to the translator's decisions when rendering humour from one culture to another. So, if the source and target culture share a specific cultural element, the only change to adopt will be linguistic. Young mentions *siestas*, a concept that is not part of American culture. However, most people are familiar with this concept and can therefore understand it when translated into English.
- Publication Background Information (PBI): this last external factor refers to ideological, political, and editorial positions held by media companies that end up having repercussions on the outcome of the translation.

Internal factors are also critical. These factors are language, narrative strategy, target, situation, logical mechanism, and script opposition (Young 2007: 984-985).

Another important point when dealing with humour in translation is understanding the different types of jokes a translator can encounter. Therefore, the most crucial joke types are presented below, as outlined by Zabalbeascoa:

- International jokes: are understood across multiple languages and represent knowledge shared by the source and target culture. Therefore, international jokes do not pose particular translation-related problems in transitioning from one language to another. Such jokes can be translated literally without running the risk of translation loss.
- National sense of humour jokes: a particular type of jokes that tend to be more prevalent in some countries or communities and represent a specific tradition. They are usually addressed towards themselves or other people (Zabalbeascoa 1996: 251 – 252).
- Jokes restricted by audience profile traits: jokes whose efficacy is related to how familiar the audience is with specific topics, social issues, themes, and language-related factors. So, for example, a language-related joke is understood as long as the audience knows the specific characteristics of a given language. These constraints are known as cultural bumps, namely elements of a specific culture related to interpersonal communication and social dynamics. Therefore, the obstacle to overcome is not linguistic, but it is tied to the gap between the knowledge required to decode a message and the presumed knowledge level of the audience (Zabalbeascoa 2005: 6-7).
- Private (or in-group jokes): this is a type of humour dependent on people being part of particular groups, such as countries, certain social classes, professions, political parties. Every single one of these groups relies on a particular vernacular or sociolect, usually only understood by the members of the groups.
- Wordplays: playing with words can often be a good source of humour. Puns, one-liners, and limericks fall into this group. In this case, the context wordplays are inserted within is a deciding factor to translate them correctly rather than exclusively focus on the word or sentence itself. The challenge is recreating humour in a foreign language where the comedic effect relies on information conveyed through multiple semiotic channels (Zabalbeascoa 2005: 9-10).
- Language-dependent jokes: their comedic effect stems from specific language properties such as polysemy, homophony, and zeugma.
- Visual jokes: jokes whose comedic effect comes from the combination of verbal and non-verbal elements.
- Complex jokes: they are formed through the combination of two or more types of the jokes above, such as language-dependent jokes and culture-derived jokes (Zabalbeascoa 1996: 253-254).

Based on these different joke types, subtitlers are faced with a wide variety of challenges when it comes to rendering humour into a foreign language. According to Bogucki, humour-related translation issues can be cognitive since cognitive structures shape the way people see the world and allow individuals to identify discrepancies in speech. Therefore, cognitive structures vary for different cultures, so that rendering humour across languages can prove to be particularly challenging if those cultures do not possess some shared knowledge about a particular topic (Bogucki 2013: 74-75).

Due to its highly constrained nature, subtitling can represent a challenge for the subtitler due to time constraints. An example could be a subtitle containing a punchline shown on screen before being uttered by a character. As a result, the comedic effect of the punchline is likely to be ruined for the audience because they are not going to be surprised when the punchline is uttered. Moreover, the subtitler's ultimate goal for subtitling a humorous exchange is to create “an effect comparable to that of the original, namely laughter” (Bogucki 2013: 75). This effect is often achieved by completely restructuring jokes to make them intelligible for the target audience. Therefore, the subtitler aims for comprehension and not faithfulness to the original.

The main goal of this chapter was to discuss the key features of one of the most fascinating and multifaceted forms of audiovisual language transfer, subtitling. Firstly, Gottlieb's five parameters were presented to define subtitling accurately. Moreover, a terminological distinction was made among subtitles, captions, and displays. Secondly, subtitlers are required to comply with some technical norms, primarily time, space, and typography, to convey the original message into a foreign language as faithfully as possible. Then, the most widely used translation strategies were analysed. Examples can be condensation and paraphrasing. Finally, we sifted through the most relevant translation issues in subtitling. These issues are linguistic variation, culture-related terminology, marked speech and humour. Linguistic variation refers to a specific vernacular or pronunciation deployed by a film character whose rendition into the target language can be challenging. Culture-related terms are also known as Extra-linguistic Cultural References. They refer to customs, foods, places and other items of human work of a particular social group. Rendering cultural terminology in another language is one of the most complex translation issues, especially when there is no equivalent in the target culture. According to Pedersen, several strategies can be implemented to address this issue: retention,

specification, direct translation, generalisation, substitution, paraphrase and others. Marked speech refers to speech with specific linguistic features. Examples of marked speech are register, dialects and swearwords. Finally, the translation of humour was discussed. Several factors to consider were listed to tackle this problematic translation issue successfully. Then, the different types of jokes a subtitler can encounter were described.

## CHAPTER 2

### SUBTITLING MR.CHURCH: KEY FEATURES

This chapter provides a preliminary preview of the film *Mr. Church* and its main features. It comprises four sections, with each one describing specific characteristics of the film.

The first section provides a brief description of the film's storyline, followed by a discussion of the movie's most important themes, such as kindness, love, friendship, as well as domestic abuse and death. Then, the last part of this section is devoted to describing the most relevant film characters. The focus is on personality, physical appearance, inner psyche and family backstory.

The second section of the chapter explores the relationship between *Mr. Church* and the source culture. In addition, this section analyses how prominent US film critics and columnists received the film in newspapers such as The Los Angeles Times, The Guardian and The Hollywood Reporter.

The third section presents technical features related to subtitling and translation tools deployed during the translation process. Some of these are on-screen time, length of the subtitle and segmentation. In addition, Aegisub, an open-source subtitling software, is briefly mentioned as an essential tool to complete this subtitling project.

The fourth and last section provides a preliminary analysis of *Mr. Church*. The reader is first introduced to the idea of context of situation, developed by Polish-British anthropologist Bronislaw Kasper Malinowski in the early 20<sup>th</sup> century. More specifically, emphasis is placed on field, tenor and mode, which provide the basis for a thorough description of *Mr. Church*'s linguistic features and other elements, including genre and audience. Firstly, the film's genre and *skopos* are discussed. Secondly, the author and target audience are described. Then, greater emphasis is given to language-related features of the film, including register, style and narration. Finally, the chapter ends with the most relevant translation issues the subtitler is likely to encounter during the translation process.

#### **2.1 Plot and Key Themes**

Based on the short story "The Cook Who Came To Live With Us", written by Susan McMartin, *Mr. Church* is a biographical drama. It chronicles the real-life friendship

between Marie, her daughter Charlotte (also known as Charlie), and their cook Mr. Church, played by Eddie Murphy. The movie is set in Los Angeles in the 1970s and 1980s. The running time is 104 minutes, and the movie was released in the United States on September 16, 2016<sup>2</sup>. Australian film director Bruce Beresford directed the film.

In the opening scene, the 10-year-old Charlie walks into the kitchen of her house to find that Henry Joseph Church is cooking while listening to Jazz music. Marie, Charlie's mother, is diagnosed with terminal breast cancer, and according to the medical staff, she is expected to survive only for another six months. So, Marie's late lover, Richard Cannon, made a deal with Mr. Church whereby he is required to cook for Marie and her daughter and take care of them financially for six months, and in exchange, he is guaranteed a lifetime salary. However, Mr. Church stays with them for many years since Marie lives much longer than doctors previously predicted. In fact, Marie passed away six years later, although the doctors had initially given her only six months to live. After her mother's death, the 18-year-old Charlie goes to college and comes back to Los Angeles pregnant two years later. This time, the only difference is that she is living with Mr. Church at his home. Mr. Church keeps taking care of Charlie as she goes through her pregnancy, but he gives her one rule: respect his privacy. However, one night Mr. Church finds Charlie poking around in his room, they have a heated argument, and he throws her out of the house for breaking the only rule he had given her. The following day, Charlie is knocked unconscious by a skateboarder in the parking lot of a local grocery store. However, Eddie Larson manages to drive her to the hospital, where she gives birth to her daughter Isabel. They move in with Mr. Church and live as a blended family. In the end, Charlie finds out that with Mr. Church, there is much more than meets the eye.

The most relevant positive theme is love. The entire movie is a love letter to Mr. Church, a man who left an incredible legacy of kindness, compassion, and generosity. Always very poised and calm, Mr. Church is depicted as a man of integrity who was always present for Marie and Charlie through the good and bad times. Another important theme, strictly related to the one just described, is the importance of family. Mr. Church is sometimes troubled by his past, and yet, the relationship he built with Marie and Charlie over the years gives him a great sense of meaning and belonging and becomes a bedrock

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<sup>2</sup> <https://www.common sense media.org/movie-reviews/mr-church>. (Last accessed 06/08/2021).

for support in old age. Finally, the movie also emphasises the importance of family over money. This theme particularly stands out during a conversation between Charlie and her childhood friend Poppy, where materialism is considered a poor replacement for kindness and hard work. The importance of self-improvement and learning is also another theme worth mentioning. Mr. Church is depicted as a very multifaceted individual: the viewer can see him either cooking, painting, playing the piano or gardening. He positively influences Charlie, who acquires many of his skills and uses them to improve her life.

Another critical theme showcased in this movie is the importance of loyal friendships. Mr. Church and Charlie built a friendship spanning over fifteen years, and they are mutually supportive, trustworthy and honest with one another. They have a couple of altercations concerning the privacy of Mr. Church, but eventually, they always find a way to forgive each other. They also help each other in case of need. For instance, Mr. Church welcomes Charlie back after her accident in the grocery store's parking lot, and later on, Charlie assists Mr. Church when he is sick. Therefore, they both improved their lives immensely as a result of their friendship.

However, also dark themes are showcased in this film. Examples are domestic abuse, promiscuity, drunkenness, and death. Domestic abuse is shown in a couple of scenes where Mr. Church comes home drunk after spending a night at the Jelly's Café, a jazz club. As he walks into his home, Mr. Church starts ranting about his father, who had an extremely negative influence on him. When Mr. Church was a child, his father undermined his son's sense of self-worth through name-calling and other forms of verbal abuse. As a result, Mr. Church's relationships are negatively affected because he finds it challenging to trust other people and keeps his personal life as private as possible.

Another essential theme worth mentioning is death. Marie passes away early in the movie due to terminal breast cancer. This event profoundly affects Charlie, who struggles to come to grips with her mother's death and eventually becomes pregnant at a young age.

## **2.2 Main Characters**

It is also paramount to discuss the main characters of the film who play a pivotal role in portraying the themes mentioned above. The most crucial character is the one the entire movie is based on: Mr. Church. He is a middle-aged black man hired as the personal cook of the Brooks family by the late Richard Cannon. As previously mentioned, Mr. Church

has quite a troubled history with his father that inevitably affected his personality and personal development. In fact, in a couple of scenes, Mr. Church is ranting about his father, represented as an abusive figure who was holding little Henry to a high standard and disapproved of his choices. As a result, Mr. Church tries to numb the pain with alcohol. In addition, he is a highly secretive and mysterious man who cares deeply about his privacy: he enjoys his private time and never lets anyone cross certain boundaries. For instance, in one scene, Charlie presses Mr. Church to find out more about him and asks him whether he has a girlfriend, and he ends up losing his temper. However, he is also very polite, joyful, and respectful, especially towards Charlie and her mother, whom he addresses as "My dear" and "Ma'am". In addition, the man is kind, compassionate and takes good care of Marie as she struggles with cancer. He is also a role model and a father figure for Charlie. In addition, he truly is a Renaissance man: besides being an extremely talented cook, he is a voracious reader, a storyteller, a musician, a painter, and a gardener. Besides Mr. Church, the most important character in the movie is Charlie. A 10-year-old girl lives with her mother in Los Angeles. One morning she wakes up and finds out that a mysterious man is cooking in her kitchen. Despite the initial differences and preconceived prejudices, Charlie eventually warms up to Mr. Church and comes to like him thanks to his guidance, love for books, and incredible cooking skills. She is a very thoughtful and hardworking student who dreams of becoming a writer. The two most important relationships are with her mother and with Mr. Church. She has a very warm and intimate relationship with her mother, who encourages Charlie to become the best version of herself. However, Marie, unfortunately, passes away by the time Charlie is 16 years old. Her relationship with Mr. Church is relatively smooth, except when she is caught poking around Mr. Church's room. However, they quickly reconcile right before the birth of Charlie's daughter: Isabel, nicknamed Izzy.

Then there is Marie, Charlie's loving mother, who would do anything for her daughter and supports her throughout her developmental years. She had been very kind to Mr. Church and had made him feel welcome since the day they first met. She is always caring, for instance, when she offers Mr. Church coupons to shop for groceries. Nevertheless, unfortunately, she has terminal breast cancer, so her involvement in the film is short-lived. Another important supporting character is Eddie Larson, a young man who struggles with alcohol addiction and depression because of a car accident he was involved



in that ended tragically for a 4-year-old boy. As a result, his driver's license is withdrawn, and he is forced to use public transportation for the rest of his life. He wears a brown hat, a green army jacket and does not give special attention to his physical appearance. However, he also proves to be a hero when he saves Charlie and her unborn baby, whom a skateboarder had hit. His internal conflict reaches its climax in this scene since he has to face his fear of driving a car to get Charlie to the hospital. Despite his initial concerns, he manages to overcome his fear and takes Charlie to safety. Ultimately, he marries a girl he met at one of his Alcoholics Anonymous meetings. Therefore, the viewer can witness this character's transformation: he goes from being an alcoholic to becoming somebody who can face his fears and thrive.

Another crucial character worth mentioning is Poppy Samuels. She is Charlie's best friend. She lives with her sister because her parents were arrested for a robbery gone wrong. She often goes to Charlie's house to enjoy Mr. Church's delicacies as a child. She grows up to be a very uninhibited teenager who cannot stand California and dreams of becoming a famous fashion designer in New York City. Eventually, she moves to New York. After a few years, Charlie and Poppy meet up again in Los Angeles. Poppy is now a wealthy woman living in New York. She is captivated by a high social status and material possessions. She tries to convince Charlie to come to New York to find a wealthy man, but the two friends end up having a heated argument on family and money. The two characters reconvene towards the end of the film.

It is also worth paying attention to the character of Owen Backster. He is initially introduced into the movie plot as "the most 10-year-old boy on this or any other planet<sup>3</sup>". Charlie feels attracted to this young boy who is part of the school's basketball team. Six years later, he attends the school's prom with Charlie as his prom date. He then goes off to college to become a doctor. Owen meets up again with Charlie when Mr. Church becomes ill, and she decides to take him to the hospital for a check-up.

### **2.3 Relationship with Source Culture**

Films and culture are deeply intertwined. Films portray stories, characters and issues associated with a specific culture because they are a product of said culture. This

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<sup>3</sup> [https://www.scripts.com/script/mr.\\_church\\_14144](https://www.scripts.com/script/mr._church_14144). (Last accessed 17/12/2021)

paragraph analyses *Mr. Church's* relationship with American culture by focusing on how film critics received the film. What has emerged from reading several film reviews and newspaper articles on *Mr. Church* is that the film is assessed both negatively and positively. As far as the negative aspects are concerned, many critics claim that *Mr. Church* has a clichéd, predictable and patronising storyline<sup>4</sup>. In fact, according to critics, African Americans are depicted negatively since Mr. Church is represented as a servile individual whose purpose is to help people with troubled lives<sup>5</sup>. Many critics compare *Mr. Church* to Bruce Beresford's *Driving Miss Daisy*, released in 1989<sup>6</sup>. *Driving Miss Daisy* chronicles the friendship between a widow and her black driver. Similarly, *Mr. Church* narrates the friendship between a black cook and a Caucasian family. Therefore, both films give a negative representation of African Americans. Another criticism is that Mr. Church's details are never revealed to the audience. So, despite being the character the entire movie is based on, his personal life is surrounded by an aura of mystery<sup>7</sup>. In addition, some critics do not appreciate narration: the story is told from the point of view of one of the characters (Charlie) through a heavy reliance on voiceover<sup>8</sup>. So, the viewer does not have a chance to see the movie from Mr. Church's perspective. Furthermore, according to the critics, Eddie Murphy's sense of humour was absent. At no point does his comedic skills emerge into the story, which is unfortunate considering that the actor is regarded as one of the greatest American comedians ever<sup>9</sup>.

On the positive side, the actors starring in the film deliver a high-quality performance. For instance, the audience has a chance to see an all-new Eddie Murphy who plays an attentive, sophisticated and tactful character. Britt Robertson also delivers a moving and heart-warming performance. Moreover, the film touches on important, universal themes such as love, family and friendship<sup>10</sup>.

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<sup>4</sup> <https://www.latimes.com/entertainment/movies/la-et-mn-mini-mr-church-review-20160912-snap-story.html>. (Last accessed 15/12/2021)

<sup>5</sup> <https://www.common sense media.org/movie-reviews/mr-church>. (Last accessed 15/12/2021)

<sup>6</sup> <https://www.theguardian.com/film/2016/may/02/mr-church-review-eddie-murphy-natascha-mcelhone>. (Last accessed 15/12/2021)

<sup>7</sup> <https://www.rogerebert.com/reviews/mr-church-2016>. (Last accessed 15/12/2021)

<sup>8</sup> <https://www.latimes.com/entertainment/movies/la-et-mn-mini-mr-church-review-20160912-snap-story.html>. (Last accessed 15/12/2021)

<sup>9</sup> <https://www.rogerebert.com/reviews/mr-church-2016>. (Last accessed 15/12/2021)

<sup>10</sup> <https://www.hollywoodreporter.com/news/general-news/mr-church-tribeca-review-887130/>. (Last accessed 15/12/2021)

So, as a whole, the film was received more negatively than positively. According to many critics, the story is predictable and clichéd, and African Americans are poorly represented. However, the plot is also moving and authentic, and the actors deliver a refined performance.

## **2.4 Technical Considerations and Translation Tools**

Technical aspects and translation tools are presented in this section of Chapter 2. Technical similarities between the translation presented in this paper and the version put forward by the SRT project are analysed below. The SRT project is a community of Italian fansubbers. In addition, the subtitling platform Aegisub is briefly mentioned.

As far as the on-screen time is concerned, most subtitles were projected on the screen for a time ranging between two and four seconds. However, there are several instances where the on-screen time reaches six seconds due to extended dialogue exchanges. Therefore, when the on-screen time is longer, the subtitle is condensed due to time and space constraints to avoid information overload.

Regarding the length of the subtitle, in both translations, efforts have been made to deploy simple and immediately comprehensible sentences. Whenever such a rule of thumb was not applicable, the text was segmented as efficiently as possible, considering the Italian language's sentence structure and grammar rules to maintain the logical continuity of the movie. Furthermore, punctuation was deployed to compensate for the loss of the suprasegmental functions and the prosody characterising the spoken language that cannot be conveyed through the written language. Some examples are intonation, hesitations, sarcasm, and irony. Moreover, images and the original soundtrack were instrumental for reproducing the elements above in the target language since they strengthen the communicative power of subtitles.

A faithful transposition of the original was not always possible in the translation process. Therefore, information was selected carefully based on its importance to ensure a good understanding of the film dialogue. In addition, both images and the original soundtrack were taken into account at the decision-making level.

Furthermore, the tools deployed to undertake this subtitling project are worth mentioning. In the translation presented in this paper, internet searching, dictionaries, and parallel texts played a vital role in rendering the film as faithfully as possible. In addition, the subtitling

platform used for this translation project deserves a special mention. It is called Aegisub and was used in the fansubbed version and the translation presented in this paper. Aegisub is a “free, open-source, cross-platform subtitle editing program whose main features include timing for both audio and video as well as subtitle positioning and styling<sup>11</sup>”. It was vital in analysing the two subtitling projects through a comparative approach.

## 2.5 Preliminary Analysis

After providing background information on the film, a preliminary analysis of the source text from a translation standpoint is conducted in this paragraph. However, before delving into the core of this linguistic analysis, the concept of context of situation will be explained to provide the framework of analysis deployed to describe the most relevant linguistic features of *Mr. Church*.

Context of situation (Halliday, Hasan 1986: 5-6, 8) is a term coined in 1923 by anthropologist Bronislaw Malinowski, who carried out research in an archipelago located in the South Pacific, known as the Trobriand Islands, located off the coast of Papua New Guinea. His goal was to study the culture of the local population, called the *Kiriwinian*. In doing so, he wanted to find a way to construe and communicate his ideas about the local culture to an English-speaking audience. Therefore, he conceived a term that would encompass the words uttered in a linguistic exchange and the specific situation in which these words were articulated. He called this idea context of situation. By this term, Malinowski meant the environment of the text. In other words, when Malinowski was studying the language used in events such as a fishing expedition, he had to pay attention to the words uttered in a linguistic exchange and to the total cultural background. Then, the idea of context of situation was taken by J.R. Firth, a professor of general linguistics at London University and one of Malinowski’s colleagues, who created a framework to illustrate the context of situation applied to the study of texts. Such model is comprised of three main features:

1. The field of discourse refers to the nature of the text in terms of genre, text type, and text function.

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<sup>11</sup> <https://dbpedia.org/page/Aegisub> (Last accessed 17/12/2021)

2. The tenor of the discourse refers to the role of the participants, namely the author of the source text and the target audience of the target text.

3. The mode of the discourse refers to the various linguistic features characterising the text, such as language, style, language, and channel. Having provided the theoretical framework necessary to conduct the preliminary analysis, the context of situation will be applied to describe the field, tenor, and mode of the film *Mr. Church*.

### 2.5.1 Movie Genre and *Skopos*

Genre is a complex concept. Many studies have been put forward to investigate and analyse the idea of genre applied in several areas of study (Bruti, Perego 2010: 61-62). For instance, when it comes to film genres, according to Dirks, "film genres are various forms or identifiable types, categories, classifications or group of films that are recurring and have similar, familiar, or instantly-recognisable patterns, syntax, filmic techniques or conventions.<sup>12</sup>". This statement reflects the multifaceted nature of film genres. Based on a series of criteria such as plot, themes, subject matter, styles, and others, film genres can be classified into three categories: main film genres, sub-genres, and non-genres. Main film genres include the most general and distinguishable film categories, film sub-genres incorporate smaller categories within the general film genre. Non-genres film categories comprise films whose features are the combination of elements of different traditional films. Below is the table used by Dirks to list film genres.

FILM GENRES		
NON-GENRE FILM CATEGORIES	MAIN FILM CATEGORIES	FILM SUB-GENRES

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<sup>12</sup> <https://www.filmsite.org/genres.html>. (Last accessed 17/12/2021)

Animated films	Action	Biographical films
British films	Adventure	(Biopics)
Children/kids/family films	Comedy	“Chick” flicks
Classic films	Crime/Gangster	(or Gal films)
Cult films	Drama	Detective/Mystery films
Documentary films	Epics/Historical	Disaster films
Serial films	Horror	Fantasy films
Sexual/Erotic films	Musicals	Films noire
Silent films	Science fiction	“Guy” films
	War	Melodramas
	Western	(or women’s “weepers”)
		Road films
		Romance films
		Sports films
		Supernatural films
		Thriller/Suspense films

*Source: (Dirks 2006)*

Based on the table above, *Mr. Church* falls within the definition of drama, further divided into other subgenres. According to Visch, "drama encompasses subgenres like the tragedy, the melodrama, the social problem film, the melodrama, the male/female weepy, the costume drama, the family drama, and some of the romantic comedies" (Visch 2007: 30). The emotional growth of realistic characters plays a pivotal role in the portrayal of this movie genre, and the purpose of this genre is to tell a story of personal struggle. More specifically, *Mr. Church* is a biographical drama, also known as biopic, where the accurate depiction of characters is critically important. In fact, as pointed out by Bingham in his description of the biographical drama as a film genre:

“The biopic is a genuine, dynamic genre and an important one. The biopic narrates, exhibits, and celebrates the life of a subject in order to demonstrate, investigate, or question his or her importance in the world; to illuminate the fine points of a personality; and for both artist and spectator to discover what it would be like to be this person, or to be a certain type of person [...]” (Bingham 2010: 10). As far as storytelling is concerned,

this film has a narrative style. In fact, according to Jeffrey, "Narrative writing is used in almost every longer piece of writing, whether fiction or nonfiction. When authors write in a narrative style, they are not just trying to impart information, they are trying to construct and communicate a story, complete with characters, conflict, and settings<sup>13</sup>". That is precisely what screenwriter Susan McMartin is trying to achieve with this film. Therefore, based on Jeffrey's definition of the narrative style, the *skopos* of the film is to depict the real-life friendship between McMartin and Mr. Church. According to Bingham: "The function of the biopic subject is to live the spectator a story" (Bingham 2010: 12). In other words, a mental picture of Mr. Church gradually develops into the viewer's mind as the story unfolds. McMartin wants to give an insight into the uniqueness of this man, especially by focusing on his positive human qualities. In fact, this is what McMartin stated in a Forbes article: "He knew how much I loved and cared about him, but I don't think he really knew how special a person he was. His kindness, generosity, and unconditional love is so unique. He taught me that everybody is connected. Our fingerprints are all over each other's lives. We all touch each other and we may not know it."<sup>14</sup> Having identified *Mr. Church*'s film genre and *skopos*, author and target audience will be described in the following paragraph.

### 2.5.2 Author and Target Audience

As previously stated, the author of the script is Susan McMartin. She was born in New York City and grew up in Los Angeles. She graduated from NYU Tisch School of the Arts Dramatic Writing program. Some of her best work include tv shows and movies such as *Son-in-Law*, *Californication*, *Gary Unmarried*, *Unbreak My Heart*, *The Toni Braxton Story*, *After*, *Two and a Half Men*, and *MOM*<sup>15</sup>.

Subtitling *Mr. Church* would imply making the movie's central message intelligible for an audience interested in learning more about the characters' stories and the relationships they build with one another as the plot unfolds. In Italy, known for being a dubbing country where foreign-language films and television shows are generally given a new

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<sup>13</sup> <https://openoregon.pressbooks.pub/aboutwriting/chapter/types-of-writing-styles/>. (Last accessed 08/11/2021).

<sup>14</sup> <https://www.forbes.com/sites/jerylbrunner/2016/09/22/the-man-who-inspired-the-film-mr-church-starring-eddie-murphy/?sh=54f002f244da>. (Last accessed 08/11/2021).

<sup>15</sup> <http://susanmcmartin.com/about/>. (Last accessed:16/08/2021).

soundtrack, a subtitled version of *Mr. Church* is aimed at a specific audience with a higher degree of familiarity with the English-speaking world and an inclination to read subtitles. This type of audience wants to access a foreign culture and improve their English proficiency. In light of these remarks, *Mr. Church*'s ideal audience does not include children, the elderly, or people unfamiliar with subtitles. Furthermore, it is essential to pay attention to culture-specific terminology as it may hinder the audience's understanding of the plot. So, the original's cultural connotations should be rendered to make both the content and the language understandable for the abovementioned viewership.

### **2.5.3 Register, Language, Style and Narration**

Some language-related aspects of the film are described below. But more specifically, the main focus is on register, language, style, and narration.

This linguistic analysis begins with the register. The register used by the film characters is mostly informal. As a result, the style is colloquial and is characterised by contractions, slang, vernacular grammar, expletives, and off-colour language in some scenes. The deployment of an informal register is testified by the presence of terms and expressions such as "sure as hell", "far out", "fancy", "no big deal", "stinking place", "old man", "Mama's lover". In addition, idioms are abundantly present in the movie dialogues. Some examples are "the one between the eyes", "school is school", "to go local", "spoil you rotten", "to marry well", "used to be a lot of things", and others. Slang terms are featured in the dialogues as well. Examples are "duds", "lame", "lowlife drunks". Foul language is also present in specific scenes. Examples of derogatory terms are "goddamn it", "talking shit", and "faggot". However, the formality with which Mr. Church, Marie, and Charlie address one another deserves a special mention. This is due mainly to Mr. Church's mannerisms: he is almost a man from another time who presents himself as a very polite and highly respectful individual. In fact, despite spending several years living together, Henry and Marie always address each other as "Mr. Church" and "Ma'am". Mr. Church also addresses Charlie either as "Charlotte" or "My dear", further evidence of Mr. Church's refined and gentlemanlike demeanour. Furthermore, Mr. Church occasionally employs sentences with a formal sentence structure such as "I'll have dinner ready..." and "I'll take my leave for the evening". Now we move on to the description of the language



deployed in this film. One of the many talents Mr. Church has is cooking. Therefore, terminology related to this topic is mentioned in specific scenes of the film, and especially in the first half, the viewer can see Mr. Church preparing delicious food daily. Some examples are the name of recipes such as "grits", "banana bread", or ingredients such as "licorice", mentioned a couple of times in the movie. The recipe "grits" is worth paying attention to since a proper rendition into Italian proved to be quite challenging due to the lack of an official equivalent into the target culture, as will be discussed in Chapter 3. In addition, verbs belonging to the subject area of food preparation are featured. Examples are "diced", "minced", "chopped", "stirred", "mixed", "mashed", etc.

Several literary references are featured in the film dialogues as well. For example, in one particular scene, Mr. Church is reading aloud to Marie a section of *Madame Bovary* by French writer Gustave Flaubert as she is lying in bed. Something very similar happens towards the movie's end when Charlie is reading aloud to Mr. Church part of a novel called *The Rover* by Joseph Conrad. In addition, the Brönte sisters are mentioned as well as the titles of other novels, such as *Tess of the D'Urbervilles*, *Treasure Island*, *The Three Musketeers*, and *The Count of Monte Cristo*. In addition, a proverb from the King James Version of the Bible is uttered by Mr. Church in one particular scene as he is ranting about his father.

Another important point worth discussing is narration. Types of narration and point of view play a pivotal role in a story's overall dramatic effect. The narrator is the character who tells the viewer what is happening in the movie. In the case of *Mr. Church*, the story is told from Charlie's point of view. Therefore, she is the perfect example of a first-person narrator: she is one of the main characters and viewers receive information based on Charlie's perspective. The audience only knows what Charlie knows. Whenever voiceover is deployed, personal pronouns such as "I" and "We" are used. These pronouns provide additional evidence of a first-person perspective. This type of narration enables viewers to create an emotional tie with one of the main characters of the film.

#### **2.5.4 Main Translation Issues**

The major topics addressed in the linguistic analysis in Chapter 3 are described below. These include the most relevant translation issues and points of interest uncovered while doing the translation of this film. The focus is on translation difficulties of pragmatic and

sociolinguistic nature, an essential feature of the source text that has to be appropriately tackled to translate the original dialogue into the target language.

Various dialects and sociolects are featured in the film dialogues. Of these, idioms and colloquial expressions will have to be addressed because they cannot be rendered into Italian literally since they have a separate meaning of their own. Therefore, acquiring a more in-depth knowledge of the source language will be necessary and understanding the context in which a given idiom or colloquial expression is used. Some examples of idioms identified during the translation process are “the one between the eyes”, “school is school”, “to go local”, “You used to be a lot of things”.

Specific terms are also likely to be problematic when rendered into Italian. In fact, despite many translators believing that there is a direct correspondence between a term and its translation, some terms might have more than one translation. Therefore, it is important to pay close attention when choosing the correct rendition into Italian (Postolea 2016: 57). For instance, terms detected during the subtitling of *Mr. Church* that might be difficult to translate are “black man” and “beading”.

As mentioned earlier, literary references can be found in two specific scenes. In the first one, Mr. Church is reading aloud a passage taken from *Madame Bovary*, while in the second one, Charlie is reading Joseph Conrad’s last book, called *The Rover*. Both are explicit references to great literary classics whose translation into Italian might be challenging also considering that these novels date back to 1856 and 1923. Therefore, adequate research should be conducted to find proper equivalents in the target language. In addition, Mr. Church recites a Bible proverb in one specific scene. In this instance, considering that the Bible was widely disseminated throughout history, retrieving an Italian translation is very likely to be undemanding.

Another important linguistic element to consider is foul language. The primary trend within the subtitling industry is to minimise the use of swearwords because they are considered fillers, and therefore not necessary to understand the plot. However, in the case of this film, more resources should be devoted towards a faithful rendering of swearwords, considering how important they are in depicting a character like Mr. Church. The goal is to give the viewer a comprehensive view of this critical film character.

Register plays a pivotal role in the portrayal of the movie characters, particularly of one character, Mr. Church. In general, he deploys a formal register, for instance, by addressing

Charlie as "Charlotte" or Marie as "Ma'am". Therefore, this degree of formality should also be preserved when Marie addresses Mr. Church by using particular forms of address, such as the formal "you", characteristic of many Romance languages, including Italian. However, there are also instances where the 10-year-old Charlie is talking to Mr. Church, but since she is just a child, "you" should be rendered in Italian with the informal address *Tu*. Based on these remarks, it is advisable to maintain the so-called T-V distinction. It owes its name to the French *tu* and *vous*, where "the T pronoun is used for friends, family, children and generally intimate situations. V is for elders, to show respect, for strangers, at work, etc.<sup>16</sup>".

Another linguistic challenge to discuss is syntax. Generally, English and Italian have a similar sentence structure. However, in several instances, a different syntactical construction more compatible with the Italian language might be required to translate the source text adequately. In addition, this change in syntax shall contribute towards making subtitles smoother and should also facilitate understanding.

Cultural references are also plentiful in *Mr. Church*. Some refer to the semantic field of gastronomy, such as "grits", while others pertain to popular culture such as "Chevy Camaro", "prom", "The Maltese Falcon", and "Good Ship Lollipop". However, translating these culture-related terms and expressions could be challenging given the cultural difference between the US and Italy in these areas.

Another critical point to mention is the information load. As mentioned in the previous chapter, a subtitle appears on screen as actors are saying their lines. However, the fast-paced dialogue exchanges featured in some scenes might affect the subtitling process. As a result, it may be necessary to condense some subtitles to avoid information overload for the viewer.

The goal of this chapter was to introduce and discuss some of the most relevant features of the film *Mr. Church*. The first paragraph began by briefly discussing the film's plotline, followed by an analysis of the key themes and culminating with an examination of the leading film characters. The second paragraph investigated the relationship between the film and American culture. The movie's importance within the source culture was analysed together with the opinions of film critics. Apart from the themes and the actors'

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<sup>16</sup> <https://www.economist.com/johnson/2012/11/08/t-v>. (Last accessed: 16/11/2021).

performance, the critics assessed *Mr. Church* negatively. The third paragraph covered more technical aspects linked to subtitling and translation tools such as the subtitling platform Aegisub. The fourth and final paragraph addressed key issues, including field, tenor and mode. So, elements such as film genre, *skopos*, target audience, register and others were analysed to provide a preliminary analysis. Finally, translation issues likely to be encountered during the subtitling process were presented. These issues are language register, foul language, idioms and colloquial expressions, cultural issues, syntax and information load.

### CHAPTER 3

#### SUBTITLING *MR. CHURCH*: TRANSLATION COMMENTARY

This chapter provides an Italian subtitled version of the film *Mr Church*, followed by a translation commentary which also includes a comparison with the Italian fansubbed version of the film. The purpose of this chapter is to discuss in detail the most important translation issues encountered during the subtitling process and to justify the subtitling strategies adopted to transpose the original film dialogue into the target language.

The translation issues addressed in the commentary are the following: lexical issues, idioms, swearwords, register, syntax, cultural issues, technical issues and translation errors. A comparative approach was used, as it focuses on the comparison between my translation and the translation proposed by the SRT project, a popular community of Italian fansubbers<sup>17</sup>. The chapter ends with a concluding summary.

#### 3.1 Lexical issues

The first translation issue worth discussing is terminology. According to Cabré (2010: 357), “Terminology, as a field of knowledge, deals with the study of terms. Linguistically, terms are lexical units of language that activate a specialized value when used in certain pragmatic and discursive contexts”.

At the beginning of the film, the subtitler is presented with the first major terminological issue, the phrase “black man”, whose rendition into Italian can be rather complex.

(1)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
There's a <i>black man</i> in our kitchen cooking eggs.	C'e'[sic] un <i>uomo di colore</i> in cucina che cucina uova.	In cucina c'è un <i>nero</i> che prepara uova.

In this scene, the 10-year-old Charlie notices a stranger in the kitchen cooking eggs. So, she rushes up the stairs, walks into her mother's room, and tells her about it. The phrase “black man” definitely poses a challenge from a lexical point of view. There has been much debate over the last few decades on three terms that are used in Italian to describe a person, or a group of people, based on their skin colour. These terms are *negro*, *nero*

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<sup>17</sup> <http://www.phoenix.forumgalaxy.com/>. (Last accessed 03/12/2021)

and *di colore*. Historically, *negro* was the most used term to describe people with specific physical and moral attributes. However, this changed in the 1970s due to the insurgence of the Civil Rights Movement in the United States that had a direct impact in Italy as well. So, Italian translators started using *nero* to render the term "black" into Italian adequately, and *negro* started being perceived as offensive and discriminatory by many Italian speakers. Therefore, subtitling "black man" as *negro* would be definitely be inappropriate. Then, as a result of political correctness the expression *di colore* was adopted in the 1990s. The concept of political correctness emerged in the United States before coming to Italy. However, even the use of this expression has started being questioned in recent years because it emphasizes the one feature, i.e., skin colour, skin colour that is trying not to highlight. The noun *nero* is not divorced from criticism either, because it can be used to identify a person, or group of people based on skin colour in phrases such as *i neri*, or *le nere*. Therefore, according to the *Accademia della Crusca*<sup>18</sup>, it would be best to avoid mentioning skin colour if possible. This is ultimately a sensitive terminological issue, and the debate is still open to this day. In the case of *Mr. Church*, skin colour has to be specified to ensure a good understanding of the plot. So, the fansubbers chose the politically correct term *di colore* to render the phrase "black man", while in my version, the noun *nero* was selected. In my subtitled version, *nero*, borrowed from the English "black", was chosen because from a cultural standpoint, it indicates national character, and affiliation to a different background and history<sup>19</sup>.

We will now focus on the following example:

(2)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
held <i>pots</i> under her face when she threw up.	la temperatura, teneva il <i>vaso</i> sotto il suo viso quando vomitava.	Le teneva una <i>recipiente</i> sotto la testa quando vomitava.

In this scene, Charlie describes Mr. Church's duties when caring for Marie as she struggles with cancer. According to the Merriam-Webster dictionary, a pot is defined as: "a usually rounded metal or earthen container used chiefly for domestic purposes (as in cooking

<sup>18</sup> <https://accademiadellacrusca.it/it/consulenza/nero-negro-e-di-colore/734>. (Last accessed 26/11/2021)

<sup>19</sup> <https://www.reset.it/blog/i-neri-i-negri-gli-usa-e-le-due-italie>. (Last accessed 19/02/2022)

or for holding liquids or growing plants)<sup>20</sup>”. So, a pot can usually either be a cooking pan or a flowerpot. However, in this instance a pot is used for a different purpose. In the fansubbed version, pot was translated literally as *vaso*, which falls under the definition of a container that holds liquids<sup>21</sup>. However, in Italian, it can be associated to a container for flowers. Therefore, in my translation, pot was rendered as *recipiente* due to its more generic nature. *Recipiente* refers to any object whose purpose is to hold liquids. Therefore, this translation issue was solved using hyperonymy as a subtitling strategy.

We will concentrate on the following example:

(3)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Look at the <i>beading</i> .	Guarda la <i>bordatura</i> .	Guarda la <i>decorazione di perline</i> .

In this scene, Poppy is showing Charlie some of her expensive clothes. The term “beading” refers to a type of decoration made with beads sewn onto clothes<sup>22</sup>. In the fansubbed version, this term pertaining to the world of fashion is translated as *bordatura*, which can refer to any decoration for clothes, and therefore, it is rather generic<sup>23</sup>. Thus, in my translation, by using expansion, this fashion-related term was translated as *decorazione di perline*. In addition, right before the line above is uttered by Poppy, the piece of clothing with the beading is shown on camera. The viewers can clearly see that the piece of clothing Poppy is referring to, is adorned with beads. The images on screen provide further evidence for choosing a more specific term over *bordatura*. On the one hand, with this rendition the number of constituents is higher than the corresponding ST. On the other hand, this translation facilitates understanding.

### 3.2 Idioms

Idioms are another translation issue worth mentioning. An idiom is defined as: “an expression in the usage of a language that is peculiar to itself either in having a meaning that cannot be derived from the conjoined meanings of its elements or in its grammatically

<sup>20</sup> <https://www.merriam-webster.com/dictionary/pot>. (Last accessed 26/11/2021)

<sup>21</sup> <https://www.treccani.it/vocabolario/vaso/>. (Last accessed 19/02/2022)

<sup>22</sup> <https://dictionary.cambridge.org/dictionary/english/beading>. (Last accessed 06/12/2021)

<sup>23</sup> <https://www.treccani.it/vocabolario/bordatura/>. (Last accessed 19/02/2022)

atypical use of words”<sup>24</sup>. In other words, an idiom is a phrase whose meaning cannot be understood based on the meanings of individual words. In the case of *Mr. Church*, there are several instances where idiomatic expressions are used due to the colloquial register characterizing dialogues. We will analyse the following example first:

(4)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
<i>The one between the eyes.</i>	<i>Quello fisso negli occhi.</i>	<i>La sua mente.</i>

In this scene, Charlie introduces the character of Eddie Larson. He killed a 4-year-old boy with his car. As a result, he is forced to use public transportation for the rest of his life. The two characters are actually on a bus in this specific scene. Charlie uses this idiom to describe the mental anguish Eddie has experienced for years due to this tragic car accident. In other words, this life-altering event was understandably traumatising for Eddie. Charlie specifically says that Eddie “has spent the rest of his life in the worst hell of all, the one between the eyes”. Therefore, the meaning of this idiomatic expression is mind. The fansubbers opted for a more literal approach. A translation more similar to the original dialogue would be *quello fisso tra gli occhi*. Meanwhile, the fansubbers translated this idiom *quello fisso negli occhi*. This rendition could potentially generate comprehension issues since it is not clear what is referring to. Thus in my translation, the full expression was reworded by using condensation. The final result is a simplified translation that leaves no room for potential misunderstandings.

We will now focus on the following example:

(5)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
<i>School is school.</i>	<i>La scuola è la scuola.</i>	<i>Come sempre.</i>

This is the answer Charlie gives to her mother in response to the question: “How was school today?”. Her reply is an expression used to underline the school's repetitive nature,

<sup>24</sup> <https://www.merriam-webster.com/dictionary/idiom>. (Last accessed 27/11/2021)



also emphasized by Charlie's bored tone in his voice. Once again, the fansubbers adopted a word-for-word translation approach, which results in the loss of the communicative intent of the original. Conversely, in my version, this expression was translated into Italian with an adverbial phrase introduced by the preposition *Come* followed by the adverb of time *sempre*. Therefore, the meaning of the original dialogue is conveyed by leveraging an expression with a different syntactic structure.

We will concentrate on the following example:

(6)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
I can't afford a university, Mama. I'll be <i>going local</i> and you know it.	Non posso permettermelo, mamma. Andro' al college statale e lo sai.	Non possiamo permettercelo <i>andrò al college statale e tu lo sai.</i>

The idiom “going local” in this utterance is particularly interesting. It means attending a local university. In both the fansubbed version and my translation, an explicatory addition was deployed by adding the word “college”. This expression is used to explain logically the meaning of the verb “going local” in the original dialogue. Again, the goal is to facilitate understanding for the target audience. Despite the subtitle's foreign word “college”, an Italian audience is very likely to understand it, given the familiarity with the American culture often conveyed through films. Using the term *università*, closer to Italian culture, would make the subtitle unnecessarily long.

We will now turn our attention to the following example:

(7)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Books are meant to <i>be broken in</i> .	I libri sono fatti per <i>essere consumati</i> .	I libri sono fatti per <i>essere usati</i> .

In this scene, Mr. Church gives Charlie a book to read and uses the phrasal verb ‘to break in’. It means ‘to soften with use’, but it is often said about shoes<sup>25</sup> rather than books.

<sup>25</sup> <https://idioms.thefreedictionary.com/break+in>. (Last accessed 26/11/2021)

Therefore, what Mr. Church means by using this expression is that the purpose of reading a book is to acquire knowledge. Thus, books are meant to be used. In the fansubbed version, a rather literal approach was chosen, while, in my translation, the meaning of this verb was slightly paraphrased to convey the meaning of the original dialogue properly. We will now focus on the following example:

(8)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Oh, <i>a true vision</i> , my dear.	<i>Sei una visione</i> , mia cara.	<i>Uno spettacolo per gli occhi</i> , mia cara.

In this specific scene, Charlie is trying on a dress for the prom. As she walks into the room, Mr. Church compliments her with this expression. It pertains to the sensory field of sight, and it is transposed into Italian with an equivalent sensory expression similar to the one in English. In the fansubbed version, a rather literal rendition was chosen. In addition, the verb *Sei* was made explicit because three characters are shown on screen in this specific scene. Therefore, the fansubbers added this verb to make clear that Mr. Church is referring to Charlie and not Marie. Instead, expansion was used in my translation that involved the introduction of new information in the subtitle. Usually, subtitles are more condensed given the space-constraints characterizing a medium like subtitling. However, it was essential to replicate into Italian Mr. Church's refined and elegant use of language because it is such a critical component of his personality. In fact, an accurate portrayal of the film characters is paramount as it provides a more thorough understanding of the plot.

We will now concentrate on the following example:

(9)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Aunt Poppy plans to <i>spoil you rotten</i> .	Zia Poppy ha in mente di <i>viziarti dannatamente</i> .	Zia Poppy ti <i>vizierà da morire</i> .

This is another interesting idiom. The expression means ‘to give somebody everything they want or ask for<sup>26</sup>’ and “rotten” is an intensifier. Isabel, Charlie's daughter, looks at a shop window when Poppy pronounces this utterance. In my translation, this idiom is transposed into Italian with a possible equivalent having the same communicative intent, and the intensifier “rotten” is rendered with the verb form *da morire*. Conversely, in the version offered by the SRT Project, the intensifier “rotten” is rendered with the adverb *dannatameinte*. The original meaning is transferred adequately, especially by choosing the adverb *dannatamente*, which means in an exaggerated way. Similarly, *da morire* implies that Poppy is going to do whatever she can to give Isabel what she desires.

We will now focus on the following example:

(10)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Well, you certainly <i>married well.</i> I <i>married well</i> both times.	- <i>Ti sei sicuramente sposata bene!</i> - <i>Mi sono sposata due volte.</i>	- <i>Ti sei trovata un buon partito..</i> - <i>Sì, per ben due volte.</i>

In this instance, the leading translation issue is understanding and adequately translating “marry well” into Italian. In this scene, Poppy shows her childhood friend some expensive clothes recently purchased in New York City. So, Charlie hints that Poppy married well, meaning that she found a husband who can support her financially, thus allowing her to have a very lavish lifestyle. In the fansubbed version, a literal translation was chosen. However, the communicative intent has been partially lost. *Sposarsi bene* is a somewhat ambiguous expression in Italian because is susceptible to multiple interpretations. Therefore, in my version, expansion was used to clarify the meaning of this idiom. Thus, *trovare un buon partito* was chosen as it refers to the fact that Poppy married a wealthy man. Although money is not explicitly mentioned, the context makes it possible for the viewer to understand what Charlie is referring to. In fact, Poppy is showing Charlie several expensive dresses and also states that she bought one of them on 5th Avenue, one of the world’s most expensive streets.

We will now turn our attention on the following example:

<sup>26</sup> <https://dictionary.cambridge.org/dictionary/english/spoil-sb-rotten>. (Last accessed 19/11/2021)

(11)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
You <i>used to be a lot of things</i> , but you were never a snob.	Tu eri un sacco di cose, ma non una snob.	Avevi tanti difetti, ma non sei mai stata snob.

In this example, utterance comprehension is a critical issue to address due to the generic nature of the colloquial expression “used to be a lot of things”. The two film characters are having a heated conversation regarding the importance of hard work and family over money. Poppy strongly believes that high social status and wealth make people better than others. However, Charlie challenges her point of view by reminding Poppy that she had many shortcomings, but being a social climber was not one of them. Once again, in the fansubbed version, a literal translation is deployed. As a result, the same fundamental elements of the original dialogue are maintained. However, this translation approach is likely to confuse the audience because they would have difficulty understanding what the word “things” actually refers to. On the other hand, in my version, the meaning of ST behind the word ‘things’ has been made explicit in the TT by translating it as *difetti*.

We will now focus on the following example:

(12)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Now, I may not have some <i>fancy life</i> ,	Ora, potro' non avere la vita che sognavo,	Ora, non farò la <i>bella vita</i> ,

In this scene, Poppy and Charlie are having a heated discussion on family and money. Poppy is trying to convince Charlie to go to New York to marry a wealthy man. However, Charlie challenges her friend by saying that she values hard work and raising her daughter Isabel more than money. Therefore, despite not having a “fancy life” like Poppy, Charlie is happy with the way she lives her life. In the example above, “to have a fancy life” is used with a negative connotation. It means to live carelessly without responsibilities or duties and enjoy the pleasures of life. As a result, in my subtitled version, this expression

was rendered as *fare la bella vita*, which means to live a luxurious life by indulging in leisure and recreational activities which is what Charlie is alluding to. Meanwhile, fansubbers opted for expansion. However, the meaning is different from the original dialogue because Charlie is emphasizing that she does not want to live like Poppy.

### 3.3 Swearwords

Another essential element this translation commentary will be focusing on is swearwords. This linguistic element plays a pivotal role in representing a multifaceted character like Mr. Church. He is usually very kind and thoughtful, but another side of his personality is revealed in two scenes. In fact, after spending the night at Jelly’s club, he comes back home and starts ranting about the complicated relationship he had with his father as a young boy. In doing so, he makes quite an extensive use of foul language.

We will now focus on the following example:

(13)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
You're not changing <i>shit</i> !	Non puoi cambiare un <i>cazzo</i> !	NON CAMBI UN CAZZO!
Who's a <i>faggot</i> ?	Chi e' una <i>checca</i> ?	Chi è un <i>frocio</i> ?
Talking <i>the shit</i> .	Parlando di <i>schifezze</i> .	Dici <i>stronzate</i> .
<i>Kick your ass</i> , old man.	Ma <i>fottiti</i> , vecchio.	<i>Ti faccio il culo</i> vecchio.
I don't give a <i>shit</i> .	Non me ne frega un <i>cazzo</i> .	Non me ne frega un <i>cazzo</i> .

According to Han and Wang (2014:1), swearwords are often neutralized because they do not contribute to the advancement of the plot. However, in this case, it was essential to transpose foul language as faithfully as possible into Italian by using idiomatic equivalents. In the fansubbed version and my translation the rendition is very similar in terms of meaning transfer. However, one can notice slight differences in choosing terms.

For instance, “the shit” is translated as *schifezze* in the fansubbed version, whereas in my translation *stronzate* was chosen. In addition, the derogatory term “faggot” is rendered as *checca* by the SRT project and *frocio* in my translation.

The goal is to get an insight into this facet of Mr. Church’s personality which stands out against his usual behaviour, which is normally very polite and respectful. Therefore, a literal translation approach was adopted in both translations. Also, in the first example, capital letters are used because Mr. Church is shouting.

### 3.4 Register

As previously stated, the register is mostly informal throughout the movie. However, there are instances where a certain degree of formality is present, especially during conversations between Mr. Church and Charlotte. The examples below illustrate formality in the use of language:

(14)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Good morning <i>Charlotte</i> . My name’s Mr. Church. How are you?	Buongiorno, <i>Charlotte</i> . Mi chiamo signor Church, come stai?	Buongiorno <i>Charlotte</i> . Sono Mr. Church. Come stai?
Good night, <i>my dear</i> .	Buonanotte, <i>mia cara</i> .	Buonanotte, <i>mia cara</i> .
Oh, a true vision, <i>my dear</i> .	Sei una visione, <i>mia cara</i> .	Uno spettacolo per gli occhi, <i>mia cara</i> .

Mr. Church’s kindness and good manners emerge early on in the movie. In fact, throughout the entire film, he addresses Charlie either as “Charlotte” or as “My dear”. This feature was correctly rendered into Italian both in the fansubbed version and in my translation by adopting a word-by-word translation approach. The objective is to transpose Mr. Church's style of speech as accurately as possible since it is a crucial element of his personality. However, in my translation, the language register was changed later on in the film.

We will now focus on the following example:

(15)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>

Is this <i>you</i> ?	Questo e' <i>lei</i> ?	Questo sei <i>tu</i> ?
<i>You</i> look like him.	Gli <i>assomiglia</i> .	Gli <i>assomigli</i> .
Still smoking outside, Mr. Church?	Fuma ancora fuori, signor Church?	Fumi ancora fuori?
I'm sorry. That's none of my business.	Mi <i>scusi</i> , non sono affari miei.	<i>Scusa</i> ; non sono affari miei.

In this case – and differently from the fansubbed version – it was decided to use the personal pronoun *tu* instead of *lei* when Charlie addresses Mr. Church. The choice is due to the fact that the two characters have known each other for a very long time and have developed an intimate friendship over fifteen years; it was deemed unreasonable to keep using formal addressing. The same formality is also featured in multiple exchanges between Marie and Mr. Church, as shown below:

(16)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
I wanted to wait till Charlie was at school before speaking with <i>you</i> ...	Aspettavo che Charlie fosse a scuola prima di <i>parlarle</i> .	Volevo aspettare che Charlie fosse a scuola prima di <i>parlarle</i> .
'Cause you don't want to get sick, <i>ma'am</i> .	Non vorra' ammalarsi, <i>signora</i> .	Non vorrà ammalarsi, <i>signora</i> .
Do you dance, Mr. Church?	<i>Lei</i> balla, signor Church?	<i>Lei</i> balla, Mr. Church?
Oh, <i>ma'am</i> , you shouldn't be up.	Oh <i>signora</i> , non dovrebbe stare alzata.	Non dovrebbe essere sveglia.

In my translation and in the fansubbed version, it was decided to render the English personal pronoun “you” with the Italian honorific *lei*, a form of address deployed in many Romance languages. Marie and Mr. Church always address each other as “Ma'am” and “Mr. Church”, thus this level of formality was maintained in the target language to reproduce Mr. Church’s manners, a key element to understand the character. However, in the last example, “ma’am” was omitted because it is an intersemiotic redundancy, meaning a typical element of the oral language that is not needed to understand the plot.

In this specific scene, Marie and Mr. Church are the only two characters shown on screen. As a result, “ma’am” was considered redundant and eliminated.

### 3.5 Syntax

Considering that the source text comprises oral dialogues, it was imperative to generate subtitles that could recreate the spontaneity and the fluidity of the spoken dialogues in the target language. Therefore, the structure of the utterance in my translation was inverted to facilitate understanding, make the information flow as smoothly as possible, and make the subtitles more compliant with the Italian word order. In addition, the adoption of this kind of utterance structure has made it possible to save space and avoid information overload. Here are some examples which can be analyzed in comparison with the fansubbed version:

(17)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
He choose to cook.	Scelse di cucinare.	Diventò un cuoco.
Nothing to spread them on I suppose I haven't been to the store in a while.	-Ma nulla su cui spalmarli -Credo di non andarci da un po'.	È da un po' che non vado al supermercato.
Stealing's the one thing us Samuels are good at.	Rubare e' l'unica cosa in cui sono bravi i Samuels.	Noi Samuels siamo bravi a rubare.
So, how did the cook take the news he was fired?	Allora, il cuoco come ha preso la notizia di esser licenziato?	Come ha reagito il cuoco al suo licenziamento?
A house could always use books, right?	Una casa ha sempre bisogno di libri, giusto?	Servono sempre dei libri in casa, giusto?
And when you give it gas, you're going to slowly release.	Lascia la frizione lentamente.	Rilasciala man mano che acceleri.
If that's the reason, it's okay.	Se l'hai fatto per quello, va bene.	Va bene se è questo il motivo.
Super-smart Charlie, it's a place for someone like you who reads.	Intelligentissima Charlie, questo e' un posto per chi ama leggere.	È il posto adatto per geni come te che amano leggere.



In these excerpts, the meaning of the source text was conveyed in the target text by using a different syntactic structure. Transposition was the most deployed subtitling strategy in my translation. As a result, utterance structure was altered in seven of these subtitles. More specifically, the phrases *È da un po'*, *Noi Samuels*, *Servono*, *Rilasciala*, *Va bene*, *È il posto adatto* and *Rilasciala* were fronted at the beginning of the utterance. In addition, “Super-smart Charlie” was condensed into *geni* and, in the first and fourth examples, the verbs “to cook” and “fired” were turned into the corresponding nouns *cuoco* and *licenziamento*. Overall, organizing information with a utterance structure that is more compatible with Italian syntax creates a much clearer written expression of ideas that facilitates understanding and results in a more natural translation into the target language. Instead, a more literal approach was adopted in the SRT project's version. Therefore, the same lexical and grammatical structures were maintained in the target language. As a result, the communicative intent is successfully transferred into the target language, but a more demanding cognitive effort might be required since the communicative intent is more implicit. In other instances, the translation strategy of modulation was deployed. According to Munday (2001: 59-60), modulation “changes the semantics and point of view of the SL [...]. Modulation is a procedure that is justified when, although a literal, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL”. In other words, modulation is a semantic paraphrase involving a change in perspective when meaning is transferred from the source to the target language. In the examples below, a specific type of modulation was chosen, called antonymic translation:

(18)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
It's not every day you get a cook.	<i>È raro avere un cuoco.</i>	<i>È raro avere un cuoco.</i>
It might be nice having a man around to help your mama out.	<i>Puo' essere carino avere un uomo per casa che aiuta tua madre.</i>	<i>Non sarebbe male avere un uomo in casa che aiuta tua madre.</i>

At least take some coupons, you know? I'm not completely helpless.	Prenda almeno dei coupon, ok? Non sono così derelitta.	Almeno prenda dei coupon <i>così mi rendo utile.</i>
It couldn't hurt. Yeah, it couldn't hurt at all.	- Non potranno far male. - Oh, decisamente no.	- Male non può fare. - <i>Sono d'accordo.</i>
I never knew anything until much, much later.	Non ho mai saputo niente fino a molto, molto tempo dopo.	<i>Ho scoperto tutto solo molto tempo dopo.</i>
I realized I had no one.	realizzai di non avere nessuno.	<i>Ero rimasta da sola.</i>

According to Maskaliūnienė (2016: 21), antonymic translation is defined as: “a translation mode whereby an affirmative (positive) element in the ST is translated by a negative element in the TT and, vice versa, a negative element in the ST is translated using an affirmative element in the TT, without changing the meaning of the original sentence”. In other words, antonymic translation enables the transfer of information from one language to another through a term having the opposite meaning of another term. For example, in my translation verbs in the negative form were turned into the affirmative form and vice versa. In fact, “it's not every day” was translated as *È raro*, or “It couldn't hurt at all” was rendered as *Sono d'accordo*. The deployment of this subtitling strategy in the examples above had a significant benefit: it significantly reduced the space needed for the subtitle while still transferring the meaning of the original dialogue from the source to the target language.

On the other hand, a much more literal translation approach was followed in the version put forward by fansubbers. Thus, aside from the first example, the syntax of the original dialogue was maintained in the target language. As a result, the subtitles are much longer than those provided in my version.

### 3.6 Cultural Issues

The most relevant culture-related issues encountered in this movie and translation solutions put forward are discussed in this section. We will begin this part of the analysis by focusing on the following example:

(19)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
You never heard of <i>grits</i> ?	Mai sentito il <i>porridge di mais</i> ?	Mai sentito parlare di <i>porridge di mais</i> ?

In this particular scene, the viewer comes across the first culture-specific element of the film, that is the word “grits”, which is a porridge made from cornmeal and is often served as a breakfast dish. It can either be savoury or sweet, but usually, savoury dressings are more used. It originally comes from the Southern United States, but it is now available all over the US<sup>27</sup>. In the fansubbed version and my translation, this word was translated as *porridge di mais* to mark the distinction from standard porridge, whose main ingredient is oatmeal rather than cornmeal. Despite not being a staple in the Mediterranean diet, porridge is also known in Italy nowadays. Furthermore, the dish is shown on the screen so that the audience has visual confirmation of what Mr. Church is referring to.

We will now analyse the following example:

(20)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
We shop at <i>Gordon's</i> . Is that all right?	Ci riforniamo da <i>Gordon</i> . Puo' andar bene?	Facciamo la spesa al <i>supermercato Gordon</i> , va bene?

*Gordon's* refers to the Gordon Food Service, a food distribution company operating in North America for more than 120 years<sup>28</sup>. In the fansubbed version, this cultural element was translated into Italian through retention. According to Pedersen (2005: 4): “Retention is the most SL-oriented strategy, as it allows an element from the SL to enter the TT”. In other words, the cultural reference *Gordon's* did not undergo any significant linguistic changes, and it was left unchanged in the target language. Despite being one of the most popular strategies to translate culture-related terminology, it might hamper the target audience's ability to understand what *Gordon's* refers to. Conversely, in my translation, the strategy of addition is deployed by introducing the word *supermercato* into the subtitle to facilitate understanding for the target audience.

<sup>27</sup> <https://www.seriousseats.com/shrimp-and-grits-southern-food-history>. (Last accessed 16/08/2021)

<sup>28</sup> <https://www.gfs.com/en-us/about-us>. (Last accessed 27/11/2021)

We will now turn our attention on the following example:

(21)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
he got drunk and crashed his <i>Chevy Camaro</i> into the living room of Mr. and Mrs. Howard,	si ubriaco' e schianto' la sua <i>Chevy Camaro</i> nel soggiorno dei signori Howard.	e si è schiantato con l' <i>auto</i> nel salone dei signori Howard

In this case, the cultural element involved is “Chevy Camaro”, an iconic American car with a history spanning over five decades<sup>29</sup>. In the version put forward by the SRT project, the extralinguistic culture-bound reference is transposed into Italian through the strategy of retention. Conversely, in my version, the cultural element was rendered into Italian using the hypernym *auto* for two reasons: 1) saving space since the subtitle is already rather long, and 2) ensuring comprehension of the information being conveyed. This solution certainly implies information loss for the audience. However, an Italian audience might not be familiar with this American automobile, considering that the car brand is also colloquially called “Chevy”. Therefore, hyperonymy made the subtitle more readable and easier to understand.

We will now focus on the example below:

(22)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
you know, about <i>people</i> like Capote and Shakespeare.	Sa, <i>gente</i> come Capote e Shakespeare.	- <i>Autori</i> come Capote e Shakespeare.

In this scene, Mr. Church just brought some books home. They are primarily novels and plays by world-renowned authors like Shakespeare. However, he explicitly mentions Truman Capote, a famous American novelist and short-story writer. His best-known work includes the novel *Breakfast at Tiffany's*, published in 1958, and *Cold Blood*, published in 1965<sup>30</sup>. Capote was a cultural icon of the 1960s and 1970s, and therefore, well-known by the American public. Nevertheless, an Italian audience is very likely to be less familiar

<sup>29</sup> <https://autonxt.net/chevrolet-camaro-a-brief-history/>. (Last accessed 06/12/2021)

<sup>30</sup> <https://www.britannica.com/biography/Truman-Capote>. (Last accessed 28/11/2021)

with this author. Thus, in my translation, hyponymy was used since “people” was translated as *Autori* to avoid potential comprehension issues. On the other hand, in the version put forward by the SRT project, a more literal approach was adopted, and the original dialogue was conveyed in the target language by keeping the same lexical and syntactic structure.

We will now continue the analysis with the following example:

(23)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Good Ship Lollipop.	'Good ship lollipop'.	Good Ship Lollipop (canzone Shirley).

This was the most complex cultural element encountered in the translation process. Good Ship Lollipop was a song sung by child actress Shirley Temple. In the song, the “Ship” travels to candy land. The “ship” refers to an aircraft. The child actress sang the song on an American Airlines Douglas C-2, and it was first featured in the 1934 movie *Bright Eyes*. The movie was distributed in Italy in 1935, and Miranda Bonansea dubbed Shirley Temple. However, Temple's films dubbed in Italian disappeared in the 1980s<sup>31</sup>. Therefore, in both the fansubbed version and in my translation, an official translation in Italian of the movie’s title could not be retrieved. Therefore, this specific cultural reference was left unchanged in the fansubbed subtitle. In addition, single quotation marks were used. According to the rules of punctuation of the target language, single quotation marks are used to underline a specific expression<sup>32</sup>. Meanwhile, in my translation, addition was deployed: supplementary information is provided and indicated in parentheses since the audience might not be familiar with this specific cultural element. This translation strategy improves the audience’s accessibility to this particular cultural reference.

Another translation issue related to culture involves literary references. They mostly come in the form of straight quotes taken from famous novels. This is the first example:

<sup>31</sup> <https://www.lyrics.com/lyric/35732431/Shirley+Temple/On+the+Good+Ship+Lollipop>.  
(Last accessed 18/08/2021)

<sup>32</sup> [https://www.treccani.it/enciclopedia/virgolette\\_%28La-grammatica-italiana%29/](https://www.treccani.it/enciclopedia/virgolette_%28La-grammatica-italiana%29/).  
(Last accessed 28/11/2021)

(24)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
“She always accompanied him to the first step of the stairs.	“Ella lo accompagnava sempre fino al primo gradino della scala esterna.	“Lo accompagnava sempre al primo scalino della scala”.
“When his horse had not yet been brought around.	Quando non gli avevano ancora portato il cavallo,	“Quando ancora non le avevano portato il cavallo”
“she'd stayed there.	si tratteneva la'.	“Si tratteneva là.”.
“They had said good-bye.	Si erano gia' salutati	“Si erano salutati”.
“There was no more talking.	ed entrambi tacevano.	“E ambedue tacevano”.
“The open air wrapped around her	Un turbine d'aria l'avvolgeva, sollevandole i capelli	“Un turbine d'aria l'avvolgeva”,
“playing with the soft down on the back of her neck,	corti e ribelli della nuca,	“sollevandole i capelli corti e ribelli dalla nuca”.
or blew to and from on her hips,	facendole sventolare i nastri del grembiule sulle anche	“Facendole sventolare i nastri”.
“the aprons strings that fluttered like streamers.	e attorcigliandoli come banderuole.	“Del grembiule sulle anche attorcigliandoli come banderuole”.
Love, she thought, must come suddenly... ”	Era convinta che l'amore dovesse arrivare di colpo...”	“Era convinta che l'amore dovesse arrivare di colpo.”

This is a piece taken from *Madame Bovary* written by French writer Gustave Flaubert and published in 1856. More specifically, this is part 1 of chapter 2. *Madame Bovary* has been translated into many languages, including Italian. Therefore, the official translation

into Italian was easily retrieved both in the fansubbed version and in my translation<sup>33</sup>. Despite the presence of several translations into Italian, with the first one published in 1881 (Dal Gobbo, 2015: 7), the translation by Bruno Oddera was chosen because, in his version, a more modern Italian is used, which improves accessibility for the viewers who can get an insight into a foreign cultural element<sup>34</sup>. Indeed, the aim is to give priority to comprehension over form. Although providing a cultural substitution is not particularly space-efficient, it is crucial to transpose ECRs as faithfully as possible, given Mr. Church's passion for novels and culture in general. As previously stated, he is a Renaissance man. Failing to do so would prevent the audience from understanding Mr. Church's character. In addition, in a couple of instances in my translation, the timing of the subtitle was slightly longer so that the audience could adequately read and take up the information.

The second example is the following:

(25)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
“The blue level of the Mediterranean hugged to its calm breast the victims of all the wars”.	‘Il tono di blu del Mediterraneo	“Il blu del Mediterraneo avvolgeva le vittime di tutte le guerre”.
	avvolse nel suo caldo seno le vittime di tutte le guerre.	
“Calamity is in the tempest of its history.	Le calamita' nella tempesta della sua storia.	“La calamità nella tempesta della sua storia”.
“The breath of the evening breeze came to cool with the mulberry tree,	Il respiro della brezza serale giunse a rinfrescare il gelso,	“Il respiro della brezza serale rinfrescò il gelso”.

<sup>33</sup> [https://www.writingshome.com/ebook\\_files/9.pdf](https://www.writingshome.com/ebook_files/9.pdf). (Last accessed 22/11/2021)

<sup>34</sup> [https://www.liberliber.it/mediateca/libri/f/flaubert/madame\\_bovary/pdf/flaubert\\_madame\\_bovary.pdf](https://www.liberliber.it/mediateca/libri/f/flaubert/madame_bovary/pdf/flaubert_madame_bovary.pdf). (Last accessed 22/11/2021)

“which sighed faintly,	che sospiro' debolmente,	"che respirò debolmente”.
“as if regretting the passing of this man.	come se rimpiangesse la morte di quest'uomo.	“come se rimpiangesse la morte di quest'uomo”.
"This man of dark deeds but of large heart,	Quest'uomo dalle azioni oscure ma di gran cuore...	"un uomo dalle azioni malvagie ma dal cuore grande".
“who often at noonday would lie down to sleep under its shade”.	che spesso, a mezzogiorno, si stendeva a dormire sotto la sua ombra.'	“che spesso a mezzogiorno dormiva sotto la sua ombra”.

The quotes are taken from *The Rover* by Joseph Conrad, a novel of naval life set in France in the 19th century<sup>35</sup>. Both in the fansubbed version and my translation, a literal translation was chosen as a translation approach, with only slight changes in the syntactic structures. Moreover, attempts were made to transpose this archaic style considering that the novel was first published in 1923. In addition, condensation was deployed to avoid information overload.

Besides literary references, a Bible proverb is featured in one particular movie scene, as shown below:

(26)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
The wise son seeketh	Il figlio saggio...	Il figlio ama
the father's instruction,	ricerchi... l'istruzione del padre	la disciplina del padre
but the scorner	ma il beffardo	ma lo spavaldo
heareth not rebuke.	non ode mai minacce	non ascolta il rimprovero

In this scene, the viewer can get an insight into Mr. Church's complicated relationship with his father, depicted as an abusive figure. Mr. Church has just come back from his favourite jazz club, Jelly's club, and then he utters this Bible proverb as Charlie tries to

<sup>35</sup> [https://www.goodreads.com/book/show/50746.The\\_Rover](https://www.goodreads.com/book/show/50746.The_Rover). (Last accessed 07/12/2021)



get him to bed. More specifically, this is proverb 13 from King James' Version of the Bible<sup>36</sup>, whose official translation was easily retrieved<sup>37</sup>. However, if compared to the original proverb, *del padre* is added in my translation because otherwise, the audience might have a hard time understanding who Mr. Church is referring to. Instead, a literal translation approach was adopted in the fansubbed. The result is a rendition which is only partially compliant with the Holy Writ. In fact, “seeketh” and “rebuke” are translated as *ricerchi* and *minacce*.

The next example is the following:

(27)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Not even for, say, <i>prom</i> ?	Neanche sai... per... il <i>ballo</i> ?	Neanche per andare... al <i>ballo</i> ?

This is another culture-specific element. The *prom* is a formal party for older students usually held at the end of school year, which includes dancing. Proms are held in the United States and many other countries around the world<sup>38</sup>. Since there is no cultural equivalent in the Italian culture, both in the version proposed on the fansubbed version and in my translation, the hypernym *ballo* was used as this word whose meaning includes the meaning of the more specific “prom”. Therefore, generalization was used for the rendition of this cultural element.

We will now concentrate on example below:

(28)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
More <i>punch</i> ?	Vuoi dell'altro <i>punch</i> ?	Ne vuoi ancora?

<sup>36</sup> <https://www.kingjamesbibleonline.org/search.php?hs=1&q=The+wise+son>.

(Last accessed: 29/11/2021)

<sup>37</sup> [https://www.vatican.va/archive/ITA0001/\\_PJI.HTM](https://www.vatican.va/archive/ITA0001/_PJI.HTM). (Last accessed 29/11/2021)

<sup>38</sup> <https://dictionary.cambridge.org/it/dizionario/inglese/prom>. (Last accessed 28/11/2021)

The culture-specific element presented in this scene is “punch”. It refers to various drinks whose main ingredient is usually juice or fruit juice. It is generally served at parties in big bowls, known as punch bowls. However, punch usually does not contain fruit or fruit juice in the US. Instead, this term is used to indicate beverages with artificial flavour<sup>39</sup>. Unfortunately, there is no equivalent in the Italian culture. Therefore, the pronominal particle *ne* is used when referring to this beverage without explicitly mentioning it in the subtitle. In addition, Owen is raising his cup while pronouncing this utterance. Therefore, thanks to this gesture, the audience can visually contextualize what he refers to. Effacement was deployed as a subtitling strategy in my translation since some of the original dialogue is omitted. In the fansubbed version, this cultural reference remains unchanged in the subtitle by deploying retention.

Another example worth discussing is the following:

(29)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Take a ride in the sky	# Fai un giro nel cielo #	# Fai un giro nel cielo #
On our ship, fantasize	# Sulla nostra nave immaginaria #	# E sulla nostra navicella, immagina #
All your dreams will come true	# Tutti i tuoi sogni si avvereranno #	# Tutti i tuoi sogni si avvereranno #
Miles away	# Lontano da qui #	# Lontano da qui #
Our voices will ring	# Le nostre voci risuoneranno # - Le nostre voci risuoneranno	Le nostre voci risuoneranno
Together	# Insieme # - Insieme!	Insieme
Until the twelfth of never.	- # Fino all'eternita' ed oltre... # - Fino all'eternita' ed oltre!	per l'eternità.

In this scene, Poppy and Charlie are listening and singing along to the radio a song called *Fantasy*, issued in 1978 by the band Earth, Wind, & Fire. According to the BBC Subtitle

<sup>39</sup> <https://punchdrink.com/articles/how-well-do-you-know-history-of-punch-recipes/>.  
(Last accessed 18/08/2021)

Guidelines, “All music that is part of the action, or significant to the plot, must be indicated in some way<sup>40</sup>”. In other words, songs should be subtitled in films as long as they are relevant to the plot as is the case in *Mr. Church*. The two film characters that are shown on-screen start to sing along. Therefore, the song was transposed into Italian following a word-for-word translation approach, both in the fansubbed version and in my translation. As far as punctuation is concerned, song lyrics are indicated with a white hash mark (#). In addition, the song lyrics feature an interesting idiom: “until the twelfth of never”. The phrase means a date in the future that will never happen, and it was popularised by American singer-songwriter Johnny Matis who recorded a classic pop song in 1956 called “The Twelfth of Never”<sup>41</sup>. Due to the lack of an equivalent expression in Italian culture, in the fansubbed version and my translation, it was decided to rephrase this popular idiom with a different syntactic structure that maintains the meaning of the original dialogue: *fino all’eternità*. This translation strategy is known as paraphrase with sense transfer (Pedersen 2005: 8).

### 3.7 Technical Issues

In this section of the translation commentary, technical issues related to subtitling are addressed by focusing mainly on information load. The most relevant technical issue to discuss is the information load. As previously seen, subtitling is a highly constrained medium in terms of time and space. Therefore, considering that subtitling is a written translation of orally-expressed content, the original dialogue cannot be rendered in its entirety in the form of a subtitle (Perego 2005: 74). Thus, linguistic elements can be omitted to simplify the subtitles while still maintaining the meaning of the original dialogue. For instance, intrasemiotic redundancies are worth mentioning. These elements belong to the oral language and colloquial register but not the written language (Gottlieb 2001: 56). Examples are repetitions, false starts, hesitations, etc. Considering that these linguistic elements are generally not essential for transferring the meaning of the message and its communicative intent, they were condensed in several subtitles in my translation. Some examples from my translation are shown below and compared to the rendition put forward by the SRT project:

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<sup>40</sup> <https://bbc.github.io/subtitle-guidelines/#Music-and-songs>. (Last accessed 28/11/2021)

<sup>41</sup> <https://www.countrythangdaily.com/dolly-parton-the-twelfth-of-never/>. (Last accessed 27/11/2021)

(30)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
Mama, <i>wake up</i> , <i>wake up</i> . <i>Baby, baby</i> , what is it?	- Mamma, svegliati, svegliati. - Piccola, che c'e'?	-Mamma, svegliati. -Tesoro, che c'è?
Oh, <i>no, no</i> , ma'am. Not cookbooks. I never read books about cooking.	No, signora. Non di cucina. Non ne ho mai letto uno.	No, non ho mai letto libri di cucina.
Okay. <i>We're done</i> . Charlie... <i>We're done</i> . <i>Mr. Church. Mr. Church</i> . No, Charlie, wait! Goddamn it!	- Basta. Signor Church, signor Church. - Charlie, aspetta! Maledizione!	-Basta così; Mr. Church! -ASPETTA! MALEDIZIONE!
<i>Tell her. Tell her</i> , Mr. Church.	Glielo dica, glielo dica, signor Church.	Glielo dica Mr. Church.
<i>We're going</i> . <i>We're going</i> . There you go. Okay.	- Stiamo andando. - Stiamo andando. Ok.	- Stiamo andando. - Vai così; ok.
Foot on the clutch. <i>I'm sorry, I'm sorry. I'm sorry</i> . I swear I'll get it.	- Piede sulla frizione. - Ok. Scusa, scusa. Giuro, ce la farò'.	- Piede sulla frizione. - Mi dispiace. Ce la farò.
<i>Okay, okay, okay</i> , <i>Okay</i> . I'll call right now.	Ok, ok, ok, ok! Chiamo subito!	Ok, chiamo subito!

And do you know who paid all of our <i>bills, food, and rent</i> all those years after that?	mesi, e sai chi ha pagato tutte le bollette, il cibo e l'affitto per tutti gli anni successivi?	Dopodichè, sai chi ha pagato tutte le spese?
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In all these examples, quite a stark difference can be noticed between the fansubbed version and my translation. Given the technical constraints involved in subtitling, the Italian subtitles in my translation were shortened through condensation. As a result, the number of the constituents is reduced, and their key meaning is unchanged. In addition, the subtitles can be read with greater ease. More specifically, intrasemiotic redundancies such as “Wake up, wake up”, “Mr. Church, Mr. Church”, “Tell her, tell her”, “I’m sorry, I’m sorry”, and others were deleted since they are not instrumental for plot comprehension. This is in line with the point of view expressed by Ivarsson and Carroll (1998: 1) in the Code of Good Subtitling Practice: “Obvious repetition of names and common comprehensible phrases need not always be subtitled”. Also, in the third example, part of the subtitle was written in capital letters because one of the film characters is shouting. Finally, in the last example, “bills, food, and rent” is condensed into *spese*. In the version put forward by the SRT project, all these elements, in line with the literal approach that was mainly adopted by the fansubbers. As a result, the overall syntactic structure of the original dialogue was left unchanged. In addition, in the last two examples, such a strategy affected the segmentation of the text since the film dialogue was split up into two different subtitles.

### 3.8 Translation Errors in the fansubbed version

Translation is a complex activity. It does not simply involve transferring information from one language to another, but there are various elements at play. In fact, several factors affect the translation process. Some could be linguistic such as syntax and grammar, while others are non-linguistic such as context, culture, model reader and purpose (Baker 1992: 17). Failing to consider these factors may result in an inadequate translation due to translation errors. According to Pym (1992: 4), translation errors are irregularities occurring due to a lack of translational competence, the ability to create multiple target

texts and then choose the most suited for a specific purpose and model reader. Furthermore, Wongranu (2017: 118) pointed out the existence of three categories of errors: semantic errors, syntactic errors and cultural errors. Semantic errors are translation mistakes occurring either at the word level or at the phrase level. Syntactic errors are incorrect renditions of sentences or grammatical structures. Finally, cultural errors arise due to cultural differences.

Based on this categorization, several translation errors will be analyzed in the subtitled fansubbed version of the film.

### 3.8.1 Semantic Errors

These are examples of semantic errors:

(31)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
You have made an incredible <i>meal</i> .	Ha preparato un <i>piatto</i> incredibile.	Questa <i>colazione</i> è incredibile.
The <i>matchbook</i> stayed on the table all that day and into the next.	La <i>bustina</i> rimase sul tavolo tutto il giorno, fino al successivo.	I <i>fiammiferi</i> restarono sul tavolo per 2 giorni.

In the first example, Mr. Church and Charlie have met for the first time, but Charlie does not seem to be appreciative of Mr. Church’s cooking skills. In fact, she would like to eat Apple Jacks, a type of cereal. However, Marie intervenes and pronounces the sentence “You have made an incredible meal.”. A semantic error has occurred since the term “meal” was mistranslated as *piatto*. Marie congratulates Mr. Church for the whole meal that he has just prepared, not an individual dish. In the second example, the noun “matchbook” was mistranslated as *bustina* in Italian. Thus, in both cases, the chosen noun does not correspond in meaning to the object mentioned in the ST.

We will now focus on the following example:

(32)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
<i>Place lit up.</i>	Il posto si illuminò.	Tutti erano elettrizzati.

According to the Free Dictionary, the expression “Place lit up” means: ‘to cause someone to become noticeably excited or animated<sup>42</sup>’. In this specific scene, Frankie Twiggs, nicknamed Jelly, is attending Mr. Church's memorial, and he is describing Mr. Church's refined musical skills and the effect his musical talent had on other people. Mr. Church played in Mr. Twiggs’ club for thirty years. In the fansubbed version, this idiom was rendered with a literal translation. The result is an error in meaning transfer, which is an incorrect translation of the original dialogue that might compromise the understanding of an aspect of the plot or a feature of the character. Before uttering this sentence, Mr. Twiggs says: “and then BAM, he started playing”. Thus, everybody in the club was thrilled and excited after listening to Mr. Church play the piano. In my translation, this expression was rephrased to translate the semantic potential of the ST.

We will now focus on the following examples:

(33)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
<i>That's far out.</i>	<i>È lontana.</i>	<i>È fantastico.</i>
I was just going to go home and <i>check out for good</i> .	stavo andando a casa per <i>fare tutto per bene</i> , ecco.	Sarei andato a casa e <i>l'avrei fatta finita</i> .

These are semantic errors that occurred at the phrase level. In the first example, one of the possible meanings of the idiom “far out” is a considerable distance. Nevertheless, in this specific context, it is a colloquial expression used as an interjection to express amazement. According to the Free Dictionary, “this slangy expression in jazz about 1950, where it was used for particularly avant-garde performances. Almost immediately, it was extended to mean outstanding<sup>43</sup>”. However, in the translation by the SRT project, it was translated literally, and it gave rise to an unidiomatic rendition whose meaning is different from the original dialogue. In the second example, the colloquial expression “check out for good” means to take your own life<sup>44</sup>. The meaning of this colloquialism can be understood from the context. Charlie is attending Eddie's wedding, where he tells her that

<sup>42</sup> <https://idioms.thefreedictionary.com/lit+up>. (Last accessed 19/11/2021)

<sup>43</sup> <https://idioms.thefreedictionary.com/far+out>. (Last accessed 02/12/2021).

<sup>44</sup> <https://www.thefreedictionary.com/check+out>. (Last accessed 06/12/2021).

if a skateboarder did not knock her unconscious, he would have gone home to commit suicide. However, the translator selected “*fare tutto per bene*”, which does not clarify the character’s intention, thus compromising understanding.

We will now concentrate on the following example:

(34)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
And what, in his estimation, did six months of life come to?	E se la sua stima di 6 mesi fosse corretta?	A quanto ammonterebbe secondo le sue stime?

In this scene, Mr. Church explains to Marie their financial plan as laid out by the late Richard Cannon. Then, Marie asks how much money is needed to cover expenses for six months. In the fansubbed version, the meaning is definitely altered, since Marie is not asking whether Mr. Cannon’s estimation is correct, but the specific amount of money required to live for six months.

### 3.8.2 Syntactic Errors

As for syntactic errors, we will now analyse this example:

(35)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
I told work I wouldn't be coming in anytime soon.	L'avevo detto che presto ci sarebbe stato da lavorare.	Ho chiamato al lavoro per dire che non sarei tornata.

The fansubbed version proposes a completely different concept compared to the original meaning involved in the ST. Indeed, Charlie says that she will not be back to work because she has to look after Mr. Church, not that she will work hard. As a result, the entire utterance shows a syntactic structure that is not consistent with the meaning of the original.

The following examples are also worth discussing:



(36)

<u>ST</u>	<u>Fansubbed Italian version</u>	<u>My subtitled version</u>
<i>Made a card up for you and everything.</i>	<i>Fare una tessera e tutto.</i>	<i>Ti ho già fatto una tessera.</i>
<i>You should see where I shop in Manhattan</i>	<i>Dovreste vedere dove faccio shopping di solito a Manhattan.</i>	<i>Dovresti vedere dove faccio compere a Manhattan.</i>

In both examples, there was a grammar mistake because the two translations contravene the grammar rules of the target language. In the first subtitle, the verb *fare* was rendered incorrectly as an infinitive rather than conjugated in the past tense's third person singular. This grammatical error probably occurred due to misreading by the translator. The verb *dovreste* is inflected incorrectly in the second person plural rather than the second person singular in the second subtitle. As a result, the meaning transfer of the entire utterance is negatively affected by this rendition.

### **3.9 Concluding Summary**

The linguistic and technical issues involved in subtitling the American biographical drama *Mr. Church* into Italian were analyzed in the translation commentary above. The main subtitling issues involved rendering specific connotations into the target language and tackling technical aspects that characterize subtitling.

What was discovered during the translation process is that condensation, modulation and transposition are effective strategies to address the high information load of several subtitles and ensure plot comprehension. In addition, hyperonymy and explicitation were instrumental in disambiguating cultural references and lexical issues featured in the original dialogue. However, literal translation was equally helpful to render literary references, movie titles, songs and swearwords.

The SRT project mainly adopted a word-for-word translation approach. On multiple occasions, it was effective in terms of meaning transfer, while at other times, it resulted in translation mistakes that might affect understanding.

## CONCLUSIONS

This thesis aimed to describe the field of audiovisual translation and more explicitly subtitling from a theoretical and practical standpoint, with the intention of shedding light on the work characterising the interlingual subtitling of an audiovisual product. More specifically, the film *Mr. Church* was subtitled from English into Italian and the proposed translation was compared to the fansubbed version. As previously stated, subtitling is not a simple word-for-word rendition of written material from one language to another. Based on a detailed and thorough translation commentary conducted through a comparative approach, it can be inferred that subtitling actually requires not only language proficiency and cultural awareness but also knowledge of technical aspects and the ability to condense and summarise content. All these aspects are paramount to delivering a good end product. Therefore, a deep dive into subtitling was conducted to showcase the intricacies of this area of translation. First, a general overview was provided into what subtitling is, its main components, what technical constraints affect this form of audiovisual translation, and the issues related to this language transfer medium.

Then, a preliminary analysis of the film *Mr. Church* was put forward. First, essential elements of the film were analyzed, such as the plot, themes, characters, relationship with the source culture, film genre and potential translation issues. Some examples of translation issues are idioms, syntax, and cultural issues.

Finally, the abovementioned theoretical considerations were put into practice by presenting a detailed translation commentary on *Mr. Church*. More specifically, my translation solutions were analyzed and compared to the fansubbed version. The focus was on the translation issues addressed during the subtitling process, including terminology, idioms, swearwords, language register, syntax, cultural issues, technical issues and translation errors. Several differences were detected and described in how these translation issues were addressed.

Translating *Mr. Church* allowed us to delve into the intricacies of subtitling. The desire to translate *Mr. Church* stemmed from the opportunity to tackle subtitling issues featured in the film, such as idioms, extra-linguistic cultural references, and lexical issues. In addition, other than the SRT project, there were no other Italian translations available of

*Mr. Church*. Therefore, the goal was to propose a new Italian subtitled version of the film. Hopefully, this new version will be helpful to those Italian viewers who want to have access to this foreign audiovisual product. In addition, this subtitling project has given me the opportunity to analyse both the theoretical and practical aspects of subtitling. Furthermore, this subtitling project has been very important in helping me think and reason like a subtitler.

The contribution of fansubbers and being able to compare my translation with their version is worth discussing. What has emerged from analysing *Mr. Church* from a comparative approach is that fansubbers often develop alternative approaches that led to the creation of functional subtitles. In other words, fansubbers often come up with innovative translation solutions. Therefore, there is no single or best way to translate the film. In the case of Italian in particular, given its large vocabulary, the possibilities are endless. This allows to have access to different shades of meaning in the target language. However, fansubbers consider the audience part of the meaning making process and their goal is to create subtitles that meet the specific needs of the viewers. As a result, fansubbers are more loyal to the ST and often kept the syntax of the original dialogue with the goal of including as much information as possible.

Finally, subtitling training is also important to mention. Subtitling is a challenging task. A good subtitler should have skills such as knowledge of the source language, proficiency in the native language, as well as familiarity with various subtitling platforms. These skills can be acquired through university courses enabling students to become more acquainted with this skills coupled with a lot of professional practice. Thus, the first step should be attending a university course on subtitling enables students to become familiar with linguistics and translation. In addition, time will be devoted for training and practical application of the theory. Academic courses are a good way to acquire basic skills in subtitling. The second step would be being in the professional world where a subtitler can further refine his or her skills. To sum up, the combination of theoretical knowledge and professional practice can be a winning strategy to become an excellent subtitler.

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## APPENDICES

0:01:12.08 - 0:01:15.20	0:01:12.08 - 0:01:15.20
The following is inspire by a true friendship.	Ispirato a una storia vera.
0:01:29.11 - 0:01:32.40	0:01:29.11 - 0:01:32.40
Henry Joseph Church could have been anything he wanted to be	Henry Joseph Church avrebbe potuto essere chiunque.
0:01:32.57 - 0:01:34.51	0:01:32.57 - 0:01:34.51
He chose to cook.	Diventò un cuoco.
0:01:35.44 - 0:01:37.95	0:01:35.44 - 0:01:37.95
The key, he said, jazz.	Il segreto secondo lui... Jazz.
0:02:22.08 - 0:02:25.17	0:02:22.08 - 0:02:25.17
Mama, wake up, wake up. Baby, baby, what is it?	-Mamma, svegliati. -Tesoro, che c'è?
0:02:25.48 - 0:02:27.42	0:02:25.48 - 0:02:27.42
There's a black man in our kitchen cooking eggs.	In cucina c'è un nero che prepara uova.
0:02:29.40 - 0:02:31.17	0:02:29.40 - 0:02:31.17
Baby, that's okay.	Tesoro va tutto bene.
0:02:31.42 - 0:02:34.66	0:02:31.42 - 0:02:34.66
It's Mr. Church, our new cook.	È Mr. Church, il nostro nuovo cuoco.
0:02:35.20 - 0:02:37.48	0:02:35.20 - 0:02:37.48
New cook? Mm-hmm. We never had an old cook.	Nuovo cuoco? Non ne abbiamo mai avuto uno.
0:02:37.62 - 0:02:40.68	0:02:37.62 - 0:02:40.68
You know what? Mama just needs a tiny bit more rest.	Sai cosa? La mamma ha bisogno di riposare.
0:02:41.86 - 0:02:44.40	0:02:41.86 - 0:02:44.40
I'll... Go introduce yourself. I'll be there soon.	Vai a presentarti. Scendo tra poco.

0:02:51.28 - 0:02:53.24	0:02:51.28 - 0:02:53.24
Mr. Church used to work for Richard Cannon,	Mr. Church lavorava per Richard Cannon,
0:02:53.37 - 0:02:54.44	0:02:53.37 - 0:02:54.44
who was Mama's lover.	l'ex amante di mamma.
0:02:54.71 - 0:02:55.80	0:02:54.71 - 0:02:55.80
But he wasn't my daddy.	Ma non era mio papà.
0:02:57.31 - 0:03:00.02	0:02:57.31 - 0:03:00.02
When Mama found out Richard was married she ended it,	Quando mamma scoprì che Richard era sposato lo ha lasciato.
0:03:00.28 - 0:03:02.35	0:03:00.28 - 0:03:02.35
though she still loved him. Morning, baby.	-Anche se lo amava ancora -Buongiorno tesoro.
0:03:02.77 - 0:03:05.37	0:03:02.77 - 0:03:05.37
When Richard was sick, the last thing he said to Mama was,	Quando era malato l'ultima cosa che le disse fu
0:03:05.66 - 0:03:08.24	0:03:05.66 - 0:03:08.24
"I'll care for you until my dying day and beyond."	"Mi occuperò di te fino alla mia morte e oltre".
0:03:08.33 - 0:03:10.44	0:03:08.33 - 0:03:10.44
Good morning, Mr. Church. Oh, good morning, ma'am.	-Buongiorno Mr.Church. -Buongiorno signora.
0:03:10.64 - 0:03:12.93	0:03:10.64 - 0:03:12.93
I guess Mr.Church was the "beyond" part.	Suppongo che Mr.Church fosse la parte "oltre".
0:03:13.08 - 0:03:15.66	0:03:13.08 - 0:03:15.66
I see you met Charlie. Well, not officially.	-Vedo che ha conosciuto Charlie. -Non ufficialmente.
0:03:15.84 - 0:03:17.97	0:03:15.84 - 0:03:17.97
Oh, well, Charlie, where's your manners?	Charlie, che maniere sono?
0:03:18.80 - 0:03:20.93	0:03:18.80 - 0:03:20.93
Good morning Charlotte. My name's Mr.Church. How are you?	Buongiorno Charlotte. sono Mr.Church. Come stai?

0:03:21.26 - 0:03:21.73	0:03:21.26 - 0:03:21.73
Fine.	Bene.
0:03:21.77 - 0:03:24.04	0:03:21.77 - 0:03:24.04
Wow, this looks delicious.	Wow, sembra delizioso.
0:03:24.06 - 0:03:26.51	0:03:24.06 - 0:03:26.51
Thank you, Mr. Church. You are most welcome, ma'am.	-Grazie Mr.Church. -Di nulla signora.
0:03:27.17 - 0:03:28.66	0:03:27.17 - 0:03:28.66
Come on, baby. Eat up.	Andiamo tesoro; mangia.
0:03:28.73 - 0:03:30.66	0:03:28.73 - 0:03:30.66
I want Apple Jacks. Charlie!	-Voglio gli Apple Jacks. -Charlie!
0:03:31.11 - 0:03:32.02	0:03:31.11 - 0:03:32.02
What are Apple Jacks?	Cosa sono?
0:03:32.11 - 0:03:33.46	0:03:32.11 - 0:03:33.46
Well, it's a cereal.	Sono dei cereali.
0:03:34.02 - 0:03:35.08	0:03:34.02 - 0:03:35.08
It tastes like apples.	Sanno di mela.
0:03:35.28 - 0:03:36.77	0:03:35.28 - 0:03:36.77
Well, and sugar, mainly.	E zucchero, perlopiù.
0:03:37.35 - 0:03:39.95	0:03:37.35 - 0:03:39.95
You've never heard of Apple Jacks? Hey, don't be rude.	-Non ne hai mai sentito parlare? -Non essere maleducata.
0:03:40.02 - 0:03:42.80	0:03:40.02 - 0:03:42.80
I can make the child some Apple Jacks if that's what she wants... It's already made.	-Posso prepararli se li vuole. -Sono già pronti.
0:03:43.31 - 0:03:45.51	0:03:43.31 - 0:03:45.51
It comes in a box. Add milk and you're done.	Li vendono in scatola. Aggiungi latte ed è pronto.
0:03:46.95 - 0:03:47.97	0:03:46.95 - 0:03:47.97
She doesn't need it.	Non ne ha bisogno.

0:03:48.68 - 0:03:51.02	0:03:48.68 - 0:03:51.02
Well, she got to eat something, ma'am. You have made an incredible meal.	-Dovrà mangiare qualcosa. -Questa colazione è incredibile.
0:03:51.13 - 0:03:53.08	0:03:51.13 - 0:03:53.08
Charlie, eat. What is this?	-Charlie mangia! -Cos'è questo?
0:03:53.35 - 0:03:55.48	0:03:53.35 - 0:03:55.48
You never heard of grits?	Mai sentito parlare di porridge di mais?
0:03:57.08 - 0:03:58.88	0:03:57.08 - 0:03:58.88
There are a lot of secrets in my grits.	La mia ricetta è piena di segreti.
0:04:00.84 - 0:04:03.66	0:04:00.84 - 0:04:03.66
Mm. This is delicious. You got to try some, sweetie.	È squisito; provane un po' tesoro.
0:04:04.00 - 0:04:06.48	0:04:04.00 - 0:04:06.48
Charlotte Marie Brooks, you sit your butt down right now.	Charlotte Marie Brooks, mettiti a sedere!
0:04:08.33 - 0:04:10.06	0:04:08.33 - 0:04:10.06
I'm going to count to three, okay? One...	Conterò fino a tre; uno.
0:04:10.68 - 0:04:11.46	0:04:10.68 - 0:04:11.46
Two...	Due.
0:04:12.80 - 0:04:13.97	0:04:12.80 - 0:04:13.97
Mr. Church, excuse me.	Mi scusi Mr.Church.
0:04:14.02 - 0:04:15.40	0:04:14.02 - 0:04:15.40
I want cereal!	VOGLIO I CEREALI!
0:04:16.68 - 0:04:18.42	0:04:16.68 - 0:04:18.42
You're embarrassing me.	Mi stai mettendo in imbarazzo.
0:04:18.46 - 0:04:20.02	0:04:18.46 - 0:04:20.02
Why is he here?	Perchè è qui?
0:04:20.84 - 0:04:23.13	0:04:20.84 - 0:04:23.13
I don't know. Because Richard wanted it this way.	Non lo so; Richard ha voluto così.

0:04:23.35 - 0:04:25.37	0:04:23.35 - 0:04:25.37
And I want Apple Jacks. Charlie...	-E io voglio Apple Jacks -Charlie.
0:04:26.06 - 0:04:27.53	0:04:26.06 - 0:04:27.53
What times does he go home?	Quando andrà via?
0:04:27.66 - 0:04:29.28	0:04:27.66 - 0:04:29.28
I guess when he's done.	Suppongo quando avrà finito.
0:04:29.33 - 0:04:30.37	0:04:29.33 - 0:04:30.37
When is he done?	Quando esattamente?
0:04:30.44 - 0:04:31.51	0:04:30.44 - 0:04:31.51
When we're done.	Quando abbiamo finite noi.
0:04:31.64 - 0:04:33.17	0:04:31.64 - 0:04:33.17
Well, we're done.	Beh, abbiamo finito.
0:04:33.24 - 0:04:36.15	0:04:33.24 - 0:04:36.15
Oh, Charlie, please. It makes no sense.	-Charlie, ti prego. - Non ha alcun senso!
0:04:37.20 - 0:04:40.22	0:04:37.20 - 0:04:40.22
It's what Richard wanted. Who cares what he wanted? He's dead.	- È quello che voleva Richard. -Chi se ne importa, è morto!
0:04:42.22 - 0:04:44.68	0:04:42.22 - 0:04:44.68
Morning, Gibby. Morning, dear. Charlie.	-Buongiorno, Gibby. -Buongiorno, cara. Charlie.
0:04:44.86 - 0:04:45.77	0:04:44.86 - 0:04:45.77
Morning Gibby.	Buongiorno, Gibby.
0:04:45.95 - 0:04:47.66	0:04:45.95 - 0:04:47.66
How are you two this morning?	Come state stamattina?
0:04:47.82 - 0:04:50.35	0:04:47.82 - 0:04:50.35
We're fine. We have a cook.	-Stiamo bene. -Abbiamo un cuoco.
0:04:50.66 - 0:04:52.51	0:04:50.66 - 0:04:52.51



That's nice, dear.	Mi fa piacere tesoro.
0:04:53.88 - 0:04:56.35	0:04:53.88 - 0:04:56.35
You drink coffee all day. I eat Apple Jacks.	Bevi caffè tutto il giorno, io mangio Apple Jacks.
0:04:56.44 - 0:04:59.13	0:04:56.44 - 0:04:59.13
We don't need a cook. Well, Richard seems to think we did.	-Non ci serve un cuoco. -Richard la pensava diversamente.
0:04:59.24 - 0:05:02.02	0:04:59.24 - 0:05:02.02
If Richard really cared about you, he would have married you.	Se ci teneva davvero a te, ti avrebbe sposata.
0:05:04.11 - 0:05:05.84	0:05:04.11 - 0:05:05.84
Mr.Church won't be staying.	Mr.Church non si fermerà a lungo.
0:05:06.26 - 0:05:08.84	0:05:06.26 - 0:05:08.84
I'm sure he's already realized what a mistake all this is.	Avrà già capito che si tratta di uno sbaglio.
0:05:08.93 - 0:05:10.46	0:05:08.93 - 0:05:10.46
Come on, Charlie. We gotta move.	Su Charlie; dobbiamo andare.
0:05:11.88 - 0:05:12.60	0:05:11.88 - 0:05:12.60
Love you.	Ti voglio bene.
0:05:19.77 - 0:05:21.64	0:05:19.77 - 0:05:21.64
It was always hard to stay mad at Mama	Era difficile avercela con mamma.
0:05:22.06 - 0:05:23.64	0:05:22.06 - 0:05:23.64
She was too nice,	Era così dolce.
0:05:24.06 - 0:05:25.35	0:05:24.06 - 0:05:25.35
and far too beautiful.	E troppo bella.
0:05:29.42 - 0:05:33.06	0:05:29.42 - 0:05:33.06
I was a lways looking, trying to find someone more beautiful than my mama.	Cercavo sempre di trovare qualcuno più bello di mamma.
0:05:33.68 - 0:05:35.24	0:05:33.68 - 0:05:35.24
But I never could.	Ma non ci sono mai riuscita.
0:05:36.97 - 0:05:38.95	0:05:36.97 - 0:05:38.95

And out of everyone in the whole wide world,	Fra tutte le persone del mondo...
0:05:39.71 - 0:05:41.40	0:05:39.71 - 0:05:41.40
she loved me most.	Era quella che mi amava di più.
0:05:46.00 - 0:05:49.00	0:05:46.00 - 0:05:49.00
Hey, Mr. Church, could I have a word with you? Oh, man. I'm going to need to go to the market.	-Possiamo parlare un attimo? -Devo andare al mercato.
0:05:49.06 - 0:05:50.80	0:05:49.06 - 0:05:50.80
Yeah, well, it's about all that.	Si tratta proprio di questo.
0:05:50.80 - 0:05:52.77	0:05:50.80 - 0:05:52.77
Yeah, I brought some groceries with me today, ma'am, but	Oggi ho portato del cibo ma...
0:05:53.37 - 0:05:55.44	0:05:53.37 - 0:05:55.44
no offense, all you got in here is some condiments and stuff.	Senza offesa, ci sono solo condimenti e cose simili
0:05:55.51 - 0:05:56.51	0:05:55.51 - 0:05:56.51
There's nothing to spread them on.	Ma nulla su cui spalmarli.
0:05:56.84 - 0:05:59.02	0:05:56.84 - 0:05:59.02
I suppose I haven't been to the store in a while.	È da un po' che non vado al supermercato.
0:05:59.37 - 0:06:01.11	0:05:59.37 - 0:06:01.11
Could we just hold off on that for a second?	Possiamo rimandare?
0:06:01.15 - 0:06:04.17	0:06:01.15 - 0:06:04.17
I wanted to wait till Charlie was at school before speaking with you...	Volevo aspettare che Charlie fosse a scuola prima di parlarle.
0:06:04.17 - 0:06:05.17	0:06:04.17 - 0:06:05.17
Ma'am you're shivering.	Signora, sta tremando.
0:06:05.82 - 0:06:07.91	0:06:05.82 - 0:06:07.91
Yeah, I forgot my jacket. It's kind of chilly out.	Ho dimenticato la giacca, fa freddino fuori.
0:06:07.95 - 0:06:09.60	0:06:07.95 - 0:06:09.60
Maybe you want to put on a sweater or something.	Metta un maglione o qualcosa di simile.

0:06:09.60 - 0:06:12.11	0:06:09.60 - 0:06:12.11
Yeah, I will. I just... 'Cause you don't want to get sick, ma'am	-Lo farò. -Non vorrà ammalarsi, signora.
0:06:18.62 - 0:06:20.02	0:06:18.62 - 0:06:20.02
He told you.	Gliel'ha detto.
0:06:21.15 - 0:06:22.13	0:06:21.15 - 0:06:22.13
Yes, ma'am.	Sissignora.
0:06:24.13 - 0:06:25.28	0:06:24.13 - 0:06:25.28
What'd he say?	Cosa le ha detto?
0:06:26.71 - 0:06:29.08	0:06:26.71 - 0:06:29.08
That you have a cancer in your breast and that you're dying,	Che lei ha un cancro al seno e che sta morendo...
0:06:29.60 - 0:06:30.48	0:06:29.60 - 0:06:30.48
Ma'am	Signora.
0:06:33.42 - 0:06:35.42	0:06:33.42 - 0:06:35.42
Did he tell you how long I have?	Le ha detto quanto mi resta?
0:06:36.51 - 0:06:37.57	0:06:36.51 - 0:06:37.57
Six months, ma'am.	Sei mesi signora.
0:06:38.00 - 0:06:41.24	0:06:38.00 - 0:06:41.24
Mr. Church, we're talking about my breast and dying.	Mr.Church stiamo parlando del mio seno e di morte.
0:06:41.28 - 0:06:44.17	0:06:41.28 - 0:06:44.17
You can drop the "ma'am" stuff, okay?	Lascia perdere quel "signora".
0:06:44.24 - 0:06:45.60	0:06:44.24 - 0:06:45.60
Because it's Marie.	Mi chiamo Marie.
0:06:45.95 - 0:06:48.80	0:06:45.95 - 0:06:48.80
You really think you should be smoking in your condition, ma'am?	Pensa sia saggio fumare nelle sue condizioni signora?
0:06:49.86 - 0:06:51.15	0:06:49.86 - 0:06:51.15
Absolutely.	Assolutamente.

0:06:54.11 - 0:06:55.80	0:06:54.11 - 0:06:55.80
How'd you doon your English test?	Com'è andata la verifica di inglese?
0:06:55.88 - 0:06:57.75	0:06:55.88 - 0:06:57.75
Hmm, I think I failed.	Credo di essere stata bocciata.
0:07:04.35 - 0:07:05.55	0:07:04.35 - 0:07:05.55
Good morning, Miss Samuels.	Buongiorno sig.na Samuels.
0:07:05.62 - 0:07:07.46	0:07:05.62 - 0:07:07.46
Good morning, Miss Brooks. How are you this morning?	Buongiorno, sig.na Brooks. Come stai stamattina?
0:07:07.51 - 0:07:08.88	0:07:07.51 - 0:07:08.88
Oh, well, we have a cook.	Beh, abbiamo un cuoco.
0:07:09.20 - 0:07:12.24	0:07:09.20 - 0:07:12.24
He's black, he makes grits with secrets,and he's hanging out in our kitchen.	È nero, fa ricette segrete e sta nella nostra cucina.
0:07:14.24 - 0:07:16.48	0:07:14.24 - 0:07:16.48
Morning.	Buongiorno.
0:07:23.11 - 0:07:23.97	0:07:23.11 - 0:07:23.97
So...	Quindi...
0:07:24.80 - 0:07:27.13	0:07:24.80 - 0:07:27.13
So, what kind of a deal did Richard make with you?	Che tipo di accordo ha fatto con Richard?
0:07:27.80 - 0:07:30.91	0:07:27.80 - 0:07:30.91
I was just asked to cook for you and your child till you passed on, ma'am.	Mi è stato chiesto di cucinare per vo fino alla sua morte.
0:07:32.26 - 0:07:34.95	0:07:32.26 - 0:07:34.95
And certainly you're getting something out of this.	E poi? Sicuramente lei ci guadagnerà qualcosa.
0:07:37.13 - 0:07:40.33	0:07:37.13 - 0:07:40.33
Well, Mr. Cannon guaranteed me a lifetime salary if I kept my word.	Il signor Cannon mi ha garantito uno stipendio a vita se mantengo la mia parola.
0:07:41.53 - 0:07:42.33	0:07:41.53 - 0:07:42.33
Not bad.	Mica male.

0:07:43.53 - 0:07:47.42	0:07:43.53 - 0:07:47.42
Total financial security in exchange for six months of meals.	Totale sicurezza economica per sei mesi di lavoro.
0:07:48.57 - 0:07:50.97	0:07:48.57 - 0:07:50.97
So, you got yourself a pretty good deal, Mr. Church.	Ha fatto un vero affare.
0:07:53.37 - 0:07:54.28	0:07:53.37 - 0:07:54.28
Yes, ma'am.	Sissignora.
0:07:55.80 - 0:07:56.93	0:07:55.80 - 0:07:56.93
Come on.	Andiamo!
0:07:58.66 - 0:07:59.62	0:07:58.66 - 0:07:59.62
Hey, Charlie.	Ciao Charlie.
0:08:02.04 - 0:08:06.33	0:08:02.04 - 0:08:06.33
Owen Baxter was by far the most gorgeous 10-year-old boy that ever breathed	Owen Backster era il più bel ragazzino che sia mai esistito.
0:08:06.48 - 0:08:08.62	0:08:06.48 - 0:08:08.62
on this or any other planet.	Su questo o qualsiasi altro pianeta.
0:08:10.40 - 0:08:14.24	0:08:10.40 - 0:08:14.24
I, on the other hand, was about the most awkward 10-year-old girl	Io invece ero la ragazzina di 10 anni più goffa...
0:08:14.31 - 0:08:16.84	0:08:14.31 - 0:08:16.84
on this or any other planet.	Su questo o qualsiasi altro pianeta.
0:08:16.95 - 0:08:18.04	0:08:16.95 - 0:08:18.04
Come on Owen.	Andiamo Owen!
0:08:20.64 - 0:08:21.80	0:08:20.64 - 0:08:21.80
What is it?	Che cos'è?
0:08:22.13 - 0:08:23.20	0:08:22.13 - 0:08:23.20
Who knows?	Chi lo sa?
0:08:25.20 - 0:08:26.66	0:08:25.20 - 0:08:26.66
Look at you,	Ma guardati.

0:08:26.97 - 0:08:28.86	0:08:26.97 - 0:08:28.86
already bringing fancy sandwiches to lunch,	Già porti panini sofisticati per pranzo.
0:08:29.02 - 0:08:31.06	0:08:29.02 - 0:08:31.06
Miss I Have a Cook Brooks.	Signorina "ho un cuoco" Brooks.
0:08:31.60 - 0:08:32.82	0:08:31.60 - 0:08:32.82
Can I come see him?	Posso venire a conoscerlo?
0:08:32.95 - 0:08:34.75	0:08:32.95 - 0:08:34.75
I told you, he's leaving.	Te l'ho detto... Se ne sta per andare.
0:08:35.60 - 0:08:37.00	0:08:35.60 - 0:08:37.00
Probably gone already.	Probabilmente è già andato via.
0:08:37.11 - 0:08:39.06	0:08:37.11 - 0:08:39.06
Oh, if you don't want him, I do.	Se non lo vuoi tu... Lo voglio io.
0:08:39.95 - 0:08:42.73	0:08:39.95 - 0:08:42.73
Our private school took a few charity oases a year.	La nostra scuola privata prendeva alcuni casi disperati ogni anno.
0:08:42.93 - 0:08:44.86	0:08:42.93 - 0:08:44.86
The year I turned five, it was me	Quando ho compiuto 5 anni hanno preso me.
0:08:45.33 - 0:08:46.80	0:08:45.33 - 0:08:46.80
and Poppy Samuels,	E Poppy Samuels.
0:08:46.97 - 0:08:48.57	0:08:46.97 - 0:08:48.57
my one and only friend.	La mia unica amica.
0:08:48.80 - 0:08:50.77	0:08:48.80 - 0:08:50.77
She lived with her sister because	Viveva con sua sorella dato che
0:08:50.77 - 0:08:53.35	0:08:50.77 - 0:08:53.35
both of her folks were serving time in prison for a robbery gone wrong.	i suoi genitori erano in prigione per una rapina andata male.
0:08:53.57 - 0:08:55.06	0:08:53.57 - 0:08:55.06
And even with that,	E nonostante questo...

0:08:55.17 - 0:08:56.82 she was more popular than me.	0:08:55.17 - 0:08:56.82 Era più popolare di me.
0:08:57.04 - 0:08:58.33 Tell you something, Charlie,	0:08:57.04 - 0:08:58.33 Lascia che ti dica una cosa.
0:08:58.62 - 0:09:00.11 It's not every day you get a cook.	0:08:58.62 - 0:09:00.11 È raro avere un cuoco.
0:09:00.28 - 0:09:02.88 It might be nice having a man around to help your mama out.	0:09:00.28 - 0:09:02.88 Non sarebbe male avere un uomo in casa che aiuta tua madre.
0:09:03.37 - 0:09:04.64 We've always done fine.	0:09:03.37 - 0:09:04.64 Ce la siamo sempre cavata.
0:09:04.68 - 0:09:06.91 We don't need a man, and we sure as hell don't need a cook.	0:09:04.68 - 0:09:06.91 Non ci serve un uomo ne tantomeno un cuoco.
0:09:07.04 - 0:09:10.02 My sister says every woman needs a man.	0:09:07.04 - 0:09:10.02 Secondo mia sorella ad ogni donna serve un uomo.
0:09:10.26 - 0:09:11.75 Sometimes more than one.	0:09:10.26 - 0:09:11.75 A volte anche più di uno.
0:09:13.17 - 0:09:14.68 Where'd you get all that?	0:09:13.17 - 0:09:14.68 Dove hai preso tutta quella roba?
0:09:15.08 - 0:09:17.06 Stole it from my sister's dresser.	0:09:15.08 - 0:09:17.06 L'ho rubata dal comò di mia sorella.
0:09:17.44 - 0:09:20.08 Stealing's the one thing us Samuels are good at.	0:09:17.44 - 0:09:20.08 Noi Samuels siamo bravi a rubare.
0:09:22.95 - 0:09:23.93 Yeah?	0:09:22.95 - 0:09:23.93 Avanti.
0:09:25.42 - 0:09:27.35 Excuse me, ma'am. I'm about to head out to the market.	0:09:25.42 - 0:09:27.35 Scusi signora, sto per andare al supermercato.

0:09:28.57 - 0:09:29.42	0:09:28.57 - 0:09:29.42
Okay. Um...	Va bene.
0:09:30.66 - 0:09:33.04	0:09:30.66 - 0:09:33.04
We shop at Gordon's. Is that all right?	Facciamo la spesa al supermercato Gordon, va bene?
0:09:33.17 - 0:09:34.33	0:09:33.17 - 0:09:34.33
Oh, yeah, that's fine.	-Va bene. -Ok.
0:09:35.57 - 0:09:37.17	0:09:35.57 - 0:09:37.17
You know, Mr. Church,	Sa cosa?
0:09:37.33 - 0:09:39.73	0:09:37.33 - 0:09:39.73
if we're going to do this, let me at least give you some money.	Se le cose andranno così lasci che le dia dei soldi.
0:09:39.75 - 0:09:41.91	0:09:39.75 - 0:09:41.91
I've only got \$12, but...	Ho solo 12 dollari ma...
0:09:42.00 - 0:09:43.42	0:09:42.00 - 0:09:43.42
Oh, ma'am, don't worry about that.	Signora, non si preoccupi.
0:09:43.62 - 0:09:44.73	0:09:43.62 - 0:09:44.73
Mr.Cannon...	Il signor Cannon...
0:09:44.97 - 0:09:48.40	0:09:44.97 - 0:09:48.40
opened up an account for me to draw off for marketing and such.	ha aperto un conto per la spesa e cose simili.
0:09:48.71 - 0:09:49.77	0:09:48.71 - 0:09:49.77
"And such?"	Cose simili?
0:09:51.33 - 0:09:54.53	0:09:51.33 - 0:09:54.53
Well, your medical bills and rent and medicine.	Le sue spese mediche, l'affitto, le medicine.
0:09:54.84 - 0:09:57.84	0:09:54.84 - 0:09:57.84
That's all taken care of, courtesy of Mr. Cannon for the next	È tutto offerto dal signor Cannon per i prossimi...
0:09:58.84 - 0:09:59.60	0:09:58.84 - 0:09:59.60
six months.	sei mesi.



0:10:00.66 - 0:10:03.82	0:10:00.66 - 0:10:03.82
And what, in his estimation, did six months of life come to?	A quanto ammonterebbe secondo le sue stime?
0:10:04.57 - 0:10:05.51	0:10:04.57 - 0:10:05.51
Beg your pardon, ma'am?	Come dice signora?
0:10:05.71 - 0:10:06.57	0:10:05.71 - 0:10:06.57
Never mind.	Non si preoccupi.
0:10:07.15 - 0:10:08.00	0:10:07.15 - 0:10:08.00
You know what?	Sa cosa?
0:10:08.46 - 0:10:11.80	0:10:08.46 - 0:10:11.80
At least take some coupons, you know? I'm not completely helpless.	Almeno prenda dei coupon così mi rendo utile.
0:10:12.08 - 0:10:13.75	0:10:12.08 - 0:10:13.75
It couldn't hurt. Yeah, it couldn't hurt at all.	-Male non può fare. -Sono d'accordo
0:10:14.20 - 0:10:15.95	0:10:14.20 - 0:10:15.95
All right.	Molto bene.
0:10:16.53 - 0:10:18.28	0:10:16.53 - 0:10:18.28
Oh, Mr. Church, um...	Oh, Mr.Church.
0:10:19.66 - 0:10:22.24	0:10:19.66 - 0:10:22.24
Charlie doesn't know that I'm sick,	Charlie non sa che sono malata.
0:10:22.51 - 0:10:24.24	0:10:22.51 - 0:10:24.24
and I'd like to keep it that way.	Vorrei che restasse così.
0:10:27.46 - 0:10:28.57	0:10:27.46 - 0:10:28.57
Oh. As you wish, ma'am.	Come desidera signora.
0:10:29.15 - 0:10:31.11	0:10:29.15 - 0:10:31.11
I'll be back shortly, all right?	Tornerò tra poco, ok?
0:10:45.68 - 0:10:48.04	0:10:45.68 - 0:10:48.04
All right, \$43.32, sir.	Bene. sono 43,32 dollari.
0:10:48.33 - 0:10:50.62	0:10:48.33 - 0:10:50.62

Hey, wait a minute, you know, I forgot all about these.	Aspetti, mi sono dimenticato di questi.
0:10:50.73 - 0:10:53.15	0:10:50.73 - 0:10:53.15
Great. Let's see.	Bene. Diamo un'occhiata.
0:10:54.28 - 0:10:55.88	0:10:54.28 - 0:10:55.88
\$37.83, sir.	Sono 37,83 dollari.
0:10:55.93 - 0:10:58.08	0:10:55.93 - 0:10:58.08
So I saved about \$6 there? Yes, sir.	-Un risparmio di sei dollari? -Sissignore.
0:10:58.42 - 0:10:59.86	0:10:58.42 - 0:10:59.86
That's not bad.	Mica male.
0:10:59.95 - 0:11:01.31	0:10:59.95 - 0:11:01.31
No, sir.	No signore.
0:11:07.97 - 0:11:08.77	0:11:07.97 - 0:11:08.77
Hey, Charlie.	Ciao Charlie.
0:11:09.57 - 0:11:10.77	0:11:09.57 - 0:11:10.77
Hi, Larson.	Ciao Larson.
0:11:11.66 - 0:11:12.66	0:11:11.66 - 0:11:12.66
Eddie Larson.	Eddie Larson.
0:11:13.80 - 0:11:16.46	0:11:13.80 - 0:11:16.46
Forced to ride public transportation for the rest of his life.	Costretto ad usare i mezzi pubblici per tutta la vita.
0:11:17.84 - 0:11:20.46	0:11:17.84 - 0:11:20.46
Just one week after getting his driver's license, he got drunk	Una settimana dopo aver preso la patente, si è ubriacato
0:11:20.51 - 0:11:24.06	0:11:20.51 - 0:11:24.06
and crashed his Chevy Camaro into the living room of Mr. and Mrs. Howard,	e si è schiantato con l'auto nel salone dei signori Howard
0:11:24.44 - 0:11:26.06	0:11:24.44 - 0:11:26.06
killing their 4-year-old son.	uccidendo il loro bambino di 4 anni.

0:11:26.75 - 0:11:28.97	0:11:26.75 - 0:11:28.97
Spent three years in juvenile penitentiary,	Ha scontato una pena di tre anni
0:11:29.15 - 0:11:31.93	0:11:29.15 - 0:11:31.93
and no doubt the rest of his life in the worst hell of all,	e il resto della sua vita è stato nel peggior inferno di tutti.
0:11:32.73 - 0:11:34.02	0:11:32.73 - 0:11:34.02
the one between the eyes.	La sua mente.
0:11:34.62 - 0:11:36.57	0:11:34.62 - 0:11:36.57
How's... how's school,Charlie?	Come va a scuola?
0:11:36.80 - 0:11:37.91	0:11:36.80 - 0:11:37.91
We have a cook.	Abbiamo un cuoco.
0:11:39.04 - 0:11:40.15	0:11:39.04 - 0:11:40.15
What, at the school?	A scuola?
0:11:40.57 - 0:11:41.68	0:11:40.57 - 0:11:41.68
At my house.	A casa mia.
0:11:43.62 - 0:11:44.64	0:11:43.62 - 0:11:44.64
That's far out.	È fantastico.
0:11:44.84 - 0:11:46.40	0:11:44.84 - 0:11:46.40
Mama's going to tell him to leave.	Mamma lo farà andar via.
0:11:47.66 - 0:11:49.35	0:11:47.66 - 0:11:49.35
Why? Who wouldn't want a cook?	Perchè? Chi non vorrebbe un cuoco?
0:11:54.51 - 0:11:55.93	0:11:54.51 - 0:11:55.93
Hi, Mama.	Ciao mamma.
0:11:57.53 - 0:11:58.77	0:11:57.53 - 0:11:58.77
So, how was work today?	Come è andata al lavoro?
0:11:59.17 - 0:12:00.22	0:11:59.17 - 0:12:00.22
Good.	Bene.
0:12:00.60 - 0:12:02.68	0:12:00.60 - 0:12:02.68
I saw Miss Carol's baby.	Ho visto il bambino della signora Carroll.

0:12:02.75 - 0:12:05.64	0:12:02.75 - 0:12:05.64
Hey, gorgeous. Can't you see I'm with my child?	-Ehi bella. -Non vedi che sono con mia figlia?
0:12:07.95 - 0:12:09.71	0:12:07.95 - 0:12:09.71
I saw Miss Carol's baby, and	Ho visto questo bambino e
0:12:09.82 - 0:12:12.26	0:12:09.82 - 0:12:12.26
I finally got him to latch on for feeding.	sono riuscita a farlo poppare.
0:12:13.33 - 0:12:15.71	0:12:13.33 - 0:12:15.71
You know, holding those babies, it always makes me think	Tenere in braccio quei bambini mi fa sempre pensare
0:12:15.75 - 0:12:17.08	0:12:15.75 - 0:12:17.08
of the first time I held you.	alla prima volta che ho tenuto te.
0:12:17.11 - 0:12:18.93	0:12:17.11 - 0:12:18.93
Even if I was an accident.	Anche se sono un incidente.
0:12:19.82 - 0:12:21.84	0:12:19.82 - 0:12:21.84
Why on Earth would you say that?	Perchè hai detto una cosa del genere?
0:12:22.33 - 0:12:24.00	0:12:22.33 - 0:12:24.00
Your daddy was the accident.	Tuo padre era l'incidente.
0:12:24.86 - 0:12:27.26	0:12:24.86 - 0:12:27.26
You, you're my miracle.	Tu... sei il mio miracolo.
0:12:28.60 - 0:12:29.84	0:12:28.60 - 0:12:29.84
How much do I love you?	Quanto ti voglio bene?
0:12:30.28 - 0:12:31.48	0:12:30.28 - 0:12:31.48
So much.	Tanto così.
0:12:32.08 - 0:12:33.48	0:12:32.08 - 0:12:33.48
Mm-hmm. So much.	Tanto così.
0:12:35.66 - 0:12:38.15	0:12:35.66 - 0:12:38.15
So, how did the cook take the news he was fired?	Come ha reagito il cuoco al suo licenziamento?

0:12:38.26 - 0:12:39.28	0:12:38.26 - 0:12:39.28
Oh, ma'am,	Signora.
0:12:39.75 - 0:12:42.06	0:12:39.75 - 0:12:42.06
I hope you don't mind. I bring books with me every place I go,	Spero non le dispiaccia. Porto libri ovunque vada.
0:12:42.13 - 0:12:44.00	0:12:42.13 - 0:12:44.00
and I noticed that your shelf was kind of empty.	e ho visto che la mensola è mezza vuota.
0:12:45.04 - 0:12:47.97	0:12:45.04 - 0:12:47.97
He's still here, Mama. Why is he still here? Charlie, we'll discuss this later.	-Mamma è ancora qui; perchè? -Ne parliamo dopo.
0:12:49.84 - 0:12:52.40	0:12:49.84 - 0:12:52.40
That's great. Cookbooks, right?	Fantastico; libri di cucina giusto?
0:12:52.62 - 0:12:55.37	0:12:52.62 - 0:12:55.37
Oh, no, no, ma'am. Not cookbooks. I never read books about cooking.	No, non ho mai letto libri di cucina.
0:12:55.42 - 0:12:57.46	0:12:55.42 - 0:12:57.46
These are mostly novels and plays and, you know	Sono soprattutto romanzi e commedie.
0:12:57.62 - 0:12:59.95	0:12:57.62 - 0:12:59.95
about people like Capote and Shakespeare. Wow.	-Autori come Capote e Shakespeare. -Wow.
0:13:00.02 - 0:13:02.91	0:13:00.02 - 0:13:02.91
And Greeks and Agatha Christie.	Gli antichi greci e Agatha Christie.
0:13:02.97 - 0:13:04.80	0:13:02.97 - 0:13:04.80
And here's one I think the girl might like.	Questo potrebbe piacere alla bambina.
0:13:05.06 - 0:13:07.40	0:13:05.06 - 0:13:07.40
Autobiography of Shirley Temple.	Autobiography of Shirley Temple.
0:13:08.15 - 0:13:09.93	0:13:08.15 - 0:13:09.93
Good Ship Lollipop.	Good Ship Lollipop (canzone Shirley).
0:13:10.08 - 0:13:11.28	0:13:10.08 - 0:13:11.28
I hate reading.	Odio leggere.

0:13:11.44 - 0:13:12.42	0:13:11.44 - 0:13:12.42
Charlie!	Charlie!
0:13:13.15 - 0:13:15.80	0:13:13.15 - 0:13:15.80
Oh, that is a shame, because there's nothing like a really good story.	Che peccato. Niente è meglio di una bella storia.
0:13:16.40 - 0:13:18.53	0:13:16.40 - 0:13:18.53
Keep your stupid books. Hey, that's enough.	-Tieniti i tuoi stupidi libri! -Adesso basta!
0:13:18.84 - 0:13:20.37	0:13:18.84 - 0:13:20.37
No, that's okay, ma'am.	Va bene signora. Però senti...
0:13:20.62 - 0:13:20.62	0:13:20.62 - 0:13:20.62
But, listen, if you do ever want to read one of these books, you're going to have to check it out.	Se ne vuoi leggere uno lo devi prendere in prestito.
0:13:23.55 - 0:13:27.57	0:13:23.55 - 0:13:27.57
What, like a library? Exactly like a library. Made a card up for you and everything.	-Come una biblioteca? -Esatto, ti ho già fatto una tessera.
0:13:27.66 - 0:13:29.75	0:13:27.66 - 0:13:29.75
And ma'am, you feel free. Whenever you want, you can read these books.	E signora lei ne può leggere quanti ne vuole
0:13:29.82 - 0:13:31.13	0:13:29.82 - 0:13:31.13
And if you like, I'll bring more.	Se le piacciono ne porterò altri.
0:13:31.28 - 0:13:33.24	0:13:31.28 - 0:13:33.24
A house could always use books, right?	Servono sempre dei libri in casa, giusto?
0:13:36.55 - 0:13:38.02	0:13:36.55 - 0:13:38.02
I'm sorry, Mr. Church.	Mi dispiace Mr.Church.
0:13:38.62 - 0:13:40.02	0:13:38.62 - 0:13:40.02
She'll get used to it.	Si abituerà.
0:13:40.13 - 0:13:43.66	0:13:40.13 - 0:13:43.66
She's just a child. She doesn't understand. Oh, sure, ma'am.	-È solo una bambina; non capisce. -Certamente signora.

0:13:44.44 - 0:13:47.22	0:13:44.44 - 0:13:47.22
Look, I'll have dinner ready for you and the child at 6 o'clock tonight.	Ascolti la cena sarà pronta per le 18.
0:13:47.26 - 0:13:50.44	0:13:47.26 - 0:13:50.44
then after that I'll take care of the dishes. Then I'll take my leave for the evening.	Laverò i piatti e poi stasera prenderò congedo.
0:13:50.55 - 0:13:51.53	0:13:50.55 - 0:13:51.53
6 it is.	Per le 18 allora.
0:13:52.06 - 0:13:54.06	0:13:52.06 - 0:13:54.06
Thank you, Mr. Church. You're most welcome.	-Grazie Mr.Church. -Non c'è di che signora.
0:14:01.97 - 0:14:03.22	0:14:01.97 - 0:14:03.22
Dinnertime.	È ora di cena.
0:14:03.88 - 0:14:05.06	0:14:03.88 - 0:14:05.06
I'm not hungry.	Non ho fame.
0:14:05.84 - 0:14:06.62	0:14:05.84 - 0:14:06.62
Baby...	Tesoro.
0:14:08.93 - 0:14:11.93	0:14:08.93 - 0:14:11.93
This is the way it's going to be.	Le cose andranno così.
0:14:12.73 - 0:14:14.86	0:14:12.73 - 0:14:14.86
So, I suggest...	Quindi ti suggerisco...
0:14:15.71 - 0:14:18.64	0:14:15.71 - 0:14:18.64
You find a way to stop complaining and start enjoying the food.	Di smetterla con le lamentele e cominciare a goderti il cibo.
0:14:20.80 - 0:14:23.71	0:14:20.80 - 0:14:23.71
Mr. Church asked me to give you this.	Mr.Church mi ha chiesto di darti questa.
0:14:24.64 - 0:14:27.48	0:14:24.64 - 0:14:27.48
Mr.Church's library Card issued to: Charlotte M.Brooks.	Biblioteca di Mr.Church Tessera rilasciata a: Charlotte M.Brooks
0:14:29.15 - 0:14:31.06	0:14:29.15 - 0:14:31.06

Complaining wasn't easy to stop. Oh.	Era difficile smettere di lamentarsi.
0:14:32.48 - 0:14:34.75	0:14:32.48 - 0:14:34.75
Enjoying the food was a breeze.	Gustare il cibo era un gioco da ragazzi.
0:14:34.80 - 0:14:36.06	0:14:34.80 - 0:14:36.06
Wow. Enjoy.	-Wow -Buon appetito.
0:14:36.11 - 0:14:38.57	0:14:36.11 - 0:14:38.57
But I wasn't about to let Mr. Church or Mama know it.	Ma non volevo che loro lo intuissero.
0:14:40.20 - 0:14:41.35	0:14:40.20 - 0:14:41.35
Charlie, come on, eat it.	Dai mangia.
0:14:41.42 - 0:14:44.46	0:14:41.42 - 0:14:44.46
As far as they were concerned, every bite was torture for me.	Per quel che sapevano ogni morso era una tortura per me.
0:14:45.97 - 0:14:49.20	0:14:45.97 - 0:14:49.20
Secretly, I couldn't wait to taste what was coming next.	In realtà non vedevo l'ora di assaggiare il piatto successivo.
0:14:52.42 - 0:14:55.13	0:14:52.42 - 0:14:55.13
And what came next was always something magnificent.	Il piatto successivo era sempre qualcosa di magnifico.
0:14:56.64 - 0:14:58.55	0:14:56.64 - 0:14:58.55
It was like e party every night.	Era come una festa ogni sera.
0:14:59.71 - 0:15:01.06	0:14:59.71 - 0:15:01.06
Every morning.	Ogni mattina.
0:15:17.48 - 0:15:19.97	0:15:17.48 - 0:15:19.97
It was like a party every afternoon.	Una festa ogni pomeriggio.
0:15:23.75 - 0:15:26.68	0:15:23.75 - 0:15:26.68
I finally let Poppy over to meet Mr. Church.	Alla fine Poppy è venuta a conoscere Mr.Church.
0:15:26.97 - 0:15:29.11	0:15:26.97 - 0:15:29.11
Once I did, I couldn't get rid of her.	Una volta fatto non sono riuscita a liberarmi di lei.



0:15:29.17 - 0:15:32.11	0:15:29.17 - 0:15:32.11
Mr. Church, this is the best lemonade I've ever tasted.	Mr. Church, questa è la migliore limonata che abbia mai bevuto.
0:15:32.57 - 0:15:34.68	0:15:32.57 - 0:15:34.68
The secret to that, my dear, is the licorice.	Il segreto è la liquirizia mia cara.
0:15:35.71 - 0:15:38.06	0:15:35.71 - 0:15:38.06
You and your secrets, Mr. Church.	Tu e tuoi segreti, Mr. Church.
0:15:39.04 - 0:15:41.37	0:15:39.04 - 0:15:41.37
My sister loved the banana bread you made.	Mia sorella adora il suo pane alla banana.
0:15:41.44 - 0:15:42.48	0:15:41.44 - 0:15:42.48
Oh, thank you, Poppy-	Grazie Poppy.
0:15:42.68 - 0:15:45.04	0:15:42.68 - 0:15:45.04
"My sister loved the banana bread you made."	"Mia sorella adora il suo pane alla banana".
0:15:45.11 - 0:15:45.97	0:15:45.11 - 0:15:45.97
She did.	Davvero.
0:15:52.48 - 0:15:56.11	0:15:52.48 - 0:15:56.11
Mr. Church was in the kitchen long before I was awake.	E al mattino era in cucina molto prima che mi svegliassi.
0:15:57.48 - 0:15:59.80	0:15:57.48 - 0:15:59.80
The smells of cooking were like my alarm clock.	I profumi della cucina erano la mia sveglia.
0:16:06.88 - 0:16:09.57	0:16:06.88 - 0:16:09.57
Mr. Church could make or bake anything you wanted,	Sapeva preparare o cuocere al forno qualsiasi alimento.
0:16:09.75 - 0:16:13.31	0:16:09.75 - 0:16:13.31
and even things you didn't know you wanted until after you tasted them.	E anche cibi di cui ignoravi l'esistenza.
0:16:14.08 - 0:16:17.68	0:16:14.08 - 0:16:17.68
I never once saw Mr. Church use a measuring tool or any fancy utensil.	E non ha mai usato un dosatore o qualche costoso utensile.

0:16:17.93 - 0:16:20.44 Just his hands, fork, and knife.	0:16:17.93 - 0:16:20.44 Solo le mani, forchetta e coltello.
0:16:29.26 - 0:16:31.64 Come on, baby. We'll be late for the bus.	0:16:29.26 - 0:16:31.64 Andiamo tesoro, o perderemo l'autobus.
0:16:40.77 - 0:16:42.37 Oh, I've got a winner.	0:16:40.77 - 0:16:42.37 Abbiamo un vincitore.
0:16:42.80 - 0:16:45.04 This is the toothpaste that Charlie likes.	0:16:42.80 - 0:16:45.04 Questo è il dentifricio preferito di Charlie.
0:16:46.84 - 0:16:48.62 So, I finished this one.	0:16:46.84 - 0:16:48.62 Ho finito questo.
0:16:50.68 - 0:16:53.22 I still don't see why they couldn't be together.	0:16:50.68 - 0:16:53.22 Ancora non capisco perchè non possano stare insieme.
0:16:53.44 - 0:16:56.84 Next time, I want a story that's not going to make me cry my eyes out.	0:16:53.44 - 0:16:56.84 La prossima volta voglio una storia che non mi faccia piangere a dirotto.
0:16:57.15 - 0:16:59.88 Some writers ain't happy till they made the reader cry.	0:16:57.15 - 0:16:59.88 Alcuni scrittori vogliono far piangere il lettore.
0:17:01.55 - 0:17:03.77 And some readers ain't happy till they do.	0:17:01.55 - 0:17:03.77 E alcuni lettori sono soddisfatti solo se piangono.
0:17:14.33 - 0:17:15.95 I'd watch Mr. Church leave,	0:17:14.33 - 0:17:15.95 Lo vedevo andar via.
0:17:16.68 - 0:17:18.77 knowing that in just a few short hours,	0:17:16.68 - 0:17:18.77 Sapendo che dopo poco
0:17:18.82 - 0:17:21.77 he'd return with bags and bags of goodies to explore.	0:17:18.82 - 0:17:21.77 sarebbe tornato con buste ripiene di delizie.
0:17:35.75 - 0:17:37.55	0:17:35.75 - 0:17:37.55

Oh! Oh! Oh! Oh, baby! I got her. I got you, I got you.	-TESORO! -Ti ho presa.
0:17:37.62 - 0:17:38.95	0:17:37.62 - 0:17:38.95
Are you okay? I got you. She's okay.	-Stai bene? -Sì l'ho presa.
0:17:38.95 - 0:17:40.48	0:17:38.95 - 0:17:40.48
Oh, my God. Thank you.	Oh mio Dio, grazie.
0:17:40.62 - 0:17:42.13	0:17:40.62 - 0:17:42.13
Let me get this stuff here. Thank you, Mr. Church.	-Lasci che me ne occupi. -Grazie Mr.Church.
0:17:42.20 - 0:17:44.80	0:17:42.20 - 0:17:44.80
It's okay. Yeah, there's glass everywhere. Watch where you're stepping.	Di niente. C'è vetro ovunque. Guardi dove mette i piedi.
0:17:44.88 - 0:17:46.42	0:17:44.88 - 0:17:46.42
Let me...	No, ci penso io.
0:17:46.55 - 0:17:48.62	0:17:46.55 - 0:17:48.62
No, I got it. I got this, ma'am. Let me...	Lasci che me ne occupi io.
0:17:49.84 - 0:17:53.20	0:17:49.84 - 0:17:53.20
Okay, thank you. What child would like to get cut?	-Grazie. -Quale bambino vuole tagliarsi?
0:18:08.11 - 0:18:11.71	0:18:08.11 - 0:18:11.71
Mr. Church. I'd like to check out a book, if that's okay.	Mr.Church! Vorrei prendere un libro.
0:18:17.57 - 0:18:19.35	0:18:17.57 - 0:18:19.35
How about if I make some suggestions.	Posso darti qualche consiglio?
0:18:30.22 - 0:18:32.62	0:18:30.22 - 0:18:32.62
Now, this is kind of long, but it's worth the journey.	Questo è lungo ma ne vale la pena.
0:18:32.37 - 0:18:33.24	0:18:32.37 - 0:18:33.24
The Three Musketeers.	I tre moschettieri
0:18:33.22 - 0:18:35.95	0:18:33.22 - 0:18:35.95

I read it a couple of times myself, so you don't got to be gentle with it.	L'ho letto due volte quindi dacci dentro.
0:18:36.44 - 0:18:38.60	0:18:36.44 - 0:18:38.60
Books was meant to be broken in.	I libri sono fatti per essere usati.
0:18:39.42 - 0:18:40.66	0:18:39.42 - 0:18:40.66
Good night, my dear.	Buonanotte, mia cara.
0:18:46.20 - 0:18:47.46	0:18:46.20 - 0:18:47.46
The Three Musketeers	I tre moschettieri.
0:18:47.53 - 0:18:48.75	0:18:47.53 - 0:18:48.75
Treasure Island	L'Isola del tesoro.
0:18:48.84 - 0:18:50.28	0:18:48.84 - 0:18:50.28
Aesop's Fables	Le favole di Esopo.
0:18:50.42 - 0:18:51.75	0:18:50.42 - 0:18:51.75
Little House on the Prairie	La piccola casa nella prateria.
0:18:51.77 - 0:18:53.31	0:18:51.77 - 0:18:53.31
The Tale of Two Cities	Racconto di due città.
0:18:53.53 - 0:18:54.82	0:18:53.53 - 0:18:54.82
The Old Man and the Sea	Il vecchio e il mare.
0:18:54.95 - 0:18:56.51	0:18:54.95 - 0:18:56.51
Black Beauty	Black Beauty.
0:18:56.97 - 0:18:58.33	0:18:56.97 - 0:18:58.33
Charlotte's Web	La tela di Carlotta.
0:18:58.40 - 0:19:00.44	0:18:58.40 - 0:19:00.44
The Count of Monte Cristo	Il Conte di Monte Cristo.
0:19:01.93 - 0:19:03.51	0:19:01.93 - 0:19:03.51
The Scarlet Pimpernel	La Primula Rossa.
0:19:09.66 - 0:19:10.75	0:19:09.66 - 0:19:10.75
And through if all,	Nonostante tutto...

0:19:11.33 - 0:19:14.31	0:19:11.33 - 0:19:14.31
I never knew about the promise Mr. Church made to Richard.	non ho mai Saputo della promessa che Mr.Church fece a Richard.
0:19:15.08 - 0:19:16.86	0:19:15.08 - 0:19:16.86
I never knew Mama was dying.	Non sapevo mamma stesse morendo.
0:19:17.40 - 0:19:20.15	0:19:17.40 - 0:19:20.15
I never knew anything until much, much later.	Ho scoperto tutto solo molto tempo dopo.
0:19:21.84 - 0:19:25.04	0:19:21.84 - 0:19:25.04
The only thing I knew at ten years old was that one morning I woke up	L'unica cosa che sapevo è che una mattina mi sono svegliata.
0:19:25.04 - 0:19:26.11	0:19:25.04 - 0:19:26.11
and we had a cook.	E avevamo un cuoco.
0:19:26.75 - 0:19:30.80	0:19:26.75 - 0:19:30.80
And one other thing. He was to be gone in six months.	E un'altra cosa... sarebbe dovuto restare sei mesi.
0:19:31.53 - 0:19:32.95	0:19:31.53 - 0:19:32.95
But six months...	Ma sei mesi...
0:19:34.71 - 0:19:36.02	0:19:34.71 - 0:19:36.02
turned into six years.	Divennero sei anni.
0:19:36.75 - 0:19:38.75	0:19:36.75 - 0:19:38.75
Turns out Mama was a miracle.	A quanto pare mamma era un miracolo.
0:19:39.11 - 0:19:41.60	0:19:39.11 - 0:19:41.60
She boxed that mean, old cancer every day,	Lottò contro il cancro ogni giorno.
0:19:41.64 - 0:19:43.86	0:19:41.64 - 0:19:43.86
giving it lefts, rights, uppercuts.	Rifilandogli destri, sinistri, montanti.
0:19:43.91 - 0:19:46.26	0:19:43.91 - 0:19:46.26
And all the while, I never knew she was is the ring.	E al contempo non sapevo fosse nel ring.
0:19:46.28 - 0:19:48.28	0:19:46.28 - 0:19:48.28
Hey,Charlie. Hi.	-Ehi Charlie. -Ciao.

0:19:48.33 - 0:19:51.80	0:19:48.33 - 0:19:51.80
Owen, is it true that Stevie hasn't asked me to the prom because his folks don't approve?	Owen, Stevie non mi ha invitata al ballo perchè i suoi non approvano?
0:19:52.24 - 0:19:53.31	0:19:52.24 - 0:19:53.31
Don't know anything about it.	Non ne so nulla.
0:19:53.35 - 0:19:56.77	0:19:53.35 - 0:19:56.77
I heard he's taking Nora Williams because she's a notorious virgin.	Ho saputo che porterà Nora Williams perchè è una vergine conclamata.
0:19:59.97 - 0:20:02.24	0:19:59.97 - 0:20:02.24
Ugh, I told my sister never to honk.	Le ho detto di non suonare mai il clacson.
0:20:02.51 - 0:20:04.31	0:20:02.51 - 0:20:04.31
She just can't help embarrassing me.	Non fa altro che mettermi in imbarazzo.
0:20:05.15 - 0:20:08.40	0:20:05.15 - 0:20:08.40
I can't wait till I'm 18. I can get away from this stinking place.	Non vedo l'ora di avere 18 anni per andarmene da questo schifo di posto.
0:20:12.28 - 0:20:13.44	0:20:12.28 - 0:20:13.44
Walk you to the bus?	Ti accompagno al bus?
0:20:14.17 - 0:20:15.13	0:20:14.17 - 0:20:15.13
Sure.	Certo.
0:20:19.53 - 0:20:20.95	0:20:19.53 - 0:20:20.95
Are you really going to read all these?	Li vuoi davvero leggere tutti?
0:20:21.22 - 0:20:22.31	0:20:21.22 - 0:20:22.31
I already did.	Già fatto.
0:20:22.88 - 0:20:24.37	0:20:22.88 - 0:20:24.37
Just returning them.	Li sto solo restituendo.
0:20:26.60 - 0:20:27.60	0:20:26.60 - 0:20:27.60
How's your mom doing?	Come sta tua madre?
0:20:28.84 - 0:20:29.77	0:20:28.84 - 0:20:29.77
She's fine.	Sta bene.

0:20:32.15 - 0:20:33.42	0:20:32.15 - 0:20:33.42
Coming to the game tonight?	Vieni alla partita stasera?
0:20:34.51 - 0:20:36.68	0:20:34.51 - 0:20:36.68
I can't really go out at night.	Non posso uscire la sera.
0:20:37.42 - 0:20:38.46	0:20:37.42 - 0:20:38.46
Not ever?	Neanche una volta?
0:20:39.00 - 0:20:41.82	0:20:39.00 - 0:20:41.82
Not even for, say, prom?	Neanche per andare... al ballo?
0:20:45.20 - 0:20:46.48	0:20:45.20 - 0:20:46.48
Would you go with me, Charlie?	Vorresti andarci con me?
0:20:49.60 - 0:20:51.66	0:20:49.60 - 0:20:51.66
I... I got to go.	Devo andare.
0:20:53.66 - 0:20:55.11	0:20:53.66 - 0:20:55.11
I... I... I got to go.	Devo andare.
0:20:55.33 - 0:20:56.88	0:20:55.33 - 0:20:56.88
I'll take that as a maybe.	Lo prendo come un forse.
0:21:33.08 - 0:21:35.44	0:21:33.08 - 0:21:35.44
Every time I walked in that room, I held my breath	Ogni volta che entravo in quella stanza trattenevo il respiro
0:21:35.53 - 0:21:37.06	0:21:35.53 - 0:21:37.06
so I could listen for hers.	per sentire il suo.
0:21:38.22 - 0:21:39.57	0:21:38.22 - 0:21:39.57
Hoping it would still be there.	Sperando che fosse ancora lì.
0:21:46.22 - 0:21:50.86	0:21:46.22 - 0:21:50.86
Sometimes it was so soft I had to climb onto the bed and put my ear up to her mouth just to make sure.	A volte era così lieve che poggiavo l'orecchio sulla sua bocca per essere sicura.
0:21:51.68 - 0:21:53.62	0:21:51.68 - 0:21:53.62
Other times, it was so heavy with struggle	Altre volte, era così pesante e roco

0:21:53.66 - 0:21:56.53 that I had to back as far away as I could just to stand it.	0:21:53.66 - 0:21:56.53 che dovevo allontanarmi, per poterlo sopportare.
0:21:57.48 - 0:21:58.55 And other times,	0:21:57.48 - 0:21:58.55 E altre volte...
0:22:00.08 - 0:22:01.15 it was all Mama.	0:22:00.08 - 0:22:01.15 Era solo mamma.
0:22:03.95 - 0:22:05.66 There she is.	0:22:03.95 - 0:22:05.66 Eccola qui.
0:22:05.66 - 0:22:07.66 I have a plate of cheese and grapes for you in the ice box.	0:22:05.66 - 0:22:07.66 C'è un piatto di formaggio e uva per te nel frigo.
0:22:11.04 - 0:22:13.46 How's she doing? She had a good day	0:22:11.04 - 0:22:13.46 -Come sta? -Sta bene.
0:22:14.55 - 0:22:16.51 And you, my dear, have come at the perfect time.	0:22:14.55 - 0:22:16.51 Sei venuta al momento giusto.
0:22:16.77 - 0:22:18.53 You need to wake her so she can eat.	0:22:16.77 - 0:22:18.53 Devi svegliarla così può mangiare.
0:22:18.88 - 0:22:21.31 I want you to take this to her. I have homework.	0:22:18.88 - 0:22:21.31 -Voglio che le porti questo. -Devo fare i compiti.
0:22:21.48 - 0:22:23.35 Oh, come on, Charlotte. She had a good day.	0:22:21.48 - 0:22:23.35 Andiamo, sta bene.
0:22:23.93 - 0:22:25.53 She's still going to die, Mr. Church.	0:22:23.93 - 0:22:25.53 Morirà lo stesso.
0:22:37.77 - 0:22:39.68 Hey, you're awake.	0:22:37.77 - 0:22:39.68 È sveglia.
0:22:40.26 - 0:22:43.71 I thought I heard Charlie.	0:22:40.26 - 0:22:43.71 Mi è sembrato di sentire Charlie



Did she come right up from school?	è tornata da scuola?
0:22:44.11 - 0:22:46.86	0:22:44.11 - 0:22:46.86
Yeah, she's doing her homework. She didn't want to disturb you.	Sta facendo i compiti. non vuole disturbarla.
0:22:48.24 - 0:22:50.62	0:22:48.24 - 0:22:50.62
You're a terrible liar, Mr. Church.	Lei è un pessimo bugiardo Mr.Church.
0:22:52.24 - 0:22:53.44	0:22:52.24 - 0:22:53.44
You want some company?	Vuole un po' di compagnia?
0:23:06.84 - 0:23:09.71	0:23:06.84 - 0:23:09.71
"She always accompanied him to the first step of the stairs".	"Ella lo accompagnava sempre al primo scalino della scala".
0:23:10.28 - 0:23:12.44	0:23:10.28 - 0:23:12.44
"When his horse had not yet been brought around".	"Quando ancora non le avevano portato il cavallo"
0:23:12.46 - 0:23:13.51	0:23:12.46 - 0:23:13.51
"she'd stayed there".	"Ella si tratteneva là".
0:23:14.28 - 0:23:15.68	0:23:14.28 - 0:23:15.68
"They had said good-bye".	"Si erano salutati".
0:23:16.68 - 0:23:17.88	0:23:16.68 - 0:23:17.88
"There was no more talking".	"E ambedue tacevano".
0:23:18.71 - 0:23:20.24	0:23:18.71 - 0:23:20.24
"The open air wrapped around her	"Un turbine d'aria l'avvolgeva",
0:23:20.24 - 0:23:23.00	0:23:20.24 - 0:23:23.00
"playing with the soft down on the back of her neck",	"sollevandole i capelli corti e ribelli dalla nuca".
0:23:20.24 - 0:23:23.00	0:23:20.24 - 0:23:23.00
"or blew to and from on her hips, the aprons strings"	"Facendole sventolare i nastri".
0:23:23.55 - 0:23:25.31	0:23:23.55 - 0:23:25.31

that fluttered like streamers.	"Del grembiule sulle anche attorcigliandoli come banderuole".
0:23:28.97 - 0:23:31.62	0:23:28.97 - 0:23:31.62
Love, she thought, must come suddenly..."	"Pensava che l'amore arrivasse all'improvviso".
0:23:32.60 - 0:23:34.44	0:23:32.60 - 0:23:34.44
My mama had been the sun to me.	Mia madre era stata come il sole per me.
0:23:34.91 - 0:23:36.60	0:23:34.91 - 0:23:36.60
I basked in her warmth.	Mi scaldavo nel suo calore.
0:23:37.26 - 0:23:40.11	0:23:37.26 - 0:23:40.11
I remember wanting to wake up in the morning just to see her.	Mi ricordo che volevo svegliarmi solo per vederla.
0:23:41.24 - 0:23:42.77	0:23:41.24 - 0:23:42.77
But now that sun was on fire,	Ma ora quel sole era in fiamme.
0:23:42.82 - 0:23:44.71	0:23:42.82 - 0:23:44.71
seemed to burn everything in sight.	E sembrava bruciare qualsiasi cosa.
0:23:46.40 - 0:23:48.46	0:23:46.40 - 0:23:48.46
If I got too close, my skin stung.	Se mi avvicinavo troppo, la pelle bruciava.
0:23:50.06 - 0:23:51.15	0:23:50.06 - 0:23:51.15
But Mr. Church,	Ma Mr.Church...
0:23:51.62 - 0:23:54.80	0:23:51.62 - 0:23:54.80
he could walk right through her blaze without so much as a sin.	Poteva attraversare le fiamme senza neanche una bruciatura.
0:23:54.97 - 0:23:56.51	0:23:54.97 - 0:23:56.51
He was like the moon,	Era come la luna.
0:23:56.93 - 0:23:58.84	0:23:56.93 - 0:23:58.84
cool, calm, and always there.	Calmo e sempre presente.
0:24:00.08 - 0:24:01.95	0:24:00.08 - 0:24:01.95
So, I learned to turn away from the sun	Quindi imparai ad allontanarmi dal sole.
0:24:02.77 - 0:24:04.33	0:24:02.77 - 0:24:04.33

and face the moon.	E a rivolgermi verso la luna.
0:24:11.48 - 0:24:12.88	0:24:11.48 - 0:24:12.88
This is excellent work.	Ottimo lavoro!
0:24:13.31 - 0:24:15.51	0:24:13.31 - 0:24:15.51
The Bronte sisters would have been proud.	Le sorelle Brönte ne sarebbero fiere.
0:24:15.08 - 0:24:16.42	0:24:15.08 - 0:24:16.42
Good Work!	Ottimo lavoro!
0:24:19.93 - 0:24:21.80	0:24:19.93 - 0:24:21.80
It was visiting day at the prison.	Era il giorno delle visite alla prigione.
0:24:22.42 - 0:24:24.06	0:24:22.42 - 0:24:24.06
I don't know why they force Poppy to go.	Non so perchè costringono Poppy ad andare
0:24:24.08 - 0:24:27.60	0:24:24.08 - 0:24:27.60
She just ends up smoking with a bunch of locked-up creeps staring at her.	Finisce col fumare con un branco di carcerati pervertiti che la fissano.
0:24:27.71 - 0:24:29.51	0:24:27.71 - 0:24:29.51
Hey, they're her parents, Charlotte.	Sono i suoi genitori.
0:24:33.11 - 0:24:34.77	0:24:33.11 - 0:24:34.77
Apple? Of course.	-Mele? -Certo.
0:24:36.95 - 0:24:39.44	0:24:36.95 - 0:24:39.44
Oh... Larson told me to let you know that his group of drunks	Larson mi ha detto di farti sapere che al suo gruppo di ubriaconi
0:24:39.51 - 0:24:41.40	0:24:39.51 - 0:24:41.40
loved the pie you donated.	È piaciuta la torta che hai donato.
0:24:41.48 - 0:24:42.91	0:24:41.48 - 0:24:42.91
Have you seen that place?	Hai visto quel posto?
0:24:43.46 - 0:24:44.91	0:24:43.46 - 0:24:44.91
The thing's pretty dreary.	È piuttosto triste.
0:24:45.11 - 0:24:47.35	0:24:45.11 - 0:24:47.35

Well, I guess being a drunk is dreary, huh?	Immagino che essere un alcolizzato è triste.
0:24:50.22 - 0:24:52.44	0:24:50.22 - 0:24:52.44
Hey, your mom's going to need a bath tonight.	Tua madre ha bisogno di un bagno stasera.
0:24:56.75 - 0:25:00.33	0:24:56.75 - 0:25:00.33
Mr. Church stopped smoking in the house once Mama passed the six-month mark.	Mr.Church smise di fumare in casa dopo se mesi dalla diagnosi di mamma.
0:25:00.93 - 0:25:02.88	0:25:00.93 - 0:25:02.88
Guess he realized she wasn't going anywhere,	Aveva capito che non sarebbe andata lontano.
0:25:02.93 - 0:25:04.73	0:25:02.93 - 0:25:04.73
and he didn't want to hurry her along.	E non voleva metterle fretta.
0:25:11.75 - 0:25:13.40	0:25:11.75 - 0:25:13.40
We each had our duties.	Ognuno aveva i propri doveri.
0:25:14.66 - 0:25:16.08	0:25:14.66 - 0:25:16.08
Mr. Church fed Mama,	Mr.Church le dava da mangiare.
0:25:16.17 - 0:25:18.84	0:25:16.17 - 0:25:18.84
gave her medicine, took her blood pressure, temperature,	Le dava le medicine le prendeva la pressione e la temperatura,
0:25:18.86 - 0:25:21.24	0:25:18.86 - 0:25:21.24
held pots under her face when she threw up.	Le teneva un recipiente sotto la testa quando vomitava.
0:25:21.33 - 0:25:24.02	0:25:21.33 - 0:25:24.02
Carried her to and from the bathroom when she needed to go.	La portava in bagno quando aveva bisogno.
0:25:24.26 - 0:25:25.51	0:25:24.26 - 0:25:25.51
And with all that,	E con tutto ciò.
0:25:26.08 - 0:25:27.48	0:25:26.08 - 0:25:27.48
he still called her ma'am.	La chiamava ancora "signora".
0:25:27.60 - 0:25:30.28	0:25:27.60 - 0:25:30.28
And she still called him Mr. Church.	E lei lo chiamava Mr.Church.
0:25:31.75 - 0:25:33.93	0:25:31.75 - 0:25:33.93

My one and only job was to bathe Mama.	Il mio unico compito era di farle il bagno.
0:25:37.00 - 0:25:38.22	0:25:37.00 - 0:25:38.22
And I hated it.	E odiavo farlo.
0:25:43.33 - 0:25:45.53	0:25:43.33 - 0:25:45.53
How was... How was school today?	Com'è andata a scuola oggi?
0:25:46.33 - 0:25:47.57	0:25:46.33 - 0:25:47.57
School is school.	Come sempre.
0:25:48.28 - 0:25:51.04	0:25:48.28 - 0:25:51.04
Did you... Did you hear from any more colleges?	Hai avuto notizie da qualche altro college?
0:25:52.22 - 0:25:55.13	0:25:52.22 - 0:25:55.13
I got accepted to Boston University.	Sono entrata alla Boston University.
0:25:55.37 - 0:25:58.80	0:25:55.37 - 0:25:58.80
Charlie, that's what you wanted.	Charlie! Era quello che volevi.
0:26:01.02 - 0:26:02.40	0:26:01.02 - 0:26:02.40
I'm so proud of you.	Sono così fiera di te.
0:26:02.44 - 0:26:05.28	0:26:02.44 - 0:26:05.28
I can't afford a university, Mama. I'll be going local and you know it.	Non possiamo permettercelo andrò al college statale e tu lo sai.
0:26:05.37 - 0:26:07.24	0:26:05.37 - 0:26:07.24
You applied for a scholarship.	Hai fatto richiesta per una borsa di studio.
0:26:11.40 - 0:26:15.71	0:26:11.40 - 0:26:15.71
Mr.Church said that Owen Baxter asked you to the prom.	Mr.Church ha detto che Owen Backster ti ha chiesto di andare al ballo.
0:26:16.46 - 0:26:20.51	0:26:16.46 - 0:26:20.51
News like that, I'd like to have heard it from you.	Mi piacerebbe sentirle da te certe notizie.
0:26:20.75 - 0:26:21.57	0:26:20.75 - 0:26:21.57
Forward.	Avanti.
0:26:22.02 - 0:26:24.17	0:26:22.02 - 0:26:24.17

It's no big deal. No big deal?	-Niente di che. -Niente di che?
0:26:25.93 - 0:26:27.06	0:26:25.93 - 0:26:27.06
Just a lame prom.	È uno stupido ballo.
0:26:27.31 - 0:26:29.77	0:26:27.31 - 0:26:29.77
No, baby, it's colorful	No tesoro; è vivace
0:26:30.13 - 0:26:32.82	0:26:30.13 - 0:26:32.82
and exciting. You get to see all your friends dressed up,	ed eccitante. Potrai vedere tutti i tuoi amici in ghingheri.
0:26:34.11 - 0:26:36.77	0:26:34.11 - 0:26:36.77
dancing with boys they never even knew liked them.	che ballano con ragazzi a cui non sapevano di piacere.
0:26:37.17 - 0:26:38.00	0:26:37.17 - 0:26:38.00
Go back.	Indietro.
0:26:38.06 - 0:26:40.93	0:26:38.06 - 0:26:40.93
It's one of the biggest nights of a girl's life.	È una delle notti più importanti nella vita di una ragazza.
0:26:42.46 - 0:26:43.57	0:26:42.46 - 0:26:43.57
Thanks.	Grazie.
0:26:44.88 - 0:26:47.00	0:26:44.88 - 0:26:47.00
Frankie Liner. What?	-Frankie Larner. -Cosa?
0:26:47.42 - 0:26:50.08	0:26:47.42 - 0:26:50.08
He was my... My... my prom date.	Era il mio cavaliere.
0:26:51.51 - 0:26:52.53	0:26:51.51 - 0:26:52.53
Poor Frankie,	Povero Frankie.
0:26:52.91 - 0:26:55.17	0:26:52.91 - 0:26:55.17
his hands were sweating all night long.	Ebbe le mani sudate tutta la sera.
0:26:55.37 - 0:26:57.17	0:26:55.37 - 0:26:57.17
But, boy, could he dance.	Ma accidenti se sapeva ballare.

0:26:57.82 - 0:27:00.91	0:26:57.82 - 0:27:00.91
You'll need a dress and some new shoes. Not if I don't go.	-Ti serviranno un vestito e scarpe nuove. -No se non ci vado.
0:27:02.66 - 0:27:04.66	0:27:02.66 - 0:27:04.66
Charlie, don't skip your prom.	Non saltare il ballo.
0:27:04.93 - 0:27:07.15	0:27:04.93 - 0:27:07.15
Why do you care? You won't be around to see it anyway.	Che te ne importa? Neanche ci sarai per vederlo.
0:27:08.48 - 0:27:09.80	0:27:08.48 - 0:27:09.80
Don't say things like that.	Non dire cose del genere.
0:27:12.02 - 0:27:12.91	0:27:12.02 - 0:27:12.91
Okay	Va bene?
0:27:13.68 - 0:27:14.66	0:27:13.68 - 0:27:14.66
Because I...	Perchè io...
0:27:15.71 - 0:27:19.60	0:27:15.71 - 0:27:19.60
have hung on for five years longer than any of those damn doctors said I would.	Ho resistito per 5 anni in più rispetto alle previsioni dei dottori.
0:27:20.44 - 0:27:22.44	0:27:20.44 - 0:27:22.44
What's a couple more weeks till your prom?	Mancano due settimane al ballo.
0:27:22.73 - 0:27:23.31	0:27:22.73 - 0:27:23.31
Neck.	Collo.
0:27:23.80 - 0:27:25.51	0:27:23.80 - 0:27:25.51
Charlie, listen to me, okay?	Charlie, ascoltami.
0:27:26.06 - 0:27:27.97	0:27:26.06 - 0:27:27.97
I'm going to make you a promise,	Ti faccio una promessa.
0:27:28.91 - 0:27:30.93	0:27:28.91 - 0:27:30.93
and you know I never break my promises.	E sai che non le infrango mai.
0:27:32.31 - 0:27:34.82	0:27:32.31 - 0:27:34.82
If you say yes to Owen	Se dici di sì ad Owen.

0:27:35.80 - 0:27:37.28 and get yourself a dress	0:27:35.80 - 0:27:37.28 Ti prendi un vestito.
0:27:38.55 - 0:27:40.20 and you go to that lame prom,	0:27:38.55 - 0:27:40.20 E vai a quello stupido ballo.
0:27:41.37 - 0:27:42.62 I'll be here to see it.	0:27:41.37 - 0:27:42.62 Io ci sarò.
0:27:47.66 - 0:27:50.66 How'd we get such beautiful hair, huh?	0:27:47.66 - 0:27:50.66 Com'è che hai capelli così belli?
0:27:56.33 - 0:28:00.37 Okay. We're done. Charlie... We're done. Mr. Church. Mr. Church. No, Charlie, wait! Goddamn it!	0:27:56.33 - 0:28:00.37 -Basta così; Mr.Church! -ASPETTA! MALEDIZIONE!
0:28:00.73 - 0:28:02.48 I am angry too.	0:28:00.73 - 0:28:02.48 Sono arrabbiata anche io!
0:28:05.02 - 0:28:07.82 You give birth to this tiny,innocent, little thing,	0:28:05.02 - 0:28:07.82 Dai alla luce questo esserino innocente
0:28:07.86 - 0:28:10.60 and you think, "My God, oh, my God, help me protect her."	0:28:07.86 - 0:28:10.60 e pensi: "Dio aiutami a proteggerla!"
0:28:10.91 - 0:28:13.53 And that is what you spend every waking moment doing.	0:28:10.91 - 0:28:13.53 Ed è quello che fai ogni singolo momento.
0:28:14.77 - 0:28:17.11 And then one day you wake up and you've got cancer.	0:28:14.77 - 0:28:17.11 E poi un giorno ti viene il cancro.
0:28:18.35 - 0:28:20.04 And you realize, "My God..."	0:28:18.35 - 0:28:20.04 E ti rendi conto che "mio Dio".
0:28:21.62 - 0:28:22.84 "oh, my God..."	0:28:21.62 - 0:28:22.84 "Oh mio Dio.
0:28:28.53 - 0:28:31.08 "what she will need the most protection from	0:28:28.53 - 0:28:31.08 "Ciò da cui va protetta di più



0:28:31.88 - 0:28:35.42	0:28:31.88 - 0:28:35.42
is your own life slipping away from her."	è la tua stessa vita che sta svanendo".
0:28:37.00 - 0:28:39.04	0:28:37.00 - 0:28:39.04
But you love her so much.	Ma la ami così tanto.
0:28:40.53 - 0:28:43.08	0:28:40.53 - 0:28:43.08
And you just want to smother her	E vuoi solo ricoprirla...
0:28:43.48 - 0:28:49.48	0:28:43.48 - 0:28:49.48
with love and hugs and words with every moment you've got left.	di amore, abbracci e parole con ogni momento che ti resta.
0:28:49.66 - 0:28:52.91	0:28:49.66 - 0:28:52.91
And a hug there was. Charlie.	E questo era un abbraccio. CHARLIE!
0:29:06.35 - 0:29:10.93	0:29:06.35 - 0:29:10.93
Okay. She'll remember the love, won't she, Mr. Church, not the pain?	Si ricorderà dell'amore e non del dolore, vero?
0:29:11.60 - 0:29:14.02	0:29:11.60 - 0:29:14.02
Yes, ma'am. She will.	Sissignora, lo farà.
0:29:27.22 - 0:29:32.13	0:29:27.22 - 0:29:32.13
It's an awful feeling to love someone so much that you absolutely hate them for leaving you.	È orribile amare qualcuno così tanto da odiarli per lasciarti.
0:29:34.26 - 0:29:35.91	0:29:34.26 - 0:29:35.91
Even before they've gone.	Anche prima che se ne siano andati.
0:29:43.97 - 0:29:47.15	0:29:43.97 - 0:29:47.15
Hey, Dr. Green stopped by with some medicine for your mother	È passato il Dr.Green con delle medicine per tua madre.
0:29:47.40 - 0:29:49.84	0:29:47.40 - 0:29:49.84
to help her sleep better tonight.	Per aiutarla a dormire meglio.
0:29:51.57 - 0:29:54.86	0:29:51.57 - 0:29:54.86
You going home? Yup, I am gone for the day.	-Vai a casa? -Per oggi ho finito.
0:30:05.31 - 0:30:07.33	0:30:05.31 - 0:30:07.33

Check out another book before you go?	Posso prendere un altro libro?
0:30:16.28 - 0:30:18.00	0:30:16.28 - 0:30:18.00
Tess of the d'Urbervilles. You read this?	Tess dei d'Urberville. L'hai già letto?
0:30:18.11 - 0:30:21.28	0:30:18.11 - 0:30:21.28
Aren't you the one who said it's good to read a book more than once?	Non eri tu che hai detto che fa bene leggere un libro due volte?
0:30:21.51 - 0:30:23.84	0:30:21.51 - 0:30:23.84
All right, well then, Tess of the d'Urbervilles it is.	Bene, "Tess dei D'Urberville" sia.
0:30:26.80 - 0:30:27.88	0:30:26.80 - 0:30:27.88
Mm. Is there something else?	Devi dirmi altro?
0:30:29.08 - 0:30:31.11	0:30:29.08 - 0:30:31.11
Why don't you ever tell me where you live?	Perchè non mi dici mai dove vivi?
0:30:31.62 - 0:30:33.04	0:30:31.62 - 0:30:33.04
Where do you go when you aren't with us?	Dove vai quando non sei con noi?
0:30:33.17 - 0:30:35.37	0:30:33.17 - 0:30:35.37
Because what I do with my own personal time is my business, Charlotte.	Il mio tempo libero è affar mio.
0:30:35.48 - 0:30:37.88	0:30:35.48 - 0:30:37.88
You know everything about me, so just tell me something.	Sai tutto di me, dimmi qualcosa.
0:30:38.00 - 0:30:38.84	0:30:38.00 - 0:30:38.84
It's late, Charlie.	È tardi.
0:30:39.84 - 0:30:41.71	0:30:39.84 - 0:30:41.71
Please. Hey, I said it's late.	-Per favore. -Ho detto che è tardi.
0:30:49.15 - 0:30:50.24	0:30:49.15 - 0:30:50.24
I like ice cream.	Mi piace il gelato.
0:30:51.46 - 0:30:52.37	0:30:51.46 - 0:30:52.37
What kind?	Quale gusto?
0:30:54.02 - 0:30:55.00	0:30:54.02 - 0:30:55.00

Butter pecan.	Burro di pecan.
0:30:55.26 - 0:30:57.22	0:30:55.26 - 0:30:57.22
Favorite color? Brown.	-Colore preferito? -Marrone.
0:30:57.35 - 0:30:57.97	0:30:57.35 - 0:30:57.97
Movie?	Film?
0:30:59.42 - 0:31:00.57	0:30:59.42 - 0:31:00.57
The Maltese Falcon.	Il mistero del falco.
0:31:02.71 - 0:31:04.60	0:31:02.71 - 0:31:04.60
Do you have a girlfriend? Okay, now that's enough.	-Hai una fidanzata? -Ok basta così.
0:31:04.66 - 0:31:08.15	0:31:04.66 - 0:31:08.15
All right, just tell me what your house looks like. Or tell me who your best friend is.	Dimmi com'è casa tua o chi è il tuo migliore amico.
0:31:08.35 - 0:31:10.53	0:31:08.35 - 0:31:10.53
Come on, just tell me... Hey, I said enough!	-Dai dimmi qualcosa. -BASTA COSÌ!
0:31:11.84 - 0:31:13.28	0:31:11.84 - 0:31:13.28
Don't you know when to back off?	NON SAI QUANDO SMETTERE?
0:31:13.88 - 0:31:14.80	0:31:13.88 - 0:31:14.80
Enough.	BASTA!
0:31:19.91 - 0:31:21.46	0:31:19.91 - 0:31:21.46
You've never raised your voice to me.	Non avevi mai alzato la voce con me.
0:31:24.95 - 0:31:26.11	0:31:24.95 - 0:31:26.11
I'm sorry about that.	Mi dispiace.
0:31:26.31 - 0:31:27.00	0:31:26.31 - 0:31:27.00
I just...	Voglio solo...
0:31:28.26 - 0:31:30.46	0:31:28.26 - 0:31:30.46
I just want to know more about you. I know you want.	-Voglio solo conoscerti -So che lo vuoi.

0:31:31.11 - 0:31:33.57	0:31:31.11 - 0:31:33.57
I know. My dear,	Lo so. Mia cara...
0:31:34.55 - 0:31:37.97	0:31:34.55 - 0:31:37.97
you have me from morning until night.	Sono qui dalla mattina alla sera.
0:31:38.73 - 0:31:41.57	0:31:38.73 - 0:31:41.57
And what I do when I leave here is my time.	Quello che faccio quando me ne vado è affar mio.
0:31:41.97 - 0:31:43.08	0:31:41.97 - 0:31:43.08
For me. Mm-hmm.	Tempo per me.
0:31:44.82 - 0:31:45.97	0:31:44.82 - 0:31:45.97
Don't take that away.	Non portarmelo via.
0:31:51.37 - 0:31:52.97	0:31:51.37 - 0:31:52.97
Tess of the d'Urbervilles.	Tess dei d'Urberville.
0:31:53.84 - 0:31:55.75	0:31:53.84 - 0:31:55.75
I've actually read it three times.	In realtà l'ho letto tre volte.
0:31:58.20 - 0:31:58.97	0:31:58.20 - 0:31:58.97
Good night.	Buonanotte.
0:32:22.93 - 0:32:23.93	0:32:22.93 - 0:32:23.93
That one.	Quello.
0:32:24.84 - 0:32:25.62	0:32:24.84 - 0:32:25.62
Yeah?	Davvero?
0:32:26.97 - 0:32:27.75	0:32:26.97 - 0:32:27.75
Sure.	Certo.
0:32:45.68 - 0:32:46.71	0:32:45.68 - 0:32:46.71
Baby.	Tesoro.
0:33:30.06 - 0:33:32.97	0:33:30.06 - 0:33:32.97
I... I think the neckline could be a little lower.	Secondo me la scollatura può essere più bassa.

0:33:33.35 - 0:33:35.80	0:33:33.35 - 0:33:35.80
Well, she's going to a prom, not the discotheque.	Sta andando ad un ballo non in discoteca.
0:33:37.02 - 0:33:39.82	0:33:37.02 - 0:33:39.82
Don't be such a square, Mr. Church. Lower.	Non sia così all'antica Mr.Church. Più bassa.
0:33:39.93 - 0:33:43.04	0:33:39.93 - 0:33:43.04
The prom suddenly became the most important event of our lives.	Il ballo improvvisamente divenne l'evento più importante di sempre.
0:33:43.31 - 0:33:46.75	0:33:43.31 - 0:33:46.75
And for the first time, I believed that Mama was going to live forever,	E per la prima volta credevo che mamma sarebbe sopravvissuta.
0:33:46.95 - 0:33:48.64	0:33:46.95 - 0:33:48.64
that she truly was a miracle.	E che fosse davvero un miracolo.
0:33:49.08 - 0:33:51.24	0:33:49.08 - 0:33:51.24
And those doctors had been wrong all along.	E che quei medici avessero sbagliato fin dall'inizio.
0:33:51.75 - 0:33:52.57	0:33:51.75 - 0:33:52.57
Hey, you know, this has	Questo ha...
0:33:52.86 - 0:33:55.17	0:33:52.86 - 0:33:55.17
an elegance to it that this just doesn't have.	Un'eleganza che questo non ha
0:33:55.20 - 0:33:58.04	0:33:55.20 - 0:33:58.04
This kind of says, "Let's dance." Let's dance. That's the point.	-E come se dicesse "balliamo". -"Balliamo", è questo il punto.
0:33:58.08 - 0:34:00.51	0:33:58.08 - 0:34:00.51
All right, it's your prom. The dancy look. I like the dancy look.	-Ok, è il tuo ballo. -Mi piace il look da ballo.
0:34:00.57 - 0:34:02.66	0:34:00.57 - 0:34:02.66
All right, we're going with the dancy look. Okay.	Ok, look da ballo sia.
0:34:03.26 - 0:34:06.68	0:34:03.26 - 0:34:06.68
Charlie, happy everything. Love, mom.	Charlie, auguri per tutto. Con affetto, mamma.

0:34:23.75 - 0:34:25.42 Oh, my God.	0:34:23.75 - 0:34:25.42 Oh mio Dio!
0:34:26.75 - 0:34:29.86 You are so beautiful.	0:34:26.75 - 0:34:29.86 Sei così bella.
0:34:30.53 - 0:34:32.73 Tell her. Tell her, Mr. Church.	0:34:30.53 - 0:34:32.73 Glielo dica Mr.Church
0:34:33.37 - 0:34:35.44 Oh, a true vision, my dear.	0:34:33.37 - 0:34:35.44 Uno spettacolo per gli occhi, mia cara.
0:34:35.57 - 0:34:36.91 The dress is perfect.	0:34:35.57 - 0:34:36.91 Il vestito è perfetto.
0:34:38.17 - 0:34:40.28 Come and stand next to your mother so I can get a picture.	0:34:38.17 - 0:34:40.28 Mettiti vicino a tua madre così faccio una foto.
0:34:40.40 - 0:34:43.40 Well, put it on a timer. We need a picture of the three of us. Yeah!	0:34:40.40 - 0:34:43.40 Metta l'autoscatto; serve una foto di tutti e tre. Sì!
0:34:43.46 - 0:34:44.66 Oh, no, no, no. Come on now.	0:34:43.46 - 0:34:44.66 -No per favore.
0:34:44.88 - 0:34:48.40 Yeah, we do. Please? We need one of the whole family. Mr. Church...	0:34:44.88 - 0:34:48.40 -Sì, tutta la famiglia. -Per favore, Mr.Church.
0:34:49.28 - 0:34:51.28 Come on, sit.	0:34:49.28 - 0:34:51.28 Andiamo siediti.
0:34:51.84 - 0:34:53.22 Okay.	0:34:51.84 - 0:34:53.22 Va bene.
0:35:05.26 - 0:35:08.02 Okay, I want to make a toast.	0:35:05.26 - 0:35:08.02 Ok, voglio fare un brindisi.
0:35:14.48 - 0:35:19.35 Oh. To the most beautiful girl in the world.	0:35:14.48 - 0:35:19.35 Alla più bella ragazza del mondo.

0:35:20.55 - 0:35:21.35	0:35:20.55 - 0:35:21.35
Yes.	Si.
0:35:26.60 - 0:35:28.80	0:35:26.60 - 0:35:28.80
Mm. It pops in my mouth.	Mi scoppietta in bocca.
0:35:38.35 - 0:35:40.35	0:35:38.35 - 0:35:40.35
Come on in. Thanks	Accomodati. Grazie.
0:35:46.71 - 0:35:47.82	0:35:46.71 - 0:35:47.82
Hi.	Ciao.
0:36:08.88 - 0:36:10.17	0:36:08.88 - 0:36:10.17
More punch?	Ne vuoi ancora?
0:36:11.17 - 0:36:12.55	0:36:11.17 - 0:36:12.55
Still have some. Right.	-Me n'è rimasto un po'. -Va bene.
0:36:19.04 - 0:36:21.31	0:36:19.04 - 0:36:21.31
Here's the thing.	Il fatto è questo...
0:36:22.02 - 0:36:23.53	0:36:22.02 - 0:36:23.53
I can't dance.	Non so ballare.
0:36:24.17 - 0:36:27.13	0:36:24.17 - 0:36:27.13
Not at all. That's okay. We don't have to dance.	-Per niente -Va bene. Non dobbiamo ballare.
0:36:34.15 - 0:36:36.77	0:36:34.15 - 0:36:36.77
Hell, it can't be harder than basketball.	Cavolo, non sarà più difficile del basket.
0:36:36.86 - 0:36:37.62	0:36:36.86 - 0:36:37.62
Come on.	Andiamo.
0:37:20.86 - 0:37:22.26	0:37:20.86 - 0:37:22.26
You're still here.	È ancora qui.
0:37:22.91 - 0:37:24.55	0:37:22.91 - 0:37:24.55
Oh, ma'am, you shouldn't be up.	Non dovrebbe essere sveglia.

0:37:25.08 - 0:37:26.46 I couldn't sleep.	0:37:25.08 - 0:37:26.46 Non riesco a dormire.
0:37:27.22 - 0:37:28.62 I... I heard the music.	0:37:27.22 - 0:37:28.62 Ho sentito la musica.
0:37:29.04 - 0:37:32.60 I'm sorry. I should have turned that down. No, I... I like it. I...	0:37:29.04 - 0:37:32.60 -Mi scusi, avrei dovuto spegnerla. -No, mi piace.
0:37:34.60 - 0:37:36.46 I was imagining Charlie	0:37:34.60 - 0:37:36.46 Stavo pensando a Charlie...
0:37:36.71 - 0:37:38.46 dancing in her dress.	0:37:36.71 - 0:37:38.46 che balla con il suo vestito.
0:37:44.84 - 0:37:46.57 Do you dance, Mr. Church?	0:37:44.84 - 0:37:46.57 Lei sa ballare, Mr.Church?
0:37:47.75 - 0:37:50.33 There are those who play music and there are those who dance to it.	0:37:47.75 - 0:37:50.33 Ci sono quelli che suonano e quelli che ballano.
0:37:50.46 - 0:37:52.53 And the rare person who does both.	0:37:50.46 - 0:37:52.53 E raramente c'è chi fa entrambe le cose.
0:37:55.24 - 0:38:00.37 Why, I do believe that is the first time I have heard you compliment yourself.	0:37:55.24 - 0:38:00.37 È la prima volta che la sento farsi un complimento.
0:38:06.42 - 0:38:07.73 Dance with me.	0:38:06.42 - 0:38:07.73 Balli con me.
0:38:09.02 - 0:38:09.73 Ma'am?	0:38:09.02 - 0:38:09.73 Signora?
0:38:11.48 - 0:38:12.86 Come on. Now.	0:38:11.48 - 0:38:12.86 Andiamo, adesso.
0:38:35.46 - 0:38:38.37 I dare say he speaks the truth.	0:38:35.46 - 0:38:38.37 Oserei dire che dice la verità.
0:38:47.24 - 0:38:49.88	0:38:47.24 - 0:38:49.88



Okay, okay, I got you. I got you.	L'ho presa.
0:38:50.13 - 0:38:51.95	0:38:50.13 - 0:38:51.95
I'm sorry. It's okay.	-Mi dispiace. -Va bene.
0:38:52.00 - 0:38:54.15	0:38:52.00 - 0:38:54.15
I'm sorry. It's okay.	-Mi dispiace. -Va bene.
0:38:54.26 - 0:38:55.20	0:38:54.26 - 0:38:55.20
Thank you.	Grazie.
0:39:41.28 - 0:39:42.77	0:39:41.28 - 0:39:42.77
Let me get that. Thanks.	-Ci penso io. -Grazie.
0:39:47.35 - 0:39:48.97	0:39:47.35 - 0:39:48.97
I'll get the gate.	Apro io il cancello.
0:39:57.68 - 0:40:00.35	0:39:57.68 - 0:40:00.35
I had a really great time tonight.	Mi sono divertito tanto stasera.
0:40:01.13 - 0:40:02.08	0:40:01.13 - 0:40:02.08
Me too.	Anche io.
0:40:11.17 - 0:40:12.04	0:40:11.17 - 0:40:12.04
Good night, Charlie.	Buona notte.
0:40:38.53 - 0:40:39.88	0:40:38.53 - 0:40:39.88
So, tell me.	Allora dimmi.
0:40:41.48 - 0:40:42.84	0:40:41.48 - 0:40:42.84
Was it lame?	È stato noioso?
0:40:44.17 - 0:40:44.91	0:40:44.17 - 0:40:44.91
No.	No.
0:40:45.06 - 0:40:45.68	0:40:45.06 - 0:40:45.68
No.	No.
0:40:48.11 - 0:40:52.37	0:40:48.11 - 0:40:52.37

It was... Beautiful.	È stato... bellissimo.
0:40:55.11 - 0:40:56.31	0:40:55.11 - 0:40:56.31
You should be in bed.	Dovresti essere a letto.
0:40:56.93 - 0:41:02.13	0:40:56.93 - 0:41:02.13
I wanted to wait up for you, just like every other mother who waited up for their daughter tonight.	Volevo aspettarti in piedi come ogni altra mamma.
0:41:04.60 - 0:41:05.40	0:41:04.60 - 0:41:05.40
Did you dance?	Hai ballato?
0:41:06.44 - 0:41:07.28	0:41:06.44 - 0:41:07.28
All night.	Tutta la notte.
0:41:07.75 - 0:41:08.73	0:41:07.75 - 0:41:08.73
Did he kiss you?	Ti ha baciata?
0:41:15.51 - 0:41:17.71	0:41:15.51 - 0:41:17.71
Well, kisses come in all sorts of ways, baby.	I baci arrivano in tanti modi, tesoro.
0:42:18.77 - 0:42:21.20	0:42:18.77 - 0:42:21.20
People act strange around death	Le persone si comportano in modo strano di fronte alla morte.
0:42:22.06 - 0:42:24.88	0:42:22.06 - 0:42:24.88
There are those who talk about everything but the person who died.	Ci sono quelli che non parlano del defunto.
0:42:25.17 - 0:42:28.44	0:42:25.17 - 0:42:28.44
And I told Mr. Rinaldo that two pounds of meat was plenty	Ho detto al signor Rinaldo che 1 kg di carne bastava
0:42:28.51 - 0:42:30.42	0:42:28.51 - 0:42:30.42
but he insisted on giving me three.	Ma ha insistito per darmi un chilo e mezzo.
0:42:30.48 - 0:42:32.06	0:42:30.48 - 0:42:32.06
And I said, "That's ridiculous..."	E gli ho detto: "è ridicolo".
0:42:32.28 - 0:42:34.51	0:42:32.28 - 0:42:34.51
There are those who only talk about the person who died.	Quelli che parlano solo del defunto.

0:42:34.53 - 0:42:36.62	0:42:34.53 - 0:42:36.62
Your mother was always very nice to me.	Tua madre è stata sempre molto gentile con me.
0:42:37.51 - 0:42:39.02	0:42:37.51 - 0:42:39.02
I thought she was pretty too.	Ed era anche molto bella.
0:42:39.73 - 0:42:41.71	0:42:39.73 - 0:42:41.71
I always wondered why she didn't have a boyfriend or something.	Non capivo perchè non avesse un fidanzato.
0:42:42.95 - 0:42:44.71	0:42:42.95 - 0:42:44.71
There are those who try to cheer you up.	Quelli che provano a rallegrarti.
0:42:45.06 - 0:42:47.15	0:42:45.06 - 0:42:47.15
Your mother's at peace, Charlie.	Tua madre è in pace, Charlie.
0:42:48.57 - 0:42:49.55	0:42:48.57 - 0:42:49.55
Out of pain.	Non soffre più.
0:42:50.62 - 0:42:52.17	0:42:50.62 - 0:42:52.17
You don't want her in pain.	Non vuoi che soffra.
0:42:55.26 - 0:42:57.42	0:42:55.26 - 0:42:57.42
And those who can't help but make you cry.	E quelli che ti fanno piangere.
0:42:59.08 - 0:43:02.20	0:42:59.08 - 0:43:02.20
You know, I've always wished I'd had a mom like yours, Charlie.	Vorrei aver avuto una madre come la tua.
0:43:03.68 - 0:43:06.44	0:43:03.68 - 0:43:06.44
Why can't it be my mom who's dead, not yours?	Non poteva morire mia madre invece della tua?
0:43:10.00 - 0:43:12.13	0:43:10.00 - 0:43:12.13
And then there are those who say nothing at all.	E quelli che non dicono nulla.
0:43:21.46 - 0:43:22.71	0:43:21.46 - 0:43:22.71
Because they don't have to.	Perchè non devono farlo.
0:43:32.42 - 0:43:33.84	0:43:32.42 - 0:43:33.84
But when everyone was gone,	Ma quando tutti erano andati via.

0:43:34.13 - 0:43:37.28	0:43:34.13 - 0:43:37.28
the people and the noise and the chatter and the hospital bed...	Le persone, la confusione, il brusio e il letto d'ospedale.
0:43:39.53 - 0:43:41.15	0:43:39.53 - 0:43:41.15
it was just Mr. Church and me	C'eravamo solo io e Mr.Church.
0:43:43.08 - 0:43:43.73	0:43:43.08 - 0:43:43.73
And I liked it.	E mi piaceva.
0:44:09.40 - 0:44:13.20	0:44:09.40 - 0:44:13.20
It was the first and only time I ever saw Mr. Church cry.	È stata la prima e unica volta in cui l'ho visto piangere.
0:44:14.86 - 0:44:16.82	0:44:14.86 - 0:44:16.82
Even his weeping was graceful.	Perfino il suo pianto era raffinato.
0:44:20.33 - 0:44:21.55	0:44:20.33 - 0:44:21.55
What's going to happen now?	Cosa succederà adesso?
0:44:23.37 - 0:44:24.53	0:44:23.37 - 0:44:24.53
What will you do?	Cosa farai?
0:44:25.60 - 0:44:26.91	0:44:25.60 - 0:44:26.91
Your job is done.	Il tuo lavoro è concluso.
0:44:28.40 - 0:44:29.71	0:44:28.40 - 0:44:29.71
I haven't even thought about it.	Non ci ho neanche pensato.
0:44:31.84 - 0:44:33.91	0:44:31.84 - 0:44:33.91
Guess I'll start thinking about it now.	Comincerò a farlo ora.
0:44:40.33 - 0:44:42.11	0:44:40.33 - 0:44:42.11
I have something for you.	Ho qualcosa per te.
0:44:44.51 - 0:44:46.13	0:44:44.51 - 0:44:46.13
Actually, it's from your mother.	In realtà è da parte di tua madre.
0:44:51.80 - 0:44:56.02	0:44:51.80 - 0:44:56.02
I kept a record of all the money I saved marketing with those coupons your mother gave me.	Grazie ai coupon di tua madre ho risparmiato un po' di soldi.
0:44:56.46 - 0:44:58.35	0:44:56.46 - 0:44:58.35

I always did say they add up.	Ho sempre detto che facevano la differenza.
0:44:59.31 - 0:45:02.86	0:44:59.31 - 0:45:02.86
I guess you can call Boston University and tell them that Charlotte Brooks will be attending.	Puoi chiamare il college per dirgli che ci andrai.
0:45:07.08 - 0:45:08.00	0:45:07.08 - 0:45:08.00
All right.	Va bene.
0:45:10.33	0:45:12.26
Okay, I guess you're going to	Immagino ti serva...
0:45:13.04 - 0:45:14.33	0:45:13.04 - 0:45:14.33
need a way to get there.	Un modo per arrivarci.
0:45:17.04 - 0:45:18.82	0:45:17.04 - 0:45:18.82
I...always did hate riding the bus.	Ho sempre odiato prendere il bus.
0:45:20.33 - 0:45:22.35	0:45:20.33 - 0:45:22.35
Mr. Church didn't have a license.	Mr.Church non aveva la patente.
0:45:22.66 - 0:45:24.88	0:45:22.66 - 0:45:24.88
So, I knew he couldn't teach me how to drive.	Quindi non avrebbe potuto insegnarmi a guidare.
0:45:25.51 - 0:45:28.24	0:45:25.51 - 0:45:28.24
I went to the one person who I knew could.	Mi sono rivolta a chi sapeva farlo.
0:45:33.55 - 0:45:35.33	0:45:33.55 - 0:45:35.33
Just put the key in the ignition,and...	Inserisci la chiave nel quadro.
0:45:39.51 - 0:45:42.02	0:45:39.51 - 0:45:42.02
Put your foot on the clutch there.	Metti il piede sulla frizione.
0:45:42.06 - 0:45:45.73	0:45:42.06 - 0:45:45.73
And when you give it gas, you're going to slowly release.	Rilasciala man mano che acceleri.
0:45:45.82 - 0:45:47.60	0:45:45.82 - 0:45:47.60
Foot off the brake. Okay.	-Togli il piede dal freno. -Ok.

0:45:47.73 - 0:45:50.24	0:45:47.73 - 0:45:50.24
And on the accelerator Nice and easy.	Accelera piano piano.
0:45:52.11 - 0:45:53.86	0:45:52.11 - 0:45:53.86
We're going. We're going. There you go. Okay.	-Stiamo andando. -Vai così; ok.
0:45:55.33 - 0:45:57.15	0:45:55.33 - 0:45:57.15
You have to take your foot off the brake as well.	Togli il piede dal freno.
0:45:57.24 - 0:45:59.08	0:45:57.24 - 0:45:59.08
Release the clutch slowly.	Molla la frizione lentamente!
0:46:00.08 - 0:46:01.33	0:46:00.08 - 0:46:01.33
You okay? Put your foot on the clutch.	-Stai bene? -Piede sulla frizione.
0:46:01.42 - 0:46:02.24	0:46:01.42 - 0:46:02.24
Nice and slow.	Piano piano.
0:46:02.26 - 0:46:02.93	0:46:02.26 - 0:46:02.93
I... Whoa, whoa, I'm sorry.	Mi dispiace.
0:46:03.75 - 0:46:05.13	0:46:03.75 - 0:46:05.13
Oh! You okay? You okay? You Okay?	Stai bene?
0:46:05.26 - 0:46:08.08	0:46:05.26 - 0:46:08.08
Foot on the clutch. I'm sorry, I'm sorry. I'm sorry. I swear I'll get it.	-Piede sulla frizione. -Mi dispiace. Ce la farò.
0:46:08.22 - 0:46:09.02	0:46:08.22 - 0:46:09.02
It's okay.	Va bene.
0:46:12.31 - 0:46:14.37	0:46:12.31 - 0:46:14.37
Good. Nice. That's a good speed.	Bene. La velocità è buona.
0:46:18.95 - 0:46:20.06	0:46:18.95 - 0:46:20.06
Picking up speed.	Sto accelerando.
0:46:27.62 - 0:46:29.00	0:46:27.62 - 0:46:29.00
This is great.	È fantastico!

0:46:30.28 - 0:46:31.15	0:46:30.28 - 0:46:31.15
I did it.	Ce l'ho fatta.
0:46:32.62 - 0:46:34.51	0:46:32.62 - 0:46:34.51
Take a ride in the sky	#Fai un giro nel cielo#
0:46:35.08 - 0:46:36.95	0:46:35.08 - 0:46:36.95
On our ship, fantasize	#E sulla nostra navicella, immagina#
0:46:37.97 - 0:46:40.33	0:46:37.97 - 0:46:40.33
All your dreams will come true	#Tutti i tuoi sogni si avvereranno#
0:46:40.53 - 0:46:42.82	0:46:40.53 - 0:46:42.82
Miles away	#Lontano da qui#
0:46:43.26 - 0:46:46.20	0:46:43.26 - 0:46:46.20
Our voices will ring	Le nostre voci risuoneranno
0:46:46.48 - 0:46:48.44	0:46:46.48 - 0:46:48.44
together	insieme
0:46:48.97 - 0:46:53.06	0:46:48.97 - 0:46:53.06
Until the twelfth of never	per l'eternità.
0:46:54.02 - 0:46:55.15	0:46:54.02 - 0:46:55.15
Charlie...	Charlie...
0:46:55.82 - 0:46:57.62	0:46:55.82 - 0:46:57.62
You're going to be	Diventerai...
0:46:57.68 - 0:46:59.75	0:46:57.68 - 0:46:59.75
a famous writer.	Una scrittrice famosa
0:47:00.06 - 0:47:02.17	0:47:00.06 - 0:47:02.17
Yeah. I'm going to be a famous fashion designer.	-Si certo. -Io diventerò una famosa stilista.
0:47:02.51 - 0:47:05.35	0:47:02.51 - 0:47:05.35
And all the duds in this town, they're going to say,	E tutti in questa città diranno
0:47:05.40 - 0:47:06.44	0:47:05.40 - 0:47:06.44

"Oh, damn,	"Oh cavolo
0:47:06.80 - 0:47:09.08	0:47:06.80 - 0:47:09.08
aren't those the two charity case girls from St. Frances?"	Loro non sono quelle due casi umani da St. Frances?"
0:47:09.06 - 0:47:11.20	0:47:09.06 - 0:47:11.20
Well... Well, I'll be damned. You're crazy!	-Beh, che io sia dannato. -Sei pazza!
0:47:11.28 - 0:47:14.08	0:47:11.28 - 0:47:14.08
I'm not crazy. What I am is free.	Non sono pazza! Sono libera!
0:47:14.15 - 0:47:17.91	0:47:14.15 - 0:47:17.91
New York, I am on my way. Clear this.	New York sto arrivando! È sicuro.
0:47:18.22 - 0:47:20.24	0:47:18.22 - 0:47:20.24
I'm completely lost.	Mi sono completamente persa.
0:47:20.62 - 0:47:23.08	0:47:20.62 - 0:47:23.08
New York, New York, New York.	New York! New York!
0:47:26.13 - 0:47:29.11	.0:47:26.13 - 0:47:29.11
Get us the hell out of here. Bunch of lowlife drunks.	Portaci via di qua. Sono solo dei balordi ubriachi.
0:47:39.08 - 0:47:42.88	0:47:39.08 - 0:47:42.88
More than ever, I wanted to know everything about Mr. Church.	Come mai prima volevo sapere tutto su Mr.Church.
0:47:45.57 - 0:47:46.80	0:47:45.57 - 0:47:46.80
Good night, Charlotte.	Buonanotte, Charlotte.
0:47:47.20 - 0:47:48.68	0:47:47.20 - 0:47:48.68
Good night, Mr. Church.	Buonanotte, Mr.Church.
0:47:51.95 - 0:47:54.15	0:47:51.95 - 0:47:54.15
I wanted to ask him about Jelly's Place.	Volevo fargli domande sul locale Jazz.
0:47:54.51 - 0:47:56.40	0:47:54.51 - 0:47:56.40
Wanted him to know he could tell me.	Volevo sapesse che si poteva fidare.



0:47:58.02 - 0:47:59.95	0:47:58.02 - 0:47:59.95
I knew the rumors about Jelly's.	Sapevo delle dicerie su quel locale.
0:48:06.93 - 0:48:10.15	0:48:06.93 - 0:48:10.15
Most of all, I wanted to know Mr. Church was happy.	Soprattutto, volevo accertarmi che lui fosse felice.
0:48:10.37 - 0:48:13.46	0:48:10.37 - 0:48:13.46
With Mama gone and me leaving for college,	Senza mamma ed io in partenza per il college
0:48:13.64 - 0:48:15.13	0:48:13.64 - 0:48:15.13
I worried about him.	Mi preoccupavo per lui.
0:48:15.77 - 0:48:17.40	0:48:15.77 - 0:48:17.40
I thought if I could see his house,	Pensavo che vedendo casa sua,
0:48:17.46 - 0:48:19.57	0:48:17.46 - 0:48:19.57
Meet someone who loved him as much as Mama and me,	o incontrando qualcuno che lo amava come noi.
0:48:20.53 - 0:48:22.71	0:48:20.53 - 0:48:22.71
somehow I would know he was okay.	in qualche modo avrei saputo che stava bene.
0:48:25.64 - 0:48:26.64	0:48:25.64 - 0:48:26.64
Charlie?	Charlie?
0:48:28.42 - 0:48:30.24	0:48:28.42 - 0:48:30.24
What are you doing walking around alone at night?	Perchè cammini da sola di notte?
0:48:34.06 - 0:48:35.15	0:48:34.06 - 0:48:35.15
You want to jump in?	Vuoi saltare su?
0:48:46.17 - 0:48:49.20	0:48:46.17 - 0:48:49.20
Listen, have I done something wrong?	Senti... ho fatto qualcosa di male?
0:48:50.62 - 0:48:51.26	0:48:50.62 - 0:48:51.26
What?	Cosa?
0:48:52.55 - 0:48:55.53	0:48:52.55 - 0:48:55.53
You've hardly spoken to me lately. Hell, you won't even look at me.	Quasi non mi parli ultimamente, neanche mi guardi.

0:49:00.04 - 0:49:01.48	0:49:00.04 - 0:49:01.48
Why'd you take me to prom?	Perchè mi hai portata al ballo?
0:49:03.11 - 0:49:04.28	0:49:03.11 - 0:49:04.28
What are you talking about?	Ma di che parli?
0:49:04.68 - 0:49:06.48	0:49:04.68 - 0:49:06.48
You could have asked any girl in school.	Avresti potuto chiedere a qualsiasi altra ragazza.
0:49:06.48 - 0:49:08.48	0:49:06.48 - 0:49:08.48
Popular girls, girls with money.	Ragazze popolari o ricche.
0:49:08.97 - 0:49:09.77	0:49:08.97 - 0:49:09.77
Why me?	Perchè io?
0:49:10.68 - 0:49:14.46	0:49:10.68 - 0:49:14.46
That's a dumb question. I don't know, because I like you. Because you're smart.	Che domanda stupida. Mi piaci e sei intelligente.
0:49:14.57 - 0:49:16.40	0:49:14.57 - 0:49:16.40
Or was it because my mama was dying?	Oppure perchè mia madre stava morendo?
0:49:17.95 - 0:49:18.75	0:49:17.95 - 0:49:18.75
What?	Cosa?
0:49:19.66 - 0:49:21.77	0:49:19.66 - 0:49:21.77
If that's the reason, it's okay.	Va bene se è questo il motivo.
0:49:22.26 - 0:49:24.51	0:49:22.26 - 0:49:24.51
I... I get it. Poor Charlie Brooks.	Capisco. Povera Charlie Brooks.
0:49:24.60 - 0:49:27.37	0:49:24.60 - 0:49:27.37
Poor fatherless, soon to be motherless, pathetic Charlie Brooks.	Povera patetica orfana di padre e presto di madre.
0:49:27.40 - 0:49:27.93	0:49:27.40 - 0:49:27.93
Charlie.	Charlie.
0:49:28.11 - 0:49:29.71	0:49:28.11 - 0:49:29.71
I get it. Charity case.	Capisco. Caso disperato.

0:49:30.80 - 0:49:33.40	0:49:30.80 - 0:49:33.40
But let's just be honest about it. I mean, you never even kissed me.	Siamo onesti. Non mi hai neanche baciata.
0:49:33.48 - 0:49:35.44	0:49:33.48 - 0:49:35.44
So, if the reason you took me was out of pity...	Se mi hai portata per pietà.
0:49:52.46 - 0:49:53.71	0:49:52.46 - 0:49:53.71
I don't pity you.	Non mi fai pena.
0:50:02.17 - 0:50:04.88	0:50:02.17 - 0:50:04.88
I'm leaving tomorrow	Domani parto...
0:50:06.08 - 0:50:07.20	0:50:06.08 - 0:50:07.20
for school, Charlie.	per il college.
0:50:10.13 - 0:50:12.33	0:50:10.13 - 0:50:12.33
My folks are driving me up early.	I miei genitori mi accompagnano in macchina.
0:50:13.91 - 0:50:15.46	0:50:13.91 - 0:50:15.46
That's why I came looking for you.	Per questo sono venuto da te.
0:50:18.77 - 0:50:19.91	0:50:18.77 - 0:50:19.91
To say good-bye.	Per salutarti.
0:50:24.82 - 0:50:26.53	0:50:24.82 - 0:50:26.53
You study hard, Owen.	Mettiti sotto, Owen.
0:50:29.53 - 0:50:32.04	0:50:29.53 - 0:50:32.04
You do something important with your life, okay?	Fai qualcosa di importante nella vita.
0:50:36.04 - 0:50:37.11	0:50:36.04 - 0:50:37.11
Charlie...	CHARLIE!
0:50:47.91 - 0:50:50.60	0:50:47.91 - 0:50:50.60
Never been to a restaurant with you before, Mr. Church.	Non sono mai stata ad un ristorante con te.
0:50:51.22 - 0:50:53.93	0:50:51.22 - 0:50:53.93
Well, I figured since it's your last night here, we should eat out.	Essendo la tua ultima sera, ho pensato di mangiare fuori.

0:50:54.97 - 0:50:57.40	0:50:54.97 - 0:50:57.40
Sorry for the wait, folks. What can I get you?	Scusate per l'attesa, cosa vi porto?
0:50:59.82 - 0:51:01.40	0:50:59.82 - 0:51:01.40
Oh, um... Hey, do you have Apple Jacks?	-Io... -Avete Apple Jacks?
0:51:01.95 - 0:51:05.33	0:51:01.95 - 0:51:05.33
Comes in a box. Tastes mostly like sugar and apples, mainly.	Sono in scatola e sanno di zucchero e mele.
0:51:05.42 - 0:51:06.28	0:51:05.42 - 0:51:06.28
Yes, sir.	Sissignore.
0:51:06.68 - 0:51:07.48	0:51:06.68 - 0:51:07.48
I'll have that.	Li prendo.
0:51:08.42 - 0:51:09.62	0:51:08.42 - 0:51:09.62
Yeah, I'll have the same.	Lo stesso per me.
0:51:16.91 - 0:51:18.26	0:51:16.91 - 0:51:18.26
And I suppose,	Immagino che...
0:51:18.75 - 0:51:21.57	0:51:18.75 - 0:51:21.57
this is the last of Richard's money you'll ever spend on me.	questi siano gli ultimi soldi di Richard che spenderai per me.
0:51:22.31 - 0:51:23.60	0:51:22.31 - 0:51:23.60
Poor fool.	Povero sciocco.
0:51:24.40 - 0:51:27.82	0:51:24.40 - 0:51:27.82
He thought he'd only have to shell out enough for six months. Mama sure showed him.	Pensava di dover sborsare solo per sei mesi Mamma gliel'ha fatta vedere!
0:51:35.95 - 0:51:38.84	0:51:35.95 - 0:51:38.84
Mr. Church? Two Apple Jacks.	-Mr.Church. -Due Apple Jacks.
0:51:39.91 - 0:51:41.15	0:51:39.91 - 0:51:41.15
Right on time.	In perfetto orario.
0:51:41.71 - 0:51:43.46	0:51:41.71 - 0:51:43.46

You're welcome. Enjoy	Di nulla, buon appetito.
0:51:43.55 - 0:51:45.71	0:51:43.55 - 0:51:45.71
Oh, that looks wonderful. Yes	Che meraviglia. Sì.
0:51:57.66 - 0:51:58.95	0:51:57.66 - 0:51:58.95
Apples and sugar.	Mele e zucchero.
0:51:59.84 - 0:52:01.00	0:51:59.84 - 0:52:01.00
No secret there.	Non ci sono segreti.
0:52:05.93 - 0:52:07.44	0:52:05.93 - 0:52:07.44
I took clothes and books.	Presi vestiti e libri.
0:52:08.11 - 0:52:09.08	0:52:08.11 - 0:52:09.08
Nothing else.	Nient'altro.
0:52:10.84 - 0:52:15.26	0:52:10.84 - 0:52:15.26
I told Mr. Church to take whatever he wanted of Mama's, and whatever was left to give to charity.	Dissi a Mr.Church di prendere ciò che voleva di mamma, e il resto in beneficenza.
0:53:28.42 - 0:53:32.08	0:53:28.42 - 0:53:32.08
I had driven 3,000 miles to find out something amazing.	Avevo guidato per quasi 5000km per scoprire qualcosa di incredibile.
0:53:32.60 - 0:53:35.42	0:53:32.60 - 0:53:35.42
Here, no one knew me as poor Charlie Brooks.	Qui nessuno mi conosceva come la povera Charlie Brooks.
0:53:36.08 - 0:53:38.22	0:53:36.08 - 0:53:38.22
College was just how I imagined it.	Il college era proprio come l'immaginavo.
0:53:38.51 - 0:53:40.55	0:53:38.51 - 0:53:40.55
Full of energy and color.	Pieno di energia e colori.
0:53:41.93 - 0:53:44.64	0:53:41.93 - 0:53:44.64
Here, I could be anyone I wanted to be.	Qui sarei potuta essere chiunque.
0:53:46.08 - 0:53:51.13	0:53:46.08 - 0:53:51.13
And if we suppose that Shakespeare instructed Thorpe to name W.H. in the dedication,	Shakespeare incaricò Thorpe di nominare W.H. nella dedica

0:53:51.64 - 0:53:52.51	0:53:51.64 - 0:53:52.51
then...	E poi.
0:53:52.53 - 0:53:53.88	0:53:52.53 - 0:53:53.88
I studied hard,	Ho lavorato sodo.
0:53:54.00 - 0:53:56.95	0:53:54.00 - 0:53:56.95
and when I felt too tired to keep going, I thought of all those damn coupons	E quando ero stanca, pensavo a tutti quei dannati coupon
0:53:57.00 - 0:53:59.06	0:53:57.00 - 0:53:59.06
Mom would cut to get me here,	che mamma ha raccolto per farmi arrivare qui.
0:53:59.13 - 0:54:00.42	0:53:59.13 - 0:54:00.42
and it pushed me through.	E mi fece andare avanti.
0:54:02.66 - 0:54:05.62	0:54:02.66 - 0:54:05.62
All right, that's it. No more studying.	Ok. Basta studiare!
0:54:05.73 - 0:54:07.71	0:54:05.73 - 0:54:07.71
No! No, we're going out.	-No! -Adesso usciamo!
0:54:08.51 - 0:54:10.33	0:54:08.51 - 0:54:10.33
Mr. Church wrote me every week.	Mr.Church mi scriveva ogni settimana.
0:54:12.35 - 0:54:14.17	0:54:12.35 - 0:54:14.17
And always sent me books.	E mi mandava sempre libri.
0:54:19.73 - 0:54:21.24	0:54:19.73 - 0:54:21.24
Seasons changed.	Le stagioni cambiavano.
0:54:23.75 - 0:54:25.22	0:54:23.75 - 0:54:25.22
Roommates came and went.	Così come i compagni di stanza.
0:54:27.04 - 0:54:28.77	0:54:27.04 - 0:54:28.77
Class schedules changed,	Gli orari delle lezioni cambiavano.
0:54:28.84 - 0:54:31.40	0:54:28.84 - 0:54:31.40
and I got closer every day	E ogni giorno mi avvicinavo alla laurea.

towards graduating.	
0:54:33.17 - 0:54:37.00	0:54:33.17 - 0:54:37.00
They say, for some, college is the time of your life where you find yourself.	Per alcuni il college è il momento in cui si trova sè stessi.
0:54:40.00 - 0:54:41.53	0:54:40.00 - 0:54:41.53
And for others...	E per altri...
0:54:41.84 - 0:54:44.35	0:54:41.84 - 0:54:44.35
Hey, how you doing? Hey, I'm Charlie. Nice to meet you.	Come va? Sono Charlie; piacere di conoscerti.
0:54:44.40 - 0:54:47.02	0:54:44.40 - 0:54:47.02
It can also be a time where you slowly get lost.	Può essere un momento in cui ci si perde.
0:54:52.31 - 0:54:53.37	0:54:52.31 - 0:54:53.37
And sometimes...	E a volte...
0:54:56.15 - 0:54:57.82	0:54:56.15 - 0:54:57.82
you just have to go home.	Devi solo andare a casa.
0:54:58.62 - 0:54:59.77	0:54:58.62 - 0:54:59.77
Wherever that may be.	Ovunque sia.
0:54:59.86 - 0:55:01.02	0:54:59.86 - 0:55:01.02
Hi.	Ciao.
0:55:02.66 - 0:55:03.37	0:55:02.66 - 0:55:03.37
It's Charlie.	Sono Charlie.
0:55:23.37 - 0:55:24.40	0:55:23.37 - 0:55:24.40
Surprise.	Sorpresa!
0:55:26.73 - 0:55:30.26	0:55:26.73 - 0:55:30.26
Seems the legacy of the Brooks family was having babies out of wedlock.	Sembra che per la nostra famiglia fosse tradizione avere figli illegittimi.
0:55:43.82 - 0:55:45.11	0:55:43.82 - 0:55:45.11
Sorry I...	Mi dispiace...
0:55:45.62 - 0:55:47.57	0:55:45.62 - 0:55:47.57

Stopped writing you, Mr.Church.	non averti più scritto
0:55:48.04 - 0:55:50.20	0:55:48.04 - 0:55:50.20
You know, I stopped writing Poppy too.	Ho smesso anche di scrivere a Poppy.
0:55:50.33 - 0:55:52.55	0:55:50.33 - 0:55:52.55
Things... Things just got a little crazy for me.	Le cose sono andate fuori controllo.
0:55:53.35 - 0:55:54.46	0:55:53.35 - 0:55:54.46
I can see that.	Lo vedo bene.
0:55:55.77 - 0:55:57.44	0:55:55.77 - 0:55:57.44
But I read all your letters,	Ma ho letto tutte le tue lettere
0:55:57.84 - 0:55:59.42	0:55:57.84 - 0:55:59.42
Sometimes even twice a day.	A volte anche due volte al giorno.
0:56:01.22 - 0:56:03.35	0:56:01.22 - 0:56:03.35
Anyway, I needed a break and I thought,	Ma avevo bisogno di una pausa e ho pensato...
0:56:03.86 - 0:56:06.26	0:56:03.86 - 0:56:06.26
"Go surprise Mr. Church."	Farò una sorpresa a Mr.Church.
0:56:06.51 - 0:56:09.66	0:56:06.51 - 0:56:09.66
Yeah, well, you really surprised me.	Beh, mi hai davvero sorpreso.
0:56:12.82 - 0:56:14.35	0:56:12.82 - 0:56:14.35
Can I stay for a few days?	Posso fermarmi qualche giorno?
0:56:14.97 - 0:56:19.06	0:56:14.97 - 0:56:19.06
I mean, I brought my books. I can study here and everything.	Cioè... ho i miei libri e posso studiare.
0:56:20.15 - 0:56:21.93	0:56:20.15 - 0:56:21.93
I just need a place to rest.	Ho solo bisogno di un posto dove riposare.
0:56:25.64 - 0:56:27.88	0:56:25.64 - 0:56:27.88
Okay. I got one rule.	Ok... ho solo una regola.
0:56:29.66 - 0:56:31.04	0:56:29.66 - 0:56:31.04
You respect my privacy.	Rispetta la mia privacy.
0:56:31.51 - 0:56:33.15	0:56:31.51 - 0:56:33.15



'Cause you're in my house now, right?	Sei in casa mia ora, ok?
0:56:33.37 - 0:56:34.88	0:56:33.37 - 0:56:34.88
Yeah, okay. I will.	Ok... lo farò.
0:56:35.95 - 0:56:38.04	0:56:35.95 - 0:56:38.04
Okay. It was like we were never apart.	-Ok. -Era come se non ci fossimo mai separati.
0:56:38.08 - 0:56:38.66	0:56:38.08 - 0:56:38.66
All right, then.	Molto bene.
0:56:39.33 - 0:56:41.95	0:56:39.33 - 0:56:41.95
He never asked a single question about me being pregnant.	Non mi ha mai chiesto nulla sulla mia gravidanza
0:56:42.88 - 0:56:44.88	0:56:42.88 - 0:56:44.88
Still smoking outside, Mr. Church?	Fumi ancora fuori?
0:56:47.28 - 0:56:48.71	0:56:47.28 - 0:56:48.71
Yeah, as of today.	A partire da oggi.
0:56:49.06 - 0:56:51.13	0:56:49.06 - 0:56:51.13
I guess Mr. Church respected my privacy	Suppongo rispettasse la mia privacy
0:56:51.17 - 0:56:53.40	0:56:51.17 - 0:56:53.40
as much as he asked me to respect his.	così come lui m'aveva chiesto di rispettare la sua.
0:56:54.13 - 0:56:56.11	0:56:54.13 - 0:56:56.11
All I knew being back with Mr. Church	Sapevo solo che con Mr.Church...
0:56:56.93 - 0:56:58.15	0:56:56.93 - 0:56:58.15
was that I was home.	Ero di nuovo a casa.
0:57:09.77 - 0:57:12.44	0:57:09.77 - 0:57:12.44
All those years wondering where Mr. Church lived,	Tutti quegli anni a chiedermi dove visse.
0:57:12.62 - 0:57:15.06	0:57:12.62 - 0:57:15.06
and I was now standing in the center of it.	Ed ora ero proprio lì.
0:57:15.15 - 0:57:15.93	0:57:15.15 - 0:57:15.93
Try this.	Assaggia questa.

0:57:24.91 - 0:57:26.75	0:57:24.91 - 0:57:26.75
Licorice? That's right.	-Liquirizia? -Esatto.
0:57:39.55 - 0:57:42.60	0:57:39.55 - 0:57:42.60
Hey, I brought an extra blanket. It gets cold in here at night sometimes.	Ti ho portato una coperta in più a volte fa freddo la notte.
0:57:43.22 - 0:57:46.64	0:57:43.22 - 0:57:46.64
And the sun shines in that window really bright. You might want to close that curtain.	Ed entra molta luce da quella finestra meglio chiudere quella tenda.
0:57:48.57 - 0:57:49.33	0:57:48.57 - 0:57:49.33
Is this you?	Questo sei tu?
0:57:51.86 - 0:57:54.48	0:57:51.86 - 0:57:54.48
I'm sorry. I wasn't snooping. I just found it in the drawer.	Scusa, non stavo ficcanasando l'ho trovata nel cassetto.
0:57:54.77 - 0:57:56.26	0:57:54.77 - 0:57:56.26
Yeah, that's me and my father.	Siamo io e mio padre.
0:57:58.26 - 0:57:59.73	0:57:58.26 - 0:57:59.73
Oh. You look like him.	Gli assomogli.
0:58:03.80 - 0:58:07.22	0:58:03.80 - 0:58:07.22
I'm going to leave the light on for you out here in case you want to get some milk or something at night.	Lascio la luce accesa in casi volessi latte o altro stanotte.
0:58:07.88 - 0:58:09.93	0:58:07.88 - 0:58:09.93
Good night, my dear. Good night, Mr. Church.	-Buonanotte mia cara. -Buonanotte Mr.Church.
0:58:34.77 - 0:58:36.95	0:58:34.77 - 0:58:36.95
You can't change me, old man!	Non puoi cambiarmi vecchio!
0:58:39.44 - 0:58:40.93	0:58:39.44 - 0:58:40.93
You're not changing shit!	NON CAMBI UN CAZZO!
0:58:43.35 - 0:58:46.00	0:58:43.35 - 0:58:46.00
Oh, I'm a sinner? Yeah, that's right! I'm a sinner!	-Sono un peccatore? -Si esatto, lo sono!

0:58:50.48 - 0:58:51.55	0:58:50.48 - 0:58:51.55
Who's a faggot?	Chi è un frocio?
0:58:51.64 - 0:58:53.22	0:58:51.64 - 0:58:53.22
You the goddamn faggot.	TU SEI UN MALEDETTO FROCIO!
0:58:54.37 - 0:58:55.53	0:58:54.37 - 0:58:55.53
Talking the shit.	Dici stronzate.
0:59:06.31 - 0:59:08.26	0:59:06.31 - 0:59:08.26
Kick your ass, old man.	Ti faccio il culo vecchio.
0:59:08.33 - 0:59:10.17	0:59:08.33 - 0:59:10.17
Shit, I ain't no kid no more.	Non sono più un bambino cazzo.
0:59:15.64 - 0:59:18.80	0:59:15.64 - 0:59:18.80
You don't tell me a goddamn thing!	Non me le dici queste stronzate.
0:59:24.11 - 0:59:26.57	0:59:24.11 - 0:59:26.57
I took the book of matches from Jelly's,	Ho preso i fiammiferi di Jelly's perchè immagino
0:59:26.62 - 0:59:28.84	0:59:26.62 - 0:59:28.84
because I knew he'd be embarrassed if he saw that I'd found it.	l'imbarazzo se avesse saputo che li avevo trovati.
0:59:29.53 - 0:59:31.53	0:59:29.53 - 0:59:31.53
And come morning, there was Mr. Church	E domattina era quello di sempre.
0:59:31.60 - 0:59:32.80	0:59:31.60 - 0:59:32.80
making breakfast,	Preparava la colazione.
0:59:33.11 - 0:59:35.06	0:59:33.11 - 0:59:35.06
smelling like soap and seasonings,	Profumava di sapone e condimenti
0:59:35.28 - 0:59:36.55	0:59:35.28 - 0:59:36.55
listening to his music	e ascoltava la sua musica
0:59:36.75 - 0:59:38.15	0:59:36.75 - 0:59:38.15
Hey, you're awake.	Ehi, sei sveglia.
0:59:39.28 - 0:59:40.51	0:59:39.28 - 0:59:40.51

The baby's got to eat.	Il bambino deve mangiare.
0:59:42.02 - 0:59:43.80	0:59:42.02 - 0:59:43.80
How was your night, Mr. Church?	Come è stata la serata?
0:59:44.68 - 0:59:46.02	0:59:44.68 - 0:59:46.02
It was pleasant enough.	Abbastanza piacevole.
0:59:46.88 - 0:59:48.40	0:59:46.88 - 0:59:48.40
And that's all he would ever say.	Ed era l'unica cosa che diceva.
0:59:49.04 - 0:59:50.15	0:59:49.04 - 0:59:50.15
Pleasant enough.	Abbastanza piacevole.
0:59:57.35 - 1:00:00.26	0:59:57.35 - 1:00:00.26
Those are the only keys I never quite got the hang of.	Questi sono gli unici tasti che non ho mai saputo usare.
1:00:00.82 - 1:00:02.88	1:00:00.82 - 1:00:02.88
About time I let somebody else try to play them.	È ora che li lasci suonare a qualcun altro.
1:00:04.97 - 1:00:07.15	1:00:04.97 - 1:00:07.15
Your thesis awaits, my dear.	La tesi ti attende, mia cara.
1:00:07.75 - 1:00:10.15	1:00:07.75 - 1:00:10.15
Start with the first word and the rest will follow.	Comincia con la prima parola e il resto seguirà.
1:01:25.51 - 1:01:26.77	1:01:25.51 - 1:01:26.77
Hey, what are you doing?	Che stai facendo?
1:01:27.26 - 1:01:29.11	1:01:27.26 - 1:01:29.11
Oh, I'm... I was just... Okay, now you got to go	-Stavo solo... -ORA DEVI ANDARTENE!
1:01:29.71 - 1:01:31.73	1:01:29.71 - 1:01:31.73
Let's go, right now! I'm... I'm sorry.I'm sorry.	-ANDIAMO, ORA! -M-mi dispiace.
1:01:31.93 - 1:01:35.26	1:01:31.93 - 1:01:35.26
I give you one goddamn rule, and you break it, right?	-UNA SOLA MALEDETTA REGOLA E L'HAI INFRANTA! -Mi dispiace, mi stai facendo male.

1:01:35.55 - 1:01:37.31	1:01:35.55 - 1:01:37.31
Pack your shit and go! You're hurting me!	-PRENDI LE TUE COSE! -MI STAI FACENDO MALE!
1:01:37.35 - 1:01:38.20	1:01:37.35 - 1:01:38.20
Just get out!	FUORI DI QUI!
1:01:39.22 - 1:01:42.42	1:01:39.22 - 1:01:42.42
Where am I supposed to go? It's the middle of the night. That's not my goddamn problem.	Dove vado nel cuore della notte?! -NON È UN MIO PROBLEMA CAZZO!
1:01:43.46 - 1:01:45.95	1:01:43.46 - 1:01:45.95
I'm not a child anymore, Mr. Church!	NON SONO PIÙ UNA BAMBINA MR.CHURCH!
1:01:48.22 - 1:01:49.93	1:01:48.22 - 1:01:49.93
Or are you too drunk to see that?	O sei troppo ubriaco per capirlo?
1:01:51.20 - 1:01:55.46	1:01:51.20 - 1:01:55.46
What is it with all of you? The secrets and lies and more secrets?	Che problema avete? TUTTI I SEGRETI E LE BUGIE?
1:01:55.93 - 1:01:59.40	1:01:55.93 - 1:01:59.40
Don't tell Charlie I'm dying. Don't tell Charlie a goddamn thing.	NON DIRE A CHARLIE CHE STO MORENDO! NON DIRLE NIENTE!
1:02:00.91 - 1:02:02.80	1:02:00.91 - 1:02:02.80
I just wanted to know you, Mr. Church.	Volevo solo conoscerti, Mr.Church.
1:02:03.15 - 1:02:04.15	1:02:03.15 - 1:02:04.15
Look, I was your cook.	Ero il tuo cuoco.
1:02:04.88 - 1:02:05.95	1:02:04.88 - 1:02:05.95
That's all you need to know.	Non devi sapere altro.
1:02:24.04 - 1:02:25.33	1:02:24.04 - 1:02:25.33
I had nowhere to go.	Non sapevo dove andare.
1:02:26.42 - 1:02:27.68	1:02:26.42 - 1:02:27.68
And for the first time,	E per la prima volta...
1:02:29.04 - 1:02:30.91	1:02:29.04 - 1:02:30.91

I realized I had no one.	Ero rimasta da sola.
1:03:11.55 - 1:03:12.33	1:03:11.55 - 1:03:12.33
Larson?	Larson?
1:03:13.44 - 1:03:14.55	1:03:13.44 - 1:03:14.55
Larson!	Larson!
1:03:17.66 - 1:03:19.35	1:03:17.66 - 1:03:19.35
Hey, Charlie.	Ehi, Charlie.
1:03:19.82 - 1:03:21.00	1:03:19.82 - 1:03:21.00
Look at you, you're all...	Ma guardati, sei...
1:03:22.02 - 1:03:23.26	1:03:22.02 - 1:03:23.26
pregnant and married.	Incinta e sposata.
1:03:23.35 - 1:03:25.91	1:03:23.35 - 1:03:25.91
Oh, no. Just... Just pregnant.	No... solo incinta.
1:03:28.08 - 1:03:30.15	1:03:28.08 - 1:03:30.15
Well, you living out here again?	Vivi qui adesso?
1:03:30.28 - 1:03:33.48	1:03:30.28 - 1:03:33.48
No, still in college. Just, you know, came to see...	No, sono ancora al college, sono venuta...
1:03:33.97 - 1:03:35.08	1:03:33.97 - 1:03:35.08
Came to visit.	Sono venuta a trovare...
1:03:35.91 - 1:03:37.31	1:03:35.91 - 1:03:37.31
Heading back tonight.	Stasera riparto.
1:03:40.40 - 1:03:41.80	1:03:40.40 - 1:03:41.80
You still got that car, or...	Hai ancora quella macchina o...?
1:03:42.20 - 1:03:44.24	1:03:42.20 - 1:03:44.24
Oh, it's good. It's right over there.	Va bene. Eccola là.
1:03:46.08 - 1:03:48.84	1:03:46.08 - 1:03:48.84
Do you need a ride somewhere? Oh, no, no, no.	-Ti serve un passaggio? -No, no.

1:03:49.46 - 1:03:50.66	1:03:49.46 - 1:03:50.66
No, I...	No, io...
1:03:51.60 - 1:03:52.66	1:03:51.60 - 1:03:52.66
I'd better get a...	È meglio che...
1:03:54.13 - 1:03:58.37	1:03:54.13 - 1:03:58.37
Hey, it was good... Good seeing you, though. Yeah, you too, Larson.	-Mi ha fatto piacere vederti. -Anche a me.
1:04:10.35 - 1:04:12.73	1:04:10.35 - 1:04:12.7
Oh, shit!	OH MERDA!
1:04:22.06 - 1:04:23.82	1:04:22.06 - 1:04:23.82
I swear to God, dude, I didn't even see her.	Giuro su Dio non l'ho vista.
1:04:24.68 - 1:04:26.13	1:04:24.68 - 1:04:26.13
Charlotte, come here.	Charlotte, vieni qui.
1:04:28.88 - 1:04:29.80	1:04:28.88 - 1:04:29.80
Here, get the door.	Apri lo sportello.
1:05:15.68 - 1:05:17.26	1:05:15.68 - 1:05:17.26
Breathe, Charlie, breathe.	Respira Charlie!
1:05:33.68 - 1:05:37.93	1:05:33.68 - 1:05:37.93
I heard the doctors and nurses whispering it was a miracle the baby didn't die.	Secondo i medici era un miracolo il bambino fosse ancora vivo.
1:05:38.46 - 1:05:40.73	1:05:38.46 - 1:05:40.73
I wanted to tell them, "Don't you know?"	Volevo dir loro: "Non lo sapete?"
1:05:41.28 - 1:05:43.31	1:05:41.28 - 1:05:43.31
Miracles run in the Brooks family."	"Nella famiglia Brooks succedono i miracoli".
1:05:43.46 - 1:05:46.42	1:05:43.46 - 1:05:46.42
You need to be very careful. Lots of risk, Charlie.	Devi stare attenta; è molto rischioso Charlie.
1:05:47.20 - 1:05:49.28	1:05:47.20 - 1:05:49.28
Do you have a place to stay? She lives with me.	-Hai un posto dove stare? -Vive con me.

1:05:51.62 - 1:05:52.57	1:05:51.62 - 1:05:52.57
You are?	E lei è?
1:05:53.68 - 1:05:54.71	1:05:53.68 - 1:05:54.71
I'm Mr. Church.	Sono Mr.Church.
1:05:56.71 - 1:05:58.66	1:05:56.71 - 1:05:58.66
Are you responsible for Charlie?	È responsabile di Charlie?
1:06:05.95 - 1:06:06.77	1:06:05.95 - 1:06:06.77
Yeah.	Sí.
1:06:17.22 - 1:06:20.28	1:06:17.22 - 1:06:20.28
The baby gave Mr. Church a sense of purpose and excitement.	Il bambino diede a Mr.Church uno scopo ed entusiasmo,
1:06:21.06 - 1:06:22.28	1:06:21.06 - 1:06:22.28
Oh! There she goes again.	Eccola che ricomincia.
1:06:23.06 - 1:06:24.57	1:06:23.06 - 1:06:24.57
"She," Mr. Church?	È una lei?
1:06:24.62 - 1:06:27.20	1:06:24.62 - 1:06:27.20
Well, it's a guess. She feels like... I'm feeling she.	È un'ipotesi; secondo me è una lei.
1:06:32.97 - 1:06:34.84	1:06:32.97 - 1:06:34.84
Aren't you going to ask me how it happened?	Non mi vuoi chiedere come è successo?
1:06:36.04 - 1:06:37.88	1:06:36.04 - 1:06:37.88
I know how girls get pregnant, Charlotte.	So come restano incinte le ragazze.
1:06:40.57 - 1:06:43.20	1:06:40.57 - 1:06:43.20
If he wasn't gardening, he was painting.	Quando non faceva giardinaggio, dipingeva.
1:06:43.66 - 1:06:45.46	1:06:43.66 - 1:06:45.46
If he wasn't painting, he was cooking.	Se non dipingeva, cucinava.
1:06:46.88 - 1:06:49.68	1:06:46.88 - 1:06:49.68
If he wasn't cooking, he was playing the piano.	Se non cucinava, suonava il piano.
1:06:56.53 - 1:06:59.44	1:06:56.53 - 1:06:59.44
And if he wasn't playing	E quando non suonava, leggeva...



the piano, he was reading	
1:07:00.00 - 1:07:00.68	1:07:00.00 - 1:07:00.68
to me.	per me.
1:07:01.00 - 1:07:02.88	1:07:01.00 - 1:07:02.88
Bonnie? Too cute.	-Bonnie -Troppo carino.
1:07:04.28 - 1:07:07.17	1:07:04.28 - 1:07:07.17
Brenda? Mm... too dangerous.	-Brenda? -Troppo pericoloso.
1:07:08.46 - 1:07:11.02	1:07:08.46 - 1:07:11.02
Beth? Too simple.	-Beth. -Troppo semplice.
1:07:11.66 - 1:07:12.86	1:07:11.66 - 1:07:12.86
How about Carrie?	E Carrie invece?
1:07:14.75 - 1:07:15.35	1:07:14.75 - 1:07:15.35
No.	No.
1:07:22.00 - 1:07:24.62	1:07:22.00 - 1:07:24.62
Every Wednesday and Saturday night, Mr. Church went out.	Ogni mercoledì e sabato sera Mr.Church usciva.
1:07:25.80 - 1:07:27.55	1:07:25.80 - 1:07:27.55
Good night, Charlotte.	Buonanotte, Charlotte.
1:07:27.97 - 1:07:29.84	1:07:27.97 - 1:07:29.84
He never said where he was going.	Non diceva mai dove andava.
1:07:30.48 - 1:07:32.44	1:07:30.48 - 1:07:32.44
And I never asked.	E non ho mai chiesto.
1:07:36.24 - 1:07:37.44	1:07:36.24 - 1:07:37.44
But I knew.	Ma lo sapevo.
1:07:38.20 - 1:07:39.44	1:07:38.20 - 1:07:39.44
You have Irene.	C'è anche Irene.
1:07:40.15 - 1:07:41.06	1:07:40.15 - 1:07:41.06

Or Iris.	O Iris.
1:07:42.46 - 1:07:43.33	1:07:42.46 - 1:07:43.33
Irma... Mr. Church?	-Irma. -Mr.Church?
1:07:43.62 - 1:07:45.11	1:07:43.62 - 1:07:45.11
Irma sound like an old lady.	Irma sembra un'anziana.
1:07:45.60 - 1:07:47.02	1:07:45.60 - 1:07:47.02
Mr. Church? Isabel!	-Mr.Church? -Isabel.
1:07:47.13 - 1:07:49.31	1:07:47.13 - 1:07:49.31
Isabel. Isabel. What do you think of Isabel?	-Isabel! Che ne pensi? -Mr.Church?
1:07:49.95 - 1:07:51.73	1:07:49.95 - 1:07:51.73
Mr. Church... oh, my God. Oh, my God, we got to go.	Oh mio Dio; dobbiamo andare.
1:07:52.04 - 1:07:53.91	1:07:52.04 - 1:07:53.91
Are you sure? Yeah... Oh!	-Sei sicura? -SI!
1:07:54.22 - 1:07:56.35	1:07:54.22 - 1:07:56.35
Okay, okay, okay, Okay I'll call right now.	Ok, chiamo subito!
1:08:16.28 - 1:08:17.73	1:08:16.28 - 1:08:17.73
Mr. Church was right.	Mr.Church aveva ragione.
1:08:17.75 - 1:08:19.13	1:08:17.75 - 1:08:19.13
I was having a baby girl.	Ho avuto una bambina.
1:08:19.91 - 1:08:21.42	1:08:19.91 - 1:08:21.42
She's going to need a name, Charlotte.	Avrà bisogno di un nome, Charlotte.
1:08:26.44 - 1:08:27.77	1:08:26.44 - 1:08:27.77
Isabel.	Isabel...
1:08:28.24 - 1:08:30.20	1:08:28.24 - 1:08:30.20
Isabel Marie Brooks.	Isabel Marie Brooks.
1:08:33.40 - 1:08:34.33	1:08:33.40 - 1:08:34.33

Oh...Hey. Hey, Isabel.	Ciao Isabel.
1:08:34.80 - 1:08:35.93	1:08:34.80 - 1:08:35.93
Shh. I'm Mr. Church.	Sono Mr.Church.
1:08:45.93 - 1:08:47.51	1:08:45.93 - 1:08:47.51
Oh... Everything was about Izzy.	Tutto ruotava attorno ad Izzy.
1:08:49.82 - 1:08:51.24	1:08:49.82 - 1:08:51.24
We're going to go right...	Andiamo va bene?
1:08:57.95 - 1:09:00.97	1:08:57.95 - 1:09:00.97
Getting that degree seemed to slip farther and farther away.	Laurearmi diventava una meta sempre più lontana.
1:09:02.02 - 1:09:04.97	1:09:02.02 - 1:09:04.97
And after a while, Mr. Church stopped asking me about it.	E dopo un po' Mr.Church ha smesso di fare domande.
1:09:05.77 - 1:09:06.73	1:09:05.77 - 1:09:06.73
I was a mother.	Ero una madre.
1:09:07.77 - 1:09:10.73	1:09:07.77 - 1:09:10.73
And Mr. Church... My Izzy...	E Mr.Church... La mia Izzy.
1:09:11.86 - 1:09:13.15	1:09:11.86 - 1:09:13.15
he was everything else.	Era tutto il resto.
1:09:17.06 - 1:09:20.17	1:09:17.06 - 1:09:20.17
It's okay. It's okay.	Va tutto bene.
1:09:21.11 - 1:09:23.80	1:09:21.11 - 1:09:23.80
Izzy... Yes.	Izzy, si.
1:09:27.77 - 1:09:29.66	1:09:27.77 - 1:09:29.66
Mr. Church,dance with me.	Mr.Church balla con me.
1:09:29.73 - 1:09:32.93	1:09:29.73 - 1:09:32.93
Okay, I will in a second. Just hold still. I'm almost finished. Oh, come on.	-Lo farò; stai ferma un attimo; ho quasi fatto. -Ma dai.

1:09:33.66 - 1:09:35.75	1:09:33.66 - 1:09:35.75
Hey, come on. We're going to be late.	Su andiamo o faremo tardi.
1:09:35.86 - 1:09:39.04	1:09:35.86 - 1:09:39.04
Mama, dance with me. No, not now. We got to go, baby.	-Mamma balla con me. -Non ora, dobbiamo andare tesoro.
1:09:39.15 - 1:09:42.08	1:09:39.15 - 1:09:42.08
Mama, dance with me. Let's go, let's go.	-Mamma balla con me. -Andiamo su.
1:09:42.53 - 1:09:44.24	1:09:42.53 - 1:09:44.24
Oh! Okay. One dance, I guess.	Va bene, un solo ballo.
1:09:45.35 - 1:09:47.15	1:09:45.35 - 1:09:47.15
Mr.Church...	Mr.Church.
1:09:47.68 - 1:09:48.93	1:09:47.68 - 1:09:48.93
One dance.	Un solo ballo.
1:09:58.95 - 1:10:00.22	1:09:58.95 - 1:10:00.22
Charlie?	Charlie?
1:10:02.00 - 1:10:03.77	1:10:02.00 - 1:10:03.77
It's crazy, right?	Che pazzia, vero?
1:10:04.20 - 1:10:05.97	1:10:04.20 - 1:10:05.97
It's wonderful. Congratulations.	È fantastico, congratulazioni!
1:10:06.02 - 1:10:07.51	1:10:06.02 - 1:10:07.51
Thank you so much for coming out.	Grazie di essere venuta.
1:10:07.73 - 1:10:11.20	1:10:07.73 - 1:10:11.20
Larson fell in love with a gal he met at one of his AA meetings.	Larson si era innamorato di una ragazza incontrata agli Alcolisti Anonimi.
1:10:15.95 - 1:10:17.91	1:10:15.95 - 1:10:17.91
You know, she wouldn't be here if it weren't for you.	Non sarebbe qui se non fosse stato per te.
1:10:19.04 - 1:10:20.60	1:10:19.04 - 1:10:20.60

No, she's beautiful.	È bellissima.
1:10:23.17 - 1:10:25.71	1:10:23.17 - 1:10:25.71
I like that dress. Did you make that?	Mi piace quel vestito; l'hai fatto tu?
1:10:26.46 - 1:10:28.66	1:10:26.46 - 1:10:28.66
You know, there's something I never told you about that day.	C'è una cosa che non ti ho mai detto di quel giorno.
1:10:31.71 - 1:10:33.55	1:10:31.71 - 1:10:33.55
I'd scraped up enough cash to	Avevo racimolato abbastanza soldi per...
1:10:33.62 - 1:10:35.42	1:10:33.62 - 1:10:35.42
buy a bottle of Jack and some pills, and...	del Jack Daniel's e delle pillole.
1:10:38.00 - 1:10:40.15	1:10:38.00 - 1:10:40.15
I was just going to go home and check out for good. You know?	Sarei andato a casa e l'avrei fatta finita.
1:10:42.17 - 1:10:43.48	1:10:42.17 - 1:10:43.48
And then you fell.	E poi sei caduta.
1:10:47.73 - 1:10:51.26	1:10:47.73 - 1:10:51.26
You know, you always say that I saved Izzy's life,	Dici sempre che ho salvato la vita ad Izzy ma...
1:10:53.02 - 1:10:55.13	1:10:53.02 - 1:10:55.13
but the truth is that both of you saved mine.	La verità è che entrambe avete salvato la mia.
1:11:01.46 - 1:11:04.75	1:11:01.46 - 1:11:04.75
Don't you think my mom's pretty? I think she's beautiful.	Non pensi mia mamma sia carina? Per me è bellissima.
1:11:07.51 - 1:11:09.91	1:11:07.51 - 1:11:09.91
Well, I guess I'd better go dance with my wife.	-È meglio se vado a ballare con mia moglie. -Sì certo.
1:11:20.40 - 1:11:23.20	1:11:20.40 - 1:11:23.20
Hey, there you go. Oh, thank you.	-Ecco qua. -Grazie
1:11:25.40 - 1:11:27.57	1:11:25.40 - 1:11:27.57
Do you ever want to get married, Mr. Church?	Ti piacerebbe sposarti?
1:11:29.26 - 1:11:31.35	1:11:29.26 - 1:11:31.35

I'm sorry. That's none of my business.	Scusa; non sono affari miei.
1:11:32.04 - 1:11:33.33	1:11:32.04 - 1:11:33.33
I was married before.	Sono stato sposato.
1:11:35.60 - 1:11:38.31	1:11:35.60 - 1:11:38.31
Yes, I was married before. A long time ago.	Sono stato sposato; tanto tempo fa.
1:11:38.55 - 1:11:39.51	1:11:38.55 - 1:11:39.51
I was very young.	Ero molto giovane.
1:11:40.88 - 1:11:43.20	1:11:40.88 - 1:11:43.20
I got married because my father wanted me to get married, but it didn't last very long.	L'ho fatto a causa di mio padre; non è durato molto.
1:11:43.28 - 1:11:44.60	1:11:43.28 - 1:11:44.60
I wasn't very good at it.	Non ero molto bravo.
1:11:45.28 - 1:11:46.86	1:11:45.28 - 1:11:46.86
She was a very lovely lady, though.	Però era una ragazza incantevole.
1:11:47.04 - 1:11:49.35	1:11:47.04 - 1:11:49.35
I guess I just wasn't what she was looking for.	Suppongo non fossi ciò che stava cercando.
1:11:51.04 - 1:11:52.91	1:11:51.04 - 1:11:52.91
Any man and woman can get married, Charlotte.	Tutti si possono sposare.
1:11:59.75 - 1:12:00.64	1:11:59.75 - 1:12:00.64
Mr. Church,	Mr.Church.
1:12:02.37 - 1:12:03.13	1:12:02.37 - 1:12:03.13
do you want to dance?	Vuoi ballare?
1:12:26.26 - 1:12:29.71	1:12:26.26 - 1:12:29.71
Last time I danced like this was prom night.	L'ultima volta che ho ballato è stata la sera del ballo.
1:12:30.91 - 1:12:31.86	1:12:30.91 - 1:12:31.86
Me too.	Anche per me.
1:12:49.48 - 1:12:50.53	1:12:49.48 - 1:12:50.53
Thanks.	Grazie.

1:12:51.53 - 1:12:53.28	1:12:51.53 - 1:12:53.28
Be with you in a second, sir.	Sarò da lei tra un secondo, signore.
1:12:53.42 - 1:12:54.04	1:12:53.42 - 1:12:54.04
Hey	Ciao.
1:12:54.11 - 1:12:54.84	1:12:54.11 - 1:12:54.84
Hi, Mama.	Ciao mamma.
1:12:54.88 - 1:12:58.02	1:12:54.88 - 1:12:58.02
Hi, baby. What are you two doing here?	Ciao tesoro, che ci fate voi due qui?
1:12:58.13 - 1:12:59.24	1:12:58.13 - 1:12:59.24
Found something for you.	Ho qualcosa per te.
1:12:59.80 - 1:13:00.84	1:12:59.80 - 1:13:00.84
What...	Cosa?
1:13:05.28 - 1:13:06.84	1:13:05.28 - 1:13:06.84
You found her.	L'hai trovata!
1:13:07.31 - 1:13:08.84	1:13:07.31 - 1:13:08.84
I found her.	L'ho trovata.
1:13:14.46 - 1:13:15.48	1:13:14.46 - 1:13:15.48
Mama, look.	Mamma guarda!
1:13:20.15 - 1:13:21.57	1:13:20.15 - 1:13:21.57
Thank you.	Grazie.
1:13:22.46 - 1:13:25.42	1:13:22.46 - 1:13:25.42
Oh, my God! Charlie! Poppy!	-Oh mio Dio! Charlie! -Poppy!
1:13:26.13 - 1:13:28.51	1:13:26.13 - 1:13:28.51
You look so glamorous. So gorgeous.	-Sei così elegante! -Così bella!
1:13:31.88 - 1:13:34.51	1:13:31.88 - 1:13:34.51
This is Izzy. Hello.	-Lei è Izzy. -Ciao!

1:13:34.68 - 1:13:36.55	1:13:34.68 - 1:13:36.55
Mr. Church. Hey, Poppy.	-Mr.Church! -Ciao Poppy.
1:13:37.64 - 1:13:39.62	1:13:37.64 - 1:13:39.62
You're the spitting image of your grandma.	Sei identica a tua nonna.
1:13:39.75 - 1:13:40.93	1:13:39.75 - 1:13:40.93
You knew my grandmother?	Conoscevi mia nonna?
1:13:41.00 - 1:13:43.82	1:13:41.00 - 1:13:43.82
She was only the most beautiful woman I've seen in my whole life.	Era la donna più bella che abbia mai visto.
1:13:44.13 - 1:13:46.28	1:13:44.13 - 1:13:46.28
That's what Mom always says.	Anche mamma lo dice sempre.
1:13:47.51 - 1:13:48.44	1:13:47.51 - 1:13:48.44
Aren't you pretty?	Come sei carina.
1:13:48.62 - 1:13:50.37	1:13:48.62 - 1:13:50.37
Is that a real diamond?	È un diamante vero?
1:13:50.51 - 1:13:53.13	1:13:50.51 - 1:13:53.13
Oh, honey, you ain't seen nothing yet.	Tesoro, non hai ancora visto niente.
1:13:53.73 - 1:13:55.91	1:13:53.73 - 1:13:55.91
Come on, get in. Let's get out of this neighborhood.	Dai, andiamocene da questo quartiere.
1:13:58.13 - 1:14:00.35	1:13:58.13 - 1:14:00.35
Bye, Mr. Church. Have fun, my dear.	-Ciao Mr.Church. -Divertiti tesoro.
1:14:04.60 - 1:14:06.22	1:14:04.60 - 1:14:06.22
Bye, Mr. Church!	Ciao Mr.Church.
1:14:12.55 - 1:14:15.48	1:14:12.55 - 1:14:15.48
Didn't I tell you I'd get out of this stinking town?	Te l'avevo detto che me ne sarei andata da questa città schifosa.
1:14:15.57 - 1:14:17.66	1:14:15.57 - 1:14:17.66
New York City's so exciting.	New York è così eccitante.



1:14:17.95 - 1:14:19.77 This one was Fifth Avenue.	1:14:17.95 - 1:14:19.77 Questo l'ho preso sulla Quinta Strada.
1:14:20.35 - 1:14:23.26 Super-smart Charlie, it's a place for someone like you who reads.	1:14:20.35 - 1:14:23.26 È il posto adatto per geni come te che amano leggere.
1:14:23.86 - 1:14:26.55 Well, you certainly married well. I married well both times.	1:14:23.86 - 1:14:26.55 -Ti sei trovata un buon partito. -Sì, per ben due volte.
1:14:28.55 - 1:14:30.24 Oh. Here, let me show you the good stuff.	1:14:28.55 - 1:14:30.24 Ecco la roba buona.
1:14:30.46 - 1:14:31.48 Look at this.	1:14:30.46 - 1:14:31.48 Guarda questo.
1:14:31.86 - 1:14:33.31 Look at the beading.	1:14:31.86 - 1:14:33.31 Guarda la decorazione di perline.
1:14:35.17 - 1:14:37.68 I... I heard your parents were out.	1:14:35.17 - 1:14:37.68 Ho saputo che i tuoi genitori sono usciti di prigione.
1:14:37.80 - 1:14:40.02 Living up north somewhere? I wouldn't know.	1:14:37.80 - 1:14:40.02 -Vivono nel nord dello stato? -Non saprei.
1:14:41.04 - 1:14:44.35 Oh, I... I just figured you stayed in touch with your sister.	1:14:41.04 - 1:14:44.35 Pensavo che fossi rimasta in contatto con tua sorella.
1:14:44.93 - 1:14:47.66 My family's gone, Charlie. Let's not talk of them again.	1:14:44.93 - 1:14:47.66 La mia famiglia non c'è. Non parliamo più di loro.
1:14:47.97 - 1:14:49.06 Look at this one.	1:14:47.97 - 1:14:49.06 Guarda questo.
1:14:49.55 - 1:14:50.77 It's a birthday gift.	1:14:49.55 - 1:14:50.77 È un regalo di compleanno.
1:14:50.91 - 1:14:51.71	1:14:50.91 - 1:14:51.71

Parisian.	Parigino.
1:14:52.57 - 1:14:53.37	1:14:52.57 - 1:14:53.37
Feel it.	Toccalo.
1:14:56.33 - 1:14:58.17	1:14:56.33 - 1:14:58.17
Isn't that fabric wonderful?	Non è meraviglioso questo tessuto?
1:14:58.55 - 1:14:59.44	1:14:58.55 - 1:14:59.44
Amazing.	Splendido.
1:15:07.02 - 1:15:09.88	1:15:07.02 - 1:15:09.88
Aunt Poppy plans to spoil you rotten.	Zia Poppy ti vizierà da morire.
1:15:10.68 - 1:15:12.48	1:15:10.68 - 1:15:12.48
These stores are expensive.	Questi negozi sono costosi.
1:15:12.88 - 1:15:14.68	1:15:12.88 - 1:15:14.68
Let me. I'll never have a child of my own.	Lascia fare a me; non avrò mai figli.
1:15:14.95 - 1:15:16.82	1:15:14.95 - 1:15:16.82
You don't know that. No, I do.	-Non puoi saperlo. -Invece sì.
1:15:17.44 - 1:15:20.08	1:15:17.44 - 1:15:20.08
I could have at one time. I've got all the scars to prove it.	Avrei potuto una volta. Ho anche le cicatrici come prova.
1:15:21.71 - 1:15:24.13	1:15:21.71 - 1:15:24.13
You should see where I shop in Manhattan.	Dovresti vedere dove faccio compere a Manhattan.
1:15:24.62 - 1:15:25.64	1:15:24.62 - 1:15:25.64
Are you happy?	Sei felice?
1:15:27.00 - 1:15:28.44	1:15:27.00 - 1:15:28.44
I have everything I want.	Ho tutto quello che voglio.
1:15:29.46 - 1:15:30.37	1:15:29.46 - 1:15:30.37
So, you know,	Quindi...
1:15:30.95 - 1:15:33.60	1:15:30.95 - 1:15:33.60

no boyfriend, no romance in your life?	Nessun ragazzo o relazione?
1:15:33.68 - 1:15:36.73	1:15:33.68 - 1:15:36.73
Single moms aren't exactly popular. I've known that my whole life.	Le mamme single non sono proprio popolari. Lo so da tutta la vita.
1:15:36.80 - 1:15:39.84	1:15:36.80 - 1:15:39.84
Come to New York with me. I could fix you up with a bunch of fine men. What? No.	-Vieni a New York, ti posso sistemare con qualcuno. -Cosa? No.
1:15:40.04 - 1:15:42.62	1:15:40.04 - 1:15:42.62
Yeah. You would love it. Izzy would love it.	Piacerebbe sia a te che a Izzy.
1:15:42.71 - 1:15:45.26	1:15:42.71 - 1:15:45.26
I can get her into any private school you want.	Posso farla entrare in qualsiasi scuola privata.
1:15:45.28 - 1:15:46.35	1:15:45.28 - 1:15:46.35
That's not going to happen.	Non se ne parla.
1:15:46.42 - 1:15:49.24	1:15:46.42 - 1:15:49.24
I know a few bachelors who would... I mean, they're no Owen Baxter.	Conosco alcuni scapoli che... non sono Owen Backster
1:15:49.31 - 1:15:51.13	1:15:49.31 - 1:15:51.13
but they have money. I don't need money.	-Ma hanno soldi. -Non mi servono soldi.
1:15:51.15 - 1:15:52.51	1:15:51.15 - 1:15:52.51
Baby, don't go too far.	Tesoro non ti allontanare.
1:15:54.26 - 1:15:55.20	1:15:54.26 - 1:15:55.20
I have a job.	Ho un lavoro.
1:15:55.73 - 1:15:57.35	1:15:55.73 - 1:15:57.35
I make a paycheck. Waiting tables.	-Ho soldi. -Facendo la cameriera?
1:15:57.62 - 1:15:58.62	1:15:57.62 - 1:15:58.62
I'm not ashamed.	Non mi vergogno.
1:15:58.73 - 1:16:01.13	1:15:58.73 - 1:16:01.13

No, come on, Charlie. Don't be so stubborn.	Dai, non essere così testarda.
1:16:01.17 - 1:16:04.08	1:16:01.17 - 1:16:04.08
You don't have anything here. You can't go living with your cook forever.	Non hai niente qui. Non puoi vivere con il tuo cuoco per sempre.
1:16:04.22 - 1:16:05.22	1:16:04.22 - 1:16:05.22
My Cook?	Il mio cuoco?
1:16:05.73 - 1:16:07.08	1:16:05.73 - 1:16:07.08
Oh, you know what I mean.	Sai cosa intendo.
1:16:07.33 - 1:16:09.22	1:16:07.33 - 1:16:09.22
What happened to you, Poppy?	Che ti è successo Poppy?
1:16:10.35 - 1:16:13.13	1:16:10.35 - 1:16:13.13
You used to be a lot of things, but you were never a snob.	Avevi tanti difetti, ma non sei mai stata snob.
1:16:13.28 - 1:16:15.57	1:16:13.28 - 1:16:15.57
Charlie... You want to know something about my cook?	-Charlie. -Vuoi sapere qualcosa sul mio cuoco?
1:16:16.84 - 1:16:20.11	1:16:16.84 - 1:16:20.11
Richard set aside enough money for Mama to live six months.	Richard ha messo da parte soldi per 6 mesi.
1:16:20.57 - 1:16:22.26	1:16:20.57 - 1:16:22.26
Six months.	6 mesi.
1:16:22.31 - 1:16:25.77	1:16:22.31 - 1:16:25.77
And do you know who paid all of our bills, food, and rent all those years after that?	Dopodichè, sai chi ha pagato tutte le spese?
1:16:27.60 - 1:16:28.51	1:16:27.60 - 1:16:28.51
Mr. Church.	Mr.Church.
1:16:29.00 - 1:16:30.51	1:16:29.00 - 1:16:30.51
didn't work for us.	Non lavorava per noi.
1:16:31.08 - 1:16:32.33	1:16:31.08 - 1:16:32.33
He saved us.	Ci ha salvate.

1:16:33.53 - 1:16:35.44 Now, I may not have some fancy life,	1:16:33.53 - 1:16:35.44 Ora, non farò la bella vita
1:16:35.53 - 1:16:38.08 but I work hard and I'm raising my baby.	1:16:35.53 - 1:16:38.08 Ma lavoro sodo e sto crescendo mia figlia.
1:16:39.20 - 1:16:40.86 She's my diamond, Poppy.	1:16:39.20 - 1:16:40.86 È lei il mio diamante, Poppy.
1:16:41.46 - 1:16:43.62 I'm sorry if it doesn't sparkle enough for you.	1:16:41.46 - 1:16:43.62 Scusa se non luccica abbastanza per te.
1:16:45.33 - 1:16:46.51 Come on, baby. We're going to go home.	1:16:45.33 - 1:16:46.51 Andiamo a casa tesoro.
1:16:52.64 - 1:16:55.02 And let's put the rocking chair up there.	1:16:52.64 - 1:16:55.02 Mettiamo la sedia a dondolo quassù.
1:17:04.77 - 1:17:06.91 Love, Aunt Poppy. Well, she shouldn't have bought it.	1:17:04.77 - 1:17:06.91 Ti voglio bene, Zia Poppy. Non avrebbe dovuto comprarlo.
1:17:08.00 - 1:17:09.28 I'll return it tomorrow.	1:17:08.00 - 1:17:09.28 Lo restituirò domani.
1:17:09.66 - 1:17:12.66 I don't think you should punish the child because you and Poppy fought.	1:17:09.66 - 1:17:12.66 Non dovresti punire la bambina per il tuo litigio con Poppy.
1:17:14.20 - 1:17:16.73 And you still ain't opened the gift she left for you.	1:17:14.20 - 1:17:16.73 E non hai ancora aperto il regalo che ti ha lasciato.
1:17:19.17 - 1:17:21.00 Well, whatever you two argued about,	1:17:19.17 - 1:17:21.00 Qualsiasi sia il motivo del litigio.
1:17:22.53 - 1:17:23.31 Forgive her.	1:17:22.53 - 1:17:23.31 Perdonala.
1:17:24.88 - 1:17:26.53 You should go into the attic.	1:17:24.88 - 1:17:26.53 Dovresti andare nell'attico.
1:17:38.22 - 1:17:40.62	1:17:38.22 - 1:17:40.62

You're my most treasured diamond.	Sei il mio diamante più prezioso.
1:18:07.28 - 1:18:10.68	1:18:07.28 - 1:18:10.68
I see you don't approve, huh?	Vedo che non approvi eh?
1:18:12.53 - 1:18:14.48	1:18:12.53 - 1:18:14.48
Well, I'm living my own life!	Vivo la mia vita!
1:18:20.75 - 1:18:22.40	1:18:20.75 - 1:18:22.40
Goddamn...	Maledizione.
1:18:23.20 - 1:18:26.26	1:18:23.20 - 1:18:26.26
You go ahead and kick me out of the house, old man. Go ahead.	Dai, buttami fuori di casa vecchio. Dai.
1:18:29.55 - 1:18:30.77	1:18:29.55 - 1:18:30.77
I don't give a shit.	Non me ne frega un cazzo!
1:18:32.75 - 1:18:34.75	1:18:32.75 - 1:18:34.75
Your rules? Fine!	Regole tue? BENE!
1:18:40.84 - 1:18:44.42	1:18:40.84 - 1:18:44.42
Oh... just said that... I don't know, shit.	L'ho appena detto; non so, merda.
1:18:44.46 - 1:18:47.64	1:18:44.46 - 1:18:47.64
Mr. Church. Hey, get your goddamn hands off me.	-Mr.Church. -Toglimi le tue manaccie di dosso.
1:18:48.93 - 1:18:50.24	1:18:48.93 - 1:18:50.24
I'm not drunk.	Non sono ubriaco.
1:18:50.53 - 1:18:52.62	1:18:50.53 - 1:18:52.62
I'm not drunk.	Non sono ubriaco.
1:18:54.62 - 1:18:58.11	1:18:54.62 - 1:18:58.11
You can't disown nobody, old man. I disown you.	Non rinneghi nessuno, vecchio. ti rinnego io, merda.
1:19:00.11 - 1:19:01.71	1:19:00.11 - 1:19:01.71
We ain't in church no more.	Non siamo più in chiesa.
1:19:03.82 - 1:19:06.08	1:19:03.82 - 1:19:06.08

The wise son seeketh	Il figlio saggio ama
1:19:06.62 - 1:19:08.06	1:19:06.62 - 1:19:08.06
the father's instruction,	la disciplina del padre.
1:19:08.48 - 1:19:09.71	1:19:08.48 - 1:19:09.71
but the scorner	Ma lo spavaldo
1:19:10.11 - 1:19:11.80	1:19:10.11 - 1:19:11.80
heareth not rebuke.	non ascolta il rimprovero
1:19:15.46 - 1:19:17.28	1:19:15.46 - 1:19:17.28
I don't give a shit.	Non me ne frega un cazzo.
1:19:37.71 - 1:19:39.40	1:19:37.71 - 1:19:39.40
How was your night, Mr. Church?	Com'è stata la serata, Mr.Church?
1:19:39.91 - 1:19:41.02	1:19:39.91 - 1:19:41.02
It was pleasant enough.	Abbastanza piacevole.
1:19:41.44 - 1:19:43.73	1:19:41.44 - 1:19:43.73
Hey, put some spice in here. And watch out. The pan is hot.	Mettici delle spezie; attenta a non scottarti.
1:19:45.55 - 1:19:46.91	1:19:45.55 - 1:19:46.91
Now watch out for that pan.	Attenta alla pentola.
1:19:47.33 - 1:19:48.60	1:19:47.33 - 1:19:48.60
Very good.	Molto bene.
1:19:54.73 - 1:19:57.68	1:19:54.73 - 1:19:57.68
It was the first time the matches were left on the table.	Era la prima volta che i fiammiferi erano rimasti sul tavolo.
1:19:58.73 - 1:20:01.40	1:19:58.73 - 1:20:01.40
Now Mr. Church realized that I knew about Jelly's.	Ora Mr.Church aveva capito che sapevo di Jelly's.
1:20:02.71 - 1:20:04.55	1:20:02.71 - 1:20:04.55
Probably that I'd always known.	E che lo avevo sempre saputo.
1:20:07.37 - 1:20:10.51	1:20:07.37 - 1:20:10.51

The matchbook stayed on the table all that day and into the next.	I fiammiferi restarono sul tavolo per 2 giorni.
1:20:11.15 - 1:20:12.51	1:20:11.15 - 1:20:12.51
But it would be the last.	Ma sarebbe stato l'ultimo.
1:20:14.02 - 1:20:16.31	1:20:14.02 - 1:20:16.31
Mr. Church never came home drunk again.	Mr.Church non tornò mai più a casa ubriaco.
1:20:30.00 - 1:20:31.46	1:20:30.00 - 1:20:31.46
You still got that cough, Mr. Church.	Mr.Church hai ancora la tosse.
1:20:32.35 - 1:20:33.77	1:20:32.35 - 1:20:33.77
It's only a cough, my dear.	È solo tosse, mia cara.
1:20:34.40 - 1:20:36.86	1:20:34.40 - 1:20:36.86
Okay, well, that's it. No more fighting me. We're getting you looked at.	Basta fare resistenza; andiamo dal medico.
1:20:40.02 - 1:20:41.20	1:20:40.02 - 1:20:41.20
I don't need a doctor.	Non mi serve un medico.
1:20:41.37 - 1:20:42.33	1:20:41.37 - 1:20:42.33
It's the flu.	È la febbre.
1:20:46.17 - 1:20:47.33	1:20:46.17 - 1:20:47.33
Mr. Church.	Mr.Church.
1:20:47.73 - 1:20:49.33	1:20:47.73 - 1:20:49.33
Izzy, give me your book, please.	Dammi il tuo libro.
1:20:49.86 - 1:20:50.46	1:20:49.86 - 1:20:50.46
Thank you. All right.	Grazie. Bene.
1:20:53.88 - 1:20:55.66	1:20:53.88 - 1:20:55.66
Hello, Mr. Church.	Buongiorno, Mr.Church.
1:20:59.64 - 1:21:00.35	1:20:59.64 - 1:21:00.35
Owen.	Owen.
1:21:02.35 - 1:21:02.97	1:21:02.35 - 1:21:02.97
Charlie.	Charlie.



1:21:04.88 - 1:21:06.04 Maybe I will stay.	1:21:04.88 - 1:21:06.04 Magari rimango.
1:21:07.44 - 1:21:08.24 Oh, my God.	1:21:07.44 - 1:21:08.24 Mio Dio.
1:21:10.02 - 1:21:11.93 Owen, this is my daughter, Izzy.	1:21:10.02 - 1:21:11.93 Owen, lei è mia figlia Izzy.
1:21:12.73 - 1:21:13.53 Hello.	1:21:12.73 - 1:21:13.53 Ciao.
1:21:14.40 - 1:21:16.46 Can you fix Mr. Church's cough?	1:21:14.40 - 1:21:16.46 Puoi curare la tosse di Mr.Church?
1:21:18.46 - 1:21:20.24 I will certainly give it my all.	1:21:18.46 - 1:21:20.24 Farò del mio meglio.
1:21:25.42 - 1:21:27.02 You know, maybe I shouldn't go.	1:21:25.42 - 1:21:27.02 Forse non dovrei andare.
1:21:27.64 - 1:21:28.62 You're still sick.	1:21:27.64 - 1:21:28.62 Sei ancora malato.
1:21:29.06 - 1:21:30.06 I'm fine.	1:21:29.06 - 1:21:30.06 Sto bene.
1:21:31.00 - 1:21:33.24 And I know where to find a doctor if I need one.	1:21:31.00 - 1:21:33.24 So dove trovare un dottore se mi serve.
1:21:40.95 - 1:21:41.91 Well?	1:21:40.95 - 1:21:41.91 Allora?
1:21:42.93 - 1:21:44.73 You're so beautiful, Mama.	1:21:42.93 - 1:21:44.73 Sei così bella mamma.
1:21:46.57 - 1:21:48.28 Mr. Church, tell her.	1:21:46.57 - 1:21:48.28 Mr.Church diglielo.
1:21:52.53 - 1:21:54.20 True vision, my dear.	1:21:52.53 - 1:21:54.20 Uno spettacolo per gli occhi, mia cara.

1:21:57.28 - 1:21:59.68 So, Owen Baxter became a doctor.	1:21:57.28 - 1:21:59.68 Quindi Owen Backster è diventato un dottore.
1:22:00.73 - 1:22:02.97 You're the one who told me to do something good with my life.	1:22:00.73 - 1:22:02.97 Tu mi hai detto di fare qualcosa di importante.
1:22:04.55 - 1:22:09.17 I thought by now you'd be a very serious novelist living in Boston	1:22:04.55 - 1:22:09.17 Pensavo che ormai saresti una scrittrice seria che vive a Boston.
1:22:10.75 - 1:22:14.06 I guess life had other plans for me.	1:22:10.75 - 1:22:14.06 Suppongo che la vita avesse altri piani per me.
1:22:21.46 - 1:22:22.24 Izzy?	1:22:21.46 - 1:22:22.24 Izzy?
1:22:23.75 - 1:22:24.24 Izzy.	1:22:23.75 - 1:22:24.24 Izzy.
1:22:26.55 - 1:22:27.88 Tell me about her father.	1:22:26.55 - 1:22:27.88 Dimmi di suo padre.
1:22:33.06 - 1:22:34.15 Did you love him?	1:22:33.06 - 1:22:34.15 Lo amavi?
1:22:36.46 - 1:22:38.26 It was just a foolish night.	1:22:36.46 - 1:22:38.26 Fu solo una notte di follia.
1:22:39.75 - 1:22:43.00 Guess you could say I was a little lost after Mama died.	1:22:39.75 - 1:22:43.00 Ero un po' persa dopo la morte di mamma.
1:22:44.37 - 1:22:46.53 He didn't want to have anything to do with the baby.	1:22:44.37 - 1:22:46.53 Lui non voleva nulla a che fare con la bambina.
1:22:48.84 - 1:22:50.44 But he gave me the greatest gift.	1:22:48.84 - 1:22:50.44 Ma mi ha dato il più grande regalo.
1:22:55.37 - 1:22:57.26 I tried finding you for a few years.	1:22:55.37 - 1:22:57.26 Ho provato a cercarti per qualche anno.

1:22:58.75 - 1:22:59.57 You found me now.	1:22:58.75 - 1:22:59.57 Mi hai trovata ora.
1:23:03.28 - 1:23:04.97 Morning, Mr. Church.	1:23:03.28 - 1:23:04.97 Buongiorno Mr.Church.
1:23:07.82 - 1:23:08.73 Mr. Church?	1:23:07.82 - 1:23:08.73 Mr.Church?
1:23:15.42 - 1:23:16.33 Mr. Church?	1:23:15.42 - 1:23:16.33 Mr.Church?
1:23:19.97 - 1:23:21.82 Hey. Hey, I'm just resting.	1:23:19.97 - 1:23:21.82 Mi sto solo riposando.
1:23:22.77 - 1:23:24.31 Just resting.	1:23:22.77 - 1:23:24.31 Solo riposando.
1:23:40.22 - 1:23:40.75 Mama,	1:23:40.22 - 1:23:40.75 Mamma.
1:23:42.08 - 1:23:43.28 where's Mr. Church?	1:23:42.08 - 1:23:43.28 Dov'è Mr.Church?
1:23:44.35 - 1:23:45.40 Shh, he's sleeping.	1:23:44.35 - 1:23:45.40 Sta dormendo.
1:23:46.22 - 1:23:47.04 Sleeping?	1:23:46.22 - 1:23:47.04 Dormendo?
1:23:48.15 - 1:23:49.04 He never sleeps.	1:23:48.15 - 1:23:49.04 Non dorme mai.
1:23:49.15 - 1:23:51.33 Of course he does, baby. Everybody sleeps.	1:23:49.15 - 1:23:51.33 Certo che si, tutti dormono.
1:23:57.15 - 1:23:58.93 Um... I'll make breakfast. You?	1:23:57.15 - 1:23:58.93 -Farò la colazione. -Tu?
1:23:59.44 - 1:24:00.75	1:23:59.44 - 1:24:00.75

Yes, me.	Si io.
1:24:03.46 - 1:24:06.35	1:24:03.46 - 1:24:06.35
I told work I wouldn't be coming in anytime soon.	Ho chiamato al lavoro per dire che non sarei tornata.
1:24:06.51 - 1:24:10.40	1:24:06.51 - 1:24:10.40
Mr.Church was on complete bed rest, and if was my turn to fake care of him.	Mr.Church era a letto e adesso dovevo prendermi cura di lui.
1:24:12.66 - 1:24:15.80	1:24:12.66 - 1:24:15.80
Somehow, my hands were doing the work.	Stranamente, sapevo cosa fare.
1:24:17.44 - 1:24:21.68	1:24:17.44 - 1:24:21.68
All those years watching Mr. Church seemed to have soaked into my skin, my bones.	Tutti quegli anni a guardarlo pareva mi fossero entrati sotto la pelle e le ossa.
1:24:22.48 - 1:24:25.13	1:24:22.48 - 1:24:25.13
And I knew exactly what needed to be done.	E sapevo esattamente cosa fare.
1:24:25.44 - 1:24:27.68	1:24:25.44 - 1:24:27.68
I chopped, diced, and minced.	Tagliavo a pezzetti, a cubetti, sminuzzavo.
1:24:27.73 - 1:24:29.28	1:24:27.73 - 1:24:29.28
Mixed, mashed, and beat.	Mescolavo, schiacciavo e battevo.
1:24:29.42 - 1:24:31.53	1:24:29.42 - 1:24:31.53
Stirred, sprinkled, dashed, and pinched.	Mescolavo, cospargevo, gettavo e spremavo.
1:24:31.55 - 1:24:32.75	1:24:31.55 - 1:24:32.75
Ready to try?	Vuoi provare?
1:24:34.66 - 1:24:35.68	1:24:34.66 - 1:24:35.68
It's very hot.	È bollente.
1:24:36.11 - 1:24:37.08	1:24:36.11 - 1:24:37.08
Be careful.	Fai attenzione.
1:24:47.26 - 1:24:49.42	1:24:47.26 - 1:24:49.42
And while bread baked, I sewed.	E mentre il pane cuoceva, cucivo.
1:24:50.40 - 1:24:53.00	1:24:50.40 - 1:24:53.00
And while pies cooled,	E mentre le torte si raffreddavano

I sat at the piano.	suonavo il piano.
1:24:53.11 - 1:24:56.22	1:24:53.11 - 1:24:56.22
And I realized every talent Mr. Church had,	E mi resi conto che ogni abilità di Mr.Church
1:24:56.26 - 1:25:00.62	1:24:56.26 - 1:25:00.62
he taught himself while passing the time caring for someone else.	L'aveva appresa da solo mentre si prendeva cura di qualcun altro.
1:25:03.33 - 1:25:04.48	1:25:03.33 - 1:25:04.48
Hey.	Ciao.
1:25:04.75 - 1:25:05.55	1:25:04.75 - 1:25:05.55
Can I climb up?	Posso sedermi?
1:25:05.75 - 1:25:09.40	1:25:05.75 - 1:25:09.40
Yes, of course. Always. How's my favorite little girl doing?	Si certo; sempre. Come sta la mia bambina preferita?
1:25:09.95 - 1:25:10.82	1:25:09.95 - 1:25:10.82
Good.	Bene.
1:25:12.51 - 1:25:13.66	1:25:12.51 - 1:25:13.66
Tell me a story.	Raccontami una storia.
1:25:14.77 - 1:25:15.84	1:25:14.77 - 1:25:15.84
Tell you a story.	Una storia.
1:25:16.77 - 1:25:17.62	1:25:16.77 - 1:25:17.62
Okay.	Va bene.
1:25:18.57 - 1:25:22.15	1:25:18.57 - 1:25:22.15
Once upon a time... They always start that way.	-C'era una volta. -Cominciano sempre così.
1:25:22.55 - 1:25:25.04	1:25:22.55 - 1:25:25.04
Well, that's how you know it's a story, my dear.	Così capisci che è una storia, mia cara.
1:25:26.06 - 1:25:28.86	1:25:26.06 - 1:25:28.86
Once upon a time, there was a little...	C'era una volta un piccolo...
1:25:29.84 - 1:25:30.66	1:25:29.84 - 1:25:30.66

boy.	bambino.
1:25:31.17 - 1:25:34.64	1:25:31.17 - 1:25:34.64
What was his name? What would you like his name to be?	-Come si chiamava? -Quale nome preferiresti?
1:25:37.33 - 1:25:39.31	1:25:37.33 - 1:25:39.31
Henry. Like you.	Henry, come te.
1:25:39.62 - 1:25:41.40	1:25:39.62 - 1:25:41.40
Well, then Henry it shall be.	Be', allora Henry sia.
1:25:42.97 - 1:25:45.55	1:25:42.97 - 1:25:45.55
Once upon a time, there was a little boy named Henry.	C'era una volta un bambino di nome Henry.
1:25:46.97 - 1:25:49.53	1:25:46.97 - 1:25:49.53
And this boy was afraid of just about everything,	Questo bambino aveva paura di tutto.
1:25:50.35 - 1:25:52.00	1:25:50.35 - 1:25:52.00
except for ladybugs.	Tranne che delle coccinelle.
1:25:52.55 - 1:25:54.26	1:25:52.55 - 1:25:54.26
Ladybugs? Ladybugs.	-Coccinelle? -Coccinelle.
1:25:54.64 - 1:25:56.15	1:25:54.64 - 1:25:56.15
And one day while he was out,	Un giorno mentre era fuori...
1:25:56.71 - 1:26:00.06	1:25:56.71 - 1:26:00.06
a ladybug caught his eye and he decided to chase it.	Una coccinella attirò la sua attenzione e decise di inseguirla.
1:26:00.57 - 1:26:03.15	1:26:00.57 - 1:26:03.15
And he chased this ladybug for so long	E la inseguì per così tanto tempo che...
1:26:03.31 - 1:26:07.06	1:26:03.31 - 1:26:07.06
that he actually turned into a grown man	Diventò adulto e stava inseguendo la stessa coccinella.
1:26:08.08 - 1:26:10.71	1:26:08.08 - 1:26:10.71
that he actually turned into a grown man chasing the same ladybug.	E la coccinella lo portò ad una casetta.

1:26:11.33 - 1:26:13.95	1:26:11.33 - 1:26:13.95
And in the house, he found the kindest woman	Dove trovò una donna gentilissima.
1:26:14.68 - 1:26:16.13	1:26:14.68 - 1:26:16.13
and her beautiful little girl living there.	E una bella bambina.
1:26:16.77 - 1:26:21.93	1:26:16.77 - 1:26:21.93
And the man told the woman that he apologized for coming in the house this way, but he was following this ladybug,	E l'uomo si scusò per entrare così ma stava seguendo la coccinella.
1:26:22.84 - 1:26:26.13	1:26:22.84 - 1:26:26.13
and that he looked everywhere all over the place. He couldn't find it no more.	E guardò ovunque ma non riusciva a trovarla.
1:26:26.71 - 1:26:28.57	1:26:26.71 - 1:26:28.57
He promised her that he'd leave.	Le promise che se ne sarebbe andato.
1:26:29.15 - 1:26:31.35	1:26:29.15 - 1:26:31.35
But the woman said, "Don't leave. Stay."	Ma la donna lo invitò a restare.
1:26:32.71 - 1:26:34.06	1:26:32.71 - 1:26:34.06
She said, "Stay here with us."	Gli disse di restare.
1:26:35.15 - 1:26:37.97	1:26:35.15 - 1:26:37.97
She said, "We don't have much, but everything we got	Non abbiamo molto, ma tutto quello che abbiamo...
1:26:38.53 - 1:26:39.71	1:26:38.53 - 1:26:39.71
we'll share with you."	Lo condivideremo con te.
1:26:40.73 - 1:26:41.77	1:26:40.73 - 1:26:41.77
And did he stay?	Poi rimase?
1:26:43.00 - 1:26:45.17	1:26:43.00 - 1:26:45.17
He did. You know why?	Si... Sai perchè?
1:26:47.17 - 1:26:48.80	1:26:47.17 - 1:26:48.80
Because for the first time,	Perchè per la prima volta
1:26:50.66 - 1:26:51.60	1:26:50.66 - 1:26:51.60

he felt safe.	si sentì al sicuro.
1:26:53.22 - 1:26:55.33	1:26:53.22 - 1:26:55.33
For the first time, he wasn't afraid.	Per la prima volta non aveva paura.
1:26:57.11 - 1:26:57.97	1:26:57.11 - 1:26:57.97
He felt happy	Si sentì felice.
1:26:59.51 - 1:27:03.53	1:26:59.51 - 1:27:03.53
And he promised that if he ever saw that ladybug again, that he was going to thank her.	E se avesse rivisto quella coccinella l'avrebbe ringraziata.
1:27:04.88 - 1:27:05.53	1:27:04.88 - 1:27:05.53
Did he?	L'ha fatto?
1:27:06.40 - 1:27:07.53	1:27:06.40 - 1:27:07.53
Not yet.	Non ancora.
1:27:09.53 - 1:27:10.84	1:27:09.53 - 1:27:10.84
He still hasn't stopped looking.	La sta ancora cercando.
1:27:15.15 - 1:27:16.62	1:27:15.15 - 1:27:16.62
Maybe she's in the sky.	Forse è nel cielo.
1:27:20.95 - 1:27:22.66	1:27:20.95 - 1:27:22.66
Well, you just might be right.	Potresti aver ragione.
1:27:26.84 - 1:27:28.22	1:27:26.84 - 1:27:28.22
You just might be right.	Potresti aver ragione.
1:27:36.60 - 1:27:37.80	1:27:36.60 - 1:27:37.80
You should be in bed.	Dovresti stare a letto.
1:28:17.68 - 1:28:22.71	1:28:17.68 - 1:28:22.71
"The blue level of the Mediterranean hugged to its calm breast the victims of all the wars".	"Il blu del Mediterraneo avvolgeva le vittime di tutte le guerre".
1:28:23.20 - 1:28:25.40	1:28:23.20 - 1:28:25.40
"Calamity is in the tempest of its history.	"La calamità nella tempesta della sua storia."
1:28:26.08 - 1:28:29.53	1:28:26.08 - 1:28:29.53
"The breath of the evening breeze came to cool "with the mulberry tree,	"Il respiro della brezza serale rinfrescò il gelso".



1:28:30.35 - 1:28:31.80	1:28:30.35 - 1:28:31.80
"which sighed faintly,	"che respirò debolmente".
1:28:32.20 - 1:28:34.48	1:28:32.20 - 1:28:34.48
"as if regretting the passing of this man.	"come se rimpiangesse la morte di quest'uomo".
1:28:35.04 - 1:28:37.60	1:28:35.04 - 1:28:37.60
"This man of dark deeds but of large heart,	"un uomo dalle azioni malvagie ma dal cuore grande".
1:28:38.60 - 1:28:41.80	1:28:38.60 - 1:28:41.80
"who often at noonday would lie down to sleep under its shade."	"che spesso a mezzogiorno dormiva sotto la sua ombra".
1:28:44.42 - 1:28:45.22	1:28:44.42 - 1:28:45.22
Okay.	Ok.
1:28:50.53 - 1:28:51.95	1:28:50.53 - 1:28:51.95
Can I get you something to eat?	Vuoi qualcosa da mangiare?
1:28:53.66 - 1:28:54.06	1:28:53.66 - 1:28:54.06
No.	No.
1:28:56.97 - 1:28:57.64	1:28:56.97 - 1:28:57.64
You want some water?	Acqua?
1:29:01.11 - 1:29:01.60	1:29:01.11 - 1:29:01.60
No.	No.
1:29:06.91 - 1:29:10.00	1:29:06.91 - 1:29:10.00
Okay, well, I'll give you your privacy. No.	-Be', ti lascio da solo. -No.
1:29:14.73 - 1:29:16.02	1:29:14.73 - 1:29:16.02
I don't want my privacy.	Non voglio stare da solo.
1:30:06.08 - 1:30:08.73	1:30:06.08 - 1:30:08.73
Mr. Church, I fell asleep in this armchair.	Mr.Church mi sono addormentata nella poltrona.
1:30:12.62 - 1:30:14.02	1:30:12.62 - 1:30:14.02
Mr. Church?	Mr.Church?

1:30:41.95 - 1:30:43.66 Mr. Church?	1:30:41.95 - 1:30:43.66 Mr.Church?
1:30:47.71 - 1:30:48.42 Mr. Church...	1:30:47.71 - 1:30:48.42 Mr.Church.
1:31:16.20 - 1:31:18.48 People act strange around death.	1:31:16.20 - 1:31:18.48 Le persone si comportano stranamente con la morte.
1:31:22.80 - 1:31:25.75 There are those who talk about everything but the person who died.	1:31:22.80 - 1:31:25.75 Ci sono quelli che non parlano del defunto.
1:31:28.42 - 1:31:31.00 Those who talk about only the person who died.	1:31:28.42 - 1:31:31.00 Quelli che parlano solo del defunto.
1:31:34.48 - 1:31:36.11 Those who try to cheer you up.	1:31:34.48 - 1:31:36.11 Quelli che provano a rallegrarti.
1:31:38.66 - 1:31:40.66 And those who can't help but make you cry.	1:31:38.66 - 1:31:40.66 E quelli che ti fanno piangere.
1:31:49.02 - 1:31:51.02 And then there are those who say nothing at all.	1:31:49.02 - 1:31:51.02 E poi che chi non dice nulla.
1:31:54.46 - 1:31:55.55 Because they don't have to.	1:31:54.46 - 1:31:55.55 Perchè non devono.
1:32:10.80 - 1:32:12.77 Yeah, of course.	1:32:10.80 - 1:32:12.77 Sì certo grazie.
1:32:13.91 - 1:32:16.22 Thank you so... Thank you so much. Excuse me one second. Excuse me.	1:32:13.91 - 1:32:16.22 Grazie mille; scusate un secondo.
1:32:20.15 - 1:32:21.48 Hi, can I help you?	1:32:20.15 - 1:32:21.48 Salve, posso aiutarla?
1:32:21.71 - 1:32:24.11 Sorry, ma'am. Is this Mr. Church's wake?	1:32:21.71 - 1:32:24.11 Mi scusi signora, questa è la veglia di Mr.Church?
1:32:24.51 - 1:32:25.20	1:32:24.51 - 1:32:25.20

Yes.	Si.
1:32:25.86 - 1:32:29.57	1:32:25.86 - 1:32:29.57
I was a friend. Name's Frankie Twiggs. Folks call me Jelly.	Ero un amico; mi chiamo Frankie Twiggs ma mi chiamano Jelly.
1:32:31.26 - 1:32:31.77	1:32:31.26 - 1:32:31.77
Jelly?	Jelly?!
1:32:32.04 - 1:32:36.35	1:32:32.04 - 1:32:36.35
I'm sorry for, you know, barging in, but we hadn't seen Hands for quite some time,	Mi dispiace piombare così ma non avevamo visto Mani per tanto tempo
1:32:36.42 - 1:32:39.06	1:32:36.42 - 1:32:39.06
and we done missed him, and I just... "Hands?"	-Ci mancava e io... -Mani?
1:32:39.33 - 1:32:41.17	1:32:39.33 - 1:32:41.17
Yeah, that's what we called him on account of...	Lo chiamavamo così per via...
1:32:42.95 - 1:32:45.40	1:32:42.95 - 1:32:45.40
He played piano at my bar for over 30 years.	Ha suonato il piano al mio bar per trent'anni.
1:32:46.13 - 1:32:47.40	1:32:46.13 - 1:32:47.40
So, he worked for you.	Quindi lavorava per lei?
1:32:47.62 - 1:32:49.71	1:32:47.62 - 1:32:49.71
Oh, no, no. Nothing like that.	No, nulla del genere.
1:32:50.31 - 1:32:54.22	1:32:50.31 - 1:32:54.22
It was more for him, you know? One night, he just wandered over to the piano,	Lo faceva per sè; una sera si avvicinò al piano e...
1:32:54.42 - 1:32:56.57	1:32:54.42 - 1:32:56.57
and then, barn, he started playing.	BAM! Cominciò a suonare.
1:32:56.75 - 1:32:58.37	1:32:56.75 - 1:32:58.37
Place lit up.	Tutti erano elettrizzati.
1:32:58.42 - 1:33:00.40	1:32:58.42 - 1:33:00.40
I'm telling you, this cat was good.	Le assicuro, questo tipo era bravo.

1:33:00.48 - 1:33:03.37 I thought somebody famous had just walked in to get a drink, you know?	1:33:00.48 - 1:33:03.37 Pensavo uno famoso fosse entrato per prendere un drink.
1:33:04.04 - 1:33:05.46 He was a whole lot of magic.	1:33:04.04 - 1:33:05.46 Era fenomenale.
1:33:08.46 - 1:33:09.42 I'm Charlie.	1:33:08.46 - 1:33:09.42 Sono Charlie.
1:33:11.42 - 1:33:13.33 Pleasure to make your acquaintance, Charlie.	1:33:11.42 - 1:33:13.33 Lieto di conoscerla, Charlie.
1:33:15.17 - 1:33:15.62 Um... Izzy?	1:33:15.17 - 1:33:15.62 Izzy?
1:33:16.60 - 1:33:17.44 Come here, baby.	1:33:16.60 - 1:33:17.44 Vieni qui tesoro.
1:33:18.57 - 1:33:22.46 I want you to meet a good friend of Mr. Church's. Here, this is Mr. Church's recipe.	1:33:18.57 - 1:33:22.46 Ti presento un amico di Mr.Church. Questa è la sua ricetta.
1:33:23.68 - 1:33:26.80 What? I didn't know he could cook.	1:33:23.68 - 1:33:26.80 Cosa? Non sapevo sapevo cucinare.
1:33:33.86 - 1:33:36.53 Mm. This is Izzy. Can you say hi, baby? Hi.	1:33:33.86 - 1:33:36.53 -Lei è Izzy; saluta tesoro. -Ciao.
1:33:37.77 - 1:33:40.66 This is Mr. Jelly. Twiggs.	1:33:37.77 - 1:33:40.66 -Questo è il signor Jelly. -Twiggs.
1:33:51.73 - 1:33:55.28 Mr. Church once said a book is meant to be read from beginning to end,	1:33:51.73 - 1:33:55.28 Una volta Mr.Church ha detto che un libro va letto dall'inizio alla fine.
1:33:55.71 - 1:33:58.02 but is best understood from end to beginning.	1:33:55.71 - 1:33:58.02 Ma è compreso meglio dalla fine all'inizio.
1:34:01.35 - 1:34:04.15 I suppose everything does happen for a reason.	1:34:01.35 - 1:34:04.15 Presumo che tutto accada per un motivo.

1:34:05.55 - 1:34:08.77	1:34:05.55 - 1:34:08.77
Mama dying. Larson saving my baby and himself.	La morte di mamma; Larson che salva la mia bambina e se stesso.
1:34:09.73 - 1:34:11.84	1:34:09.73 - 1:34:11.84
Poppy finding a dollhouse of her own.	Poppy che trova la sua casa delle bambole.
1:34:12.88 - 1:34:13.60	1:34:12.88 - 1:34:13.60
Even Owen,	Persino Owen.
1:34:14.22 - 1:34:17.80	1:34:14.22 - 1:34:17.80
the most beautiful 10-year-old boy on this or any other planet.	Il più bel bambino di 10 anni su questo o qualsiasi altro pianeta.
1:34:18.20 - 1:34:19.33	1:34:18.20 - 1:34:19.33
Becoming a doctor.	che diventa un dottore.
1:35:24.06 - 1:35:25.15	1:35:24.06 - 1:35:25.15
"Dear Charlotte.	Cara Charlotte.
1:35:25.86 - 1:35:27.84	1:35:25.86 - 1:35:27.84
"You've said you just want to know me.	Hai detto di volermi solo conoscere.
1:35:28.48 - 1:35:29.46	1:35:28.48 - 1:35:29.46
"My dear,	Mia cara.
1:35:30.20 - 1:35:31.51	1:35:30.20 - 1:35:31.51
you always have.	Mi conosci da sempre.
1:35:32.71 - 1:35:36.00	1:35:32.71 - 1:35:36.00
"I'm simply a man. Not without faults".	Sono solo un uomo... con i suoi difetti.
1:35:37.20 - 1:35:40.17	1:35:37.20 - 1:35:40.17
"That can happen when you're not the son "your father hoped you'd be,	Succede quando non diventi il figlio che tuo padre sperava
1:35:40.86 - 1:35:43.20	1:35:40.86 - 1:35:43.20
"despite his verbal abuse and beatings.	Nonostante le sue violenze verbali e fisiche.
1:35:45.77 - 1:35:48.33	1:35:45.77 - 1:35:48.33
"I know you think I took care of you "and your mother and Izzy	So che pensi mi sia preso cura di te, tua madre e Izzy

1:35:48.37 - 1:35:49.88	1:35:48.37 - 1:35:49.88
"and you gave me nothing in return.	senza darmi nulla in cambio.
1:35:52.48 - 1:35:55.57	1:35:52.48 - 1:35:55.57
"You gave me the most important thing "life can offer.	Mi hai dato la cosa più importante che la vita possa offrire
1:35:58.13 - 1:35:59.51	1:35:58.13 - 1:35:59.51
"You gave me a family.	Mi hai dato una famiglia.
1:36:01.37 - 1:36:02.24	1:36:01.37 - 1:36:02.24
"And love.	E amore.
1:36:05.68 - 1:36:06.28	1:36:05.68 - 1:36:06.28
Henry."	Henry.
1:36:28.48 - 1:36:29.33	1:36:28.48 - 1:36:29.33
Mr. Church?	Mr.Church.
1:36:37.40 - 1:36:38.11	1:36:37.40 - 1:36:38.11
Henry?	Henry?
1:36:48.06 - 1:36:49.66	1:36:48.06 - 1:36:49.66
I'm making eggs and grits, Mama.	Sto facendo le uova e il porridge di mais.
1:36:49.71 - 1:36:51.55	1:36:49.71 - 1:36:51.55
Like Mr.Church showed us.	come ci ha mostrato Mr.Church.
1:36:53.04 - 1:36:55.24	1:36:53.04 - 1:36:55.24
Oh, this looks so yummy.	Ha un aspetto delizioso.
1:36:55.51 - 1:36:58.62	1:36:55.51 - 1:36:58.62
Thank you. Can you set the table for us?	-Grazie. -Puoi preparare la tavola?
1:36:58.62 - 1:37:00.77	1:36:58.62 - 1:37:00.77
I can get plates.	Posso prendere i piatti.
1:37:04.13 - 1:37:07.02	1:37:04.13 - 1:37:07.02
Okay, this will be for me. This will be for you.	Per me e per te.
1:37:07.31 - 1:37:10.35	1:37:07.31 - 1:37:10.35

What do you need? You're adding a little salt. What about cheese? You need cheese?	Cosa ti serve? Un po' di sale; Formaggio?
1:37:10.40 - 1:37:12.51 Yeah. Yeah? Here you go.	1:37:10.40 - 1:37:12.51 -Si. -Ecco qua
1:37:14.13 - 1:37:15.42 More cheese?	1:37:14.13 - 1:37:15.42 Più formaggio?
1:37:41.15 - 1:37:43.53 I was wrong when I said the legacy of the Brooks family is having babies	1:37:41.15 - 1:37:43.53 Mi sono sbagliata quando ho detto che il lascito di questa famiglia è
1:37:43.64 - 1:37:45.73 out of wedlock.	1:37:43.64 - 1:37:45.73 avere figli illegittimi.
1:37:46.20 - 1:37:47.95 The legacy of this family	1:37:46.20 - 1:37:47.95 Il lascito di questa famiglia...
1:37:49.04 - 1:37:50.37 is Mr. Church.	1:37:49.04 - 1:37:50.37 È Mr.Church.
1:38:09.22 - 1:38:11.02 Mr.Church by Charlotte Marie Brooks	1:38:09.22 - 1:38:11.02 Mr.Church di Charlotte Brooks
1:38:13.31 - 1:38:16.13 Henry Joseph Church could have been anything he wanted to be.	1:38:13.31 - 1:38:16.13 Henry Joseph Church avrebbe potuto essere chiunque.
1:38:17.17 - 1:38:18.93 He chose to cook.	1:38:17.17 - 1:38:18.93 Diventò un cuoco.
1:38:19.80 - 1:38:22.97 The key, he said, jazz.	1:38:19.80 - 1:38:22.97 Il segreto secondo lui... Jazz.