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**Subtitling travel documentaries:
a proposed EN>IT translation of
*Egypt and Jordan -Ep.1:
solo backpacking Egypt***

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INTRODUCTION

Travel documentaries can be helpful in creating a link between various topics of interest and the viewers, giving visibility and importance to the chosen theme. Subtitling travel documentaries is an audiovisual practice whose popularity has increased in recent years, allowing viewers to access foreign cultures, philosophies and experiences. My interest in the subtitling field started with the increasing expansion of streaming platforms, such as Netflix, and developed in the course of university studies. Watching movies and tv series in the original language with subtitles is a useful way to practise a second language (L2). Moreover, I have always had a passion for travelling; therefore, I decided to combine these two interests of mine in the development of a project for this thesis, proposing an Italian subtitled version a documentary entitled *Egypt and Jordan -Ep.1: Solo backpacking Egypt*, which was realised by Karl Watson and uploaded on YouTube in 2019. It is the first of a two-parts solo backpacking trip, in which the traveller is a young man who visits different places along his journey through Egypt, meeting many people, both local and non-local and living the experience as a real tourist, but also encountering also unexpected events and difficulties.

Subtitling belongs to the area of audiovisual translation (AVT); yet, it is different from other forms of AVT, such as dubbing or voice-over. It is an activity in which multimodality plays a key role, since the subtitling process needs to take into account of the simultaneous presence of images, sounds and written elements. Indeed, from a translation point of view, it consists not only in the translation from one language into another, but also in the passage from the oral to the written form, which requires the compliance with the space and time constraints that are typical of this audiovisual translation practice.

In this thesis, subtitling will be adopted for the translation of a travel documentary whose objective is to present the viewers with the traveller's experience of a solo backpacking trip. The documentary genre consists of informative content about the country visited which is combined with the use of humour in the case study, creating an interesting and entertaining product.

This thesis consists of three chapters. Chapter 1 provides a general overview of audiovisual translation, with a particular focus on subtitling, especially in the field of travel documentaries, which is the object of this investigation. In addition, an overview

of the main subtitling strategies is provided, along with the main technical constraints involved.

Chapter 2 focuses on the travel documentary as a genre, with a description of its main characteristics and its development in the last century. Maps and animations have been taken into consideration as a way to entertain and attract viewers and have been analysed in this part with specific references to the case study. Similarly, the role of narrators and “talking heads” is discussed, especially with reference to register and style.

In Chapter 3, the content of *Egypt and Jordan -Ep.1: Solo backpacking Egypt* is illustrated, along with an analysis of the travel documentary from a translation perspective and the application of the main strategies described in Chapter 1. The gist of chapter consists of the Italian subtitled version of documentary. The last part of the chapter hosts the translation commentary, in which the main translation issues are analysed by reporting examples from the text. To conclude, in the last part of the thesis, possible pop-ups insertions are proposed in order to demonstrate how they could contribute to complete the information given in the subtitles.

CHAPTER 1 – SUBTITLING

This first chapter aims to provide an overview of audiovisual translation of the subtitling technique implied in the case study of this thesis. The first part of the chapter deals with the main features of audiovisual translation and its development throughout history until modern times. Subsequently, we will analyse subtitling in detail, starting from its evolution and its current definition. Since this thesis focuses on the presentation of an Italian subtitled version of a travel documentary, special attention will be given to interlingual subtitling. The main part of the chapter deals with the classification and description of subtitling strategies. Finally, we will look at the main existing constraints in subtitling and add a brief reflexion on the future of the discipline.

1. Audiovisual Translation

Much research has been carried out about audiovisual translation in recent years, hence definitions on the subject are not identical. Examples are the following:

“Audiovisual translation refers to the intervention on the linguistic aspect - lines and dialogues - of an audiovisual product to allow its circulation in a different market from the original one” (Fois, 2012: 4)¹.

“Audiovisual translation focuses on the practices, processes and products that are involved in or result from the transfer of multimodal and multimedial content across languages and/or cultures” (Pérez-Gonzales, 2019: 30).

“[Audiovisual translation] is an umbrella term used today in a broad sense to refer to the multi-semiotic dimension of film and television works in which dialogues undergo a process of translation” (Perego, 2005: 8)².

¹ Original version of the citation: “La traduzione audiovisiva consiste nell’intervenire sull’aspetto linguistico – battute e dialoghi – di un prodotto audiovisivo, al fine di permetterne la circolazione in un mercato diverso rispetto a quello di partenza” (Fois, 2012: 4).

² Original version of the text: “[La traduzione audiovisiva] è un’espressione ombrello oggi utilizzata in senso lato per fare riferimento alla dimensione multisemiotica di tutte le opere cinematografiche e televisive in cui dialoghi subiscono una traduzione” (Perego 2005: 8).

Among these three different definitions of the same term, we can find commonalities: firstly, the use of the prefix *multi*, which is used in words like “multimodal” or “multi-semiotic”; secondly, the passage from one language to another and between cultures. We can therefore assume that more factors are involved in this type of translation than in “simple” written text translation. For this reason, it is important to introduce the concept of multimodality. To do this, we need to consider that in audiovisual products several communicative codes operate simultaneously: the image-related and the sound-related (Díaz-Cintas, 2001: 182). Viewers are required to deal with all these different codes and to understand what they are see, read and hear with as little cognitive effort as possible. This is multimodality, i.e. “the application of multiple literacies [i.e. codes] within one medium” (Wikipedia)³.

Gambier (2018: 51) identifies fourteen different semiotic codes present in audiovisual products and that convey meaning:

	Audio channel	Visual channel
VERBAL ELEMENTS	<ul style="list-style-type: none"> -Linguistic code (dialogue, monologues, comments/voice off) -Paralinguistic code (delivery, intonation, accents) -Literary and theatre codes (plot, narrative, drama progression, rhythm) 	<ul style="list-style-type: none"> -Graphic code (written forms: letters, headlines, menus, street names, subtitles)
NON-VERBAL ELEMENTS	<ul style="list-style-type: none"> -Sound arrangement code (special sound effects) -Musical code -Paralinguistic code (voice quality, silence, pauses, volume of voice, etc.) 	<ul style="list-style-type: none"> -Iconographic code -Photographic code (lighting, colours, perspective, etc.) -Scenographic code (visual environment signs) -Film code (shooting, framing, cutting/editing,

³ Direct link to the definition:

<https://en.wikipedia.org/wiki/Multimodality#:~:text=Multimodality%20is%20the%20application%20of%20multiple%20literacies%20within,scales%29%2C%20geography%2C%20and%20symbols%20%28clouds%2C%20sun%2C%20rain%2C%20etc.%29.>

		etc.) -Kinetic code (gestures, manners, postures, facial features, etc.) -Proxemic code (movements, use of space, interpersonal distance, etc.) -Dress code (hairstyle, make up, etc.)
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Multimodality can thus be an important advantage, but also a major disadvantage for the translator, whose intention is to create a suitable product using different codes that requires as little cognitive effort as possible from the viewer. In other words, the viewer of should not lose the entertainment or the plot of the audiovisual product because they are busy following images or subtitles. For example, one advantage of multimodality is that the translator can rely on non-verbal cues (visual or auditory) to convey the information without having to include a subtitle insertion; at the same time, a disadvantage may be that an image or sound refer to a cultural element that does not exist in the target culture or language.

Since audiovisual products are part of our everyday life today, a lot of research has already been carried out on this subject; nevertheless, interest and studies on audiovisual translation have developed only recently, and today it is a field of study where much research still remains to be done. In general, the 1990s are considered the years of increasing interest in this field (O’Sullivan, Cornu, 2019: 15). In the pre-sound era movies were silent, but the narration of the action was conveyed through “title cards” and the audience could relate it to the mouths movements of the characters to understand what was going on. During this period, it was the translator’s job to remove title cards and translate and reinsert them into the movie scenes (Ivarsson, Carroll, 1998). Dwyer (2021: 300) adds that translators could go beyond simply translating cards by changing them and sometimes even suggesting a different ending. O’Sullivan and Cornu (2019: 16) define audiovisual translation of their time as follows: “We must consider the translation of film in the silent period as a holistic process involving the translation of title cards, the omission or addition of title cards, film editing and

paratranslation”. The advent of sound radically changed audiovisual production and translation. The United States is considered the first and most prolific producers at the beginning of the 20th century. Originally, the strategy was not to translate foreign movies and leave them with the original dialogue and narration. This practice increased from 1929-1930, when totalitarianism began to spread throughout Europe. In Italy, Fascism banned anything outside the national production: “[...] an ordinance of 22nd October 1930 forbade speech on film in languages other than Italian” (Quargnolo, 2000: 19). In the same years the Nazis in Germany banned the export of national movies outside the country, at a time when most of European movies were produced there (O’Sullivan, Cornu, 2019: 18). In the rest of the world, Hollywood was the largest producer of multilingual movies between the late 1920s and early 1930s. In Europe, this practice was adopted and continued mainly in London, Paris and Berlin. Multilingual movies could be considered the precursors of audiovisual translation, as they were characterised by the translation of scripts and dialogue from the main language into a varying number of other languages (O’Sullivan, Cornu, 2019: 18).

Apart from the decades of totalitarianism, the 20th century can be considered the birth of audiovisual products and consequently of audiovisual translation. This was possible thanks to the numerous advances in the technology and communication. According to Perego (2005: 7-8), the spread of audiovisual translation was also influenced by the special attention to minorities that developed in Europe in the 1980s and 1990s, when audiovisual products were seen as fundamental tools for promoting exchanged and strengthening people’s linguistic and cultural identity. With the increase of interest and curiosity in this discipline, researchers had to find an appropriate term for this new field of study: the first terms were “film translation” and “screen translation”. The former referred to the only product involved in translation in the period before the advent of televisions and computers; the latter was broader, but referred to the tool used to distribute the products without reference to the product itself. The real change occurred with the introduction of the concept of “language transfer”, which drew the attention to the practise of translation and the components of an audiovisual product (sound and image). As a result, the new umbrella term “audiovisual translation” was introduced (Perego, 2005: 8). It is often referred to by the acronym AVT, which is also adopted in this thesis. With the official introduction and definition of this new field of study, the

whole world began to increase its audiovisual production. Yvane (1995: 451-460) states:

“An extremely high percentage of audiovisual programmes originate in the USA; 90% in Denmark, 90% in France, 90% in Germany, 94% in Greece, 75% in Ireland, 80% in Italy, 92% in Luxembourg, 90% in the Netherlands, 70% in Portugal, 95% in Spain, and 88% in the United Kingdom [since the mid-1990s”.

And now these numbers have increased even more with growing local, regional, national and international production.

Gradually, specific products for disabled people have also been included, such as subtitles for the deaf and hard of hearing, or audio-descriptions for the blind and visually impaired people. However, AVT is composed of many different translation practises, of which we need to classify the most common ones. Díaz-Cintas (2009: 4-5) lists ten approaches to audiovisual translation, the first being the umbrella term “revoicing”. The word itself, suggests that the oral output of the source audiovisual text is reproduced with another oral output in the target language, so that the original audio is *re-voiced*. This concept includes five AVT practises:

1. Voiceover: usually used in documentaries or interviews, which are considered factual genres. The original audio is heard for a few seconds, then the sound is lowered and kept in the background while the translated speech begins. The translation ends a few seconds before the original so that the viewers can still hear the original version for a few seconds.

2. Narration: the difference to the previous point is that the original audio is absent and the viewer only hears the translated version. This is not always perfectly synchronised with the person speaking.

3. Dubbing: also called lip-sync, it is the complete replacement of the original language with a translated version that is perfectly synchronised with the lip movements of the characters.

4. Interpretation: it can be simultaneous or consecutive and is usually implied in live speeches such as in conferences, festivals, press conferences or live interviews.

5. Audio Description (AD): used to enable visually impaired people to access audiovisual products. It is the description of visual elements in live shows, programmes, events, etc. It is usually inserted at silent moments or pauses.

These are the AVT practises that involve orality, while the following belong to the written types of AVT:

6. Subtitling: translation or transcription of original dialogue into the same or a target language, often displayed in the lower part of the screen. They also refer to any other verbal information conveyed in the original both visually and orally, such as letters, inserts, etc. They are organised with fixed space and time constraints.

Since the main aim of this thesis is to provide a subtitled IT version of a EN travel documentary, the technical aspects of subtitles will be investigated in more detail in the following sections of this chapter.

7. Surtitling: transcription or translation of dialogue in operas, musical shows or theatre representations. They can be projected on a screen above the stage or on smaller screens in front of the audience. Similar to subtitles, their aim is to convey to the viewers what is said in speeches or songs, but they also capture other information, such as the name of characters.

8. Subtitling for the deaf and hard of hearing (SDH): similar to AD, this type of AVT was recently introduced to improve access to audiovisual product to people with disabilities. In this case, subtitles are characterised by the use of different colours to indicate each character, as well as the insertion of further information about the context or other important features that can be heard, such as accent, intonation, etc.

9. Live subtitling: used for live shows, programmes or events. They can be live if they are actually written at the same time as the programme, or semi-live if the script of the original content is delivered just before it starts.

10. Fansubbing/Fandubbing: recent AVT practises carried out by amateurs who produce subtitles or dubbed versions of TV series, movies or especially *anime* (traditional Japanese productions) in order to provide a target-language version shortly before the release of the original. These techniques have evolved with the advent of the internet and other legal/illegal streaming platforms.

Researchers divide Europe into two parts: the first group consists of the so-called “dubbing countries”, where dubbing is more widespread than subtitling or other AVT

practices, and the second group refers to the “subtitling countries”. Perego (2005: 16), however, opposes this division and proposes a different one: in order to have a realistic and accurate representation of actual European preferences in AVT, she believes we should take into account that some countries are more populated than others. For this reason, she suggests dividing Europe into “big countries” and “small countries”. In this way, smaller countries such as Switzerland and Austria can be grouped together, allowing for a more balanced analysis. In general, Perego’s (2005) research has shown that larger countries with more economic opportunities and official monolingualism prefer dubbing, while smaller countries prefer subtitling, a less costly AVT practice. What is certain is that AVT is gaining ground as a field of study, thanks largely technology advances and the increasing proliferation of cinematic products. One factor that proves the spread of AVT in recent years is the increase in research in this field. In fact, Pérez Gonzales (2014: 26) states that “Audiovisual translation was thus conceptualized as an aesthetic form of mediation subject to a range of extra- linguistic constraints pertaining to the medium in which films are embedded”. As a result, AVT was not yet considered a subject, but rather part of the field of mediation. It was not until the 1970s that researchers became more interested in AVT (Díaz-Cintas, 2020: 214). Therefore, between the 1980s and 1990s, audiovisual texts were incorporated into the field of literary translation, and thanks to the emergence of digital technologies in the last 15 years, AVT “has gained formal academic recognition with the inclusion of this field of professional practice and scholarly inquiry in translator training curricula in the mid-1990s” (Pérez Gonzales, 2014: 27). For this reason, in 1995, one hundred years after the invention of cinema, a series of international events on audiovisual translation was organised all throughout Europe (Perego, 2005: 7; Díaz-Cintas, 2020: 214). The translation journal “Babel”⁴ was the first to deal with AVT, which from that moment on

⁴ *Babel* is a scholarly journal designed primarily for translators, interpreters and terminologists (T&I), yet of interest also for non-specialists concerned with current issues and events in the field.

The scope of *Babel* is intentional and embraces a multitude of disciplines built on the following pillars: T&I theory, practice, pedagogy, technology, history, sociology, and terminology management. Another important segment of this journal includes articles on the development and evolution of the T&I professions: new disciplines, growth, recognition, Codes of Ethics, protection, and prospects.

The creation of *Babel* was proposed on the initiative of Pierre-François Caillé, founding president of the Fédération Internationale des Traducteurs (FIT) and approved by the first FIT Congress of 1954 in Paris. *Babel* continues to be published for FIT and each issue contains a section dedicated to THE LIFE OF FIT (from <https://benjamins.com/catalog/babel> last accessed 12/12/2021)

was also addressed in other important translation journals. As mentioned earlier, AVT was and still is difficult to identify in the field of Translation Studies due to its multimodal nature. According to Díaz-Cintas [\(2020: 215\)](#) the mistake is to consider AVT as a single activity, while it consists of several practises that can be completely different from each other. Even though it has been difficult to insert AVT into Translation Studies, its popularity today is undeniable. Apart from its most common uses, today AVT has also become an important tool in the acquisition of a second language (L2), because, thanks to subtitles, students or people in general can watch a movie or a TV series and learn at the same time. Moreover, many universities have developed degree programmes specialised in AVT, training professionals in the different practises. In conclusion, there is still a lot of research to be done in the field of AVT, and the constant development of technologies plays an important role in this. Especially nowadays, with the emergence of new streaming platforms such as Netflix, Amazon Prime or Now TV, audiovisual translation is a growing field of study that will continue to expand in both academic and professional fields.

The following sections will focus on the definition of Oblique Translation, finally moving on to a deeper analysis of the subtitling technique and its strategies.

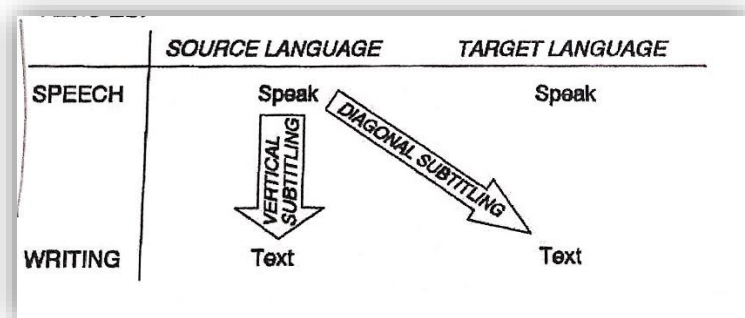
2. Gottlieb's definition of Oblique Translation

In this section we will focus on the concept of translation and its application to audiovisual products. Translation, due to its flexibility and its many facets, has always been a much discussed topic that researchers are still debating. Many theories have been proposed over the years and we will briefly summarise the most important historical aspects until we arrive at Gottlieb's definition of Oblique Translation, which will be adopted in the case study.

The most important change in the approach to translation took place in the 1970s, when the Skopos Theory was first proposed and changed the traditional attitude towards the subject. Namely, until that time, translation was used as a tool to transfer the Source Text (ST) without considering the Target Language (TL) or the Target Culture (TC). The focus was on the original message, and it was not important whether some terms or topics were understandable to readers of the TL. On the other hand, the Skopos Theory, proposed by Hans J. Vermeer in the late 1970s changed everything: he tried to find

another way of translation that goes beyond the superficial linguistic level and reaches the cultural level by being oriented to the target reader (Triswanati, 2014: 245). Many critics opposed him because he took a revolutionary approach when compared to what was common at the time. Researchers criticised that the ST was no longer the focus, and that these new works would have been adaptations rather than translations. However, the change was unstoppable, and a real “cultural turn” began (House, 2016: 16). In fact, Vermeer (1996) explains that “Skopos theory strictly regards translating from the point of view of a text functioning in a target-culture for target-culture addressees”. This is the approach that was used in Chapter 3 when creating the Italian subtitles for the travel documentary *Egypt and Jordan -ep.1: solo backpacking Egypt*.

Henrik Gottlieb can be considered one of the most influential researchers in the field of subtitling; therefore, we will refer to his work *Subtitling: Diagonal Translation* (1994) to analyse the translation method used in this thesis. He makes an important distinction between translation and interpretation against subtitling. In the first case, they are defined as “horizontal” or “one-dimensioned” because in translation the message changes from one SL to a TL, but the channel used remains the same (written); similarly, in interpreting the communication channel is oral, even if we change from one language to another. In contrast, subtitling can be “vertical” or “diagonal” (i.e., oblique). Vertical subtitling is the transcription of a speech into written form, without any linguistic change, while diagonal/oblique subtitling not only changes the communication channel, but also changes from one SL to a TL. The following diagram might help to better understand this concept:



Picture 1

This is the most common translation approach used today in AVT and especially in subtitling. Gottlieb identifies two main problems with using a diagonal translation, in other words, the differences between spoken and written text:

1. In speeches, implicit language is created by the context and the fact that the interlocutors are present and one is in front of the other. This means that some things are taken for granted, things that are not understandable to the reader who is not present;

2. Speeches have linguistic formulations that differ from written ones: they are less formal, may be characterised by the use of dialects or stylistic features that cannot always be reproduced in the written form.

Consequently, oblique translation can be very difficult because it moves from a more flexible language to a more formal and rigid one, which is why it is so different from the other types of horizontal translation. Features of speech and spontaneous discourse will be further analysed in Chapter 2, including specific examples from the case study.

In the following sections, the emergence and development of subtitling will be described in detail, with a particular focus on interlingual subtitling and its characteristics.

3. Definition and development of Subtitling

In this section, an overview of the evolution of subtitling is provided, along with its definition according to the main studies of researchers in the field.

Subtitling, which belongs to AVT, emerged towards the end of the 19th century, more precisely in 1895, with the invention of cinema. This new form of entertainment changed the history of communication, including In this paragraph a summary of the development of subtitling will be provide, along with its definition according to the main researcher's studies in this field.

Belonging to AVT, subtitling saw its birth around the end of the 19th century, precisely in 1895, with the invention of cinema. This new form of entertainment changed the history of communication, including the means of communication. Initially, there was only muted cinema, and as we have seen in the previous sections, intertitles (or title cards) were used to convey both dialogue and narration in silent movies (O'Sullivan, Cornu, 2019: 15). Indeed, cinema was perceived as a visual phenomenon and this remained the common perception until 1900, when sound and cinema were

combined for the first time. Intertitles officially disappeared from 1927, as viewers could now hear dialogues and narrations directly (Perego, 2005: 35). This also meant a big change from a technical point of view, because intertitles were not so difficult to translate, it was "only" a matter of replacing the SL with those from the TL. But with the advent of sound, the technical difficulties had increased (O'Sullivan, Cornu, 2019: 17). Now subtitles had to be positioned precisely on the screen, with new time and space constraints. Initially, most movies with subtitles were translations from English into other languages, because almost all the movies were American productions. The majority were intended for European countries, so the first subtitled versions of movies were realised in Europe (O'Sullivan, Cornu, 2019: 20). O'Sullivan and Cornu (2019) note that subtitling may have first been used in the United States with the 1930 movie *Zwei Herzen im 3/4 Takt* ("Two Hearts in Waltz Time") by Géza von Bolváry, which was subtitled by Herman Weinberg, considered the first subtitler working in New York. However, there are other movies that researchers recognise as "the first" to have been subtitled, and there is no evidence to support either theory. What is certain is that this AVT practise began to spread around the world from the first years of the 1900s, always in parallel with dubbing, which eventually gained more ground.

After cinema, television developed, and subtitles were now used in programmes and television movies. Nevertheless, researchers have analysed the differences between cinema and television productions. The two most important distinctions are presented below:

- Technical processes in the creation of the subtitle;
- The viewer's reception of the subtitle.

There are different text manipulations in cinema and television, but according to Perego (2005: 36) the main difference is that cinema viewers can read faster, in fact they need about 30% less time than those who watch something on television. Even when identical subtitles are used, this theory is confirmed. Factors that could explain this include: the size of the screen, the letters definition and size on the screen. This proves that there are no universal subtitles, but that they change depending on different factors such as the channel used for communication, the viewers addressed and the objective of the communication. Another element that has evolved over the years is the background of the subtitles, that is the presence or absence of a coloured band behind the words

(O’Sullivan, Cornu, 2019: 22). The problem arose was that subtitles written in white were sometimes less visible when the image on the screen was also white. A step forward was made with chemical subtitled (between 1933 and the 1990s) and laser subtitles (between 1988 and the 2000s), which were enclosed in a black line that made more legible. But the problem of overlapping with a large white background remained. The problem was solved with the advent of digital subtitling in the 1970s, first used in TV programmes and then catching on cinema and DVDs. Today, almost all streaming platform offer individual viewers the opportunity to change subtitles settings and choose between different coloured bands and coloured subtitles, usually black or white.

Now that the history and evolution of subtitles have been fully described, we can attempt to define this AVT practise. The most widely used and possibly most complete definition comes from Gottlieb, who presented it at the first Language International conference in Denmark in 1992. He states that “Subtitling can be defined as a (1) written, (2) additive, (3) immediate, (4) synchronous and (5) polymedial translation”. We will now attempt to describe each of these definitions:

1. subtitling is a written process and belongs to AVT;
2. it is additive, because verbal elements are added to the original;
3. it is immediate, because the subtitles appear fluently, and the viewer has no control over them:
 4. it is synchronous because the original video and the translated dialogues appear simultaneously;
 5. it is polymedial, because as we have already seen, subtitling always involves at least two channels to allow the communication, so we have defined it and AVT in general as multimedial.

With the advent of social media, a new term has entered our everyday language, especially among younger people: “caption” (Perego, 2005: 51). This term can easily be confused with subtitles, so we will now briefly explain the difference between the two. Captions became popular thanks to Instagram, which allows its users to write something under a photo when posting. In Italian, caption would be translated as *didascalia*. The main difference with a subtitle is its function: the Cambridge Dictionary defines a caption as “a short piece of text under a picture in a book, magazine, or newspaper that

describes the picture or explains what the people in it are doing or saying”⁵. This definition can be expanded, as today the term “caption” can also refer to a description of a photo on a social network or simply a phrase or a quote inserted below the post. Therefore, the contrast with Gottlieb’s previous definition of subtitling is easy to see. According to Ivarsson and Carrol, a similarity between these two terms is only found in the United States, where “caption” is often used to refer to subtitles for the deaf people.

We agreed before that there are no universal subtitles. According to Gottlieb, we can classify them from a linguistic and technical point of view (Gottlieb, 1992: 163). First, we will look at the following linguistic differences:

1. intralingual subtitles: the translation is done within one language. For example, in production for the hearing impaired or in subtitles for language learners;
2. interlingual subtitles: translation between two languages. It refers to what we previously called Diagonal/Oblique translation, that is the translation of dialogues and narrations from one ST to a TL.

From the technical point of view, there are the following possibilities:

1. open subtitles: already inserted in the original version of the movie or program and inseparable from the original product;
2. closed subtitles: optional. The individual viewer can choose whether or not add them to the original version. The language of the subtitles is chosen by the viewer.

A concrete example of open subtitles is the 2006 movie “Apocalypto” directed by Mel Gibson, which is spoken in a reinterpretation of the ancient Mayan language, Yucatec Mayan, For this reason, subtitles are automatically present in the movie, it is not a decision of the viewer, who otherwise would not understand anything.

In the following section, we will analyse in more detail the concept of interlingual subtitling used in the case study of this thesis.

4. Interlingual Subtitling

The aim of this section is to provide a deeper analysis of interlingual subtitling, which is the technique adopted in the translation of the case study. The aim of this practise is to create an adequate version in the TL, since viewers cannot verify the truthfulness of the information contained in the subtitles if they do not know the SL. At

⁵ Definition from <https://dictionary.cambridge.org/dictionary/english/caption> (last accessed 15/01/2022)

the same time, this technique can be criticised by people who are familiar with the original language and can detect any incoherence in the translation process (Díaz-Cintas, 2010: 345-346). For this reason, it is also called “vulnerable translation” (Hu, 2021: 298). This is because when we translate from one language to another, it is generally assumed that translators should render the most accurate translation of ST (Kruger, 2001: 183). This is partly true, as the issue of the “perfect translation” has been debated for years. However, the hypothesis that a uniquely correct solution can be found in subtitling suggests that there is a mechanical process behind it, which is not possible according to Kruger, since subtitling means more than just putting together some translated words in the lower part of the screen. She proposes a semiotic approach to translation, starting from Gottlieb’s theories, which we presented earlier in this chapter. She defines it as a “quest for the ideal sign-norm” (2001: 182).

When we talk about interlingual subtitling, we can also refer to the description used in cinema, since this AVT practise is actually used in movies or television. In general, movies consist of an object (the story), a sign (visual and oral elements) and an interpretant (the idea formed in the viewer’s mind about the story). Kruger (2001: 190) starts from this list to create a similar list related to the semiotic elements we can find in interlingual subtitling:

- The object is the linguistic aspect of the AVT product;
- The sign is the language used to convey the message;
- The interpretant is the subtitler’s interpretation when translating the sign;
- The subtitler creates a new sign (the subtitle) that is necessary to convey the meaning to the viewer who does not know the SL;
- The final interpretant is the viewer’s interpretation of the object.

Since we have said that subtitling is not a mechanical process, it is possible that the subtitler creates more than one sign before arriving at the sign that he/she considers the most appropriate. This search for the perfect solution can be endless. The only certainty is that the translator will apply the solution that better reflects the original meaning. This issue can be very complex because a perfect, literal translation is not always possible (Behtash, Moghadam, 2017: 1). In addition to the cultural and linguistic aspects, interlingual subtitling is subject to censorship of taboo expressions or swear words that might be offensive in the target culture. These aspects will be analysed in Chapter 2, as

some cases also occurred in the translation of the travel documentary presented in this thesis.

A worrying increasing practise in this field is the use of English as a “pivot language”; in other words, AVT products are translated from English into other languages even though English is not the original soundtrack (Díaz-Cintas, 2010: 346). This can be very dangerous in subtitling, but also in other types of text, as errors or misunderstanding could be carried over to subsequent versions. However, apart from the difficulties and risks that can occur in a subtitling interlingual translation, this AVT technique can be very useful in other areas, such as second language (L2) acquisition. Over the last decade, subtitling has been studied in the context of education and language learning. It showed that it can be a very useful tool to improve reading, writing, listening and vocabulary in another language (Borghetti, Lertola, 2014: 423-444). A study conducted by Čepon in 2011 found that the acquisition of a L2 through interlingual subtitles has pedagogical benefits. It was shown that reading subtitles and listening to the original audio at the same time did not pose a problem for the students surveyed, as they could easily switch from one communication channel to the other. Moreover, interlingual subtitling also proved beneficial in reducing anxiety and enabled students to assimilate the chosen foreign language in a calm and positive environment. The experiment was conducted specifically with Slovenian students learning English, but we can assume that the results can be applied to any language combination. A similar study was conducted by Danan (1992), who demonstrated that L2 acquisition can also be realised through “reversed subtitles”. Dialogues and narrations played in the viewers’ native language with subtitles translated into the L2. Danan has proven that this method can be very effective at the beginning of acquiring of a new language, as this approach helps students with several things, such as recognising certain language structures and memorizing vocabulary. Therefore, interlingual subtitling is not only a way to improve the international distribution of AVT products, but also a didactic tool.

In the next section, we will analyse the main issues related to the subtitling of travel documentaries.

5. Subtitling Travel Documentaries

The aim of this section is to provide a brief overview of the use of interlingual subtitles in travel documentaries. Not much research has been done in the field of subtitling travel documentaries. A good starting point would be to relate interlingual subtitling to the definition of travel documentary: “A ‘travel documentary’ is a documentary film or television program that describes a trip to a certain country in general and in a non-commercial way. In the past, the genre was represented by TV ‘travelogues’ produced by third parties, or by occasional presentations of those same travelogues in theatres and other venues” (Lopriore, 2015: 219). In addition, Ogea Pozo (2020: 456) states that the documentary genre can be considered specialised translation due to its vocabulary, which often refers to different fields and can seem technical to the non-specialised audience. The purpose of these documentaries is to provide the viewers with a kind of long-distance travel to distant countries; therefore, it is essential that the interlingual subtitles are of the highest possible quality to convey the same emotions and information as the original. Another challenge for the subtitler could be the variety of registers (Ogea Pozo, 2020: 458). In fact, travel documentaries are often constructed with a narrator/interviewer and “talking heads”/interviewees. However, these conversations are almost always improvised and only some documentaries are based on prepared dialogues.

One of the differences between a travel documentary and other audiovisual products is the immediacy of the speech, i.e., the dialogues are not structured by pauses and a controlled pace, as in the case of movies or TV series. Characters and narrators sometimes speak very quickly, which presents a challenge to the subtitler, whose job is to translate the message into another language. In general, travel documentaries are a newer audiovisual product that has emerged thanks to internet channels such as social networks, blogs, etc. Especially through Instagram, travellers had the opportunity to share their experiences on their profiles. Nowadays, platforms like Instagram or Facebook still have a poor production of interlingual subtitles, so they are usually used to attract people to another platform, usually Youtube, where longer videos and subtitles are more popular and the whole travel documentary is uploaded.

In Chapter 2 we will analyse in depth the main characteristics of this genre and its evolution throughout history, while in the next section we will look at different subtitling strategies that can be applied in an interlingual context.

6. Subtitling strategies

This section deals with subtitling strategies, the main means used by translators to create an appropriate AVT product in a language other than the original. Gottlieb (1992: 166) states that “[...] the subtitler transcodes the uncompromising dialog into equally unavoidable strips of graphic signs conveying a maximum of semantic and stylistic information”; however, we already know that uncompromised original dialogue does not necessarily correspond to uncompromised subtitles. This is because there are no canonised solutions for the translating dialogues and speeches; As we said before, the final product is always the best possible version according to the subjective opinion of the translator who realised it. Nevertheless, this does not mean that every solution is accepted: “[...] there is always more than one solution to a subtitling problem, but even more solutions that miss the target” (Gottlieb, 1994: 103). Gottlieb continues by adding that the subtitler sometimes uses techniques consciously but also unconsciously. He proposes ten strategies that represent the different techniques adopted in the subtitler’s profession. It is important to emphasise that his experience is mainly related to the field of television subtitling, and we have already mentioned that the subtitling of movies and the subtitling of television programmes can be different. Therefore, in addition to Gottlieb’s classification, we will also look at other researchers’ studies and make a comparison. **B**efore we list the strategies, however, a preface is necessary. Researchers do not always agree on the definition of subtitling technique as a true form of translation, mainly because of its multimodal nature. They recognise one particular aspect that is common in subtitling regardless of the strategy used, namely textual reduction (Perego, 2005: 37). Textual reduction is implicit in subtitling discourse because when moving from an audio to a written channel, precise literal translation is rarely This is only possible when the linguistic exchanges between characters are poor (Perego, 2005: 74); therefore, dialogues are usually shortened. Lomheim (1999: 200) uses the term “transfer” instead of translation when speaking of interlingual subtitling:

“As a collective term for the process of converting speech to text during subtitling, I have chosen to use transfer. This allows me to use translation for that part of the transfer process which technically and professionally is covered by this term, meaning a linguistic transfer that meets the normal requirements for equivalent translation”.

He refers to the process of transforming a dialogue into a written text, which involves other changes besides the linguistic one, such as time and space constraints or the reading speed of the viewers. In general, a good subtitle is the one that makes viewers feel that they are not missing anything. Therefore he insists on considering subtitling as a highly specialised translation.

We will now focus on each translation strategy, starting from Gottlieb's classification; moreover, we will make a comparison between his list and additional strategies used by other researchers to get a clearer panorama.

6.1. Expansion

Expansion is the first strategy identified by Gottlieb (1992: 166), which he defines as "Expanded expression, adequate rendering (culture-specific references etc.)". This first strategy contrasts with what we have said about subtitling up to this point, namely the constant presence of its reductive nature. However, Gottlieb's classification takes a very different approach: adding words to give the subtitle a more complete meaning. This may be necessary in some cases, such as when there are specific cultural references that cannot be translated into TL. For this reason, the subtitler may expand the subtitle as much as possible to convey a clearer message. Nida (1964: 227-231) classifies nine cases involving expansion:

1. filling elliptical expression;
2. obligatory specification;
3. addition required by grammatical restructuring;
4. change from implicit to explicit form;
5. answers to rhetorical questions;
6. classifiers;
7. connectives;
8. language constructions of the TL that do not exist in the SL;
9. doublets.

Lomheim (1999: 205) agrees with this strategy and proposes it under the name of addition. The difference between Gottlieb's and Lomheim's approach is that the latter considers expansion/addition as an alternative option and not as the only optimal

translation like the former. He speaks of expansion only when “[...] the subtitler neither reduces nor translates the units of content but increases the volume by adding new units”. Albir (2011: 93) describes a strategy called *Ampliación lingüística* which has similarities with Gottlieb’s expansion and Lomheim’s addition. He explains that this strategy can be used with the intention of clarifying the original meaning and making a ST as accessible as possible.

6.2. Paraphrase

Gottlieb (1992: 166) explains that paraphrase involves “Altered expression, adequate rendering (non-visualised language-specific phenomena)”. This strategy could be reminiscent of the technique used in literature, especially in poetry, when a text is rewritten in more familiar and modern words. The aim is not to reproduce the original exactly but to create an equivalent form of the original (Dastjerdi, Rahekhoda, 2010: 22). Pedersen (2006: 8-9) distinguishes two types of paraphrase, especially in relation to extra-linguistic-cultural references. The difference lies in the approach to the text: the first type is “Paraphrase with sense transfer”, in which the cultural reference is eliminated but the sense of the original is retained by rephrasing the sentence; the second type is called “Situational paraphrase” and refers to the complete omission of the original sense of the cultural reference which is replaced by an alternative in the TL that is appropriate to the context but completely different from the original. Unlike the previous case, we cannot find a similar strategy in Lomheim classification.

6.3. Transfer

As mentioned above, this term is of central importance for Lomheim (1999). He uses it instead of “translation” when talking about interlingual subtitles. This is because, in his opinion, interlingual subtitling is a complex form of translation that involves not only linguistic translation but also other changes in different channels. Gottlieb (1992: 166) defines the transfer strategy as “Full expression, adequate rendering (‘neutral discourse – slow tempo)”. In other words, this approach can be applied only in certain situations, i.e., in the presence of a neutral and slowly-rhythmed discourse. In these particular and we could say “lucky” cases, the translation can be rendered almost verbatim, without changing the content or the structure of the original ST. In Lomheim

(1999) we do not find a specific translation strategy called transfer; yet, we need to take into account that he uses to this term more generally, and not only as a single technique.

6.4. Imitation

This type of subtitling strategy could be considered simpler than the others, but it can only be applied only in specific situations. Gottlieb (1992: 166) describes it as “Identical expression, equivalent rendering (proper nouns, international greetings, etc.)”. In other words, imitations consists of rendering the original word in the ST as it appears in the TT. This is the case when the words mentioned above refer to people, countries, brands or other proper names. Of course, names can be translated into the TL if there is an equivalent, or they can be left in their original form, especially if the SL and the TT are very far apart from each other. Gottlieb adds that this technique can also be applied to international greetings, especially when we subtitle international conferences, festivals, or government events in general. Lomheim (1999) does not include imitation in his classification, perhaps because he considers it implicit when dealing with proper names.

6.5. Transcription

Some researchers find Gottlieb’s classification difficult to remember because the boundaries between the different strategies can sometimes become blurred. This is the case with transcription: this term is usually associated with subtitling techniques in general, e.g., when we say that subtitling is the transcription of an audiovisual product audio from the SL to a written text in the TL. However, Gottlieb (1992: 166) uses this word to refer to a specific strategy used in subtitling, even if it is rare. According to him, transcription refers to “Anomalous expression, adequate rendering (non-standard speech)”. This means that it is used when there are nicknames, foreign words that do not belong to either the SL nor the TL (a third language), slips of the tongue, etc. These kinds of expressions are difficult to reproduce, and therefore, during transcription, they are inserted into the TT in their original form, without being translated. Even the spelling of the words remains the same (Simanjuntak, Basari, 2016: 29; Ghaemi, Benyamin, 2011: 42).

6.6. Dislocation

This particular subtitling strategy differs from the others because it relates more to the effect that the original ST has on the viewer rather than focusing on the linguistic domain. Gottlieb (1992: 166) classifies it as “Differing expression, adjusted content (musical or visualised language-specific phenomena)”, which means that the effect on the viewers is more important than the content and the original message can be adapted or completely changed if the result conveys the same power. As Gottlieb has indicated, this strategy is more often used with musical or visual effects, meaning that the translated version can be very different but still accepted if it has the same power as the original.

6.7. Condensation

Condensation can be considered one of the most popular subtitling strategies because it conveys the same meaning as the original with a smaller number of words. The important aspect to consider in this strategy is that the message present in the original must remain unchanged, unlike what we have seen before in the case of dislocation.

Gottlieb (1992: 166) describes condensation as “Condensed expression, concise rendering (normal speech)”. Thus, this strategy can be very useful when the subtitler is faced with space and time constraints. Condensation is also found in Lomheim’s (1999: 202) classification with the name of compression. The usage is the same, namely the rewriting of sentence into synthetic linguistic form without changing the original meaning. In other words, the change affects only the sentence structure, not the content (Perego, 2005: 117). Albir (2011: 93) identifies this strategy with the name *compresión lingüística*, a reduction process applied to the TT.

It is important to point out that Lomheim (1999: 203) lists two other strategies in his classification which, in some parts, might be considered similar to Gottlieb’s condensation. For interlingual subtitles, he proposes the use of hyponymy and hypernymy (or generalisation and specification). Both consist in replacing words or expressions from the ST with lexical units belonging to the same semantic domain in the TL. In other words, a hyponym is “A word whose meaning is included in the meaning of another more general word; for example, ‘bus’ is a hyponym of ‘vehicle’”. In contrast, a hypernym is “A word whose meaning includes the meaning of a more

specific word; for example, ‘animal’ is hypernym of ‘elephant’” (The Free Dictionary)⁶. Lomheim’s approach is to replace the terms in the original version with more specific or general ones. The main difference with Gottlieb’s condensation strategy is that hyponymy and hypernymy are not necessarily accompanied by a reduction in the number of words used. Their aim is not only to respect space and time constraints, but also to convey the original message in the best possible way.

6.8. Decimation

Decimation can easily be confused with condensation, but they have two different areas of application. Decimation is a stronger form of condensation that can also result in omitting important parts of the discourse. There may be several reasons for this choice, for example, the speed of speech: in scenes where characters speak or argue very with each other very quickly, it may be difficult for the subtitler to formulate appropriate sentences for the viewers who have a very short time span to read. Gottlieb (1992: 166) classifies decimation as “Abridged expression, reduced content (fast speech of some importance)”. He does not conceal the fact that important parts of the discourse may be deleted in the process. Decimation can also be applied when the subtitler intentionally leaves out some expressions, such as swear words or taboo terms that are not accepted in the TC (Simanjuntak, Basari, 2016: 25). Here, the subtitler has the responsibility to know the differences between cultures, as well as the model viewer, the addressee of his/her translation.

6.9. Deletion

This strategy can be considered similar to decimation, but the main difference lies in the part of the discourse that is affected. As we have already said, decimation can lead to the omission of important sentences of the ST, while, in contrast, deletion is the deletion of elements that are not essential to the message. Gottlieb (1992: 166) writes about deletion as an “Omitted expression, no verbal content (fast speech of less importance)”. Deletion refers to repetitions, filler words, question tags (Simanjuntak, Basari, 2016: 25) and other elements that can be omitted without affecting the content of the original version or changing its meaning. As the name suggests, this strategy is

⁶ From <https://www.thefreedictionary.com/hyponym> (last accessed 22/12/21)

about completely eliminating some words or expression that no longer appear in the subtitled version. Similarly, we can find this strategy in other authors' works, for example, Lomheim (1999: 203) talks about effacement, while Albir (2011: 93) calls it *elisión*, a technique of deletion of some elements which occurs during a translation process.

6.10. Resignation

The last strategy identified by Gottlieb (1992: 166) represents the “last resort” of an interlingual subtitler. He describes it as “Differing expression, distorted content (‘untranslatable’ elements)”. In fact, this approach is applied when the translator cannot find a suitable solution in the TL and the meaning present in the original is lost. Often these situations are connected with ST and TT cultural background which prevent the subtitler from finding an equivalence. We do not find a similar strategy in Lomheim classification nor in Albir's.

6.11. Not Applicable

We have seen that sometimes the differences between the strategies can be very small, so it may happen that none of them is applicable. This possibility is not explicitly mentioned in the classification of subtitling strategies, but it can occur in any type of translation and not only in AVT.

7. Technical Aspects

The aim of this chapter is to present the main technical aspects that may be relevant in the creation of interlingual subtitles. As mentioned earlier, reduction is the subtitler's best friend, as it helps to create appropriate solutions for the TL viewers. On the one hand, reduction can be analysed from a translating point of view in the context of the previously listed subtitling strategies; on the other hand, we can also look at it from a more technical point of view considering, for example, space and time constraints, screen placement or readability. We will now focus on all these different aspects in order to give a complete overview of the panorama of interlingual subtitling.

7.1. Punctuation

The importance of punctuation in any kind of text is undisputed. Subtitles are no exception, since they are a kind of written text, even if they are strongly multimodal. On the contrary, it is their multimodality that assigns a very important role to punctuation: to represent the features and nuances of dialogues (intonation, hesitation, emphasis, etc.) while facilitating reading. (Perego, 2005: 56). Perego defines *segni paragrafemici* signs such as dots, commas, question and exclamation marks, and all the other punctuation marks that can be used in written texts. The following list refers to the main punctuation marks commonly used and found in subtitles:

- full stop: it is used to indicate the end of a sentence. It is not preceded by a space. Full stops are not required in acronyms, only block letters;
- triple dots: they are used to indicate hesitation or suspense at the end of a sentence, without being preceded by a space. If they indicate the end of a sentence, they are followed by a space;
- comma: it marks a pause in the sentence and facilitates reading, but it should not be used at the end of a subtitle;
- semicolon: it can be used to mark a stronger pause or with the role of a full stop when the break occurs between two lines of subtitles;
- question mark: it is used to convey a question. It can be combined with an exclamation mark to give the sentence a rhetorical or surprised tone;
- exclamation mark: used to indicate surprise, a command, or simply emphasis. It can be combined with a question mark to convey a rhetorical touch or a surprising tone;
- dashes: they indicate that two different characters are speaking. They are followed by a space.
- hyphens: they are used in their most common sense to join two words, with no space before or after, or they may be implied to separate dates and times;
- brackets: they are not used in subtitling. Squared brackets are the only exception because they indicate the transition from a foreign language to the subtitles language and vice versa:
- Quotation marks: they are used to insert nicknames, foreign words or normal quotations. In the subtitles proposed in this thesis, *italics* replace quotation marks;

Besides punctuation, there are some other changes that can be made, for example:

- *italics*: it is used to indicate foreign words, nicknames off-screen narration and dialogues;
- block letters: they are used to indicate that the person speaking is shouting. They may be accompanied by exclamation marks. They are required when writing an acronym (no full stops between letters);

In 2020, a study was conducted for the *International Conference on Computers Helping People with Special Needs* on the differences between automatic and human-generated subtitles. This showed a strong preference for subtitles with punctuation, both for automatic and human-generated subtitles. Participants stated that punctuation helped them read because less cognitive effort was required. At the same time, some participants were asked to read subtitles with punctuation errors. The result was that they sometimes felt they did not know what they were reading and that the cognitive effort was greater. All these details can make a big difference between a good subtitle and one that viewers would not understand, jeopardising the main aim of interlingual subtitling: to produce an appropriate translation of an audiovisual product in order to convey the original content to the target viewers in the best possible way.

7.2. Time Constraints

According to Gottlieb, time is an important factor when it comes to subtitling. He explains that “The reading speed of the average viewer is considered slower than the talking speed of the person to be subtitled” (Gottlieb, 1992: 164). He conducted two different studies: first in Sweden, showing that the average reading speed of a person watching a TV programme is 5-6 seconds for two-line subtitles. In contrast, the study, conducted in Belgium, showed a faster reading speed. The two studies were conducted in the 1970s and in the 1980s, so the ten-year difference was associated with an increase in reading speed. The reason for this could be that people became more familiar with television and technology over time. In fact, Gottlieb himself says that future studies may show that people have become more accustomed to the “immediacy of technology” (1992: 165). Another difference could be based on the type of the subtitled programme, e.g., documentaries or programmes in which off-screen narrators or spontaneous speeches are more complex if compared to TV series or dramas (ITC Guidance on

Standards for Subtitling, 1999). Lomheim (1999: 196) reports the results of a study about the technical features of subtitling. He focuses on the part related to the time exposure of subtitles on the screen stating that “A subtitle's exposure time is, of course, related to the number of words it contains; long subtitles should be displayed for longer than short ones, and two-liners for longer than one-liners”. After this introduction, he describes the proper exposure time as a function of the number of letters in the subtitle:

10 letters = 2 seconds

30 letters = 3 seconds

60 letters = 6 seconds

Other researchers agreed with Lomheim’s explanation. Karamitroglou (1998), for example, says that an important factor is the time it takes the brain to process the fact that the subtitle has appeared on the screen. In fact, it takes an adult about 5.5 seconds to read a 60-letters-length subtitle; however, Lohmeim (1999: 196) states 6 seconds. The viewer needs the additional half second for processing, so we can consider 6 seconds as the average time needed. Keeping the subtitle for more than 6 seconds would result in re-reading the same lines, especially for faster viewers. Moreover, a subtitle should not be shorter than four or five characters, as this would lead to re-reading (Perego, 2005: 54). Nevertheless, the subtitler must always take into account that “The wording of the subtitles must reflect the style, speech tempo and -to a certain degree - the syntax and order of key elements in the dialog, whether informative or entertaining in nature, instructed or spontaneous in form” (Gottlieb, 1992: 165). Therefore, it is difficult to find a good balance between all these factors, although in most cases a short and concise translation is better for the viewers, who can understand the message clearly and immediately (Perego, 2005: 54).

The second important feature in terms of time exposure is the rhythm of subtitles, that is, the temporal transition from one subtitle to the next: a subtitle does not have to stay on the screen for a long time after the speech it refers to is finished. In other words, sometimes the characters speak very quickly and the dialogues seem confused: therefore, subtitles can stay on the screen longer so that viewers have time to read without missing anything. At the same time, the lines cannot remain on the screen for many seconds after the dialogue is finished. It has been studied that the brain needs $\frac{1}{4}$ second if we want to avoid subtitles overlapping (ITC Guidance on Standards for

Subtitling, 1999). Furthermore, the eye effort required to the viewer would be even less if the subtitles were almost the same length, even though we know that this is not always possible. Nevertheless, as we have already said, the pace of the dialogue plays an important role (Lomheim, 1999: 197). Therefore, sometimes there can be violations, mainly because there are no official guidelines, because the implied factors are numerous and the situations can be different from one subtitle to another.

7.3. Length and Readability

Length and readability should be carefully considered when creating a subtitle. These criteria especially affect the translator's choice, which can sometimes lead to changes in the translation process. In general, subtitles can have a single or double-line structure. Although the majority of researchers agree that single-line solutions are better, they also confirm that this is not always possible. The ITC Guidance on Standards for Subtitling states that "A maximum subtitle length of two lines is recommended. Three lines may be used if the subtitler is confident that no important picture information will be obscured". At the same time, Lomheim (1999: 192) adds that more than one line may be acceptable if the amount of information presented in a single subtitle is too much for the viewers, who may miss important parts. In these cases, two-line subtitles are accepted, or even three-line subtitles if they do not cover important portions of the screen. If we decide to adopt a two-line structure, general guidelines recommend that the first line should be shorter in order to help the eye transition from the first to the second subtitle, and that two lines of different lengths are preferred than two lines of the same length. Furthermore, Lomheim (1999: 193) distinguishes two different concepts: the "cinematic argument" and the "readability argument": the first one establishes that a short first line would cover a smaller part of the image so that the viewer does not miss important frames. On the other hand, the cinematic argument refers to the reading speed of the viewer. Namely, a short first line would ease the eye's transition from the first subtitle to the next, while conveying a larger amount of information in two lines. However, these structures can only be respected if other criteria are not compromised. In fact, depending on the type of sentence, there are many ways to implement line breaks in subtitles. According to the ITC Guidance on Standards for Subtitling there are three possible situations:

1. fragmentation of a compound sentence: the subtitle consists of two main sentences that are split, one for each line;
2. fragmentation of a complex sentence: a main clause and a subordinate clause divided on each line;
3. fragmentation of a single main clause: a long main clause must to be divided into two parts.

Lomheim (1999) adds another case:

4. fragmentation of the discourse between two people: the speech between two people is presented in two lines, one for each person.

All these cases have a common feature: the line break follows a linguistic pattern: the division of the subtitle respects precise linguistic patterns.

The concept of readability that Lomheim uses can be extended when it comes to subtitling. It can also refer to the colour used for the subtitle, the background colour, and the type of characters used. Usually, a black background block is preferred because it creates a strong contrast with the written part. To create this colour contrast, the subtitle is often written in white. This choice prevents the subtitle from disappearing when it overlaps with a background of a similar colour. In this way, good readability for the viewers is always ensured (Perego, 2005: 57; ITC Guidance on Standards for Subtitling, 1999). In contrast, Karamitroglou (1998) suggests a grey colour for the background, which he calls a “ghost box”. This colour would not be as strong as black, resulting less evident to the viewers’ eyes since it is not present at all, while providing the right contrast to the written part. At the same time, the writing should be of a pale white colour, not a snowy white, as the sparkling pigment could be distracting. In general, researchers agree that a coloured background is a good way to increase readability, along with proper line breaking and maintaining linguistic coherence.

7.4. Screen Placement

One of the first relevant aspects to consider when inserting subtitles into an audiovisual product is their correspondence to what is happening on the screen. As Gottlieb (1992: 165) says, “The positioning (in space) and cueing (in time) of the subtitles must correspond with the static and dynamic visual features, that is, picture composition and montage, of the film”. The positioning of subtitles on the screen

follows similar rules to the other technical constraints we have focused so far, namely facilitating reading for the viewers. Typically, subtitles are located in the central and lower part on the screen because most of the action and crucial information is found in the central part of the camera image. Thus, when both the image and its subtitle are close to each, everything on the screen can be seen and read more quickly (Karamitroglou, 1998). Perego (2005: 53) adds that another option is to position the subtitle on the left side of the screen and that the only exception is found in Chinese subtitles, which are sometimes positioned vertically on one side of the screen. In most cases, however, subtitles are positioned horizontally. Sometimes the placement may change briefly, for example, when the lower part of the screen is occupied by the actor's names at the beginning of a movie or of an episode of a TV series. Another reason could be the presence of written text that is not part of the subtitles, or an important image that viewers should not miss. In these cases, subtitles are usually moved to the top of the screen and then moved back to the bottom as soon as possible. In general, subtitles take up an average of two-thirds of the screen (Perego, 2005: 53) and follow what is happening on the screen in order to create a good connection between the visual and the written channels.

8. The future of subtitling

In this section, we will focus on recent developments in the field of subtitling and the possible future changes that could affect this field. It is important to remember that subtitling guidelines, like those for translation, are constantly changing dependin on various social, economic, and political factors. Therefore, the forecasts mentioned in this thesis are hypotheses based on the current situation. One of the most important developments that have influenced and will continue to influence subtitling is technology. It made possible the transition from silent cinema to today's movies, but above all, thanks to the invention of internet, progress brought a daily increase in the transit of audiovisual material (Díaz-Cintas, 2005: 1). Today, anyone can access audiovisual products anywhere and anytime, if only they have a cell phone and an Internet connection. In terms of accessibility, this has been great change that has helped to reach the largest number of viewers possible, while allowing anyone to access this type of content. The possibility that this could also be a disadvantage will not be

discussed in this thesis, but a specific section (Section 5) on the model viewer can be found in Chapter 3. In addition, technology played a major role in the production of programmes and software specifically for subtitling: nowadays, a subtitler needs a computer, subtitling software and a digitised copy of the product to be subtitled. On the contrary, in the 1970s, when the first software existed, subtitlers needed a second monitor, a video player, and many other devices that today are unnecessary and obsolete (Díaz-Cintas, 2005: 2). At the same time, many of the subtitling tools used today will probably be considered obsolete in five or ten years. This is because “The functionality of these programs is being constantly revisited in order to facilitate the subtitler’s task and to reduce cost” (Díaz Cintas, 2005: 2). One of the obstacles is that the cost of software is sometimes considerable, and freelance subtitlers, as well as universities, cannot afford them. On the other hand, simpler versions with less technical details have recently become available for free, although they do not include all the features of the paid version, but still allow subtitlers to work.

An important tool developed in the field of subtitling is Machine Translation (MT), which is “a sub-field of computational linguistics that investigates the use of software to translate text or speech from one natural language to another”⁷. Nowadays, these machines cannot always produce a good translation on their own, they always require human intervention (Tenney, 1983: 108). Nevertheless, they represent a useful tool for subtitlers who can adapt this software to specific domains (medicine, contracts, etc.). It is foreseeable that in the future these MT may be able to produce good translations without mediation.

The second innovative tool is the voice-recognition system: it can be very useful when it comes to live subtitling, where speed is a crucial factor. This technology works in such a way that the translator speaks into a microphone connected to a sound card. The software recognises the sounds and, using a vocabulary database already inserted and a statistical prediction of the words, renders what is said in subtitles (Bowker, 2002: 3). More accurate and sophisticated voice-recognition software is likely to be developed in the coming years, as today there are still problems when two words have similar pronunciations. In the field of machine-assisted translation, the U.S. is a protagonist in the creation of intralingual subtitles, from English to English, due to its heterogeneous

⁷ From Wikipedia [Machine translation - Wikipedia](#) (last accessed 06/01/2022)

linguistic context. In other words, the U.S. has for many years created subtitles for minorities living in its territory, from the hearing impaired to Spanish Americans. Therefore, the U.S. is considered a pioneer in the use of machine translation for intralingual subtitles for different social groups (Díaz Cintas, 2005: 25).

As we have already said, technology has had a great impact on the profession of subtitling, as it has brought innovations over the years, following the progress of modernity. This development has affected the skills required from a professional point of view: on the one hand, there are linguistic, social and cultural skills, but on the other hand, there are also high technical skills required for the use of digital tools and software. Nowadays, the subtitler's job is to keep up with the latest practises and tolls. This brings to light new problematic aspects that, in a sense, also existed in the past, but are now spreading at an even faster pace as technology advances. Changes in translation practises and in the technical aspects of subtitling are advancing rapidly and, in most cases, are not supported by research or documentation, creating a gap between the older fixed studies and the new trends. The reasons for this can be found in the new forms of subtitling that we mentioned in Section 1, e.g., fansubbing, where the interlingual subtitles produced often do not conform to current technical norms. At the same time, we can observe a “hybridization” between classical interlingual subtitles and hard-of-hearing subtitles: we can find features of the former in the latter and vice versa. In DVD subtitles, there is an increased use of colour subtitles, as it is common for hearing impaired. Another example is the use of the musical note [♪] when it comes to displaying subtitles that reproduce the lyrics of a song, while until that time, it was common to use the sign [#] in this role (Díaz Cintas, 2005: 25). In recent years all these aspects have led to a reflection on the quality of subtitling and future subtitling. How can we determine the level of quality of subtitling when there are no common assessments of the quality of interlingual subtitling, neither at the national, regional nor local level? In addition, the demand for subtitled programmes increases every year, but the figure of the translator is not recognised in a register (in Italian *albo*) and the salaries are sometimes too low. It is to be hoped that in the future this profession will be officially recognised and that attempts will be made to create commonly agreed rules in this field. At the same time, technological progress will bring further changes that will again challenge translators and subtitlers.

CHAPTER 2 - THE TRAVEL DOCUMENTARY AS A GENRE

The aim of this chapter is to illustrate the main characteristics of documentaries as a textual genre and to highlight the main features of this audiovisual genre with a particular focus on travel documentaries. In addition, digital animations such as maps and pop-ups will be examined, as well as the particular characteristics of narrators, talking heads and spontaneous speech.

1. Introduction to documentaries

An investigation conducted in the UK by Scott (2009) shows how viewers respond to television content in developing countries. From this research, two contrasting opinions emerge (2009: 6-7):

1. “We shy away from the reality type programmes and prefer a good documentary like *Panorama*⁸ and *Dispatches*⁹. We want it to be real people in real situations rather than contrived people or extreme situations”.
2. “Sure I want to learn and have an understanding of the world but I’m not sitting there to be educated or learning to pass an exam so I’ve got to be entertained as well”.

Therefore, according to these interviews, a good documentary must be informative, but also entertaining.

One of the objectives of this work is to preserve these qualities in the translated and subtitled version of the selected travel documentary *Egypt and Jordan -Ep.1: Solo backpacking Egypt* in order to create a suitable product for Italian viewers.

According to Rabiger and Hermann (2020), a good documentary must have the following elements:

- for what concerns the image: action, people, landscapes, animate and inanimate elements, interviews, animations, re-enactments and blank screen;

⁸ *Panorama* is a British documentary based on investigative journalism and aired on BBC Television. It was also aired in other countries through the BBC World News channel (from [https://en.wikipedia.org/wiki/Dispatches_\(TV_programme\)](https://en.wikipedia.org/wiki/Dispatches_(TV_programme)) last accessed 09/11/2021).

⁹ *Dispatches* is a British documentary programme aired on Channel 4 since 1987. It covers issues about British society, politics, health, religion, international current affairs and the environment (from [https://en.wikipedia.org/wiki/Dispatches_\(TV_programme\)](https://en.wikipedia.org/wiki/Dispatches_(TV_programme)) last accessed 09/11/2021).

- for what concerns the sound: music, sound effects, digetic (dialogues or events) and non-digetic (composed or added) sound, narration, voice-over and silence.

Depending on the nature of the documentary, numerous combinations of these components are possible, and it is not necessary that all of them are always adopted. It should also be noticed that the publication by Rabiger and Hermann is from 2020; thus, this list refers to documentaries from recent years, which have certainly benefited from the development of digital technologies. As we said at the beginning of the chapter, this is a recent field of study; thus, the structure and content of documentaries continue to improve as technologies, societies and governments evolve.

Documentaries have always been considered as subproducts of movies or other audiovisual products. For this reason, it is difficult to find a definition that is shared by all researchers. Nevertheless, a new academic field has recently emerged within Film Studies, called Documentary Studies (Espasa, 2004). The main distinction that is usually made when talking about documentaries is that they are not on the same level as movies, since they are not fictional, but strictly real. For this reason, they are also called “non-fiction films” (Plantinga, 1997), or “the creative treatment of actuality” (Balcon and Grierson, 1933: 8). Indeed, this kind of audiovisual content was born with the cinema, a great invention of 1895 when the first movie realised by the Lumière brothers was shown. After photography, cinema was the most recent form of capturing reality; for this reason, documentaries were one of the earliest forms of cinema (Nichols, 2010), even though they were not called “documentaries”. However, this term does not always coincide with reality. Espasa (2004) emphasises that the real question is whether a documentary expresses assertiveness, and “[...] not whether a certain reality exists, but whether a certain documentary asserts that such a reality exists”. A perfect example to illustrate this statement is the use of documentaries for propaganda, which was very popular in the 19th century. They were used along with cinema to educate people to a certain political belief. Examples that confirm this are the movies that needed the approval of the state, as in the period of the Russian Revolution of 1917 (Nichols, 2010: 216) or fascist totalitarianism in Italy. The real proliferation of documentaries as a genre occurred between the 1920s and 1930s, rather than in the early years of the 19th century, because they were considered unable to depict the conditions of middle-class workers in England, which prevented a social change that was necessary at the time (Nichols:

2010). Although Nichols tried to defend this genre from critics, documentaries never regained the prestige necessary to become a popular genre:

“We may take exception to the blanket condemnation of documentary and to the assumption that more radical documentaries alone would solve issues such as housing problems, or, conversely, that the failure to solve pressing issues necessarily demonstrates the impotence of those documentaries that attempt to represent them, without regard to other social and political forces at work in a given historical moment” (Nichols, 2010: 214).

It was not until the mid-1920s that the term “documentary” was first used to describe a nonfiction film, when it was used by John Grierson to describe the fiction film *Moana* (Rabinger and Hermann, 2020: 126). Moreover, in recent years, the appreciation for this genre has increased, especially with the tendency to report reality from a subjective perspective, as in the case study presented in this thesis. The question that arises from the increasing use of the subjective approach poses concerns about the truthfulness and objectivity of the documentary: do these documentaries report reality as it is? To answer this question, we first need to define what “reality” and “objectivity” mean. According to Spence and Navarro (2011: 21) “for both documentary filmmakers and spectators, truthfulness seems to involve an effort to establish an unequivocal correspondence between the representation and its referent”. At the same time, Liddell and Hamilton (2011: 2) refer to documentaries as “reductive” because the experience of the individual is meant to represent the experience of an entire generation or society. Moreover, any audiovisual product goes through a process of cutting, editing and post-production in general. For this reason, this genre has never been considered a complete representation of the truth. According to Spence and Navarro (2011: 11) “All representation is transformation”. In other words, just because something was captured on camera does not necessarily mean that what we see is true. Rabinger and Hermann (2020: 184) say that objectivity is not possible, but fairness is. A good documentary should show both sides of an issue or experience, the positive and the negative. In this way, the viewer can form his/her own interpretation and opinion. However, according to these researchers, a documentary can also be used to support superficial and general facts that have already been already confirmed by other official sources. For example, in the travel documentary analysed here, the information about historical dates is believed to be true

by the viewer, who is aware that there are other historical sources that can confirm them, for example, the visits to the museums or the Egyptian guides. Therefore, documentaries “must provide evidence for the facts presented, otherwise they endanger their own definition of documentaries” (Nichols, 2010: 36). What is certain is that today they maintain their versatility and show experiences that would otherwise remain unknown to some people.

In the next section, we will focus on the classification of documentaries and explain the relevant characteristics for each type.

2. Classification of documentaries

In this section, we will now focus on different classifications of this genre to distinguish one documentary from another and find a correlation with the case study. A documentary can be identified by the fact that it has characteristics that are different from traditional movies. In fact, Nichols (2010: 162-212) proposes a classification of documentaries based on six main modes of documentary filmmaking:

- poetic mode: it emphasizes visual associations, tonal or rhythmic qualities, descriptive passages, and formal organization. It is closer to experimental, personal, and avant-garde filmmaking and is therefore a more complex type of documentary with respect to the other modes;
- expository mode: it emphasizes verbal commentary and an argumentative logic. This mode can be associated with the most common type of documentary.
- observational mode: it emphasizes direct engagement with the everyday lives of the characters as observed by an unobtrusive camera;
- participatory mode: it emphasizes interaction between the filmmaker and the viewer. Filming takes the form of interviews or other forms of direct participation, from conversations to provocations. It is often accompanied by archival footage to explore historical themes;
- reflexive mode: it is based on the assumptions and conventions that apply to documentary filmmaking, raising awareness of the complex structure of the movie’s representation of reality;
- performative mode: it emphasizes the subjective or expressive aspect of the filmmaker’s own engagement with a subject; it aims to increase viewer

participation; it also rejects notions of objectivity in favor of evocation and affect.

Gommlich (1993: 176–184) proposes a “translation-oriented” classification, described as a theoretical model of textual analysis aimed at enriching translators skills in relation to texts in general. This classification is based on the function of texts and can also be applied to documentaries analysis, since they can be considered a text genre. The structure of Gommlich’s model is the following:

1. transfactual texts I → with an informative function and addressed to an expert audience;
2. transfactual texts II → with an informative function and addressed to a non-expert audience;
3. transbehavioural texts I → with a persuasive non-binding function. For example, those about pollution or climate change;
4. transbehavioural texts II → with a persuasive binding function. For example, official documents, laws, etc.

It is important to highlight that the term “text” is used here specifically for prepared or improvised speeches, since, as we said, both are found in the documentary genre.

In the next section, the use of maps and animations in documentaries will be analysed.

3. Use of maps and animations

The aim of this section is to provide an overview of the use of maps and animation in travel documentaries, which have been influenced by technological advances in recent years. Digital improvements has resulted in modern audiovisual products characterized by an extensive use of sound and visual effects, in contrast to the early days of filmmaking, which consisted simply of a sequence of silent images and black-and-white video clips. These devices give documentary a “staged authenticity” (Turgoose, 2019: 1) that makes viewers feel like active participants in the experience. In this way, viewers are entertained and educated at the same time.

Contemporary digital cartography has many different uses, such as interactivity, animation, multimedia, spatial analysis, perspective change, zoom capabilities, live data rendering, and pervasiveness (Caquard, 2009:2). They have been used in many different

fields and nowadays everyone can testify that digital mapping is very present in our everyday life, up to tools as Google Maps and Google Earth used at school during geography classes.

One of the fields that has benefited from this is filmmaking, and especially (travel) documentaries. Maps are an optimal tool to maintain the *fil rouge* throughout sightseeing, since they are mostly used to indicate geographic benchmarks of the place and the different positions of the traveller. In this way, the viewer can easily follow and remember the itinerary. As Conley (2007: 1) says, a map in a movie or documentary has many different functions, but overall it stimulates the imagination. This type of animation can be called “maps in motion” or “cinemaps” and they were created with the objective of integrating the narrative (Caquard, 2009: 2). Their origin dates back to the 1930s and 1940s, when they were used only in movie theatres, and gradually their use was directed to World War II propaganda movies (Speier, 1941:313):

“Propagandists, however, rediscover these and other symbolic values in maps, and by exploiting them, turn geography into a kind of magic. In propaganda maps, truth and accuracy of presentation are of interest only to the extent that they are instrumental to propagandistic effectiveness. The propagandist's primary concern is never the truth of an idea but its successful communication to a public. Geography as a science and cartography as a technique become subservient to the demands of effective symbol manipulation”.

After the war, cine-maps returned to their original role of conveying a sense of “fallacious authenticity of a place” (Caquard, 2009:3). This is achieved through two main perspectives that can be used in maps: the “military perspective” and the “fly-over effect” (also called “God’s eye view”). The first is characterised by an oblique view of the landscape, while the second is a vertical view of the map that allows the viewer to move around the map looking from above. In addition, time-maps can be combined with the virtual reconstruction of archaeological elements to show the viewers monuments, temples and other ancient buildings in their original form¹⁰. This new kind of animated maps can be summarised under the umbrella term “neogeography” coined

¹⁰ Further information about virtual reconstruction at this link: <https://www.archeomatica.it/international/virtual-reconstruction-of-archaeological-elements> (last accessed 13/01/2022).

by Turner (2006: 2), which is defined by Goodchild (2015: 1342) as “a fundamental realignment of the amateur and expert now that anyone can acquire geographic information and use it to make a map”. This definition helps us to understand how Geography 2.0 has gained so much popularity in modern times compared to the past, as it can now be used in many different ways and contexts.

Contemporary cartography has another ally in creating an engaging and educational trip experience: the sound. The combination of maps and sound became popular between 1928 and 1930, when synchronised sound was first used in movies (Caquard, 2009: 5). There are several possible combinations of maps and sound; however, the most popular is the off-screen narrator supporting the animation.

The second animation tool mentioned at the beginning of this section is the pop-up. Its use has become necessary because subtitling is sometimes insufficient to convey a correct and complete translation of a Source Text (ST). This is mainly due to space and time constraints that exist in the field of subtitling, as explained in more details in Chapter 1. The recent audiovisual technique of pop-ups has been thoroughly analysed and discussed by Caffrey (2009). In his work, the author gives a precise description of pop-ups, defining them as “notes that explain culturally marked items appearing in each of the semiotic channels” (2009: x). Nevertheless, he questions whether this technique can help viewers to understand cultural references that could otherwise only be explained through subtitles. A similar definition is proposed by Perego (2010: 48-49), who states that they are generally enclosed in small windows on a white background that explain or gloss culturally marked elements that are audible or visible in the original.

Caffrey (2009) divides pop-ups into four categories depending on the channel used:

- visual verbal: this includes subtitles and any other written form that appears on the screen;
- visual non-verbal: this includes pictures, images or gestures;
- audio verbal: this includes cultural references conveyed through specific dialogues or speeches of the protagonists;
- audio non-verbal: they include culturally marked elements perceived, for example, through the voice of an actor used in other programmes or videos.

As mentioned earlier, pop-ups were created to address viewers' need to understand culturally specific references that might cause problems in translation. A specific definition is provided by Aixelá (1996: 58):

“Those textually actualised items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text”.

According to a study conducted by Caffrey (2009), viewers respond positively to the use of pop-ups in the audiovisual material he analysed, despite the extra cognitive effort required. More specifically, he states that “The textual reference to items in nonverbal semiotic channels may initially be a source of confusion for viewers when trying to find the context of the information contained in the pop-up gloss”. However, the questionnaire presented to the subjects showed that the percentage of comprehension was higher for those subjects who watched the excerpts with pop-ups inserted. A similar study was conducted by Katan (2014). He presented a comedy sketch to sixteen university students who were divided into three groups: the first group watched the sketch with standard subtitles in Italian, while the second and the third group watched two different versions, one with standard subtitles preceded by a 30-seconds introduction in Italian explaining the cultural comic reference, and the second with a pop-up image reporting the cultural reference. In summary, in these two sequences, the subtitles were accompanied by another visual verbal pop-up in the first case and a visual nonverbal pop-up in the other case. After watching the three videos, students were asked if they found them funny. The results showed that the sketch with the Italian subtitles and pop-up image was the most well received, while sketch with the Italian explanation before the subtitles was the least well received. As expected, the main criticism was the cognitive effort, or “processing effort” (Perez-Gonzales: 2014: 155) required to focus on more than one element at a time.

The next section focuses on narrators and “talking heads” that play an important role in the travel documentary genre.

4. Narrator and “talking heads”

Narrator and talking heads are two fundamental elements in travel documentaries because, as mentioned in the previous sections, they bridge the gap between the trips and the viewers, who thus become more involved in the experience. Researchers have different opinions about these two tools; for this reason, we will focus first on the narrator and then on talking heads. Lee, Weaver and Prebensen (2017: 41) distinguish two types of narration: the first is called external narration (EN) and the second is called one-character narration (CN). The main difference between them is that EN is characterised by third or a second-person narration, while CN uses first-person narration. Another difference lies in the level of empathy and intimate connection that the first-person narrator conveys to the viewer. Starting from the figure of the narrator, his/her main role is to bring together the different parts of the experience in order to create a solid and coherent documentary and prevent the viewer from getting lost (Bianchi, 2015: 8). Rabiger and Hermann (2020: 919) list the characteristics of a good and a bad narration:

<i>Good narration</i>	<i>Bad narration</i>
Supplies brief factual information	Describes what is already evident from the picture
Uses the direct, active-voice language of speech	Is condescending
Uses the simplest words for the job	Uses the pseudo-scientific passive voice
Is free of cliché	Uses convoluted sentences, and sonorous, ready-made phrases and clichés
Gets the most meaning from the fewest syllables	Uses jargon or corporate-speak rather than the direct speech of ordinary relations
Feels balanced and potent to the ear	Over-informs, leaving the audience no time to imagine or contemplate.
Avoids emotional manipulation	
Avoids value judgments, unless	

already established by pictorial evidence
Prepares us to notice evidence we might otherwise miss
Helps us when necessary to draw conclusions from the evidence

This suggests that narration in documentaries is not “classical”, because it does not only focus on a central character, but is rather a “rhetoric organised around a controlling perspective” (Nichols, 2010: 23). In other words, the narrator offers information but also guides the viewer through different testimonies and points of view.

According to Chapman and Allison (2009: 29), the content of documentaries can be conveyed to the viewer in three ways:

- testimony: it provides a first-person perspective on the experiences;
- implication: when the viewer is involved in the process of a lived experience through specific social actors, similar to the structure of Hollywood fictions;
- exposition: when a third-person narration explains situations, behaviours or experiences of third people. This leads the viewer to empathy, rather than direct identification. However, viewers may well wonder how they would have felt or acted in such a situation.

Occasionally, interaction between the narrator and other characters (talking heads) can be a strategy to intentionally insert information without sounding too instructive. This is referred to as “intradiegetic narrator” (Remael, 2004: 116). These features can be defined as “elements of normalcy [which] allow viewers to project themselves into the journey, travelling vicariously through the narrator” (Turgoose, 2019: 4). Nevertheless, the narrator must be able to be professional and provide accurate and valid information to his viewers, and this can only be achieved only if the narrator has a deep knowledge of what he is talking about. He must show he is competent not only in one area, but in several disciplines. In this way, he can gain authority and trust of his/her viewers (Turgoose, 2019: 9).

The second element analysed in this section is the talking heads. Nichols (2010: 8) points out that “Documentaries are about real people who do not play or perform roles”;

however, as we will see in this section, not all researchers agree with this opinion. Historically, talking heads were perceived as a sign of a lack of imagination in cinema, but with the proliferation of the documentary genre, they became “a crucial mode of our relation to events of our times,” (Sarkar and Walker, 2009: 5), especially after the World War II, when testimonies served to keep us from forgetting what had happened in the world. Another historical reference to talking heads has emerged in Latin America in the 1960s, especially in Cuba after the revolutionary period (1953-1959). The genre was called *testimonio* and referred to novellas told by a first-person narrator who was also the protagonist of the story. Later, the term was also associated with other genres, such as documentaries, to create a “constant and ongoing discussion between filmmakers and film subjects” (Noriega, 1996: 208-217). The Urban Dictionary’s definition gives us a starting point to define talking heads as “A term used in the Television business. Used on news shows and reports, 'talking heads' refers to when the camera focuses on the head and upper shoulders of the newscaster. The resulting footage is that of a head which does not seem to be connected to a body. Thus, the term that is implied is 'talking heads’¹¹. Nowadays, talking heads have become common in other audiovisual products, such as documentaries, so a more modern definition is needed (Matamala, 2009: 115):

“Talking heads: that is, people who are being interviewed and explain their own experiences and opinions on screen. The only editing done by journalists and technicians consists in selecting the relevant fragments and including them in the film. Although interviewees are aware that they are being recorded for a documentary and they adapt the degree of formality of their speech, they normally make use of a more spontaneous register which includes hesitations, false starts, repetitions, anacoluthon and other oral features not generally found in the narration. The degree of formality and the density of terminology depend on the subject matter and on the speaker”.

Isabelle Carbonell’s (2018: 88) article focuses on documentary interviews with the aim of finding a suitable substitute for talking heads, because, in her opinion, this type of interview is often a disadvantage, as it “often serves as the sole purpose as performers of

¹¹ Definition from <https://www.urbandictionary.com/define.php?term=Talking%20Head> (last accessed 08/11/2021)

information, spewing facts, figures, and data at us [...]”. Rabinowitz (1993: 133) takes a similar position when she says that since talking heads have authority in documentaries, it is important that veracity and integrity of the documentary do not rely solely on testimony. She suggests a balance of historical evidence and talking heads. The difference with the previous quote, then, is that Rabinowitz (1993) does not reject talking heads, but suggests they should only be used as support, in part because they are always subject to “prohibitions, character, reflexion and the vicissitudes of memory” (Sarkar and Walker, 2009: 7). Nichols (2010: 92) asserts that “a great deal of emotional power resides in how a person uses his or her face and body in concert with what he or she says”. In this way, the travel documentary has an even more compelling effect on the viewers. As mentioned earlier, narrators and talking heads can vary in register “From the stilted/formal style of a specialist to the supposed spontaneity of a child” (Espasa, 2004: 192). On average, the narrator’s speeches tend to be more formal than those of the talking heads and may present a challenge to the translator; nevertheless, the informal register of the talking heads should not be taken as an indication of fictionality, since they were chosen by the author of the documentary to convey information and many of them are local guides; therefore, their informal and incorrect English are no excuse to doubt the veracity of the historical information they give us.

In the following section we will briefly consider the translation of spontaneous speech that is typical of talking heads and sometimes narrators.

4.1. Translating spontaneous speech

In this section, we will focus on the translation of spontaneous speech and present the relevant issues that a subtitler may encounter.

If in films “Spontaneous speech [...] is acted rather than genuine and [...] its production is subject to (intralingual) constraints of synchrony” (Bogucki, 2005: 83), in documentaries we can identify the following features of spontaneous speech (Ward, 1989: 137):

- filled pauses: sounds made by the speaker that do not correspond to words (“ah”, “uh”, “um”, etc.);
- restarts: repetition of a word or phrase. The original word or phrase may be complete or truncated;

- interjections: extraneous phrases used to express strong feelings (“no!”, “yes!”, “really?”, etc.);
- unknown or mispronounced words;
- ellipsis;
- ungrammatical constructions: users make errors of agreement (sub-verb, number, etc) and may use constituents in unusual orders.

Ward investigated why it is difficult to develop a translation system that can recognise spontaneous speech and translate it correctly. The answer is that natural conversations are full of unpredictable and ungrammatical features that are not fully understood by speech translation systems. This is because “Spoken dialogue does not consist of sentences in the classical sense, nor are there punctuation markers to delimit sentences and clauses. Instead, each utterance is fragmentary and each speaker’s turn often contains two or more sentences or concepts” (Waibel, 1996: 42). When we speak, we do not always think about grammar and these errors are “all typical of authentic spoken language” (Taylor, 2009: 2018).

Chakraborty, Pandharipande and Kopparapu (2017: 1) point out that spoken discourse is characterised by three main dimensions: “The Who”, “The What” and “The How”. The first represents who is speaking, the second represents the subject of the discourse and the third represents the emotion present in the speaker’s voice. Chakraborty, Pandharipande and Kopparapu (2017: 1) explain that an effective machine translation should be able to recognise these three elements in order to produce a correct translation. In Watson’s travel documentary, these three dimensions are identifiable thanks to the fact that people listen to dialogues while watching a video and can relate the references in the dialogues to the right context.

In the next sections, we will compare the previously discussed theories with the case study presented in this thesis from perspective of genre analysis.

5. Case Study: genre analysis

The aim of this section is to provide a genre analysis of the case study. Specific examples from the text will be used to show correspondences with the theories and researches described in the previous sections.

The proposed case study is a travel documentary consisting of an audio-video description of a trip to Egypt and Jordan created by Karl Watson and uploaded to YouTube in 2019. The trip is presented in a first-person perspective. In this way, the viewer is dully involved and becomes an active participant, sometimes creating what are called “prosthetic memories” (Landsberg, 2003: 146), that is, “synthetic memories appended to our lived experience” (Liddell and Hamilton, 2011: 5). In other words, travel documentaries can give people the impression that they have visited a particular place, even though they have never done so. Furthermore, according to Nichols, “The documentary impulse has rippled outward to the internet and to sites like YouTube and Facebook” (2010: 2). With the proliferation of these social media, the number of viewers for audiovisual products has increased and prosthetic memory can sometimes become a kind of social memory. For this reason, it is very important that the experience is properly conveyed through translation and subtitles (or other forms of translation) to bridge the gap between the traveller (or the guides) and the viewer, who is a potential traveller. At the same time, Watson always indicates that the experience reported in the travel documentary is HIS experience and that the comments he provides relate to it. Indeed, a correct narrator must also respect the possibly different opinions that could arise in his/her viewers, without considering his/her adventure as the only possible one (Forceville, 2006: 2).

As for the balance between engagement and education mentioned in the report at the beginning of the chapter (Scott, 2009), this balance is achieved in the documentary translated in this thesis by directly addressing the spectator. In fact, the traveller sometimes cites some references to movies or situations that may also occur in the viewer’s life experience. Below are some examples:

(1)

7 00:00:19,320 → 00:00:21,600 This is a place you sort of dream about going when you're a kid,

(2)

114 00:04:36,950 --> 00:04:38,400 <i>Now, if you're like me,</i>
--

115 00:04:38,400 --> 00:04:40,250 <i>you might have learned a bit about Ancient Egypt</i>
116 00:04:40,250 --> 00:04:41,820 RAIDERS OF THE LOST ARK (1981) <i>when you were a kid at school.</i>

Furthermore, in modern documentaries, the traveller often portrays his/her experiences by incorporating parts of everyday life or his/her personality (Nichols, 2010), without taking on a role or playing a part as it usually happens in movies. This leads to the use of informal register that helps make the overall video less didactic and reduces the formal distance between the presenter and the viewer. This balance helps create the authenticity of the experience and allows the viewers to build empathy with the traveller, making them feel engaged.

These issues will be also discussed further in the following sections and in Chapter 3, as they required some thought during the translation process.

5.1. Classification of the case study

As presented in Section 1, two main classifications of documentaries have been considered in this thesis. The first one was proposed by Nichols (2010) and is based on six modes of documentaries. According to this classification, we can assume that Karl Watson's travel documentary belongs to the participatory mode, which it emphasizes the interaction between the filmmaker and the viewer; indeed, the creator of the documentary is the protagonist who actually travels and interacts with the main subject and the local people. At the same time, Gommlich (1993: 176–184) proposes another classification, defined as “translated-oriented”. According to the list in section 1, Watson's travel documentary belongs to the second type of documentaries, transfactual texts II: with an informative function and addressed to a non-expert audience. In *Egypt and Jordan -Ep.1: Solo backpacking Egypt*, the aim is to inform the viewers about Egyptian culture and habits and to show the most famous sites of the country, addressing non-expert viewers. This must be taken into account in the translation, especially when using subtitles, as they have strict rules regarding length and timing.

5.2. Maps and animations

In this section we will focus on the case study maps and animations. In *Egypt and Jordan -Ep.1: Solo backpacking Egypt*, significant use is made of the “fly-over effect” (or “God’s eye view”), which refers to a vertical perspective on the map displayed on the screen to allow the viewer to move around the map from above (Caquard, 2009: 3). In this way, the traveller shows to the viewer the different stages of the trip. In this case, however, the animated maps are not only used to indicate the geography of the place, but there is also a second use, represented by a kind of “time-map”; namely, it illustrates the chronological succession of Egyptian reigns and historical periods. This dual use of the map helps the viewer to assign cities and sites in time and space. In addition, the time-maps in Watson’s travel documentary are combined with virtual representations of pyramids, temples, and tombs; in this way, the viewer is able to connect the different parts of the trip and properly distinguish the historical monuments that are shown along the way.

The second feature found in the case study is the combination of time-maps with an off-screen narrator; in particular, Watson’s voice describes the historical sequence of events in Egypt with the support of the animated map. In this way, the mix of animation and off-screen voice helps the viewers to understand the progression of the trip or the new historical information while maintaining a connection to the traveller. There is no rule that says the narrator must be the same person speaking off-screen: a professional narrator can be used instead.

In the next section, we will analyse the figure of the narrator in more detail. In addition, the role of the “talking heads” will be analysed.

5.3. Narrator and “talking heads”

The aim of this section is to provide a complete description of the features of the narration in the case study, along with an overview of the use of “talking heads”.

According to Rabiger and Hermann’s (2020: 919) list in section 3, narratives can have good and bad aspects; indeed, when analysing Watson’s travel documentary, we can notice that the narrator uses a very familiar register and for this reason sometimes reports clichés. At the same time, there are also many good aspects of his narration, such as the use of simple language when describing the places visited. He even

simplifies the descriptions of the Egyptian guides to make the explanations more understandable for the viewers. He also helps viewers to draw conclusions after each visit by listing pros and cons of the experience and adding information through the off-screen narration that is difficult to obtain in Egypt without prior knowledge of the history. In general, Watson describes his experience with the aim of providing tips and suggestions to viewers who may decide to make the same journey. Nevertheless, it has already been mentioned that in the case study proposed in this thesis, narration is conveyed through an off-screen narrator and a first-person narration by Watson on the screen, who is not a neutral and objective narrator, but someone with whom the viewer identifies. Even though the person speaking is the same, there is a real contrast between the voice of Watson giving the general historical information and Watson directly experiencing the trip. The first uses a more semi-formal register, presenting historical facts about Egypt with structured sentences; yet, he maintains some informal features such as contractions, direct questions, and discourse markers. The “second Karl” speaks very quickly, sometimes omits the subjects of sentences and uses many swear words and phrasal verbs. In both cases, we can find attention cues such as “well” or “now”. Examples of both narrations follow:

Off-screen narrator:

(3)

93 00:03:43,520 --> 00:03:45,350 <i>Cairo is the capital of Egypt,</i>
94 00:03:45,350 --> 00:03:48,070 <i>with a population of over 19 million people.</i>

(4)

122 00:04:52,970 --> 00:04:56,250 <i>the time of Ancient Egypt began over 5000 years ago</i>
123 00:04:56,370 --> 00:04:58,570 <i>and it lasted for around 3000 years,</i>
124 00:04:58,570 --> 00:05:01,670

until it fell to the Roman Empire in 30 B.C.

On-screen narrator:

(5)

189
00:07:31,770 → 00:07:33,720
Climbing up my first ever pyramid.

(6)

714
00:31:04,970 --> 00:31:07,600
So it would be good to have a guide
to come around and go: right,

These lines express the direct involvement of the narrator, who always tries address the viewers directly with further explanations, personal opinions or suggestions. Therefore, Watson reflects a type of narrator called “presenter” (Nichols, 1985). In this way, the narration is constructed as a “one-to-one conversation” (Rabiger and Hermann, 2020: 925) that allows the viewers to participate in the trip as they experienced it. At the same time, Watson is also perceived as a character in the travel documentary, as the viewer experiences the beauties of Egypt, but also some typical unexpected events of backpacking trips. On the one hand, this can be seen as a strategy to arouse the viewers’ interest and make them feel engaged; on the other hand, the informal language style has led to problems in the translation, both in terms of space and time constraints of the subtitles and in terms of adapting the narrator’s speaking style to a more appropriate style in Italian. A similar problem arises with the translation of the people Watson interviews. These are both travellers or local guides he meets on his trip. They have been defined as talking heads in the previous sections, and in *Egypt and Jordan -Ep.1: Solo backpacking Egypt* their purpose could be broader, as they include informal dialogues with local and non-local people that provide a comical and friendly atmosphere throughout the trip. The dialogues and interviews between them do not have a pre-written script, they are rather spontaneous.

In the following section we will focus on how the spontaneous speech was translated in the Italian version of the travel documentary.

5.4. Translating spontaneous speech

In *Egypt and Jordan -Ep.1: Solo backpacking Egypt*, massive use is made of dialogues and spontaneous speech. This is because the author and protagonist of the travel documentary decided to build the narration with two main instruments: an off-screen narration that provides the main historical information about the place, and an on-screen narration that consists of his monologues and some dialogues or interviews with the people he met in Egypt. As mentioned in the previous section, this contributed to a reflection about how to translate unprepared dialogues with local and non-local people into Italian without changing the content and at the same time respecting space and time constraints of subtitles. In the case study proposed here, there are many filled pauses or ungrammatical constructions that were eliminated in the translation. This is mainly due to the fact that the protagonist is experiencing something new to him and many of the interviewees are Egyptians and therefore English is not their native language. In the translation, grammatical errors have been eliminated or corrected, since the main objective of the translation is not a linguistic analysis, but the creation of a suitable subtitled version to convey the content of the original video to Italian viewers. Examples from the case study are the following:

(7)

150 00:05:59,770 → 00:06:01,250 <u>Uhm</u> , today I've just been to the museum,
--

(8)

387 00:15:44,020 --> 00:15:46,320 -Uhm, are you comfy? -No I'm not.
--

In these examples, intra-semiotic redundancies are not essential for the communicative event, but would be useless in the TT, as they do not add any significant information to the subtitles. As Bartrina (2009: 236) states, “Especially with spontaneous speech, not

only the informative content, but also the verbal style and characterization of the speaker are better served with some reductions in the subtitles”. In other words, eliminating these redundancies does not change of the communicative content of the ST. The discourse becomes clear to the viewers, while adhering to time constraints of subtitling. Concrete examples of the translation approach to intra-semiotic redundancies are provided in Chapter 3, section 4.1.

In the next chapter, the case study will be analysed in depth from a translation perspective and a possible subtitled Italian version will be presented.

CHAPTER 3 – “EGYPT AND JORDAN – Ep.1”: TRANSLATION AND SUBTITLES

This chapter is devoted to the case study selected for this translation project. The case study chosen for this thesis is the first part *Egypt and Jordan -Ep.1: Solo backpacking Egypt*, a YouTube video realised by Karl Watson and uploaded on YouTube in 2019¹².

First, a preliminary analysis from a translation perspective will be provided; then, an Italian subtitled version of the whole documentary will be proposed, along with a translation commentary which will focus on the main translation strategies used; finally, prototypes of pop-up insertion for dealing with cultural features of translation will be proposed. It is important to specify that the images resulting from this part of the thesis have been realised with basic IT rather than by means of professional software, since this aspect of subtitling is not the main focus of the thesis and rather constitutes a possible integration to the present work to be carried out in the future.

1. ST preliminary analysis from a translation perspective

The production of the Italian subtitled version has been preceded by a preliminary analysis of the ST, which is aimed at identifying the main functions of the TT in the target culture, the target audience of the translated version and key translation problems. For such analysis we will apply the notion of ‘context of situation’ as discussed by Halliday and Hasan (1989: 15), which is characterised by three fundamental aspects: field, tenor and mode. Field represents the nature of the communicative event; i.e., what the text is about: in this case, the object of the documentary. The travel documentary of Karl Watson is divided into two episodes: the first one about Egypt and the second one about Jordan. Only the first one has been subtitled, translated and analysed in this thesis. The translated episode lasts one hour and nine minutes and presents a solo backpacking trip to Egypt, throughout which the protagonist shares his adventures and misadventures with the viewers, in an informal and entertaining way. Moreover, the traveller suggests a possible itinerary to the viewer, adding reviews of hostels and activities. Some

¹² YouTube link to the original video:

<https://www.bing.com/videos/search?q=egypt+and+jordan+solo+backpacking&view=detail&mid=7F5499ACA45820EEEDD97F5499ACA45820EEEDD9&FORM=VIRE>

evidence is given in the first minutes of the video, where Karl Watson states the aim of his trip:

(9)

13 00:00:31,250 --> 00:00:32,520 What I wanted to do for this trip
14 00:00:32,550 --> 00:00:35,070 <i>was take a country that people typically do on a tour</i>
15 00:00:35,200 --> 00:00:37,420 <i>and see what it is like traveling by myself</i>
16 00:00:37,420 --> 00:00:39,470 <i>and just organizing everything along the way.</i>

Tenor establishes the participants of the communicative event, which can take place between experts only, between experts and non-experts or between non-experts. In this travel documentary the participants often change, since the traveller meets many people, starting from other travellers who are doing a similar trip, to local people in the shops, and the local guides who accompany him in the visits; consequently, there is also a change in the register, as we mentioned before. Thus, in this documentary tenor is two-fold: on the one hand, communication takes place between Karl and the viewers on the other hand, communication also takes place between Karl and the Egyptian local guides, and their talks are destined to the non-experts viewers. In the former case, communication is supposed to take place between non-experts, since Karl talks with other travellers from all over the world. In the latter case, communication is supposed to take place between experts and non-experts; in fact, Karl and the viewers are supposed to have the same level of knowledge regarding the historical and cultural details of Egypt and this is confirmed by the fact that Karl asks questions to guides or local people. An example is this dialogue, which refers to the moment of the journey when a local guide explains the history of Ramses II:

(10)

1048

00:47:16,200 --> 00:47:20,120 He had 79 sons and 59 daughters.
1049 00:47:20,500 --> 00:47:22,300 -Okay? -All right. -79?
1050 00:47:22,300 --> 00:47:23,970 -79 sons. -Jesus.
1051 00:47:23,970 --> 00:47:26,100 -And 59 daughters. -How many wives?
1052 00:47:26,100 --> 00:47:26,950 A lot.

The choice of presenting the trip through the point of view of a non-expert helps the viewers to empathise with the traveller, thus reducing the formal distance between the speaker and the viewers and making the communication less formal and less didactic.

Mode refers to the channel used to communicate, which can be written or spoken. In our case, but also in most of the recent documentaries in general, we can talk about “synchronisation of modes” (Walsh, 2015: 1) because of the simultaneous use of visual, written and spoken content. The visual content is represented by the moving pictures displayed in the video, but also by animated maps that indicate the route. Moreover, it could be also referred to the use of pop-ups. The written content is characterised by the subtitles, the English subtitles which have been embedded, when the dialogues between the protagonist and Egyptian people needed to be clarified. Finally, the spoken content is represented by the narration, including the dialogic parts of the documentary. This multiplicity of modes might lead to observations about the complexity of this kind of audiovisual content, where the audience is required to be attentive viewers, listeners and readers at the same time. This travel documentary is characterised by a Participatory Mode, which means that “Filming takes place by means of interviews or other forms of even more direct involvement from conversations to provocations. Often coupled with archival footage to examine historical issues” (Nichols, 2010: 31). Other factors that describe mode are register and style. In *Egypt and Jordan -Ep.1: Solo backpacking*

Egypt register is both semi-formal and informal, since there are parts of the video where discourse is more structured, as in the off-screen narration, and other where the language is very informal. Examples are the following:

(11)

125 00:05:02,100 --> 00:05:05,050 <i>One of the reasons it was such a successful civilization,</i>
126 00:05:05,050 --> 00:05:06,570 <i>it's because of the agriculture</i>
127 00:05:06,570 --> 00:05:07,970 <i>they built up around the Nile,</i>
128 00:05:07,970 --> 00:05:10,770 <i>which was pretty much the only water source in the desert.</i>

(12)

321 00:12:59,270 --> 00:13:00,770 <i>-How you doin' man? -Hello sir.</i>
--

(13)

565 00:23:24,270 --> 00:23:25,975 <i>I don't know what's gonna be midnight,</i>

On the basis of the analysis carried out so far, we can now define the functions of the TT in the target culture, the model viewer, and possible translation issues.

The main function of TT is to entertain the viewer with a compelling and interesting trip which, at the same time, is also informative. This is highlighted by the fact that Watson dedicates part of the documentary to the visits to the numerous places of interest in Egypt, showing the viewer some of the descriptions provided by the local guides. In this way, the viewer is encouraged to continue the trip, as if he or she were

the traveller, or simply to plan to make a similar trip in the future. Thus, while the viewer is led to see the encounters with other travellers, the parties and the unexpected events of the trip, he or she is also led to acquire new information about Egyptian history and culture through the explanations of the guides and the off-screen narrator.

As for the model viewer, it is represented by the recipient of the documentary: i.e. who the travel documentary was realised for. Since a documentary presents similar characteristics of a text, we can take into consideration the definition provided by Umberto Eco (1992: 64) about the model reader: indeed, he makes a clear distinction between model reader and empirical reader: in fact, he defines the first one as “the reader who reads it [the text] as it is in some sense designed to be read, where that may include the possibility of being read so as to yield multiple interpretations”. On the other hand, the empirical reader is considered “an actor who makes conjectures about the kind of model reader postulated by the text”. In this thesis we will focus on the analysis the model reader of the case study. In *Egypt and Jordan -Ep.1: Solo backpacking Egypt* can be directed to a large number of viewers, yet we can presume that a solo backpacking trip would be of interest for younger people or couples, rather than for families. The evidence is given by the fact that it is a more complex type of trip, where accommodations or transports can be more or less comfortable; moreover, the second evidence is given by the people Watson meets along his trip, who are often young people travelling alone, or young couples. In general, we can talk about a majority of young viewers with different origins, probably English mother-tongued, but also non-English speaking people who know the language.

For what concerns the possible translation issues, the original register and style used in the documentary led to a reflexion about maintaining or modifying some parts when creating the TT; in particular, swear words and humour will be discussed later in this chapter, along with the translation approach to the differences that we mentioned about dialogues and narration.

In the next section, a possible Italian subtitled version of the documentary is proposed.

2. A proposed subtitled version in Italian

In this section, an Italian subtitled version of *Egypt and Jordan -Ep.1: Solo backpacking Egypt* will be provided. The translation is structured in the form of a table, with the original English script on the left side and the Italian version on the right one. The word has been realised also with the support of the subtitling software Aegisub, that is why time constraints are inserted in the table with the text.

1 00:00:02,050 --> 00:00:04,050 The Ancient wonders of Egypt and Jordan	Le antiche meraviglie dell'Egitto e della Giordania
2 00:00:04,150 --> 00:00:07,700 have attracted travellers from all around the world for many generations.	hanno attratto viaggiatori da tutto il mondo per molte generazioni.
3 00:00:10,200 --> 00:00:11,570 And so, for the next month	Quindi per il prossimo mese
4 00:00:11,570 --> 00:00:13,670 I'm going to be backpacking around these two countries	viaggerò con lo zaino in spalla per questi due paesi
5 00:00:13,670 --> 00:00:14,570 by myself.	in solitaria.
6 00:00:17,850 --> 00:00:19,320 It's just incredible to finally be here.	È davvero incredibile essere finalmente qui.
7 00:00:19,320 --> 00:00:21,600 This is a place you sort of dream about going when you're a kid,	Fin da bambini sogniamo di visitare posti come questo,
8 00:00:21,720 --> 00:00:22,570 and right now I'm here.	e ora sono davvero qui.
9 00:00:24,100 --> 00:00:25,000 Now, lots of people	Molte persone
10 00:00:25,020 --> 00:00:27,920 when they travel around Egypt and Jordan do it on an organized tour	visitano l'Egitto e la Giordania con tour organizzati.
11 00:00:27,920 --> 00:00:29,520	

and I've done tours before	Anche io li ho fatti in passato
12 00:00:29,520 --> 00:00:31,000 and they've been fantastic, but...	e sono stati fantastici, ma...
13 00:00:31,250 --> 00:00:32,520 What I wanted to do for this trip	La mia idea
14 00:00:32,550 --> 00:00:35,070 was take a country that people typically do on a tour	era esplorare da solo un paese
15 00:00:35,200 --> 00:00:37,420 and see what it is like traveling by myself	che di solito è meta di tour organizzati
16 00:00:37,420 --> 00:00:39,470 and just organizing everything along the way.	e organizzare tutto di volta in volta.
17 00:00:42,450 --> 00:00:44,620 So, rather than having a predetermined itinerary	Ma invece di avere un itinerario prestabilito
18 00:00:44,620 --> 00:00:45,970 with everything sorted for me,	dove tutto è già deciso,
19 00:00:46,150 --> 00:00:48,420 the only thing I'm going to book in advance is my flight	l'unica cosa che prenoterò in anticipo sarà il volo
20 00:00:48,420 --> 00:00:50,420 and my first hostel al Cairo.	e il primo ostello al Cairo.
21 00:00:50,420 --> 00:00:52,520 Then everything else I'm just going to sort out as I go.	Il resto si vedrà strada facendo.
22 00:00:52,670 --> 00:00:54,750 And I have a rough sketch of plan of what I'm going to do.	Ho una vaga idea di quello che farò.
23 00:00:54,750 --> 00:00:56,750 You know, I'm going to see the main places on the Nile,	Visiterò i luoghi principali sul Nilo,
24	

00:00:56,750 --> 00:00:58,750 such as Cairo, Aswan and Luxor.	come Il Cairo, Aswan e Luxor.
25 00:00:58,900 --> 00:01:00,720 Then I'm going to have about a week at the Red See	Poi trascorrerò circa una settimana sul Mar Rosso
26 00:01:00,720 --> 00:01:02,550 to go snorkeling and scuba-diving.	per fare snorkeling e immersioni.
27 00:01:02,670 --> 00:01:04,120 And then after that I'll fly to Jordan	Dopodiché andrò in Giordania
28 00:01:04,120 --> 00:01:06,120 and have about ten days traveling around there.	dove girerò per circa dieci giorni.
29 00:01:06,170 --> 00:01:07,270 Welcome to Wadi Rum.	Benvenuti a Wadi Rum.
30 00:01:07,270 --> 00:01:09,700 And that's where I'm staying for the next three nights.	Starò qui per le prossime tre notti.
31 00:01:12,570 --> 00:01:14,720 Now, one of the ways I could do this trip	Potrei viaggiare con il <i>couch surfing</i>
32 00:01:14,800 --> 00:01:16,250 is couch surfing like my good friends Nicky and Amy,	come i miei cari amici Nicky e Amy,
33 00:01:16,250 --> 00:01:18,250 who run the "What The Pho" travel podcast.	che gestiscono il podcast sui viaggi "What the Pho".
34 00:01:18,370 --> 00:01:20,000 They recently traveled around Egypt and Jordan,	Di recente sono stati in Egitto e in Giordania,
35 00:01:20,000 --> 00:01:22,150 had tons of fun through the coach surfing experience.	l'esperienza di coach surfing è stata davvero divertente.
36 00:01:23,770 --> 00:01:24,870 This is the workout!	Questa sì che è palestra!

37 00:01:24,900 --> 00:01:28,020 But what my plan is, I'm going to treat this as if it's a normal backpacking trip,	Lo vivrò come un normale viaggio da zaino in spalla,
38 00:01:28,020 --> 00:01:30,950 as if I was going around like South Asia or South America or something.	come se fossi nel Sud Asiatico o in Sud America, cose così.
39 00:01:31,170 --> 00:01:33,150 And just show up with a sketch of a plan,	Senza un piano preciso,
40 00:01:33,300 --> 00:01:34,450 staying in hostels	stando negli ostelli
41 00:01:34,450 --> 00:01:36,550 and just see how easy it is to travel around by myself	e capendo se viaggiare da solo è semplice,
42 00:01:36,550 --> 00:01:37,900 and book things as I go.	prenotando le cose volta per volta.
43 00:01:38,850 --> 00:01:39,450 Just made it.	Appena in tempo.
44 00:01:39,650 --> 00:01:41,450 That's everything, from accommodation,	Davvero ogni cosa, l'alloggio,
45 00:01:41,450 --> 00:01:43,150 to transport, tours,	i trasporti, i tour,
46 00:01:43,150 --> 00:01:44,570 to activities, the lot.	le attività, tutto.
47 00:01:44,570 --> 00:01:46,000 Mahamed has booked the boat for me.	Mohamed mi ha prenotato una barca.
48 00:01:46,000 --> 00:01:48,000 He has put me on a two-days cruise on the Nile,	È una crociera di due giorni sul Nilo,
49 00:01:48,000 --> 00:01:50,370 but I've literally no idea	

what kind of boat I'm on.	ma non ho idea di che barca sia.
50 00:01:50,370 --> 00:01:52,850 I don't know if it's like a felucca cruise ship.	Magari sarà una crociera in feluca.
51 00:01:52,850 --> 00:01:54,650 Probably I'm just going to be paddling up the Nile.	Forse risalirò il Nilo pagaiando.
52 00:01:55,850 --> 00:01:56,500 Hello.	Salve.
53 00:01:56,620 --> 00:01:58,250 Now, I should stress and not trying to pretend like	Devo precisare che non sono
54 00:01:58,250 --> 00:02:01,220 I'm the first person to solo backpack around these countries.	il primo a viaggiare solo e con lo zaino in questi paesi.
55 00:02:01,220 --> 00:02:02,020 Far from it.	Anzi.
56 00:02:02,020 --> 00:02:04,170 You know, I'm not trying to pretend like I'm some sort of pioneer,	Non voglio far finta di essere una specie di pioniere
57 00:02:04,170 --> 00:02:06,170 or some shit like that. I'm just saying,	o cavolate del genere. Dico solo che,
58 00:02:06,170 --> 00:02:09,400 these countries aren't necessarily perceived as independent travel places.	questi non sono considerati luoghi in cui viaggiare da soli.
59 00:02:09,400 --> 00:02:11,400 And so, I'm going to go there and see what is like.	Quindi partirò per vedere com'è.
60 00:02:11,400 --> 00:02:14,400 Welcome. Welcome to Luxor.	Benvenuti a Luxor.
61 00:02:14,400 --> 00:02:16,100 But honestly, I have no idea what to expect.	Ma sinceramente non so cosa aspettarmi.
62	

00:02:16,100 --> 00:02:18,350 I don't know how easy or challenging is going to be	Non so se sarà facile o difficile,
63 00:02:18,350 --> 00:02:20,350 I don't know what kind of people I'm going to meet.	o quali persone incontrerò.
64 00:02:20,350 --> 00:02:22,150 Whether there will be any kind of culture shock,	Se ci sarà qualche shock culturale,
65 00:02:22,150 --> 00:02:24,820 or whether there is any kind of backpacking scene there at all.	o se ci saranno scenari da viaggio con zaino in spalla.
66 00:02:24,820 --> 00:02:27,320 But I guess the only thing to do is get on with it and find out.	Non mi resta che partire e scoprirlo.
67 00:02:29,320 --> 00:02:30,720 EGYPT AND JORDAN	EGITTO E GIORDANIA
68 00:02:30,720 --> 00:02:32,670 A SOLO BACKPACKING ADVENTURE	EGITTO E GIORDANIA UN'AVVENTURA CON LO ZAINO IN SPALLA
69 00:02:35,750 --> 00:02:39,050 EPISODE ONE EGYPT	EPISODIO UNO EGITTO
70 00:02:40,650 --> 00:02:44,000 DECEMBER 28TH 2018	28 DICEMBRE 2018
71 00:02:45,770 --> 00:02:48,470 My journey began with a four-and-a-half-hour flight	Il viaggio è iniziato con un volo di quattro ore e mezza
72 00:02:48,470 --> 00:02:50,470 from London, down to Cairo.	da Londra al Cairo.
73 00:02:50,520 --> 00:02:51,720 And to keep things simple,	Per semplificare le cose,
74 00:02:51,720 --> 00:02:54,420 I'd arranged an airport	avevo già organizzato

pickup through the hostel.	il passaggio fino all'ostello.
75 00:02:56,420 --> 00:02:58,820 Right, so I've just arrived in Dahab Hostel,	Sono appena arrivato al Dahab Hostel,
76 00:02:58,820 --> 00:03:00,400 which had a few people recommended to me.	me lo avevano consigliato.
77 00:03:00,400 --> 00:03:02,400 Looks like a really cool hostel, good chill out area.	Sembra bello, con una buona area relax.
78 00:03:02,400 --> 00:03:04,450 But the weird thing is that this hostel doesn't have dorms,	La cosa strana è che non ha camerate,
79 00:03:04,450 --> 00:03:05,500 it's all private rooms.	ma tutte stanze private.
80 00:03:05,500 --> 00:03:08,120 So, I'm in this little awkwardroom right here,	Eccomi in questa... strana stanza.
81 00:03:08,120 --> 00:03:09,970 Ehmm... But landed in Cairo,	Ma arrivato al Cairo,
82 00:03:10,400 --> 00:03:13,850 I was greeted with the news that a terrorist attack happened here today.	mi hanno accolto dicendo che c'era stato un attacco terroristico.
83 00:03:13,870 --> 00:03:15,620 A bomb went off and exploded a tourist bus	Una bomba esplosa in un bus turistico
84 00:03:15,620 --> 00:03:18,570 right in the Pyramids. I think it killed like three people.	verso le Piramidi. Credo abbia ucciso tre persone.
85 00:03:18,600 --> 00:03:22,270 So, it's not like the most comforting news to be greeted with	Non è stata la migliore delle notizie con cui essere accolti
86 00:03:22,320 --> 00:03:23,570 when you land. Ehmm...	appena atterrati...

87 00:03:24,100 --> 00:03:25,350 At the same time, you know,	Ma sapete,
88 00:03:26,550 --> 00:03:28,970 We get terrorist attacks in London, so...	ci sono stati attacchi anche a Londra, quindi...
89 00:03:28,970 --> 00:03:30,220 You just get on with it.	Si tira avanti e basta.
90 00:03:30,220 --> 00:03:32,550 I hope tomorrow to get my bearings,	Domani spero di iniziare ad orientarmi,
91 00:03:32,550 --> 00:03:34,870 I hope to start meeting some people, and then...	conoscere gente, e...
92 00:03:34,870 --> 00:03:37,350 And yeah, Egyptian adventure begins from there, I guess.	Sì, credo che l'avventura in Egitto cominci da qui.
93 00:03:43,520 --> 00:03:45,350 Cairo is the capital of Egypt,	Il Cairo è la capitale,
94 00:03:45,350 --> 00:03:48,070 with a population of over 19 million people.	con una popolazione di oltre 19 milioni di abitanti.
95 00:03:48,200 --> 00:03:51,200 And is one of the most densely populated cities in the world.	È una delle città più densamente popolate del mondo.
96 00:03:51,450 --> 00:03:55,050 So yeah, it's busy, crowded, loud and polluted,	È gremita, affollata, confusionaria e inquinata,
97 00:03:55,050 --> 00:03:57,050 but there's a lot of amazing things to see here	ma ci sono molte cose incredibili da vedere
98 00:03:57,050 --> 00:03:58,970 and I'm starting with the downtown area	e io inizierò dal centro città
99 00:03:58,970 --> 00:04:00,420 where my hostel is based.	dove si trova il mio ostello.

100 00:04:00,470 --> 00:04:02,820 All right, welcome to noisy Cairo!	Benvenuti nel chiassoso Cairo!
101 00:04:02,820 --> 00:04:04,720 Ehmm... Right there's river Nile.	Lì c'è il Nilo.
102 00:04:04,720 --> 00:04:06,070 It's pretty awesome to finally see it.	È incredibile vederlo dal vivo.
103 00:04:06,070 --> 00:04:08,200 It doesn't look very spectacular on a cloudy day like this,	Non sembra grandioso in un giorno nuvoloso come oggi,
104 00:04:08,200 --> 00:04:10,600 but in a few days' time we'll be cruising down an overnight cruise.	ma tra pochi giorni faremo una crociera notturna.
105 00:04:10,600 --> 00:04:11,670 It should look awesome.	Dovrebbe essere fantastico.
106 00:04:13,420 --> 00:04:16,770 What I'm going to do for the first day is head over to the Egypt Museum,	In questo primo giorno andrò al Museo Egizio,
107 00:04:16,770 --> 00:04:18,600 because before I see all these Pyramids and stuff	perché prima di vedere le piramidi e il resto
108 00:04:18,600 --> 00:04:21,600 I want to learn a bit about the history, so I actually know what I'm looking at.	voglio conoscere un po' di storia, per capire cosa sto guardando.
109 00:04:22,750 --> 00:04:26,100 The Egyptian Museum is a very popular spot with tourists	Il Museo Egizio è una meta molto turistica
110 00:04:26,250 --> 00:04:30,620 and it's home to over 120,000 antiquities from Ancient Egypt.	e ospita oltre 120.000 antichità dell'Antico Egizio.
111 00:04:31,050 --> 00:04:32,650 A lot of these items were recovered	Molti di questi oggetti sono stati recuperati
112 00:04:32,650 --> 00:04:34,270 from many of the temples and tombs	dai numerosi templi e tombe

113 00:04:34,300 --> 00:04:36,120 I'll be visiting later on my trip.	che visiterò più avanti.
114 00:04:36,950 --> 00:04:38,400 Now, if you're like me,	Se siete come me,
115 00:04:38,400 --> 00:04:40,250 you might have learned a bit about Ancient Egypt	potreste aver imparato qualcosa dell'Antico Egitto
116 00:04:40,250 --> 00:04:41,820 RAIDERS OF THE LOST ARK (1981) when you were a kid at school.	a scuola da bambini. I PREDATORI DELL'ARCA PERDUTA (1981)
117 00:04:41,820 --> 00:04:44,050 But since they've forgotten most of what you learned,	Ma dato che avrete dimenticato la maggior parte delle cose, I PREDATORI DELL'ARCA PERDUTA (1981)
118 00:04:44,250 --> 00:04:45,650 now you only ever hear about it	ora ne sentite parlare I PREDATORI DELL'ARCA PERDUTA (1981)
119 00:04:45,650 --> 00:04:47,470 through fun and entertaining movies.	solo in film piacevoli e divertenti. I PREDATORI DELL'ARCA PERDUTA (1981)
120 00:04:47,470 --> 00:04:49,470 THE MUMMY (1999)	LA MUMMIA (1999)
121 00:04:52,370 --> 00:04:52,970 So,	Allora,
122 00:04:52,970 --> 00:04:56,250 the time of Ancient Egypt began over 5000 years ago	l'epoca dell'Antico Egitto iniziò oltre 5.000 anni fa
123 00:04:56,370 --> 00:04:58,570 and it lasted for around 3000 years,	e perdurò per circa 3000 anni,
124 00:04:58,570 --> 00:05:01,670 until it fell to the Roman Empire in 30 B.C.	fino a quando cadde sotto l'Impero Romano nel 30 d.C.
125	

00:05:02,100 --> 00:05:05,050 One of the reasons it was such a successful civilization,	Una delle ragioni del successo di questa civiltà
126 00:05:05,050 --> 00:05:06,570 it's because of the agriculture	fu il sistema agricolo sviluppato
127 00:05:06,570 --> 00:05:07,970 they built up around the Nile,	sulle sponde del Nilo,
128 00:05:07,970 --> 00:05:10,770 which was pretty much the only water source in the desert.	che era quasi l'unica risorsa d'acqua nel deserto.
129 00:05:11,250 --> 00:05:13,050 And through its predictable flooding cycles	Grazie ai regolari cicli di inondazione
130 00:05:13,050 --> 00:05:15,320 and the controlled irrigation of the fertile valley,	e l'irrigazione controllata della valle fertile,
131 00:05:15,500 --> 00:05:17,220 It supported a dense population	il fiume alimentò una densa popolazione
132 00:05:17,220 --> 00:05:19,620 allowing social development and culture.	permettendo lo sviluppo sociale e culturale.
133 00:05:20,570 --> 00:05:23,970 Now, Ancient Egypt can be broken into three distinct periods	L'Antico Egitto può essere suddiviso in tre periodi distinti,
134 00:05:24,000 --> 00:05:26,370 of the Old, Middle and New Kingdoms,	Antico, Medio e Nuovo Regno,
135 00:05:26,570 --> 00:05:28,850 which are separated by the intermediate periods	separati da periodi intermedi
136 00:05:28,850 --> 00:05:30,370 of relative instability.	di relativa instabilità.
137 00:05:30,900 --> 00:05:32,200 It was during the Old Kingdom	Le piramidi vennero costruite
138	

00:05:32,200 --> 00:05:33,520 that the Pyramids were built.	durante l'Antico Regno,
139 00:05:33,670 --> 00:05:36,020 But the New Kingdom had most of the famous pharaohs	ma è nel Nuovo Regno che visse la maggior parte
140 00:05:36,020 --> 00:05:36,970 you might have heard of.	dei faraoni di cui avrete sentito parlare.
141 00:05:37,670 --> 00:05:40,150 Pharaohs were the monarchs of Ancient Egypt.	I faraoni erano i monarchi dell'Antico Egitto.
142 00:05:40,270 --> 00:05:42,350 And one of their roles was to be an intermediary	Uno dei loro ruoli era quello di intermediari
143 00:05:42,350 --> 00:05:43,850 between the Gods and the people,	tra gli dei e gli uomini,
144 00:05:43,850 --> 00:05:46,750 meaning they were basically treated like Gods themselves.	rendendo quindi anche loro degli dei.
145 00:05:47,420 --> 00:05:49,670 Now, the Egyptian Museum is full of the tombs,	Il Museo Egizio è pieno di tombe,
146 00:05:49,670 --> 00:05:52,570 shrines and even some of the mummies of the Pharaohs.	reliquie e mummie dei faraoni.
147 00:05:52,850 --> 00:05:54,920 But you're not allowed to film or take photos	Ma è proibito fare foto o video
148 00:05:54,920 --> 00:05:56,250 in the main attractions there,	delle attrazioni principali,
149 00:05:56,370 --> 00:05:59,770 which are the rooms dedicated to Tutankhamun and the royal mummies.	cioè le stanze dedicate a Tutankhamon e alle mummie reali.
150 00:05:59,770 --> 00:06:01,250 Uhm, today I've just been to the	Oggi sono stato al museo,

museum,	
151 00:06:01,250 --> 00:06:02,370 which is over there.	che si trova laggiù.
152 00:06:02,370 --> 00:06:04,370 That was good to sort of brush up my history	È stato bello rispolverare la storia.
153 00:06:04,670 --> 00:06:06,770 but tomorrow I'm doing a tour of all the Pyramids,	Domani farò un tour di tutte le Piramidi,
154 00:06:06,770 --> 00:06:09,500 so that's where we get to see some of the classic iconic stuff.	dove vedremo le antichità più classiche e iconiche.
155 00:06:10,970 --> 00:06:13,870 Now, if just want to do the Great Pyramids like the Giza pyramids	Se volete visitare solo le Piramidi di Giza
156 00:06:13,870 --> 00:06:15,350 you can just get the metro there	potete prendere la metro
157 00:06:15,370 --> 00:06:16,800 and just buy a ticket when you get there.	e comprare il biglietto quando arrivate là.
158 00:06:16,800 --> 00:06:18,220 I didn't just want to do the Giza pyramids,	Io non volevo vedere solo quelle,
159 00:06:18,220 --> 00:06:20,450 I wanted to see the Dahshur ones and the Saqqara ones.	ma anche le altre a Dahshur e Saqqara.
160 00:06:20,500 --> 00:06:21,900 And with the hostel	E l'ostello
161 00:06:21,900 --> 00:06:24,450 they organize a tour just to go and see them all in one day.	ha organizzato un tour per andare e vederle tutte in un giorno.
162 00:06:24,450 --> 00:06:26,250 So, it's like perfect. Job done.	Quindi perfetto. Missione compiuta.
163	

00:06:28,750 --> 00:06:29,820 It should be pretty cool.	Sarà molto interessante.
164 00:06:29,820 --> 00:06:31,520 I don't know if anyone else signed up for the tour yet,	Non so se altri si sono iscritti al tour,
165 00:06:31,520 --> 00:06:33,250 so it might be a little private tour I have today.	quindi forse avrò un piccolo tour privato.
166 00:06:33,700 --> 00:06:35,670 Uhm, we'll see. Hopefully, we'll be smoking on it	Vedremo. Con un po' di fortuna sarà uno sballo.
167 00:06:35,670 --> 00:06:37,170 But this is cool, this is exciting,	È bello ed eccitante.
168 00:06:37,170 --> 00:06:39,270 A pyramid is something you learned about when you're a kid	Da bambini ci parlano delle piramidi
169 00:06:39,300 --> 00:06:40,770 thinking one day you'll go there.	e immaginiamo di andarci un giorno.
170 00:06:41,020 --> 00:06:42,220 Today's that day.	Oggi è quel giorno.
171 00:06:45,000 --> 00:06:47,920 Well, I was the only one who signed up for the tour that day.	Alla fine ero il solo segnato per il tour.
172 00:06:47,920 --> 00:06:52,070 But the upside was I basically had a private guide to take me to the pyramids.	Il lato positivo è che ho avuto una guida privata.
173 00:06:52,070 --> 00:06:54,070 He's my guide for the day.	Ecco la mia guida per oggi.
174 00:06:54,420 --> 00:06:56,520 The first site we went to was Dahshur	Dashur è il primo luogo che abbiamo raggiunto.
175 00:06:56,520 --> 00:06:58,870 And right ahead of us here is the Red	Proprio di fronte a noi

Pyramid.	c'è la Piramide Rossa.
176 00:06:58,870 --> 00:07:02,020 It was the first successfully constructed smooth pyramid,	È la prima piramide liscia costruita con successo,
177 00:07:02,020 --> 00:07:05,450 completed roughly around 2600 B.C.	completata circa nel 2600 a.C.
178 00:07:05,450 --> 00:07:06,750 by King Sneferu.	da Re Snefru.
179 00:07:06,750 --> 00:07:09,750 This was his second attempt to build a smooth pyramid,	Questo era il secondo tentativo di costruire una piramide liscia,
180 00:07:09,950 --> 00:07:11,450 after the first one failed,	dopo aver fallito con la prima,
181 00:07:11,450 --> 00:07:13,450 which is now known as the Bent Pyramid.	che oggi è conosciuta come Piramide Romboidale.
182 00:07:13,450 --> 00:07:15,200 <i>-See the Bent one?</i> <i>-Yeah</i>	<i>-Vedi quella Romboidale?</i> <i>-Sì.</i>
183 00:07:15,200 --> 00:07:16,950 <i>Because his mistake he tried to fix it,</i>	<i>Il re ha cercato di rimediare all'errore,</i>
184 00:07:16,950 --> 00:07:17,950 <i>but he kind of</i>	<i>ma ha...</i>
185 00:07:19,020 --> 00:07:20,550 <i>-Failed</i> <i>-Failed, yeah</i>	<i>-Fallito.</i> <i>-Fallito, sì.</i>
186 00:07:21,650 --> 00:07:23,320 Right, I made to my first pyramid.	Arrivato alla mia prima piramide.
187 00:07:23,320 --> 00:07:25,770 So, this first one, Dahshur, gotta go up there	Ecco Dahshur. Devo arrivare lassù
188 00:07:25,850 --> 00:07:28,320 and actually get to go inside this one,	ed entrare proprio dentro, è fantastico.

which is pretty cool.	
189 00:07:31,770 --> 00:07:33,720 Climbing up my first ever pyramid.	Sto scalando la mia prima piramide in assoluto.
190 00:07:38,050 --> 00:07:39,820 Climbing up the pyramid at the start was fine,	All'inizio scalare è semplice,
191 00:07:39,820 --> 00:07:41,600 but then when you go down, it was bloody hard work.	ma poi quando si scende si fatica da morire.
192 00:07:41,600 --> 00:07:43,820 She's about to crouch down and squat down	Bisogna abbassarsi e accovacciarsi
193 00:07:43,820 --> 00:07:45,820 going down these steps in the dark.	scendendo questi gradini al buio.
194 00:07:53,920 --> 00:07:55,550 Now I'm climbing up some stairs	Ora sto salendo delle scale
195 00:07:56,150 --> 00:07:57,700 to another chamber I guess.	verso un'altra stanza, credo.
196 00:08:08,570 --> 00:08:11,520 I'm guessing this is the centre of the pyramid... Maybe.	Forse questo è il centro della piramide.
197 00:08:12,020 --> 00:08:13,820 But, yeah, all the treasures that used to be in here	Tutti i tesori che erano qui,
198 00:08:13,850 --> 00:08:16,100 all the tombs and stuff, they're all in the Egyptian Museum,	le tombe e gli oggetti, ora è tutto nel Museo Egizio
199 00:08:16,100 --> 00:08:18,550 because they belong in a museum, so,	ed è giusto che stiano lì.
200 00:08:18,950 --> 00:08:20,720 yeah, no treasure left to find in here.	Qui non c'è nessun tesoro da trovare ormai.
201 00:08:20,720 --> 00:08:23,100	

But it's still... incredible.	Ma è comunque incredibile
202 00:08:23,100 --> 00:08:25,650 to actually be inside a pyramid, in Egypt.	trovarsi dentro una piramide, in Egitto.
203 00:08:26,520 --> 00:08:27,200 Wow.	Wow.
204 00:08:32,120 --> 00:08:34,220 All right, that was one hell of a workout.	Bene, quella sì che era palestra.
205 00:08:34,420 --> 00:08:37,570 <i>Going that pyramid got so my legs absolutely killing</i>	Entrare in quella piramide mi ha distrutto le gambe.
206 00:08:37,950 --> 00:08:40,170 It's good, it's definitely worth it, because	Ma ne vale davvero la pena perché
207 00:08:40,870 --> 00:08:42,700 you're inside of a pyramid. How cool is that?	sei dentro una piramide. Quanto è bello?
208 00:08:45,850 --> 00:08:48,270 The next site we're heading to is Siggara,	Siamo diretti verso il prossimo sito, Siquara,
209 00:08:48,270 --> 00:08:49,850 which features the Step Pyramid	dove si trova la Piramide Gradonata
210 00:08:49,850 --> 00:08:52,320 which was built in the 27th century B.C.	costruita nel XXVII secolo a.C.
211 00:08:52,420 --> 00:08:54,520 making it the oldest of the pyramids	È la più antica tra le piramidi
212 00:08:54,520 --> 00:08:57,070 and the oldest complete stone complex	e il più antico complesso in pietra completo
213 00:08:57,070 --> 00:08:58,350 known in the world.	conosciuto al mondo.
214 00:08:58,350 --> 00:09:01,025 <i>This is the oldest one for King Djoser.</i>	<i>Questa è la più antica, realizzata per Re Djoser.</i>
215	

00:09:01,020 --> 00:09:02,875 <i>And the architect I told you</i>	<i>E l'architetto di cui ti ho parlato...</i>
216 00:09:02,875 --> 00:09:04,870 <i>-Imhotep.</i> <i>-Imhotep.</i>	<i>-Imhotep.</i> <i>-Imhotep.</i>
217 00:09:05,050 --> 00:09:07,775 <i>And Imhotep became Pharaoh later.</i>	<i>Imhotep diventò faraone più tardi.</i>
218 00:09:07,870 --> 00:09:08,250 <i>Yeah</i>	<i>Okay.</i>
219 00:09:09,400 --> 00:09:12,400 The guy that I had, Mosa, I mean, is really informative about the site	Il ragazzo con me, Mosa, sa davvero molte cose
220 00:09:12,400 --> 00:09:13,450 so when we got to each pyramid	e ogni volta che raggiungiamo una piramide
221 00:09:13,450 --> 00:09:16,350 he teaches me what I need to know about the places, the history,	mi dice quello che devo sapere sul posto, la storia
222 00:09:16,350 --> 00:09:18,250 but he then just drops you off	ma poi ti lascia lì così,
223 00:09:18,250 --> 00:09:20,000 and you're there by yourself.	e ti ritrovi da solo.
224 00:09:20,150 --> 00:09:21,450 So, if I was doing this all again	Per questo, tornassi indietro,
225 00:09:21,450 --> 00:09:24,200 I would definitely have a guided tour around the temples,	sicuramente sceglierei un tour guidato dei templi.
226 00:09:24,220 --> 00:09:25,970 just when you are taking a quick look at the inside	Mentre stavo dando un'occhiata all'interno,
227 00:09:25,970 --> 00:09:28,600 and eventually in one of the tombs	in una delle tombe più avanti,
228 00:09:28,600 --> 00:09:30,600	

<p>this guy starts trying explaining stuff</p>	<p>un ragazzo inizia a spiegare.</p>
<p>229 00:09:30,600 --> 00:09:33,800 and I said I'll go on and I'll give him a tip.</p>	<p>Mi sono detto "Perché no?", quindi gli darò una mancia.</p>
<p>230 00:09:33,850 --> 00:09:35,070 We're good to get some more information</p>	<p>È bello avere qualche informazione in più,</p>
<p>231 00:09:35,070 --> 00:09:37,070 but then I couldn't understand anything he was saying.</p>	<p>ma non capivo nulla di quello che diceva.</p>
<p>232 00:09:37,970 --> 00:09:39,700 Plus, like, his English wasn't great</p>	<p>Il suo inglese non era buono.</p>
<p>233 00:09:39,700 --> 00:09:41,700 and it was stuffy I could understand</p>	<p>C'era qualcosa che capivo,</p>
<p>234 00:09:42,170 --> 00:09:44,370 I didn't really know what he was talking about.</p>	<p>ma non sapevo di cosa stesse parlando.</p>
<p>235 00:09:47,870 --> 00:09:50,600 At this one, there's a lot more sort of touts around</p>	<p>Qui ci sono molti più venditori abusivi.</p>
<p>236 00:09:50,600 --> 00:09:52,600 Like guys just trying to sell you stuff,</p>	<p>Cercano di venderti cose,</p>
<p>237 00:09:52,600 --> 00:09:53,770 they want to take you photos,</p>	<p>vogliono farti le foto,</p>
<p>238 00:09:53,770 --> 00:09:55,470 and they just keep following you around</p>	<p>non smettono di seguirti</p>
<p>239 00:09:55,470 --> 00:09:56,900 and it gets a bit annoying after a while.</p>	<p>e dopo un po' diventa fastidioso.</p>
<p>240 00:09:56,900 --> 00:09:56,920 Don't be afraid.</p>	<p>Non avere paura.</p>
<p>241 00:09:56,920 --> 00:09:57,670 Sorry?</p>	<p>Come?</p>
<p>242</p>	

00:09:58,400 --> 00:10:01,270 -Don't be right here, if you want a picture... - Ehmm...	<i>Se vuoi una foto...</i>
243 00:10:01,270 --> 00:10:02,750 -I'm filming mate, I'm filming.	Sto riprendendo amico, sto riprendendo.
244 00:10:04,520 --> 00:10:06,800 The phrase you want to learn when you walk around here	La frase da imparare quando si va in giro qui è:
245 00:10:06,800 --> 00:10:09,920 is <i>La shukra</i> , which means "No, thank you".	<i>La shukra</i> , che significa "No, grazie".
246 00:10:16,270 --> 00:10:18,320 So we just pulled over to get <i>koshary</i> ,	Poi ci siamo fermati per prendere del <i>koshary</i> ,
247 00:10:18,320 --> 00:10:20,120 a local dish, to have along the way.	un piatto tipico da mangiare nel frattempo.
248 00:10:20,120 --> 00:10:25,170 It's macaroni, pasta, hummus, onion, tomato sauce, spaghetti.	È fatto di maccheroni, pasta, hummus, cipolla, salsa di pomodoro, spaghetti.
249 00:10:25,750 --> 00:10:27,220 All right, everything.	Insomma un po' di tutto.
250 00:10:27,270 --> 00:10:28,270 <i>Head to Giza now.</i>	<i>Ora verso Giza.</i>
251 00:10:28,270 --> 00:10:29,500 -Yeah, give us a try.	Andiamo.
252 00:10:29,500 --> 00:10:32,125 Before Giza I show you the ancient paper of Egypt,	Prima di Giza, ti mostro l'antica carta egiziana,
253 00:10:32,125 --> 00:10:33,720 -Oh, cool. -Papyrus.	-Bene. -Il papiro.
254 00:10:33,720 --> 00:10:35,500 How to make the ancient paper of	Come creavano l'antica carta egiziana,

Egypt,	
255 00:10:35,500 --> 00:10:37,000 - in ancient times. -Yeah.	-in passato. - <i>Okay.</i>
256 00:10:37,050 --> 00:10:40,070 -And then we'll go, after this, to Giza. -Perfect.	-Poi andremo a Giza. -Perfetto.
257 00:10:41,350 --> 00:10:43,600 Mosah's the man looking after us.	Mosa è il nostro uomo.
258 00:10:43,600 --> 00:10:45,100 <i>We make the paper from plant.</i>	<i>Partiamo dalla pianta.</i>
259 00:10:45,100 --> 00:10:46,775 We remove the green cover.	Si toglie il rivestimento verde.
260 00:10:46,900 --> 00:10:48,475 We cut into slices.	Si taglia a strisce.
261 00:10:48,625 --> 00:10:51,100 <i>To remove the water we use the rolling pin.</i>	<i>Per togliere l'acqua si usa il mattarello.</i>
262 00:10:51,150 --> 00:10:54,700 After that we put the slices in the water for 6 days.	Poi si tengono le strisce nell'acqua per sei giorni.
263 00:10:54,700 --> 00:10:59,050 Then we put the slices vertical and horizontal.	Si mettono le strisce in verticale e in orizzontale.
264 00:10:59,120 --> 00:11:00,170 Under the press.	Sotto la pressa.
265 0:11:01,900 --> 0:11:04,470 We will get a sheet of paper like this.	Otterremo un pezzo di carta come questo.
266 0:11:04,720 --> 0:11:07,220 This is the first paper in mankind's history.	Questa è la prima carta della storia.
267 0:11:07,300 --> 0:11:11,200 The Pharaoh's used it to spread their	Il faraone la usava per diffondere la civilizzazione.

civilisation.	
268 00:11:13,220 --> 00:11:15,820 It came time to go Giza, close out was like...	Era giunto il momento di andare a Giza e sospendere il resto.
269 00:11:15,820 --> 00:11:17,870 You know, in order for you to see anything on time	Il modo migliore per riuscire a vedere tutto
270 00:11:17,870 --> 00:11:19,870 the best way to get around is like camel.	è girare con il cammello.
271 00:11:19,870 --> 00:11:21,650 I didn't sign up to go on a camel ride.	Io non lo avevo chiesto.
272 00:11:21,650 --> 00:11:23,650 I didn't really want to go on a camel ride	Non avevo molta voglia di spostarmi così.
273 00:11:23,650 --> 00:11:24,970 I'd just walk around by myself.	Preferisco andare in giro da solo.
274 00:11:24,970 --> 00:11:26,350 But before I knew it, he parked up	Ma senza accorgermene, il ragazzo si era fermato
275 00:11:26,370 --> 00:11:28,020 and everyone's around you.	e io ero circondato.
276 00:11:28,020 --> 00:11:30,520 They're like: "Oh, it's the only way to see it, it's the best way to see it".	Mi dicevano: "È l'unico modo per visitare, il migliore!".
277 00:11:30,520 --> 00:11:32,520 "you won't get all the touts trying to come after you".	"...i venditori abusivi non ti staranno addosso".
278 00:11:32,520 --> 00:11:35,020 And you just get to a point like all right, fine, let's just do it.	Alla fine ti arrendi e dici solo "Okay facciamolo".
279 00:11:35,020 --> 00:11:37,270 Sometimes you find yourself like in a situation	Ci sono delle situazioni
280 00:11:37,270 --> 00:11:39,920 where you end up saying yes	in cui alla fine accettiamo solo

just to save all the arguments,	per evitare le discussioni,
281 00:11:39,920 --> 00:11:42,300 all the hassle, because if you say no at some of these times	le scocciature, perché in questi casi dire sempre di no
282 00:11:42,550 --> 00:11:44,970 they'll just keep going, like going at you, going at you,	li porterà solo ad insistere,
283 00:11:45,000 --> 00:11:46,550 and hassling you, and hassling you.	e ad infastidirti ancora e ancora.
284 00:11:46,570 --> 00:11:47,850 -What's your name? -Karl.	-Come ti chiami? -Karl.
285 00:11:47,850 --> 00:11:49,850 -All right, nice to meet you. -Nice to meet you too.	-Piacere. -Piacere.
286 00:11:50,450 --> 00:11:52,370 I mean, those camels as well,	E poi, anche quei cammelli...
287 00:11:52,370 --> 00:11:53,900 God knows how well they look after them.	Dio solo sa se si prendono cura di loro.
288 00:11:53,900 --> 00:11:55,220 I'm guessing it's not great.	Immagino non sia il massimo.
289 00:11:55,400 --> 00:11:57,100 And it's weird, because it's kind of hard to explain.	È difficile da spiegare.
290 00:11:57,200 --> 00:11:57,900 Because people might say:	Qualcuno potrebbe dire:
291 00:11:57,900 --> 00:12:00,020 "Well, if you didn't want to do it why didn't you just say no?"	"Se non volevi, perché non hai semplicemente detto di no?"
292 00:12:00,020 --> 00:12:01,370 But when you're in that situation,	Ma quando ti trovi lì,
293 00:12:01,370 --> 00:12:03,200	

when you're by yourself and just your guide	solo con la tua guida
294 00:12:03,200 --> 00:12:04,600 and all the other guides around you	e tutte le altre guide ti circondano,
295 00:12:04,600 --> 00:12:06,320 they're kind of pressuring you,	ti fanno pressione.
296 00:12:06,320 --> 00:12:07,470 you get to the point where it's like:	Alla fine ti arrendi e dici:
297 00:12:07,470 --> 00:12:09,720 All right, fine, let's just do it. Just take the money.	“Okay, va bene. Prendete i soldi e basta”.
298 00:12:09,720 --> 00:12:11,000 I just want to enjoy the Pyramids.	Voglio solo godermi le piramidi.
299 00:12:11,000 --> 00:12:13,000 I've been looking forward to this for so long...	Aspettavo questo momento da così tanto...
300 00:12:13,300 --> 00:12:14,550 let's just do it.	Facciamolo e finiamola qui.
301 00:12:18,800 --> 00:12:22,000 The Great Pyramids were built a couple of decades after Dahshur.	Le Piramidi di Giza furono costruite due decenni dopo Dahshur.
302 00:12:22,370 --> 00:12:26,050 And they're the oldest and only remaining Ancient Wonder of the world.	È l'unica delle sette meraviglie del mondo antico rimasta.
303 00:12:27,600 --> 00:12:28,750 Like the other Pyramids,	Come le altre piramidi,
304 00:12:28,750 --> 00:12:31,500 <i>they were built to safely</i> guard the tombs of pharaohs,	servivano a proteggere le tombe dei faraoni,
305 00:12:31,500 --> 00:12:33,070 along with many of their possessions,	insieme a molti dei loro averi
306 00:12:33,070 --> 00:12:35,520	

the Egyptians believed they would need in the afterlife.	che gli Egizi pensavano servissero nell'aldilà.
307 00:12:35,700 --> 00:12:37,070 Right, so we've made it to Giza.	Bene, eccoci a Giza.
308 00:12:37,070 --> 00:12:39,120 Yeah, I got kitted up, headgear on,	Mi sono attrezzato, ho messo il copricapo
309 00:12:39,120 --> 00:12:41,120 stopped here to do our Instagram poses.	e ci siamo fermati qui per delle foto per Instagram.
310 00:12:41,120 --> 00:12:43,120 Uhm, smashed them, I'd say.	Secondo me spaccano.
311 00:12:43,120 --> 00:12:44,250 So, there's nine pyramids	Allora, ci sono nove piramidi a Giza,
312 00:12:44,250 --> 00:12:46,250 in Giza, we've got three small ones over here,	tre piccole laggiù,
313 00:12:46,250 --> 00:12:48,250 and three small ones over there	altre tre piccole là
314 00:12:48,250 --> 00:12:50,000 and then three big ones behind me.	e infine tre grandi dietro di me.
315 00:12:50,020 --> 00:12:52,170 Now, most people think this is the tallest one,	Molti pensano che questa sia la più alta,
316 00:12:52,170 --> 00:12:53,720 but that's not the tallest one.	ma non è così.
317 00:12:53,720 --> 00:12:55,070 The tallest one is over there.	La più alta è laggiù.
318 00:12:55,070 --> 00:12:57,070 Uhm, because this one is just closer	Questa è solo più vicina
319 00:12:57,070 --> 00:12:57,800 and higher on the rock.	e più in alto sulla roccia.
320 00:12:57,800 --> 00:12:59,270 Anyway, let's just meet our guide.	Andiamo ad incontrare la nostra guida.

321 00:12:59,270 --> 00:13:00,770 -How you doin' man? -Hello sir.	-Come va bello? -Salve signore.
322 00:13:00,770 --> 00:13:02,200 -What's your name? -Ramadan.	-Come ti chiami? -Ramadan.
323 00:13:02,200 --> 00:13:03,500 -Ramadan? -Yeah. -Yeah.	-Ramadan? -Esatto. -Okay.
324 00:13:03,500 --> 00:13:04,770 How long have you been doing this for?	Da quando tempo fai la guida?
325 00:13:04,770 --> 00:13:06,770 Me? I've been working for like twelve years.	Io? Da circa dodici anni.
326 00:13:06,770 --> 00:13:08,370 -Twelve years? -Yeah. -Nice.	-Dodici? -Sì. -Bello.
327 00:13:08,370 --> 00:13:10,520 -Nice job to have. -Yeah, I like it.	-È un bel lavoro. -Sì, mi piace.
328 00:13:12,050 --> 00:13:15,600 -I'd ask all the buddy, you come in Egypt. -Yeah.	-Dico a tutti: venite in Egitto. -Grande.
329 00:13:22,520 --> 00:13:24,950 This is the Pyramid of Khafre, with the smooth tip.	Questa è la Piramide di Chefren, dalla punta liscia.
330 00:13:25,250 --> 00:13:25,870 Which is actually	Così è come in origine
331 00:13:25,870 --> 00:13:29,300 what the outer surface of all three pyramids would have originally been like,	tutte e tre le piramidi apparivano da fuori,

332 00:13:29,300 --> 00:13:31,700 before the material was robbed over the years,	prima che negli anni il materiale venisse rubato
333 00:13:31,850 --> 00:13:33,320 to build other structures.	per realizzare altre strutture.
334 00:13:33,320 --> 00:13:33,870 Wow.	Wow.
335 00:13:33,870 --> 00:13:35,420 This is awesome to actually finally be here..	È magnifico essere finalmente qui
336 00:13:35,420 --> 00:13:36,300 This is really incredible.	Davvero incredibile.
337 00:13:36,300 --> 00:13:38,300 I'm glad we saved it to the end of the day actually.	Sono contento di averlo lasciato per la fine della giornata.
338 00:13:38,670 --> 00:13:39,750 It's just spectacular.	È semplicemente spettacolare.
339 00:13:50,750 --> 00:13:52,270 Okay so, the Sphinx's here.	Ecco la Sfinge.
340 00:13:52,270 --> 00:13:55,070 Basically you took a hundred thousand people to build the pyramids,	In pratica, centinaia di migliaia di persone costruivano le piramidi.
341 00:13:55,070 --> 00:13:56,600 and then, when they finished building them,	Poi una volta finito
342 00:13:56,600 --> 00:13:58,170 the king killed all of them	venivano tutti uccisi
343 00:13:58,170 --> 00:13:59,900 because they didn't want the secrets of how they made them to get out	per evitare di diffondere i segreti sulla realizzazione.
344 00:14:00,270 --> 00:14:02,700 So, the Sphinx's here and this all burial site was full of workers	Le zone della Sfinge e della Necropoli erano piene di uomini

345 00:14:02,700 --> 00:14:04,320 who built these Pyramids.	che costruirono le piramidi.
346 00:14:04,320 --> 00:14:06,600 But yeah, people always talk about the pyramids of being surrounded	Si dice che le piramidi siano circondate
347 00:14:06,600 --> 00:14:08,100 by pizza and Mc Donald's.	da pizzerie e Mc Donald's.
348 00:14:08,100 --> 00:14:11,500 It's not true you got the town just here but...	Ma non è vero. La città è vicina ma...
349 00:14:11,920 --> 00:14:14,250 Everything else it's just desert, so...	Il resto è tutto deserto, perciò...
350 00:14:14,570 --> 00:14:16,450 I think people get a bit carried away with that	Forse su questo si è un po' esagerato.
351 00:14:19,020 --> 00:14:21,420 I absolutely loved it. It was so impressive.	Mi è piaciuto moltissimo. Mi ha davvero colpito.
352 00:14:21,820 --> 00:14:22,870 But then, the whole thing,	Ma alla fine tra tutto,
353 00:14:22,870 --> 00:14:25,700 the camel ride cost 660 Egyptian pounds.	il cammello è costato 660 sterline egiziane.
354 00:14:25,700 --> 00:14:27,270 Which is like 37 dollars,	Circa 37 dollari.
355 00:14:27,270 --> 00:14:29,620 which is more than I paid for just the tour for the day.	Quindi di più dell'intero tour giornaliero.
356 00:14:29,950 --> 00:14:31,770 And when I got back to the hostel	Quando sono tornato in ostello
357 00:14:31,770 --> 00:14:33,250 and I told them how much I paid for that	e ho detto quanto avevo pagato

358 00:14:33,250 --> 00:14:34,600 they just laughed at my face.	mi hanno riso in faccia.
359 00:14:34,600 --> 00:14:36,820 Went: "Mate, you should have paid a hundred max for that".	Tipo: "Bello dovevi pagare al massimo cento per quello".
360 00:14:36,820 --> 00:14:38,870 So I got completely ripped off.	Mi hanno fregato alla grande.
361 00:14:38,870 --> 00:14:40,870 And it was kind of annoying because,	Mi ha infastidito perché
362 00:14:41,350 --> 00:14:43,620 you know my guy Mosa had been so nice all day,	Mosa era sempre così carino con me.
363 00:14:44,100 --> 00:14:45,000 I got engraved with him.	Mi aveva colpito.
364 00:14:45,020 --> 00:14:48,770 And he'd gave me tips of how to avoid the scams and the touts in the other sites	Mi aiutava ad evitare le truffe e i venditori abusivi,
365 00:14:49,070 --> 00:14:52,020 and what I should pay for and why I shouldn't, all these different things...	mi diceva quanto era giusto pagare per ogni cosa...
366 00:14:52,300 --> 00:14:53,370 So I kind of...	Quindi...
367 00:14:53,370 --> 00:14:55,500 He kind of earned my trust during the day,	Durante la giornata si era guadagnato la mia fiducia.
368 00:14:55,500 --> 00:14:58,120 so why he said: "Do the camel thing, it's the best way to do it".	Allora perché mi ha detto: "Prendi il cammello, è la cosa migliore".
369 00:14:58,700 --> 00:15:00,620 I kind of trusted him and then...	Mi fidavo di lui e invece...
370 00:15:00,620 --> 00:15:02,620 It turns out I got completely ripped off.	Alla fine mi ha fregato.
371	

00:15:02,770 --> 00:15:04,100 Oh, well, lesson learned	Va bene, ho imparato la lezione.
372 00:15:04,100 --> 00:15:07,470 Just have to have to up my game for the rest of the trip I guess...	Immagino che dovrò fare meglio per il resto del viaggio...
373 00:15:11,720 --> 00:15:14,370 So, this is the crazy lift you have to get up to the hostel and...	Questo è lo strambo ascensore per salire in ostello...
374 00:15:14,370 --> 00:15:15,150 It's a bit unnerving.	È un po' inquietante.
375 00:15:15,150 --> 00:15:17,800 You kind of like you feel like your life might be over before the trip's even begun.	È come se la tua vita potesse finire prima ancora che il viaggio cominci.
376 00:15:17,800 --> 00:15:19,800 So, let's give it a go.	Dai, proviamolo.
377 00:15:24,020 --> 00:15:25,970 That evening I just did the standard hostel thing	La sera ho fatto le solite cose da ostello,
378 00:15:25,970 --> 00:15:28,120 of hanging out in the common area by the reception,	come socializzare nell'area relax vicino alla reception,
379 00:15:28,120 --> 00:15:29,370 and then, before we knew it,	e senza nemmeno accorgercene
380 00:15:29,370 --> 00:15:31,370 we had a group of us hanging out together having beers.	si era formato un gruppo che usciva insieme a bere una birra.
381 00:15:31,400 --> 00:15:33,300 and then, some of us, including the staff,	Poi alcuni di noi insieme allo staff,
382 00:15:33,320 --> 00:15:36,000 all crammed into a taxi and headed out to a jazz club	si sono infilati in un taxi diretti verso un jazz club
383 00:15:36,000 --> 00:15:37,820	

First proper evening in Egypt.	La prima vera serata in Egitto.
384 00:15:37,820 --> 00:15:39,750 -And we've got... -Good start.	-Qui abbiamo... -Ottimo inizio.
385 00:15:39,920 --> 00:15:41,820 Here we go, four of us in the back of a cab.	Eccoci, siamo in quattro qui dietro.
386 00:15:42,200 --> 00:15:44,020 And I'm comfy, I'm super comfy.	È comodo, molto comodo.
387 00:15:44,020 --> 00:15:46,320 -Are you comfy? -Uhm, no I'm not.	-Stai comoda? -No affatto.
388 00:15:46,550 --> 00:15:47,650 Oh, that's too bad.	Peccato.
389 00:16:13,300 --> 00:16:14,900 -Woo!!! -Yeah!	-Woo!!! -Bravi!
390 00:16:27,420 --> 00:16:30,050 The next day I went to explore Islamic Cairo,	Il giorno dopo ho esplorato il "Cairo Islamico",
391 00:16:30,270 --> 00:16:33,200 which is the name given to the core of the Medieval part of town.	che è il nome del cuore della parte medievale della città.
392 00:16:39,900 --> 00:16:43,670 Now, Islamic Cairo is not more or less Islamic than the rest of the city.	Il Cairo Islamico non è più o meno islamico del resto della città.
393 00:16:43,670 --> 00:16:45,920 But it does have Cairo's highest concentration	Ma ha la più alta concentrazione
394 00:16:45,920 --> 00:16:47,870 of famous Islamic monuments.	di monumenti islamici famosi.
395 00:16:48,050 --> 00:16:49,420 This includes the citadel,	Inclusa la cittadella,
396	

00:16:49,420 --> 00:16:51,420 which was the centre of Egyptian government	centro del governo egiziano
397 00:16:51,420 --> 00:16:52,720 until the 19th century.	fino al XIX secolo.
398 00:16:52,870 --> 00:16:54,670 Before I'd even film myself at all today,	Oggi ancora prima di filmare,
399 00:16:54,670 --> 00:16:56,300 just getting shots walking around,	stavo facendo qualche scatto in giro,
400 00:16:56,750 --> 00:16:57,870 some guy came up to me	quando un uomo si è avvicinato
401 00:16:57,870 --> 00:16:59,000 and, uhm,	e...
402 00:16:59,170 --> 00:17:01,870 started just telling me where to go, giving me some information.	ha iniziato a dirmi dove andare, e a darmi informazioni.
403 00:17:01,870 --> 00:17:03,370 And then like, at first you're thinking:	All'inizio pensi:
404 00:17:03,950 --> 00:17:05,800 All right, he's going to want some money at the end of this.	vorrà solo dei soldi.
405 00:17:05,800 --> 00:17:06,650 But I was like, screw it!	Ma mi sono detto, al diavolo!
406 00:17:06,650 --> 00:17:09,020 I'm by myself, let's just play this one out and see what happens	Sono da solo, proviamo e vediamo che succede.
407 00:17:09,570 --> 00:17:11,550 He was a really friendly guy, a really sweet guy,	È stato davvero dolce e gentile,
408 00:17:11,550 --> 00:17:13,750 but then, the highlight was he took me to the mosque	ma la cosa più bella è stata quando mi ha portato in una moschea
409 00:17:13,750 --> 00:17:15,370	

which other tourists don't go into.	dove altri turisti non vanno.
410 00:17:15,370 --> 00:17:16,970 At least, that's what he left to believe.	O almeno questo è quello che dice lui.
411 00:17:16,970 --> 00:17:19,170 There's no one else in there, he had to get his mate to unlock it.	Non c'era nessun altro, ci ha aperto un suo amico.
412 00:17:19,600 --> 00:17:20,850 The building was completely empty.	L'edificio era completamente vuoto.
413 00:17:20,850 --> 00:17:23,570 We went up to this tower of the mosque, right to the top.	Abbiamo risalito una torre fino in cima.
414 00:17:23,570 --> 00:17:24,820 So we're going to go up there	Stiamo salendo
415 00:17:24,820 --> 00:17:26,820 to get the ultimate view of Cairo.	per godere della più bella vista del Cairo.
416 00:17:29,600 --> 00:17:31,720 The last couple of steps he said: "Right, close your eyes",	Prima degli ultimi scalini mi ha detto: "Chiudi gli occhi".
417 00:17:31,720 --> 00:17:34,000 hold his hand and we walked out and then woo	Mi ha preso per mano, siamo usciti e poi, wow.
418 00:17:34,450 --> 00:17:37,150 Cairo was right in front of me and was incredible.	Il Cairo era di fronte a me ed era incredibile.
419 00:17:41,400 --> 00:17:44,750 Just been wondering through... Cairo.	Sto ammirando... Il Cairo.
420 00:17:45,200 --> 00:17:47,370 This guy's just led me up to the top of the mosque	Mi ha portato in cima alla moschea
421 00:17:47,450 --> 00:17:50,250 for the best view of Cairo you could possibly ask for.	per la miglior vista sul Cairo che potessi desiderare.
422 00:17:50,250 --> 00:17:52,350	

-You're welcome. <i>-La shukra.</i>	-Non c'è di che. <i>-La shukra.</i>
423 00:17:52,520 --> 00:17:54,620 -This is Arabic. -Yeah.	-Questo è arabo. -Già.
424 00:17:54,620 --> 00:17:55,920 <i>Tell everybody your name.</i>	<i>Dicci come ti chiami.</i>
425 00:17:55,920 --> 00:17:58,020 My name is Khaled.	Mi chiamo Khaled.
426 00:17:58,020 --> 00:18:00,550 And I speak all people welcome to Cairo.	E dò a tutti il benvenuto al Cairo.
427 00:18:00,550 --> 00:18:02,550 [Welcoming in English]	[Dà il benvenuto in inglese]
428 00:18:03,800 --> 00:18:05,250 <i>Perfect.</i>	<i>Perfetto.</i>
429 00:18:05,650 --> 00:18:07,450 So, over there's the citadel.	Allora, là c'è la cittadella.
430 00:18:09,270 --> 00:18:09,750 And then,	E poi,
431 00:18:10,770 --> 00:18:12,700 just at a distance over there	in lontananza laggiù
432 00:18:14,020 --> 00:18:16,200 the Pyramids of Giza, the Great Pyramids.	le Piramidi di Giza.
433 00:18:16,500 --> 00:18:17,470 Right on the horizon.	Proprio all'orizzonte.
434 00:18:17,950 --> 00:18:20,550 So, this is pretty incredible.	È davvero incredibile.
435 00:18:20,800 --> 00:18:23,500 It shows you all random things can happen when you're wondering around these	Ecco cosa può succedere

towns.	quando vaghi per queste città.
436 00:18:23,900 --> 00:18:34,300 [Speaking Arabic]	[in arabo]
437 00:18:35,000 --> 00:18:36,550 After that we headed back down	[In inglese] Dopodiché siamo scesi
438 00:18:36,550 --> 00:18:38,150 and then he took me to see another mosque	e quel tipo mi ha portato in un'altra moschea
439 00:18:38,150 --> 00:18:39,820 which is known as the Blue Mosque..	conosciuta come la Moschea Blu
440 00:18:39,950 --> 0:18:49,620 [speaking Arabic]	[in arabo]
441 00:18:50,300 --> 0:18:53,150 <i>This is the tomb of Ibrahim Agha.</i>	[In inglese] <i>Questa è la tomba di Ibrahim Agha.</i>
442 00:18:53,250 --> 0:18:55,700 You can see here 1,000 styles of blue.	Ci sono mille tonalità di blu.
443 00:18:55,870 --> 0:18:57,420 All this blue is hand made,	È tutto dipinto a mano,
444 00:18:57,500 --> 0:18:58,350 no machine,	senza macchinari,
445 00:18:58,350 --> 0:18:59,370 <i>no computer,</i>	<i>computer,</i>
446 00:18:59,470 --> 0:19:00,020 <i>no laser.</i>	<i>o laser.</i>
447 00:19:00,150 --> 0:19:01,720 <i>[There's] no body in here.</i>	<i>Il corpo non è qui dentro.</i>
448 00:19:01,800 --> 00:19:03,200 <i>The body is underground.</i>	<i>È sottoterra.</i>
449 00:19:03,350 --> 00:19:04,370 Here is the door.	Qui c'è la porta.
450	

00:19:05,000 --> 00:19:06,350 Open the door...	Si apre la porta,
451 00:19:06,350 --> 00:19:08,350 [the position of the] body underground...	e si posiziona il corpo
452 00:19:08,350 --> 00:19:09,270 the head [is in the]	con la testa
453 00:19:09,450 --> 00:19:10,920 direction to Makkah.	in direzione di Makkah.
454 00:19:11,000 --> 00:19:12,670 This is to Makkah.	Questo punta verso Makkah.
455 00:19:14,100 --> 00:19:18,420 Imam he speak to the people the Quran	L'imam spiega il Corano ai fedeli,
456 00:19:18,500 --> 00:19:20,600 And here people sit and listen to Imam.	che si siedono qui e lo ascoltano.
457 00:19:21,170 --> 00:19:23,420 -This here is stairs. -Yeah.	-Qui ci sono le scale. -Si.
458 00:19:23,725 --> 00:19:25,800 <i>And this is, up here the writing in black,</i>	<i>E in queste scritte nere</i>
459 00:19:25,800 --> 00:19:26,900 <i>writing Muhammad</i>	<i>c'è scritto Muhammad</i>
460 00:19:26,900 --> 00:19:28,100 <i>This is old writing,.</i>	<i>Sono scritte antiche.</i>
461 00:19:28,100 --> 00:19:29,500 <i>Muhammad is the prophet of God.</i>	<i>Muhammad è il profeta di Dio.</i>
462 00:19:29,570 --> 00:19:30,020 <i>Yeah.</i>	<i>Bello.</i>
463 00:19:30,625 --> 00:19:32,100 After Imam go down,	Dopo che l'Imam scende...
464 00:19:32,200 --> 00:19:34,450 Come. He goes to the direction to	Vieni.

Makkah.	Si mette in direzione di Makkah.
465 00:19:35,150 --> 00:19:36,800 Imam stops here alone	Si ferma qui da solo,
466 00:19:36,975 --> 00:19:39,000 And the people [are behind] Imam like this	e i fedeli dietro di lui così.
467 00:19:39,000 --> 00:19:40,200 One by one.	Uno alla volta.
468 00:19:40,200 --> 00:19:43,125 Imam speaks first [speaking Arabic].	L'Imam inizia dicendo [in arabo].
469 00:19:43,300 --> 00:19:44,525 And the people [behind] Imam,	[In inglese] Le persone dietro di lui,
470 00:19:44,625 --> 00:19:45,275 listen to Imam,	lo ascoltano,
471 00:19:45,270 --> 00:19:47,475 and they'll speak the same as Imam.	e ripetono quello che dice.
472 00:19:47,875 --> 00:19:49,000 Here only man pray.	Qui pregano sono gli uomini.
473 00:19:49,020 --> 00:19:50,025 -No woman. -Okay.	-Le donne no. -Okay.
474 00:19:50,075 --> 00:19:51,170 Women pray here	Le donne pregano là.
475 00:19:51,170 --> 00:19:52,920 Okay, they pray over there.	Ah, laggiù.
476 00:19:54,200 --> 00:19:55,920 You know, I ended up giving some money at the end.	Alla fine gli ho dato un po' di soldi.
477 00:19:55,920 --> 00:19:56,670 Because I was like, you know,	Perché, insomma,
478 00:19:56,670 --> 00:19:57,850 that was absolutely worth it..	ne è valsa davvero la pena.

479 00:19:57,850 --> 00:19:59,000 And it's one of those things where	È una di quelle situazioni
480 00:19:59,000 --> 00:20:01,000 I didn't ask him to give me a tour,	in cui non ho chiesto io di fare un tour,
481 00:20:01,000 --> 00:20:03,800 I didn't really want to spend money, but at the end	non volevo spendere soldi, ma poi
482 00:20:03,800 --> 00:20:06,070 that experience and that view was just fantastic	l'esperienza e la vista sono state magnifiche
483 00:20:06,070 --> 00:20:07,220 and it made the day really	e mi hanno davvero svoltato la giornata.
484 00:20:07,220 --> 00:20:09,470 -Thank you very much, la shukra. -And goodbye.	-Grazie mille, la shukra. -Arrivederci.
485 00:20:09,470 --> 00:20:09,900 Yeah.	Ciao.
486 00:20:09,900 --> 00:20:12,720 -And, is good man for photograph. -Yeah.	-È un bravo fotografo. -Grazie.
487 00:20:12,750 --> 00:20:14,620 -It's a good video. -Okay.	-È un bel video. -Bene.
488 00:20:14,620 --> 00:20:16,320 -Have a nice day. -La shukra.	-Buona giornata. -La shukra.
489 00:20:16,320 --> 00:20:18,000 -I hope you enjoy. -Thank you very much.	-Spero ti sia piaciuto. -Grazie mille.
490 00:20:18,000 --> 00:20:19,020 -You're welcome. -La shukra.	-Prego. -La shukra.
491 00:20:20,350 --> 00:20:22,370	

I began making my way back across town.	Poi sono tornato verso la città
492 00:20:22,520 --> 00:20:24,820 And I went via the Khan El-Khalili Markets.	e mi sono diretto ai mercati Khan El-Khalili.
493 00:20:25,670 --> 00:20:26,770 Twenty dollars.	Venti dollari.
494 00:20:29,650 [speaking indistinctly]	[parlano indistintamente]
495 00:20:30,650 --> 00:20:32,170 This was great to experience,	È stata un'esperienza fantastica,
496 00:20:32,170 --> 00:20:33,770 but it was insanely crowded.	ma era incredibilmente affollato
497 00:20:33,770 --> 00:20:35,570 And after a long day of walking around	e dopo aver camminato tutto il giorno
498 00:20:35,570 --> 00:20:38,070 I was like, yeah okay, get me back to the hostel.	pensavo: "Okay, riportatemi all'ostello".
499 00:20:39,670 --> 00:20:41,820 Like, the hostel here is like a normal hostel,	Questo è un classico ostello,
500 00:20:41,820 --> 00:20:43,000 you make friends straight away.	si fa subito amicizia.
501 00:20:43,000 --> 00:20:45,700 I've just been unfortunate in that during the day	Finora mi è andata male di giorno
502 00:20:45,700 --> 00:20:48,350 'cause the activities I've done haven't been in sync with other people.	perché le mie attività erano contemporanee a quelle degli altri.
503 00:20:48,350 --> 00:20:50,100 So I've always been by myself during the day,	Quindi ero sempre da solo,
504 00:20:50,100 --> 00:20:51,170	

but every evening	ma tutte le sere
505 00:20:51,170 --> 00:20:53,520 we've been all hanging out making friends and having a good time.	siamo stati insieme, abbiamo fatto amicizia e ci siamo divertiti.
506 00:20:53,850 --> 00:20:55,220 And so tonight's New Year's Eve	Stasera è l'ultimo dell'anno,
507 00:20:55,220 --> 00:20:57,220 and so I think we're going to have a good party.	quindi penso che faremo una bella festa.
508 00:21:01,500 --> 00:21:04,120 <i>Okay, so it's New Year's Eve in Cairo.</i>	<i>Ultimo dell'anno al Cairo.</i>
509 00:21:04,120 --> 00:21:06,120 And what better way to celebrate it	E quale modo migliore per festeggiarlo
510 00:21:06,120 --> 00:21:08,120 like coming to an empty Greek restaurant	se non in un ristorante greco deserto
511 00:21:08,120 --> 00:21:10,120 that looks...	che sembra...
512 00:21:10,120 --> 00:21:12,000 <i>-Look at this!</i> <i>-Oh, there's some other people here!</i>	<i>-Guarda lì!</i> <i>-Oh, ci sono altre persone!</i>
513 00:21:12,000 --> 00:21:14,270 <i>-It's pretty empty.</i> <i>-It's pretty empty.</i>	<i>-È piuttosto vuoto.</i> <i>-È piuttosto vuoto.</i>
514 00:21:15,120 --> 00:21:17,500 It looks like it's dressed for a Christmas corporate party	Sembra addobbato per una festa di Natale aziendale
515 00:21:17,550 --> 00:21:19,000 <i>that no one's showed up to.</i>	<i>dove non si è presentato nessuno.</i>
516 00:21:19,050 --> 00:21:20,620 <i>But, you know, you're just have to go with the flow.</i>	<i>Bisogna solo lasciarsi andare.</i>
517 00:21:20,620 --> 00:21:21,900	

<i>But you're saying you're greek.</i>	<i>Quindi stavi dicendo che sei greca.</i>
518 00:21:21,900 --> 00:21:23,900 -How with the fact you're Greek? -Ehmm...	Cos'è questa storia?
519 00:21:23,900 --> 00:21:25,520 Ehmm... I'm not sure yet.	Non ne sono sicura.
520 00:21:26,820 --> 00:21:27,770 <i>You are working on it.</i>	<i>Ci stai lavorando.</i>
521 00:21:27,770 --> 00:21:30,720 But maybe I have a kind of like a...	Ma forse ho come...
522 00:21:30,720 --> 00:21:34,000 a Greek blood in my DNA or something.	...del sangue greco nel mio DNA o qualcosa del genere.
523 00:21:35,600 --> 00:21:37,320 -You're certainly Greek... -My name is Greek!	-Sei sicuramente greca... -Il mio nome è greco!
524 00:21:37,320 --> 00:21:39,320 Irimi means "peace" in Greek.	Irimi significa "pace" in greco.
525 00:21:39,320 --> 00:21:42,120 -Okay. -And I have a Greek tattoo here..	-Okay. -E ho un tatuaggio greco qui.
526 00:21:42,120 --> 00:21:44,120 <i>Dan, you got anything Greek about you?</i>	<i>Dan, tu non hai niente di greco?</i>
527 00:21:44,270 --> 00:21:45,550 I've got some Greek blood.	Ho un po' di sangue greco.
528 00:21:45,550 --> 00:21:48,720 And I know about <i>souvlaki</i> , I know about the <i>ouzo</i>	E conosco il <i>souvlaki</i> e l' <i>ouzo</i> .
529 00:21:50,270 --> 00:21:51,620 <i>I know the Greek salad!</i>	<i>Io conosco l'insalata greca!</i>
530 00:21:52,200 --> 00:21:52,800 Okay.	Okay.

531 00:21:54,400 --> 00:21:55,200 <i>Cool.</i>	<i>Bene.</i>
532 00:21:56,250 --> 00:21:57,770 <i>You got anything Greek to add to this?</i>	<i>Hai qualcosa di greco da aggiungere?</i>
533 00:21:58,800 --> 00:22:01,920 Now, but I like a Greek potato.	Mi piacciono le ragazze greche.
534 00:22:03,250 --> 00:22:06,650 And, no man I'm from... I'm Canadian.	No amico, io... sono canadese.
535 00:22:06,650 --> 00:22:08,650 so I'm like French,	Quindi sono francese,
536 00:22:08,650 --> 00:22:10,770 Irish and German so...	irlandese, tedesco...
537 00:22:10,770 --> 00:22:11,100 <i>Okay.</i>	<i>Okay.</i>
538 00:22:11,620 --> 00:22:13,600 I don't know what I'm doing here but...	Non so cosa ci faccio qui...
539 00:22:14,050 --> 00:22:14,800 <i>John?</i>	<i>John?</i>
540 00:22:15,000 --> 00:22:16,800 Uhm... Great mythology!	Fantastica mitologia!
541 00:22:18,600 --> 00:22:20,420 The better I read.	La migliore.
542 00:22:20,820 --> 00:22:21,870 It's all I got.	Non ho altro da aggiungere.
543 00:22:22,070 --> 00:22:24,250 So this is New Year's Eve, Cairo.	Quindi questo e l'ultimo dell'anno al Cairo.
544 00:22:24,450 --> 00:22:26,250 <i>We'll have Greek food.</i>	<i>Mangeremo greco.</i>
545 00:22:26,250 --> 00:22:28,250 -We'll eat Greek food?	-Mangeremo greco?

-Yeah.	-Sì.
546 00:22:28,270 --> 00:22:28,770 Okay.	Okay.
547 00:22:28,770 --> 00:22:31,200 -And beer. -Yeah.	-E berremo birra. -Sì.
548 00:22:31,420 --> 00:22:33,850 - Yeah... Maybe. -Yes.	-Forse. -Esatto.
549 00:22:33,920 --> 00:22:36,100 And we'll go from there, so stay tuned.	Partiremo da questo, rimanete con noi.
550 00:22:37,850 --> 00:22:41,000 Okay, so we are leaving the Greek funeral to...	Stiamo lasciando il mortorio greco per andare verso...
551 00:22:41,000 --> 00:22:42,200 the square and	la piazza
552 00:22:42,200 --> 00:22:44,200 see if we find some more fun for New Year's Eve.	Per vedere se troviamo altro divertimento per l'ultimo dell'anno.
553 00:22:45,920 --> 00:22:47,770 <i>What's the time?</i>	<i>Che ore sono?</i>
554 00:22:47,770 --> 00:22:52,100 Ehmm... It's twenty minutes to the big thing.	Venti minuti al grande evento.
555 00:22:52,100 --> 00:22:52,120 It's twenty minutes to New Year's Eve We're going to try to get to the square in time.	Mancano venti minuti a Capodanno. Cercheremo di arrivare alla piazza in tempo.
556 00:22:56,250 --> 00:22:57,600 it's a five minute walk.	Sono cinque minuti a piedi.
557 00:22:57,700 --> 00:22:58,450 <i>Can we do it?</i>	<i>Possiamo farcela?</i>
558 00:22:58,900 --> 00:23:01,150	

-Actually I don't know. -Fuck yes, we go. -Clock is ticking.	-Veramente non lo so. -Certo che sì, andiamo. -Il tempo stringe.
559 00:23:02,250 --> 00:23:03,370 <i>It's not that way!</i>	<i>Non di là!</i>
560 00:23:03,700 --> 00:23:05,370 Fuck, that way, that way.	Cavolo, da quella parte, di là.
561 00:23:09,420 --> 00:23:10,570 So...	E così...
562 00:23:10,870 --> 00:23:12,120 <i>Now we're on an adventure.</i>	<i>Questa è un'avventura.</i>
563 00:23:13,420 --> 00:23:16,370 So happy and proud to be with you guys here.	Sono felice e orgoglioso di essere qui con voi ragazzi.
564 00:23:16,470 --> 00:23:20,720 You know, instead of the funeral, Greek thing, over there	Invece che a quel funerale greco di prima.
565 00:23:24,270 --> 00:23:25,975 <i>I don't know what's gonna be midnight,</i>	<i>Non so cosa succederà a mezzanotte.</i>
566 00:23:26,075 --> 00:23:28,620 because the fireworks, countdown, maybe nothing.	Magari i fuochi d'artificio, il conto alla rovescia o forse niente.
567 00:23:28,620 --> 00:23:30,850 But at least, we're amongst it	Ma almeno siamo qui
568 00:23:30,850 --> 00:23:32,570 and it just feels right to be here.	e sento di essere nel posto giusto.
569 00:23:32,570 --> 00:23:36,570 -Happy New Year! -Happy New Year!	Buon anno!
570 00:23:34,650 --> 00:23:36,570 -Happy New Year! -Happy New Year!	Buon anno!
571 00:23:38,120 --> 00:23:39,550	

[in Arabic]	[in arabo]
572 00:23:39,570 --> 00:23:41,750 It's so cool. People are so friendly here.	[In inglese] È così bello. Le persone sono così socievoli qui.
573 00:23:41,870 --> 00:23:43,470 <i>It's unbelievable.</i>	<i>È incredibile.</i>
574 00:23:46,820 --> 00:23:47,770 <i>Who is it counting?</i>	<i>Chi controlla l'ora?</i>
575 00:23:48,300 --> 00:23:51,100 -It's midnight! -It's midnight! -Oh it's midnight!	È mezzanotte!
576 00:29:59,000 --> 00:24:03,700 New Year's in Cairo!!!	Capodanno al Cairo!!!
577 00:24:17,350 --> 00:24:19,420 -Happy New Year! -Happy New Year!	Buon anno!
578 00:24:20,300 --> 00:24:23,070 [in Arabic]	[in arabo]
579 00:24:52,120 --> 00:24:53,820 It was time for me to leave Cairo	[In inglese] Era arrivato il momento di lasciare Il Cairo
580 00:24:53,820 --> 00:24:55,820 and get the overnight train down to Aswan	e partire per Aswan con il treno notturno.
581 00:24:55,820 --> 00:24:57,550 which I nearly missed.	Lo stavo per perdere.
582 00:24:57,550 --> 00:24:58,750 Not because I was late,	Non ero in ritardo,
583 00:24:58,750 --> 00:25:01,650 but because they never gave the platform number on the departure board.	ma non c'era il numero del binario sul tabellone delle partenze.
584 00:25:01,650 --> 00:25:04,750 How hard is it to update the	È così difficile aggiornare

timetable in the train station...	gli orari in una stazione?
585 00:25:04,750 --> 00:25:07,600 I did get on the platform, but I'm still not sure if it's my train.	Arrivato al binario, non sapevo se fosse il mio treno.
586 00:25:08,000 --> 00:25:09,970 The train starts moving to leave	Stava partendo,
587 00:25:09,970 --> 00:25:13,270 and luckily the doors are still open, so I just shouted that people are on the train	ma per fortuna le porte erano ancora aperte e ho urlato alle persone a bordo
588 00:25:13,270 --> 00:25:16,720 as one, and they were "yeah, yeah", so I just jumped on the last minute	e loro hanno detto "Sì è questo!", allora sono salito all'ultimo minuto.
589 00:25:17,900 --> 00:25:18,720 Just made it.	Appena in tempo.
590 00:25:18,720 --> 00:25:19,850 Let's go to Aswan.	Andiamo ad Aswan.
591 00:25:22,500 --> 00:25:25,200 It's about a 13 hours journey down to Aswan	Servono circa 13 ore per arrivare ad Aswan.
592 00:25:25,200 --> 00:25:26,900 And after getting a little bit of sleep,	Dopo aver riposato
593 00:25:27,000 --> 00:25:29,670 I woke up to the sun rising through the palm trees.	mi sono svegliato con l'alba che si intravedeva tra le palme.
594 00:25:31,950 --> 00:25:34,100 All right, head to Aswan.	Direzione Aswan.
595 00:25:34,850 --> 00:25:36,450 There's no hostels in Aswan.	Non ci sono ostelli ad Aswan.
596 00:25:36,450 --> 00:25:39,470 So I booked myself into a guest house on Elephantine Island	Quindi ho prenotato una pensione sull'Isola Elefantina
597 00:25:39,470 --> 00:25:40,770	

in the middle of the Nile.	in mezzo al Nilo.
598 00:25:41,050 --> 00:25:42,770 That's where I'm staying, right here.	Starò proprio qui.
599 00:25:45,650 --> 00:25:47,350 This place is absolutely gorgeous	Questo posto è davvero splendido,
600 00:25:47,400 --> 00:25:49,120 With a lovely spot right on the Nile,	con una bella vista sul Nilo
601 00:25:49,120 --> 00:25:51,120 and a beautiful terrace we'd hang on here.	e un'incantevole terrazza per rilassarsi.
602 00:25:51,120 --> 00:25:52,050 Rooms are really good.	Le stanze sono molto belle.
603 00:25:52,050 --> 00:25:53,500 And soon as I got here,	Appena arrivato,
604 00:25:53,500 --> 00:25:56,350 Hammon, who runs the place, he sorted me out with a bus ticket	Hammon, il gestore, mi ha procurato un biglietto dell'autobus
605 00:25:56,350 --> 00:25:57,520 to have Abu Simbel tomorrow.	per andare ad Abu Simbel domani.
606 00:25:57,520 --> 00:26:01,550 And also my cruise for the next two days down the Nile, so...	E anche per la crociera di due giorni sul Nilo, perciò...
607 00:26:01,550 --> 00:26:03,220 In terms of logistics,	Logisticamente,
608 00:26:03,220 --> 00:26:05,650 solo travel around here has been pretty simple so far,	per ora viaggiare da solo è stato facile,
609 00:26:05,650 --> 00:26:08,270 so I'd say like anywhere else it's just easy to travel around.	come in qualsiasi altro posto, è semplice spostarsi.
610 00:26:08,270 --> 00:26:11,120 everywhere you go you book up the activities you want just straight away.	Basta prenotare subito le attività che si vogliono fare.

611 00:26:11,170 --> 00:26:12,420 In terms of social scene,	Per la vita sociale
612 00:26:12,420 --> 00:26:14,000 this is all yet to decide but,	bisogna ancora vedere, ma
613 00:26:14,000 --> 00:26:16,320 I met this Brazilian couple, Tiago and Maria,	ho conosciuto questa coppia brasiliana, Tiago e Maria.
614 00:26:16,550 --> 00:26:18,220 staying at the guest house here with me,	Sono nel mio stesso ostello.
615 00:26:18,220 --> 00:26:20,220 and right now we're going to get a felucca,	Ora saliremo su una feluca,
616 00:26:20,220 --> 00:26:21,400 an old traditional boat,	una barca tradizionale,
617 00:26:21,400 --> 00:26:23,450 and go, cruise around the Nile for sunset	e faremo una crociera al tramonto sul Nilo.
618 00:26:23,450 --> 00:26:25,250 That's what we are going to do, right now.	Proprio così.
619 00:26:33,020 --> 00:26:36,520 Well, it's safe to say this is the most relaxed I've been during the trip so far.	Per ora è il momento più rilassante del viaggio.
620 00:26:36,950 --> 00:26:39,220 Which isn't saying much because all I've done is Cairo	Ma sono stato solo al Cairo
621 00:26:39,270 --> 00:26:41,500 and it's not relaxing there at all, it's pretty intense, but...	e non è stato per niente rilassante, anzi è abbastanza intenso.
622 00:26:41,900 --> 00:26:43,500 Now and here it's like, ah...	Ma qui, ora...
623 00:26:43,500 --> 00:26:45,500 Finally on holiday,	Mi sento finalmente in vacanza.

624 00:26:45,500 --> 00:26:47,720 cruising on the Nile, so peaceful.	In crociera sul Nilo, che pace.
625 00:26:47,770 --> 00:26:49,900 We've got Tiago and Maria here, from Brazil,	Ecco Tiago e Maria dal Brasile,
626 00:26:49,900 --> 00:26:52,650 joining in, coming to the tour tomorrow.	che verranno in tour con noi domani.
627 00:26:52,650 --> 00:26:54,650 -Cheers. -I'll pan to them in a second.	-Cin cin. -Ora li riprendo, ecco qua.
628 00:26:54,920 --> 00:26:56,870 Cheers.	Cin cin.
629 00:26:56,870 --> 00:26:58,600 [speaking Brazilian]	[In brasiliano]
630 00:26:58,600 --> 00:27:00,250 <i>He'll give us some Brazilian samba.</i>	[In inglese] <i>Ci farà vedere la samba brasiliana.</i>
631 00:27:00,250 --> 00:27:02,250 Brazilian samba, yeah.	Samba brasiliana, evviva.
632 00:27:14,670 --> 00:27:16,750 <i>Looking good man, looking majestic.</i>	<i>Bellissimo amico, una posa fantastica.</i>
633 00:27:19,770 --> 00:27:20,850 <i>What's your name?</i>	<i>Come ti chiami?</i>
634 00:27:20,850 --> 00:27:22,850 -Mohammed. -Mohammed? Yes.	-Mohammed. -Mohammed? -Sì.
635 00:27:22,850 --> 00:27:24,900 -Nice to meet. -Me too, thank you.	-Piacere. -Piacere mio.
636 00:27:24,900 --> 00:27:26,870 -Where are you from? -I'm from England.	-Da dove venite? -Inghilterra.

637 00:27:26,870 --> 00:27:28,170 -Yeah. -And we're from Brazil.	-Forte. -Noi dal Brasile.
638 00:27:28,170 --> 00:27:29,700 -Brazil. -Brazil? <i>Obrigada</i> .	-Brasile. -Brasile? [in brasiliano] <i>Obrigada</i> .
639 00:27:30,020 --> 00:27:32,350 -De nada! -De nada	-De nada! -De nada
640 00:27:33,400 --> 00:27:35,470 All right, welcome. This is the first time in Aswan?	[In inglese] Benvenuti. Prima volta ad Aswan?
641 00:27:35,470 --> 00:27:36,570 -Yes. -Yeah.	-Sì. -Già.
642 00:27:37,470 --> 00:27:39,870 We've arrived just today, this morning	Siamo arrivati stamattina.
643 00:27:39,870 --> 00:27:40,870 -Yeah. -Welcome.	-Esatto. -Benvenuti.
644 00:27:45,850 --> 00:27:47,220 <i>It was a free ride.</i>	<i>Ha fatto un fuoripista.</i>
645 00:27:48,300 --> 00:27:49,220 <i>How are you?</i>	<i>Come va?</i>
646 00:27:58,250 --> 00:28:01,100 So calm, so relaxing.	È così tranquillo e rilassante.
647 00:28:01,670 --> 00:28:03,100 I could spend all day on this boat.	Potrei stare qui tutto il giorno.
648 00:28:03,470 --> 00:28:04,150 All day.	Davvero.
649 00:28:20,570 --> 00:28:22,320 After a perfect sunset,	Dopo un tramonto perfetto,
650	

00:28:22,320 --> 00:28:24,000 we didn't stay up much later that evening	non siamo rimasti svegli per molto
651 00:28:24,000 --> 00:28:27,100 because the next morning, we had a ridiculously early start.	perché la mattina dopo ci siamo alzati molto presto.
652 00:28:29,400 --> 00:28:32,470 It's 4 am... More of a bright early	Sono le 4 del mattino, un luminoso inizio di giornata
653 00:28:32,470 --> 00:28:34,470 to head to Abu Simbel,	diretti ad Abu Simbel.
654 00:28:34,770 --> 00:28:37,620 which some people say it's their favourite temple in all the Egypt.	Alcuni dicono sia il loro tempio preferito in Egitto.
655 00:28:37,620 --> 00:28:39,170 So, I think it's going to be worth it	Quindi penso che ne varrà la pena.
656 00:28:39,800 --> 00:28:41,320 Yeah, a very early start today.	Si parte davvero presto oggi.
657 00:28:41,320 --> 00:28:43,550 to get our boat to get on a three-hour bus,	Saliamo su una barca e poi prendiamo un bus che in tre ore
658 00:28:43,550 --> 00:28:44,520 and go into the desert.	ci porterà nel deserto.
659 00:28:45,070 --> 00:28:46,750 <i>All right, we're just waiting for our minivan</i>	<i>Stiamo aspettando il nostro minivan</i>
660 00:28:46,750 --> 00:28:49,350 slash bus to pick us up and take us to the ruins.	o un bus per andare alle rovine.
661 00:28:49,620 --> 00:28:52,100 I presume we're not going in the ghost-busters car right here.	Presumo che non saliremo su quell'auto stile Acchiappafantasm.
662 00:28:52,100 --> 00:28:53,400 Although that would be really cool	Anche se sarebbe davvero bello.
663	

00:28:56,570 --> 00:29:00,200 Turns out the ghost-busters car was a taxi to take us to our bus.	Alla fine quell'auto era davvero il taxi per andare a prendere il bus.
664 00:29:00,500 --> 00:29:02,570 And this bus didn't have any heating or AC,	Non c'era riscaldamento o aria condizionata,
665 00:29:02,570 --> 00:29:04,850 so it was freezing cold at this time in the morning.	quindi si gelava a quell'ora del mattino.
666 00:29:06,350 --> 00:29:10,100 Anyway, it's about a four-hour journey through the desert to Abu Simbel,	Ci vogliono quattro ore per attraversare il deserto verso Abu Simbel
667 00:29:10,100 --> 00:29:11,950 which lies in the bank of lake Nasser	che si trova sulla sponda del lago Nasser
668 00:29:11,950 --> 00:29:13,320 near the border of Sudan.	vicino al confine sudanese.
669 00:29:13,320 --> 00:29:15,550 Okay, so like a lot of places in Egypt	Come molti posti in Egitto,
670 00:29:16,320 --> 00:29:17,900 you pay for your tour to here.	qui si paga la visita.
671 00:29:17,900 --> 00:29:19,250 But that doesn't actually get you the entrance tickets	Ma non è un vero e proprio biglietto d'ingresso,
672 00:29:19,250 --> 00:29:20,770 you got to buy the entrance ticket but,	si paga per entrare, ma
673 00:29:20,820 --> 00:29:24,120 not only is there and entrance ticket, you got to pay for photography as well.	si paga un altro biglietto per poter fare fotografie.
674 00:29:24,120 --> 00:29:26,120 Which is like an extra 18 dollars.	Circa 18 dollari in più.
675 00:29:28,350 --> 00:29:31,570 Abu Simbel is comprised of two massive rock temples	Abu Simbel è composto da due imponenti templi di roccia
676	

00:29:31,570 --> 00:29:35,820 built under the reign of Rasmes II during the 13th century B.C.	costruiti sotto il regno di Rasmes II nel XIII secolo a.C.
677 00:29:35,970 --> 00:29:38,870 He built them to show off the might of the Egyptian kingdom	In questo modo l'Egitto mostrava la sua potenza
678 00:29:38,870 --> 00:29:40,250 to the Nubian people	ai nubiani
679 00:29:40,250 --> 00:29:43,420 whom he'd had difficulty putting under the Egyptian control.	che difficilmente si erano sottomessi al controllo egiziano.
680 00:29:43,720 --> 00:29:46,850 The four statues of Ramses were carved straight out of the rock,	Le quattro statue di Rasmes vennero scolpite direttamente sulla roccia,
681 00:29:47,020 --> 00:29:50,250 one of which was damaged in an earthquake shortly after the construction.	ma una fu danneggiata da un terremoto poco dopo la sua realizzazione.
682 00:29:50,550 --> 00:29:51,970 With the passage of time	Con il passare del tempo,
683 00:29:52,120 --> 00:29:53,620 the temple stopped being used	il tempio non fu più usato
684 00:29:53,620 --> 00:29:55,620 and eventually became covered by sand	e alla fine si ricoprì di sabbia,
685 00:29:55,620 --> 00:29:59,000 Until they were rediscovered over 3000 years after they were built	fino a quando le statue vennero riscoperte 3.000 anni dopo
686 00:29:59,000 --> 00:30:00,700 in 1830 A.C.	nel 1830 d.C.
687 00:30:00,700 --> 00:30:02,470 Okay, it's very cold,	È molto freddo,
688 00:30:02,470 --> 00:30:04,670 it's very windy, it's very crowded,	c'è vento e anche molta gente...
689	

00:30:05,200 --> 00:30:06,700 but that is damn impressive.	Ma ti lascia senza fiato.
690 00:30:06,700 --> 00:30:08,870 This is one of places I really wanted to go to in Egypt	Questo era uno dei posti che volevo davvero visitare in Egitto,
691 00:30:08,870 --> 00:30:10,420 just to see these up close,	per vederlo da vicino,
692 00:30:10,420 --> 00:30:13,520 and it doesn't disappoint, they're really spectacular.	e non mi ha deluso, è davvero spettacolare.
693 00:30:13,620 --> 00:30:14,950 The fun fact is though,	La cosa curiosa
694 00:30:14,950 --> 00:30:17,170 Uhm... They used to be further that way	è che quando costruirono la diga negli anni Sessanta,
695 00:30:17,170 --> 00:30:19,170 in the '60s when they built the dam.	era più lontana.
696 00:30:19,170 --> 00:30:20,920 They had to do this massive UNESCO project	Fecero questo enorme progetto UNESCO
697 00:30:20,970 --> 00:30:24,450 to basically get the entire temple and move it inland.	per prendere tutto il tempio e spostarlo verso l'interno.
698 00:30:24,450 --> 00:30:26,450 So this is not actually its original position.	Quindi questa non è la posizione originaria.
699 00:30:28,170 --> 00:30:31,400 Inside the temple the walls are covered in bass-relieves,	All'interno del tempio le pareti sono coperte da bassorilievi
700 00:30:31,470 --> 00:30:34,150 depicting battle scenes from the king's military campaigns.	che rappresentano le scene delle campagne militari del re.
701 00:30:34,270 --> 00:30:36,250 It's just insane being here.	È pazzesco essere qui.
702	

00:30:36,250 --> 00:30:41,000 Like every single wall is covered in the artwork.	Ogni singolo muro è un'opera d'arte.
703 00:30:41,000 --> 00:30:42,820 Every single inch of the wall.	Ogni centimetro.
704 00:30:42,820 --> 00:30:44,270 It's just incredible.	È semplicemente incredibile.
705 00:30:44,270 --> 00:30:45,370 <i>You like it guys?</i>	<i>Vi piace ragazzi?</i>
706 00:30:45,370 --> 00:30:48,550 -Yeah, it's amazing. -Yeah, it's just, wow.	-Sì, è incredibile. -Sì, è davvero... Wow.
707 00:30:49,370 --> 00:30:52,470 -It's incredible. -I have no words even to describe it.	-Magnifico. -Non ci sono parole per descriverlo.
708 00:30:52,520 --> 00:30:55,100 It's so... exciting just to be here.	È molto emozionante essere qui.
709 00:30:55,100 --> 00:30:57,450 Because we had the guy outside explaining	Prima di entrare, il ragazzo ci ha parlato
710 00:30:57,450 --> 00:30:59,100 what the bits of artwork were	di queste opere,
711 00:30:59,100 --> 00:31:01,370 But you didn't really know what he was referring to yet,	ma finché non le vedi non ti rendi conto a cosa si stava riferendo.
712 00:31:01,370 --> 00:31:03,370 so it's like just a list of images, and it's kind of like:	È solo un elenco di immagini e pensi:
713 00:31:03,370 --> 00:31:04,970 I don't know what you're talking about mate.	“Amico, non so di cosa stai parlando”.
714 00:31:04,970 --> 00:31:07,600 So it would be good to have a guide to come around and go: right,	Quindi sarebbe meglio avere una guida che gira

715 00:31:07,600 --> 00:31:09,600 this bit means that and that bit means that.	e ti spiega: “Quest’opera significa questo e quella quest’altro”.
716 00:31:09,600 --> 00:31:12,870 If we had a guide,	Se avessimo una guida,
717 00:31:12,870 --> 00:31:15,520 he was probably going to say that he...	probabilmente ci direbbe che...
718 00:31:15,520 --> 00:31:19,920 like, Ramses is doing worship with Horus.	Rasmes sta adorando Horus.
719 00:31:19,920 --> 00:31:21,270 And in the other room,	Mentre nell’altra stanza,
720 00:31:21,270 --> 00:31:22,700 they're holding hands,	si tengono per mano,
721 00:31:22,700 --> 00:31:24,100 like equals.	da pari.
722 00:31:24,100 --> 00:31:26,400 Because then he was a demigod.	Perché lui era come un semidio.
723 00:31:28,850 --> 00:31:31,900 Yeah if you want to take photos in here, definitely buy the photography ticket,	Qui dentro per fare foto bisogna comprare il biglietto apposito,
724 00:31:31,900 --> 00:31:33,450 because there's a guy going around	perché c’è un tipo che passa
725 00:31:33,450 --> 00:31:34,920 making sure you got the ticket.	per controllare che tu abbia quel biglietto.
726 00:31:34,920 --> 00:31:36,500 <i>Excuse me, do you have a ticket for the camera?</i>	<i>Scusi, lei hai il biglietto per la videocamera?</i>
727 00:31:36,500 --> 00:31:37,000 <i>Yeah.</i>	Sì.
728 00:31:37,000 --> 00:31:40,300 If you don't have the ticket,	Se non hai il biglietto ti

they'll ask you to delete the photos.	chiedono di cancellare le foto.
729 00:31:42,300 --> 00:31:43,570 You could spend a day in here,	Starei qua un giorno intero
730 00:31:43,570 --> 00:31:45,570 looking at all the different pictures and different bits.	per ammirare tutte le immagini e le varie parti.
731 00:31:45,770 --> 00:31:48,320 It's even more exciting to know that they moved	Ed è incredibile sapere che hanno spostato
732 00:31:48,320 --> 00:31:50,320 all those things here.	tutto quello che c'è qui.
733 00:31:50,800 --> 00:31:53,950 -It's incredible. <i>-It's still unbelievable.</i>	-Fantastico. <i>-Non sembra vero.</i>
734 00:31:53,950 --> 00:31:56,700 Definitely one of the best things we've seen so far in Egypt.	Sicuramente è una delle cose più belle che ho visto finora in Egitto.
735 00:31:58,000 --> 00:32:00,250 This main temple is known as the Great Temple	Il tempio principale è chiamato Tempio Maggiore
736 00:32:00,250 --> 00:32:02,250 dedicated to Ramses himself.	ed è dedicato a Rasmes.
737 00:32:02,250 --> 00:32:05,270 But the other small temple is dedicated to his chief wife	Mentre il Tempio Minore è dedicato a sua moglie,
738 00:32:05,270 --> 00:32:06,570 Queen Nefertari.	la regina Nefertari.
739 00:32:07,700 --> 00:32:09,100 Well, Abu Simbel	Allora, Abu Simbel...
740 00:32:09,100 --> 00:32:10,850 it may be a long drive to get here,	Ci vuole molto per arrivarci,
741 00:32:10,850 --> 00:32:13,000 you may no have very long	

here and it may be crowded, 742 00:32:13,000 --> 00:32:15,150 but it's still 100% worth it.	è affollato e non si può stare molto, ma ne vale comunque la pena.
743 00:32:15,150 --> 00:32:17,150 If you've come in Egypt to see Ancient Egypt,	Se volete vedere l'Antico Egitto,
744 00:32:17,150 --> 00:32:19,400 this is the best site I've seen so far by a long way.	questo è il miglior luogo che ho visto finora.
745 00:32:19,400 --> 00:32:22,020 Like, the Pyramids are great but, this is something else.	Le piramidi sono fantastiche, ma questo è un'altra cosa.
746 00:32:22,020 --> 00:32:24,120 So yeah, definitely worth the long drive.	Quindi sì, vale la pena di fare un lungo viaggio.
747 00:32:25,570 --> 00:32:27,550 Before we knew it, we were back on the bus,	Prima di accorgercene, eravamo di nuovo sul bus,
748 00:32:27,550 --> 00:32:29,200 which was now boiling hot	dove ora si moriva di caldo,
749 00:32:29,200 --> 00:32:30,750 and we made our way back to Aswan.	di ritorno ad Aswan.
750 00:32:32,950 --> 00:32:35,200 We got straight off the bus and we were starving hungry,	Scesi dal bus stavamo morendo di fame,
751 00:32:35,200 --> 00:32:36,720 so we came across here for some food,	quindi siamo venuti qui per cercare del cibo.
752 00:32:36,950 --> 00:32:39,670 which I didn't film because I was too hungry and busy eating.	Non l'ho nemmeno filmato perché ero troppo impegnato a mangiare.
753 00:32:39,920 --> 00:32:42,600 A lovely little restaurant.	Un ristorante molto carino.
754 00:32:42,600 --> 00:32:44,020	

it's only an hour away from sunset.	Manca solo un'ora al tramonto.
755 00:32:44,020 --> 00:32:45,120 <i>How was dinner guys?</i>	<i>Com'era la cena ragazzi?</i>
756 00:32:47,950 --> 00:32:50,570 <i>What is this music, what do you call it?</i>	<i>Che musica è, come si chiama?</i>
757 00:32:50,620 --> 00:32:53,270 It's a "pain in the elbow"	È il "dolore al gomito",
758 00:32:53,270 --> 00:32:56,120 If you translate like literally.	se traduciamo letteralmente.
759 00:32:56,120 --> 00:32:57,900 This style of Brazilian music.	È questo genere di musica brasiliana.
760 00:32:57,900 --> 00:32:59,900 Yeah. Why is it called pain in the elbow?	Perché si chiama così?
761 00:32:59,900 --> 00:33:00,970 You go on, dance.	Fagli vedere, balla.
762 00:33:02,220 --> 00:33:04,100 You dance like this.	Si balla così.
763 00:33:04,800 --> 00:33:07,000 -Your hand in the elbow. -Yeah.	-Con la mano sul gomito. -Esatto.
764 00:33:07,000 --> 00:33:08,170 You do like this.	In questo modo.
765 00:33:12,770 --> 00:33:13,750 <i>Maria and Tiago.</i>	<i>Maria e Tiago.</i>
766 00:33:13,750 --> 00:33:15,050 I've been lucky to meet them, really.	È stata una fortuna incontrarli.
767 00:33:15,050 --> 00:33:16,850 They've really made the last two days really good.	Hanno reso gli ultimi due giorni davvero belli.
768 00:33:17,870 --> 00:33:19,650 I could have happily spent longer in	Avrei potuto rimanere di più ad Aswan,

Aswan,	
769 00:33:19,650 --> 00:33:21,420 As there's a lot more to see than I did.	visto che ci sono molte altre cose da vedere.
770 00:33:21,420 --> 00:33:24,100 But it was time to move on to the next leg of my trip.	Ma era il momento di continuare con la tappa successiva del mio viaggio.
771 00:33:24,100 --> 00:33:27,320 Now, I'm about to get on a two-days cruise boat.	Ora passerò due giorni su una crociera
772 00:33:27,320 --> 00:33:29,320 Up the Nile to Luxor	per risalire il Nilo verso Luxor.
773 00:33:29,320 --> 00:33:30,970 Which I can't wait for.	Non vedo l'ora di vederlo.
774 00:33:30,970 --> 00:33:34,050 I'm super excited about this but I have literally no idea what to expect.	Sono molto emozionato, ma non so davvero cosa aspettarmi.
775 00:33:34,050 --> 00:33:36,820 Because Haman has booked the boat for me.	Haman ha prenotato la nave per me,
776 00:33:36,820 --> 00:33:38,820 But I have no idea what it's going to be like.	ma non ho idea di come sarà.
777 00:33:38,820 --> 00:33:41,720 You know, I mean I saw a price online for like 300 dollars for it	Ho visto i prezzi online e costava circa 300 dollari,
778 00:33:42,050 --> 00:33:43,720 And I'm paying 65 dollars.	mentre io ne pago 65.
779 00:33:43,720 --> 00:33:45,720 So I don't know if the site it's a rip off	Quindi non so se il sito è una fregatura
780 00:33:45,720 --> 00:33:48,170 or whether I'm paying... I've got a really good deal,	o se ho fatto un affarone.
781	

00:33:48,170 --> 00:33:49,900 or whether I got a shit boat, or a good boat,	Se la nave è buona o no.
782 00:33:49,900 --> 00:33:51,900 I have no idea what to expect. Ehmm...	Non so cosa accadrà.
783 00:33:52,600 --> 00:33:54,820 So I'm sub-setting my expectations of that being awful,	Quindi sto abbassando le mie aspettative,
784 00:33:54,820 --> 00:33:57,150 so than anything after that it's a surprise.	così se va bene sarò più sorpreso.
785 00:33:59,950 --> 00:34:01,700 Thank you Haman, thank you so much.	Grazie Haman, grazie mille.
786 00:34:02,420 --> 00:34:05,300 So, Haman dropped me off with a taxi driver and a guide.	Haman mi ha lasciato con un tassista e una guida.
787 00:34:05,650 --> 00:34:08,700 Then I got in the taxi and the two had some of this outrageous argument.	Sono salito sul taxi e i due hanno iniziato un litigio tremendo.
788 00:34:08,700 --> 00:34:09,700 I have no idea what it was about.	Non so di cosa si trattasse.
789 00:34:10,050 --> 00:34:14,025 [speaking Arabic indistinctly]	[Arabo incomprensibile]
790 00:34:14,400 --> 00:34:17,170 It sounds a bit unnerving because like right, what I got myself into here.	[In inglese] Ero preoccupato perché non capivo in cosa mi fossi cacciato.
791 00:34:17,370 --> 00:34:19,550 Then we get dropped off and I saw the boat.	Poi siamo arrivati e ho visto la nave.
792 00:34:23,070 --> 00:34:24,720 This will do.	Andrà benone.
793 00:34:24,720 --> 00:34:25,720 I wasn't expecting this.	Non mi aspettavo questo.
794 00:34:25,720 --> 00:34:28,250	

I was like, jackpot!	Ho pensato: "Bingo!"
795 00:34:45,370 --> 00:34:48,950 Okay so, I've just been shown to my room and it's amazing.	Mi hanno accompagnato in camera ed è magnifica.
796 00:34:49,100 --> 00:34:51,350 I've got my own doubled bed, couch, TV,	Ho un letto a due piazze, divano, TV,
797 00:34:51,350 --> 00:34:52,700 a lovely shower room.	una bella doccia.
798 00:34:52,800 --> 00:34:55,170 I'll eventually have an amazing view of the Nile out that window.	E poi avrò una fantastica vista del Nilo dalla finestra.
799 00:34:55,320 --> 00:34:57,470 once we get going it's a view of another boat.	Appena partiamo... Ora vedo solo un'altra nave.
800 00:34:59,270 --> 00:35:01,450 It's gorgeous. We've got a table tennis here.	È bellissimo. C'è un tavolo da pingpong.
801 00:35:01,450 --> 00:35:03,450 We've got a running machine so I can do some exercise.	C'è un tapis roulant così posso fare un po' di esercizio.
802 00:35:03,450 --> 00:35:05,000 There's a swimming pool over there.	Là c'è una piscina.
803 00:35:05,000 --> 00:35:07,620 It did down on me when I went up to the swimming pool,	Quando ho visto la piscina, mi sono reso conto
804 00:35:07,620 --> 00:35:10,770 I was like, wow, I must be getting older if I found myself in a cruise ship	che sto invecchiando, dato che sono in una crociera
805 00:35:10,770 --> 00:35:13,770 like with the swimming pool and lots of old people sunbathing.	con la piscina e molti anziani che prendono il sole.
806 00:35:14,050 --> 00:35:15,750 It's 65 dollars per night.	Sono 65 dollari a notte.

807 00:35:15,750 --> 00:35:18,500 Once you factor in the fact that you get all your meals included,	Visto che che sono inclusi i pasti
808 00:35:18,500 --> 00:35:20,100 and the tours at the temples,	e i tour ai templi,
809 00:35:20,100 --> 00:35:21,920 it is actually a bargain.	è un buon affare.
810 00:35:21,920 --> 00:35:24,300 You get to see everything between Aswan and Luxor.	Si vede tutto tra Aswan e Luxor.
811 00:35:24,520 --> 00:35:25,950 Then you get to cruise along the Nile,	E poi è una crociera sul Nilo,
812 00:35:25,950 --> 00:35:27,620 and you get to have a bit of luxury, so...	ci si gode un po' di lusso...
813 00:35:27,670 --> 00:35:31,320 It's not like I'm splashing out massively in the middle like a backpacker trip.	Non sto spendendo molto come per un viaggio da zaino in spalla.
814 00:35:31,320 --> 00:35:34,520 This is just, uhm, what you can have for a bit of extra cash in Egypt.	Questo è quello che si può avere in Egitto con qualche soldo in più.
815 00:35:38,720 --> 00:35:41,800 Of course, what I didn't realize was the boat didn't live Aswan	Ovviamente, non avevo capito che la nave non avrebbe lasciato Aswan
816 00:35:41,800 --> 00:35:43,370 until 3 am in the morning.	prima delle tre del mattino.
817 00:35:43,370 --> 00:35:46,120 I was told I had to be on board by midday.	Mi avevano detto di imbarcarmi per mezzogiorno.
818 00:35:46,120 --> 00:35:49,200 So I basically spent the day chilling out and eventually went to bed	Quindi ho passato la giornata a rilassarmi e poi sono andato a letto,
819 00:35:49,200 --> 00:35:50,250 and then when I woke up,	e quando mi sono svegliato,

820 00:35:50,250 --> 00:35:52,420 the boat had already made it to our first temple.	la nave era già arrivata al primo tempio.
821 00:35:53,870 --> 00:35:56,720 All right, good morning from the Nile cruise.	Buongiorno dalla crociera sul Nilo.
822 00:35:56,720 --> 00:35:59,020 It's nearly 6 am woken up	Sono quasi le sei del mattino,
823 00:35:59,220 --> 00:36:00,420 to go to our first temple.	sono pronto per andare al primo tempio.
824 00:36:00,420 --> 00:36:03,020 So we're going to get like some juice at the reception and go check that out.	Prendiamo del succo alla reception e poi andiamo.
825 00:36:03,020 --> 00:36:05,000 And hopefully then, after that first temple,	Se tutto va bene, dopo il primo tempio
826 00:36:05,000 --> 00:36:07,820 we'll actually get to see some cruising along the Nile	vedremo com'è fare una crociera sul Nilo
827 00:36:07,820 --> 00:36:09,120 On this Nile cruise.	su questa nave.
828 00:36:13,020 --> 00:36:16,270 Kom Ombo temple is a lot newer than the other temples I'd seen,	Il Tempio di Kôm Ombo è più recente degli altri templi che ho visto
829 00:36:16,270 --> 00:36:18,820 as it was built during the Ptolemaic dynasty.	visto che fu costruito durante la dinastia tolemaica.
830 00:36:19,150 --> 00:36:23,020 The southern half of the temple is dedicated to the crocodile god Sobek,	La parte sud del tempio è dedicata a Sobek, il dio cocodrillo
831 00:36:23,020 --> 00:36:24,320 the god of fertility.	che rappresenta la fertilità.
832 00:36:24,550 --> 00:36:27,800	

And the northern half is dedicated to the falcon god Horus.	Mentre la parte nord è dedicata a Horus, il dio falco.
833 00:36:28,100 --> 00:36:29,770 But the problem I had again was	Di nuovo, il problema era che
834 00:36:29,770 --> 00:36:31,770 I didn't know any of this when I was actually there.	non sapevo niente di tutto ciò mentre ero lì.
835 00:36:31,770 --> 00:36:35,020 This is one of those place that's really beautiful and really impressive,	Questo è uno di quei posti belli e maestosi
836 00:36:35,020 --> 00:36:38,220 but we don't have a guide and there's no information anywhere, so...	ma non abbiamo una guida e non c'è scritto niente da nessuna parte, quindi...
837 00:36:38,400 --> 00:36:40,270 Don't really know what we're looking at, so...	Non so bene cosa sto guardando.
838 00:36:40,520 --> 00:36:42,670 I think a top tip for Egypt is, uhm,	Un consiglio per visitare l'Egitto:
839 00:36:42,670 --> 00:36:45,250 do some reading beforehand so get to know what you're looking at.	informatevi prima in modo da capire cosa state guardando.
840 00:36:48,620 --> 00:36:49,650 But it's a cool temple.	Comunque è un bel tempio.
841 00:36:49,650 --> 00:36:52,020 I really like it, really good one to stop at, you know.	Mi piace molto, è da vedere.
842 00:36:52,020 --> 00:36:53,600 Getting up early in the morning and you're kind of like...	Quando ti svegli presto pensi:
843 00:36:53,600 --> 00:36:56,800 I can't be bothered, but now we're here, this is very impressive.	“Non voglio essere disturbato” Ma ora che sono qui, è davvero imponente.
844 00:37:01,770 --> 00:37:05,150 We're literally traveling in a	

massive convoy of cruise ships	Stiamo letteralmente attraversando il Nilo
845 00:37:05,150 --> 00:37:06,120 down the Nile.	con una schiera di navi.
846 00:37:06,450 --> 00:37:09,370 Everyone just gets off the same spots, sees the sites, gets back up,	Tutti scendono nello stesso punto, visitano, risalgono su
847 00:37:09,370 --> 00:37:11,100 keeps cruising down.	e continuano la crociera.
848 00:37:12,320 --> 00:37:13,150 Back on the boat,	Tornato sulla nave,
849 00:37:13,150 --> 00:37:15,950 I filled myself up at the massive breakfast buffet,	mi sono buttato sull'enorme buffet della colazione
850 00:37:15,950 --> 00:37:18,620 as the boat continued downstream to the next temple.	mentre la nave si dirigeva verso il tempio successivo.
851 00:37:19,220 --> 00:37:21,350 All right, just got back from breakfast	Sono appena tornato dalla colazione
852 00:37:21,350 --> 00:37:23,350 and now we're cruising along the Nile.	e ora stiamo navigando lungo il Nilo.
853 00:37:23,720 --> 00:37:26,070 This is the view out of my room, which is pretty sway.	Questa è la vista dalla mia camera, un po' dondolante.
854 00:37:35,870 --> 00:37:37,370 This is what I wanted.	Questo è quello che volevo.
855 00:37:53,720 --> 00:37:55,500 It's like it is rush hour here on the Nile.	Sembra che sia l'ora di punta sul Nilo.
856 00:37:56,470 --> 00:37:58,700 Endless cruise boats going past.	C'è una fila interminabile di navi.
857 00:38:12,020 --> 00:38:14,370 The cleaning came in, Mohamed is a really nice guy	Mi hanno pulito la stanza. Mohamed è un bravo ragazzo,
858	

00:38:14,370 --> 00:38:15,150 but he was like:	ma mi ha chiesto:
859 00:38:15,150 --> 00:38:16,700 Uhm, are you not married?	“Non sei sposato?”
860 00:38:16,700 --> 00:38:19,320 I was like, no, no I'm single, hey	Gli ho detto che sono single.
861 00:38:19,400 --> 00:38:20,950 So, I don't know if he felt sorry for me,	Non so, sembrava dispiaciuto per me,
862 00:38:20,950 --> 00:38:22,450 but he just made me this lovely...	e mi ha fatto questa ...
863 00:38:22,820 --> 00:38:25,450 little swan heart-shaped kind of thing,	adorabile decorazione con i cigni a forma di cuore
864 00:38:25,450 --> 00:38:26,900 with the towels on my bed.	con gli asciugamani.
865 00:38:26,900 --> 00:38:28,170 Thanks Mohamed.	Grazie Mohamed.
866 00:38:30,250 --> 00:38:32,920 Guess we're on our next stop for the next temple.	Dovremmo essere arrivati al prossimo tempio.
867 00:38:32,920 --> 00:38:34,820 The temple this morning was fantastic so...	Quello di stamattina è stato fantastico quindi...
868 00:38:34,820 --> 00:38:36,650 I'm curious to see what this one's like as well.	Sono curioso di vedere se anche per questo sarà così.
869 00:38:37,300 --> 00:38:38,870 We headed to Edfu temple.	Siamo diretti al Tempio di Edfu.
870 00:38:39,170 --> 00:38:40,850 Our boat was going super-fast.	La nave andava molto veloce.
871 00:38:40,850 --> 00:38:43,170 So we've actually beaten all the crowds here, which is sweet.	Quindi abbiamo preceduto la folla, il che è grandioso.

872 00:38:43,170 --> 00:38:45,620 It's like a rare treat in Egypt to have a temple to yourselves.	È raro avere un tempio tutto per sé in Egitto.
873 00:38:51,820 --> 00:38:55,000 The temple of Edfu was also built during the Ptolemaic kingdom	Anche il Tempio di Edfu fu costruito durante il regno tolemaico,
874 00:38:55,000 --> 00:38:57,970 between 237 and 57 B.C.	tra il 237 e il 57 a.C.
875 00:38:58,320 --> 00:39:01,270 The temple was dedicated to the falcon deity Horus,	È dedicato ad Horus, la divinità falco,
876 00:39:01,270 --> 00:39:03,520 who was the god of kingship and the sky.	dio della sovranità e del cielo.
877 00:39:04,650 --> 00:39:07,800 Edfu temple fell into disuse during the Roman Empire	Questo tempio cadde in disuso durante l'Impero Romano
878 00:39:07,800 --> 00:39:09,850 And it was gradually buried up to 12 meters deep	e poco a poco venne coperto da 12 metri
879 00:39:09,850 --> 00:39:11,250 in drifting desert sand,	di sabbia del deserto.
880 00:39:11,250 --> 00:39:14,050 which actually preserved the temple in fantastic condition	Ecco perché si è conservato in ottime condizioni.
881 00:39:14,350 --> 00:39:16,550 It wasn't until 1860 A.C.	Nel 1860 d.C.
882 00:39:16,550 --> 00:39:20,100 when a French Egyptologist began freeing Edfu from the sands.	un egittologo francese iniziò a liberare il tempio dalla sabbia.
883 00:39:28,350 --> 00:39:29,320 I'm not going to lie.	Non voglio mentire.
884 00:39:29,320 --> 00:39:31,320	

This bit does look like Moria.	Sembra la città di Moria.
885 00:39:31,570 --> 00:39:32,870 All the giant columns,	Tutte queste colonne gigantesche,
886 00:39:32,870 --> 00:39:35,070 and even a shaft of light coming down here.	e il raggio di luce che scende giù.
887 00:39:35,550 --> 00:39:38,070 Balin's doom.	La tomba del nano Balin ne "Il Signore degli Anelli"
888 00:39:40,200 --> 00:39:41,670 Let's just keep going on, like...	Andiamo avanti...
889 00:39:41,670 --> 00:39:43,950 and just keep exploring around,	Continuiamo ad esplorare,
890 00:39:44,500 --> 00:39:45,650 discovering,	scoprendo
891 00:39:45,650 --> 00:39:48,120 different rooms,	stanze diverse,
892 00:39:48,120 --> 00:39:50,120 different corridors.	corridoi diversi.
893 00:39:50,120 --> 00:39:51,450 I wish I had like a torch.	Vorrei avere una torcia.
894 00:39:51,450 --> 00:39:53,550 You know, like a wooden stick with a flame on the end.	Tipo quelle di legno con la fiamma in cima.
895 00:39:53,550 --> 00:39:54,570 An old school torch.	Stile vecchia scuola.
896 00:39:55,170 --> 00:39:56,870 Then I feel really like Indiana Jones.	Mi sentirei davvero come Indiana Jones.
897 00:40:02,950 --> 00:40:05,750 There's like so many different little corridors.	Ci sono così tanti corridoi differenti.
898 00:40:05,750 --> 00:40:08,250	

It actually feels like you're discovering it for yourself.	Sembra quasi che lo stia scoprendo io.
899 00:40:08,470 --> 00:40:11,670 Even obviously many other tourists have been here before.	Anche se ovviamente molti altri turisti sono stati qui prima.
900 00:40:11,670 --> 00:40:12,300 Yeah.	Già.
901 00:40:13,400 --> 00:40:16,050 This is kind of what I imagine Egypt to be like, you know.	È così che avevo immaginato l'Egitto.
902 00:40:16,050 --> 00:40:19,000 It feels like you're on your little Indiana Jones mission,	Sembra di vivere la propria missione come Indiana Jones,
903 00:40:19,000 --> 00:40:20,670 even though you're not.	anche se non è vero.
904 00:40:22,620 --> 00:40:24,200 I don't even know where this leads.	Non so nemmeno dove arriverò.
905 00:40:24,220 --> 00:40:25,600 Ah, nowhere.	Da nessuna parte.
906 00:40:27,200 --> 00:40:30,400 Dead end. Shame. It would have been nice for you out there.	Vicolo cieco. Peccato. Sarebbe stato bello farvelo vedere.
907 00:40:36,620 --> 00:40:38,870 Well, Edfu temple gets top marks from me.	Il Tempio di Edfu ottiene il massimo dei voti.
908 00:40:38,870 --> 00:40:42,120 I think, exterior wise Abu Simbel's still my favourite, but	Come esterno, Abu Simbel rimane il mio preferito,
909 00:40:42,120 --> 00:40:44,400 in terms of the interior, this is the best one I've done.	ma come interno, questo è il migliore.
910 00:40:44,400 --> 00:40:45,970 It was just fun.	È stato divertente.

911 00:40:45,970 --> 00:40:49,100 So, the only thing left to do now is leave the place.	L'única cosa rimasta da fare ora è andar via.
912 00:40:49,170 --> 00:40:51,000 Which means going through the gauntlet of touts	E quindi affrontare i venditori abusivi
913 00:40:51,000 --> 00:40:52,420 just outside the entrance.	che si trovano fuori dall'ingresso.
914 00:40:52,420 --> 00:40:54,620 At least they're not allowed inside like at Giza, so...	Almeno non sono ammessi all'interno come a Giza...
915 00:40:54,620 --> 00:40:55,720 They're doing it right here.	Quindi lo fanno qui.
916 00:40:55,720 --> 00:40:57,870 <i>Don't need to buy anything, thank you.</i>	<i>Non mi serve niente, grazie.</i>
917 00:40:57,870 --> 00:40:59,870 -No. -You come with me, you no buy anything.	-No. -Entra, non devi comprare niente.
918 00:40:59,870 --> 00:41:01,870 <i>I'm fine thank you.</i>	<i>No grazie.</i>
919 00:41:02,070 --> 00:41:04,600 - <i>I'm fine.</i> -Cheap price, one dollar.	- <i>Non mi serve.</i> -Costa poco, un dollaro.
920 00:41:04,600 --> 00:41:05,820 <i>I'm fine thank you</i>	<i>No grazie.</i>
921 00:41:05,820 --> 00:41:07,820 It wasn't too bad actually, just walked straight through them.	Non è andata male, sono passato dritto in mezzo.
922 00:41:14,170 --> 00:41:17,370 So after the temple we got back on the boat and we had lunch.	Dopo il tempio siamo tornati sulla nave e abbiamo pranzato.
923 00:41:17,370 --> 00:41:19,320	

Food here has been incredible, it's a massive buffet.	Il cibo qui è incredibile, il buffet è enorme.
924 00:41:19,370 --> 00:41:22,500 And the nice thing about the meals as well, is you always sit at the same table,	La cosa buona dei pasti è che il tavolo è sempre lo stesso,
925 00:41:22,650 --> 00:41:26,150 with the same people people to chat to and start to catch up with.	con le stesse persone, quindi è più facile iniziare a chiacchierare.
926 00:41:26,150 --> 00:41:28,620 And then everyone kind of does separate things, but at least	Poi ognuno fa cose diverse, ma almeno...
927 00:41:28,850 --> 00:41:31,550 you know, I'm not completely by myself the entire time.	Insomma, non sono da solo per tutto il tempo.
928 00:41:31,700 --> 00:41:33,500 But I hope you're ready for some real,	Ma spero che siate pronti
929 00:41:33,500 --> 00:41:37,770 first first first world problems right now, because	per il primo vero imprevisto.
930 00:41:37,770 --> 00:41:40,520 the plan for us today is just we're going to cruise on a boat	Infatti il piano di oggi è stare sulla nave.
931 00:41:40,520 --> 00:41:41,500 That's it	Tutto qui.
932 00:41:41,500 --> 00:41:43,320 And then we get to Luxor at night or something,	Poi arriveremo a Luxor la sera, o qualcosa del genere.
933 00:41:43,320 --> 00:41:45,320 but we'll basically get off the boat in the morning	Ma scenderemo dalla nave la mattina dopo.
934 00:41:45,320 --> 00:41:46,500 Which is great!	Che bello!
935 00:41:46,820 --> 00:41:49,470	

And, the sun's shining and it's warm outside	Il sole splende e fuori è caldo,
936 00:41:49,470 --> 00:41:50,950 but because it's winter,	ma è inverno,
937 00:41:51,150 --> 00:41:53,500 the wind's blowing really fast on the river.	E il vento sta soffiando molto forte sul fiume.
938 00:41:53,500 --> 00:41:55,070 So you can't sunbathe.	Quindi non si può prendere il sole.
939 00:41:55,070 --> 00:41:57,320 It's just too cold up on the sun deck.	È troppo freddo sul ponte.
940 00:41:57,320 --> 00:41:59,120 So I'm sad I'm just going to have to...	Credo che dovrò...
941 00:41:59,120 --> 00:42:01,370 sit in my own private room on the couch here	Stare in camera mia qui sul divano
942 00:42:01,370 --> 00:42:03,050 and just watch the Nile river pass from here	e guardare il Nilo da qui.
943 00:42:04,400 --> 00:42:05,500 Fuck my life.	Maledizione.
944 00:42:05,500 --> 00:42:07,950 But it's cool, yeah	Ma va bene, me la prenderò comoda,
945 00:42:07,950 --> 00:42:09,850 Relax. Tomorrow is going to be a big day.	mi rilasserò. Domani è un grande giorno.
946 00:42:09,850 --> 00:42:11,670 exploring Luxor and then I'll get to the hostel	Esplorerò Luxor e poi andrò in ostello,
947 00:42:11,670 --> 00:42:14,270 and start hopefully to meet some more people to hang out with,	dove spero di incontrare persone con cui uscire.
948 00:42:14,270 --> 00:42:15,720	

which it would be nice.	Non sarebbe male.
949 00:42:15,870 --> 00:42:18,320 But in the meantime, I can keep myself entertained.	Ma nel frattempo, posso tenermi occupato.
950 00:42:22,720 --> 00:42:23,700 Boom.	Boom.
951 00:43:05,570 --> 00:43:08,370 So the boats just have to slow down to go through this gap.	Le navi devono rallentare per attraversare questo varco.
952 00:43:08,370 --> 00:43:10,270 And what I guess is a dam here.	Vedo una diga.
953 00:43:10,920 --> 00:43:12,370 So you got all these boats here	Ci sono tutte queste barche
954 00:43:12,370 --> 00:43:16,220 Trying to sell, like, you know, cloths and souvenirs to us.	da dove cercano di venderci vestiti o souvenirs.
955 00:43:16,500 --> 00:43:18,300 So they're just literally throwing them up to people	Li stanno letteralmente lanciando alle persone,
956 00:43:18,300 --> 00:43:20,570 so you can check them out and if you don't want it, throw it back.	così puoi controllarli e se non li vuoi glieli tiri indietro.
957 00:43:20,720 --> 00:43:22,770 And if you do want it I guess you throw them money down.	Mentre se li vuoi credo si debbano tirare i soldi.
958 00:43:23,120 --> 00:43:26,870 I don't know what could stop us from catching it and go: "Cheers mate, see you later"	Non so perché non li teniamo e basta. Tipo: "Okay, grazie. Ci vediamo".
959 00:43:30,120 --> 00:43:31,350 Any money.	Qualunque cifra.
960 00:43:40,450 --> 00:43:42,100 I'll do it.	Lo faccio io.
961	

00:43:43,220 --> 00:43:44,420 No stop!	No aspetta!
962 00:43:51,700 --> 00:43:52,670 So...	Allora...
963 00:43:52,970 --> 00:43:55,020 It turns out that this is a canal.	Sembra che quello sia un canale.
964 00:43:55,300 --> 00:43:58,070 I didn't even now they have canals on the Nile river, but yeah.	Non sapevo ci fossero canali sul Nilo, ma va bene.
965 00:43:58,220 --> 00:43:59,850 There's a massive canal here, so we've got	Questo canale è enorme,
966 00:43:59,900 --> 00:44:03,020 two other cruise boats in the canal.	ci passano altre due navi.
967 00:44:03,720 --> 00:44:06,350 And now they're just lowering the water so we can get through	Ora stanno abbassando il livello dell'acqua per farci passare
968 00:44:06,350 --> 00:44:07,650 to the next part of the river.	dall'altra parte del fiume.
969 00:44:07,770 --> 00:44:08,850 Pretty cool!	Piuttosto figo!
970 00:44:08,850 --> 00:44:11,170 Not something I expected to see on this trip, but there you go.	Non mi aspettavo di vedere una cosa così, e invece.
971 00:44:11,320 --> 00:44:12,770 <i>-Eight meters.</i> <i>-Eight meters down.</i>	<i>-Otto metri.</i> <i>-Scende di otto metri.</i>
972 00:44:12,770 --> 00:44:13,800 <i>Eight meters.</i>	<i>Otto metri.</i>
973 00:44:13,800 --> 00:44:15,870 [in Arabic]	[in arabo]
974 00:44:16,050 --> 00:44:18,150 -This is the maximum they can go, eight	-[In inglese] Otto metri è il massimo.

<p>meters. -The maximum?</p>	<p>-Il massimo?</p>
<p>975 00:44:18,150 --> 00:44:20,920 -Yeah. Usually six meters, like a told you, you know.</p>	<p>-Sì. Di solito sei metri, come ti dicevo.</p>
<p>976 00:44:20,920 --> 00:44:21,320 Yeah.</p>	<p>Giusto.</p>
<p>977 00:44:24,920 --> 00:44:26,600 Straight in with the sales.</p>	<p>Via alle vendite.</p>
<p>978 00:44:31,370 --> 00:44:33,970 It's been really nice the crew, so the boat has been incredible.</p>	<p>L'equipaggio è stato molto gentile, la crociera incredibile.</p>
<p>979 00:44:33,970 --> 00:44:36,500 Like, absolute luxury which has been a real treat.</p>	<p>Davvero di lusso, una vera chicca.</p>
<p>980 00:44:37,700 --> 00:44:38,950 Arriving in Luxor,</p>	<p>Una volta a Luxor,</p>
<p>981 00:44:38,950 --> 00:44:40,520 I was going to have two days here</p>	<p>passerò lì due giorni,</p>
<p>982 00:44:40,520 --> 00:44:41,970 before I head to the Red Sea</p>	<p>prima di andare sul Mar Rosso,</p>
<p>983 00:44:41,970 --> 00:44:43,970 For my last few nights in Egypt.</p>	<p>per trascorrere le mie ultime sere in Egitto.</p>
<p>984 00:44:43,970 --> 00:44:45,250 So first thing in the morning,</p>	<p>Di prima mattina,</p>
<p>985 00:44:45,250 --> 00:44:46,450 I checked out from the boat</p>	<p>sono sceso dalla nave</p>
<p>986 00:44:46,450 --> 00:44:48,450 and went straight to a local minivan</p>	<p>e sono salito su un minivan locale</p>
<p>987 00:44:48,450 --> 00:44:51,000 to take a few of us round to Luxor's temples.</p>	<p>per andare ai templi di Luxor con poche altre persone.</p>
<p>988</p>	

00:44:52,820 --> 00:44:55,650 Now, the town of Luxor is on the east bank of the Nile,	La città di Luxor si trova sulla sponda est del Nilo
989 00:44:55,650 --> 00:44:58,350 which in Ancient Egypt was the side that people lived on.	dove nell'Antico Egitto viveva la popolazione.
990 00:44:58,350 --> 00:45:00,350 But first, we were heading to the west bank	Ma prima, siamo andati sulla sponda ovest
991 00:45:00,550 --> 00:45:02,350 which is where people went when they died.	dove le persone venivano seppellite.
992 00:45:02,500 --> 00:45:06,050 This side includes the famous burial site of the Valley of the Kings.	Questa parte comprende la necropoli della Valle dei Re.
993 00:45:07,870 --> 00:45:09,020 First up though,	Per prima cosa,
994 00:45:09,020 --> 00:45:11,200 we visited the mortuary temple of Hatshepsut	abbiamo visitato il Tempio Funerario di Hatshepsut
995 00:45:11,200 --> 00:45:12,620 which was built during her reign,	costruito durante il suo regno
996 00:45:12,650 --> 00:45:15,670 from 1478 to 1458 B.C.	che durò dal 1478 al 1458 a.C.
997 00:45:15,670 --> 00:45:17,170 Hatshepsut understood	La regina Hatshepsut aveva capito
998 00:45:17,170 --> 00:45:19,000 that she needed to establish her authority	che doveva stabilire la sua autorità
999 00:45:19,000 --> 00:45:20,670 and the legitimacy of her reign	e legittimare il suo regno
1000 00:45:20,670 --> 00:45:23,050 in much more obvious ways than her predecessors.	in modo più esplicito rispetto ai suoi predecessori.

1001 00:45:23,050 --> 00:45:24,070 And this is evident	Questo è evidente
1002 00:45:24,070 --> 00:45:26,320 through the scale and elegance of her temple.	dalla dimensione e dall'eleganza del suo tempio.
1003 00:45:26,320 --> 00:45:27,970 Previous places I was saying:	Negli altri posti dicevo:
1004 00:45:27,970 --> 00:45:30,150 "It's a shame we don't have a guide to actually explain what we're looking at".	"È un peccato non avere una guida che ci spieghi cosa stiamo osservando".
1005 00:45:30,150 --> 00:45:31,070 Today we've got one.	Oggi ne abbiamo una.
1006 00:45:31,070 --> 00:45:33,000 We've got a guide called Rashim and he's really nice	La nostra guida si chiama Rashim, è molto gentile,
1007 00:45:33,000 --> 00:45:34,170 and he really knows his stuff.	e sa il fatto suo.
1008 00:45:34,170 --> 00:45:36,000 This temple is dating back to Hatshepsut	Questo tempio risale ad Hatshepsut.
1009 00:45:36,000 --> 00:45:38,350 This one has like a traditional design.	Ha una struttura tradizionale.
1010 00:45:38,425 --> 00:45:39,400 But the only problem is	L'unico problema è stato
1011 00:45:39,400 --> 00:45:42,200 as I come from having not enough information to too much.	passare dal non avere abbastanza informazioni, ad averne troppe.
1012 00:45:42,270 --> 00:45:45,270 Because he goes so much into detail and it's so much to take in.	Troppi dettagli e troppo da assimilare.
1013 00:45:45,270 --> 00:45:46,750 It's like it's quite overwhelming.	Mi ha un po' sopraffatto.
1014	

00:45:46,750 --> 00:45:49,250 Traditional design is going to be like there's a first pylon	La struttura tradizionale è composta da un primo pilone,
1015 00:45:49,250 --> 00:45:51,600 and a second open court and later a second pylon	un cortile aperto e poi un secondo pilone,
1016 00:45:51,600 --> 00:45:53,000 and after that small court	e dopo quel piccolo cortile
1017 00:45:53,000 --> 00:45:55,770 There's Hebrew style hall, smaller Hebrew style hall visitable,	c'è un ingresso in stile ebraico visitabile.
1018 00:45:55,770 --> 00:45:58,620 and then going to the centre of the hall.	Poi si va verso il centro dell'ingresso.
1019 00:45:59,270 --> 00:45:59,920 Okay.	Okay.
1020 00:46:01,320 --> 00:46:02,920 It's quite hard to keep up actually, like	È difficile stare al passo,
1021 00:46:02,920 --> 00:46:05,770 what's what, which god, which queen, what's going on	cosa è cosa, quale dio, quale regina, cosa è successo.
1022 00:46:05,770 --> 00:46:08,370 I don't know, that sounds like I'm complaining either way	Sembra che mi lamenti sempre,
1023 00:46:08,370 --> 00:46:10,420 But it'd be good to have like a happy medium	ma sarebbe bello trovare un equilibrio.
1024 00:46:10,420 --> 00:46:11,870 where let's say,	Per esempio,
1025 00:46:11,870 --> 00:46:14,720 hypothetically I'm not an expert of Ancient Egypt.	fingiamo che io non sia un esperto dell'Antico Egitto.
1026 00:46:14,720 à 00:46:16,720 Explain it to me now, you know.	Vai, spiegamelo ora.

1027 00:46:16,720 --> 00:46:19,720 Other countries you can go to and just learn about history while you're actually there.	Altri paesi possono essere visitati imparando la storia al momento.
1028 00:46:19,750 --> 00:46:20,770 But I think for Egypt	Ma in Egitto,
1029 00:46:21,050 --> 00:46:24,200 It'd be good to actually learn some stuff before you come here.	sarebbe meglio sapere qualcosa prima di arrivare.
1030 00:46:24,200 --> 00:46:24,950 So then,	Così,
1031 00:46:24,950 --> 00:46:27,500 all the stuff you've been told about has a bit more context.	tutto quello di cui ti parlano è più contestualizzato.
1032 00:46:29,500 --> 00:46:31,950 Next up was the Valley of the Kings	Poi siamo andati alla Valle dei Re,
1033 00:46:31,950 --> 00:46:33,370 where for 500 years	dove per 500 anni
1034 00:46:33,370 --> 00:46:37,550 tombs were excavated for the pharaohs and powerful nobles of the New Kingdom.	vennero scavate le tombe per i faraoni e i nobili del Nuovo Regno.
1035 00:46:37,670 --> 00:46:40,570 The site contains at least 63 different tombs	Qui ci sono almeno 63 tombe diverse,
1036 00:46:40,570 --> 00:46:42,570 but we only had time to visit three of them.	ma siamo riusciti a visitarne solo tre.
1037 00:46:42,800 --> 00:46:44,950 The first of which, was for Ramses IV.	La prima è stata quella di Rasmes IV.
1038 00:46:50,500 --> 00:46:53,150 Inside our first tomb of the Valley of the Kings.	Dentro la prima tomba della Valle dei Re.

1039 00:46:53,150 --> 00:46:54,450 Pretty spectacular	Piuttosto spettacolare.
1040 00:46:55,120 --> 00:46:57,700 Yeah, that first one took me by surprise.	La prima... mi ha sorpreso.
1041 00:46:57,850 --> 00:46:59,850 These places are so impressive.	Questi posti sono così imponenti.
1042 00:46:59,970 --> 00:47:03,400 I thought it was just like going in one of the pyramids which is a bit plain but...	Pensavo fosse come nelle piramidi, tutto un po' uguale e invece...
1043 00:47:03,520 --> 00:47:05,820 There's so much decorations, so much colour.	Ci sono così tanti colori e decorazioni.
1044 00:47:07,300 --> 00:47:09,120 The second tomb was for Merenptah,	La seconda tomba era di Merenptah,
1045 00:47:09,120 --> 00:47:11,670 who was the 13th son of Ramses II.	il tredicesimo figlio di Ramses II.
1046 00:47:11,670 --> 00:47:14,475 <i>Ramses II ruled Egypt for 67 years.</i>	<i>Ramses II ha governato l'Egitto per 67 anni.</i>
1047 00:47:14,470 --> 00:47:16,125 Okay? So he had a lot of sons.	Okay? Ha avuto molti figli.
1048 00:47:16,200 --> 00:47:20,120 He had 79 sons and 59 daughters.	79 maschi e 59 femmine.
1049 00:47:20,500 --> 00:47:22,300 -Okay? -All right. -79?	-Okay? -Sì. -79?
1050 00:47:22,300 --> 00:47:23,970 -79 sons. -Jesus.	-79 maschi. -Mamma mia!
1051 00:47:23,970 --> 00:47:26,100 -And 59 daughters.	-E 59 femmine.

<i>-How many wives?</i>	<i>-Quante mogli?</i>
1052 00:47:26,100 --> 00:47:26,950 A lot.	Molte.
1053 00:47:26,950 --> 00:47:30,270 You can't... They didn't count his wives.	Non le hanno contate.
1054 00:47:31,700 --> 00:47:34,170 Okay, we're entering into our second tomb.	Stiamo entrando nella seconda tomba.
1055 00:47:34,170 --> 00:47:36,050 This one goes 100 meters down.	Si scende per 100 metri.
1056 00:47:36,050 --> 00:47:38,770 Because basically the king lived a lot longer than he thought he would,	Questo perché il re viveva più del previsto,
1057 00:47:38,770 --> 00:47:41,850 so, he kept just building it deeper and deeper and deeper.	e continuava a far scavare la tomba sempre più in profondità.
1058 00:47:42,600 --> 00:47:45,570 This one is more impressive just 'cause the sheer scale of it..	Questa ha una dimensione ancora più imponente.
1059 00:47:45,770 --> 00:47:48,750 100 meters down, the tomb down there was huge.	Giù per 100 metri. Quella tomba era enorme.
1060 00:47:48,800 --> 00:47:50,870 Curious to see what the third one's like, we're going to see.	Sono curioso di vedere come sarà la terza.
1061 00:47:54,920 --> 00:47:58,000 I think we might have saved the best of lasting here.	Forse abbiamo lasciato il meglio per la fine.
1062 00:47:58,000 --> 00:48:00,750 The level of detail that we've still around is incredible.	Il livello dei dettagli intorno a noi è incredibile.
1063	

00:48:06,600 --> 00:48:07,720 <i>Come from England.</i>	<i>Sono inglese.</i>
1064 00:48:07,720 --> 00:48:08,925 Good people England.	Belle persone gli inglesi.
1065 00:48:08,920 --> 00:48:10,275 Good football!	Bravi a calcio!
1066 00:48:10,720 --> 00:48:11,650 <i>Do you like Mo Salah?</i>	<i>Ti piace Mo Salah?</i>
1067 00:48:11,650 --> 00:48:12,900 Come in the best one here.	Qui c'è la migliore.
1068 00:48:13,450 --> 00:48:14,500 <i>I've just been down, yeah.</i>	<i>Ci sono appena stato.</i>
1069 00:48:14,500 --> 00:48:16,370 -The best one. - <i>The best one?</i>	-La migliore. - <i>La migliore?</i>
1070 00:48:16,450 --> 00:48:17,250 Yeah.	Già.
1071 00:48:17,250 --> 00:48:19,320 The shutter speed of the camera doesn't like the lights in here,	Queste luci disturbano la velocità dell'otturatore della videocamera.
1072 00:48:19,320 --> 00:48:21,770 That's why you can have this flickering, but I've come up this different room	Ecco perché sfarfalla, ma ho cambiato stanza.
1073 00:48:22,150 --> 00:48:23,620 This guy should let me in here	Questo ragazzo non dovrebbe farmi entrare qui.
1074 00:48:23,620 --> 00:48:25,770 Appreciate it, if he's going to want some cash, but...	L'ho apprezzato, anche se vorrà dei soldi.
1075 00:48:27,350 --> 00:48:29,470 They do have Tutankhamen's tomb here as well,	Qui c'è anche la tomba di Tutankhamon
1076 00:48:29,470 --> 00:48:32,220 but that cost a thousand	ma entrare costa mille

Egyptian pounds to go in, so...	sterline egiziane, quindi...
1077 00:48:32,220 --> 00:48:35,200 I think we're going to skip that one, and just stick with the three that we're doing.	Penso la salteremo e rimarremo su queste tre.
1078 00:48:37,920 --> 00:48:40,700 Next stop, we went to explore Habu Temple,	Dopo siamo andati al tempio di Medinet Habu,
1079 00:48:40,700 --> 00:48:42,400 and then got a very light lunch	poi un pranzo leggero
1080 00:48:42,400 --> 00:48:44,720 before getting the boat back across the East bank.	prima di tornare sulla nave verso la sponda est.
1081 00:48:45,370 --> 00:48:46,200 <i>Hi George.</i>	<i>Ciao George.</i>
1082 00:48:50,920 --> 00:48:52,700 There's two more temples in our tour,	Ci sono altri due templi in programma.
1083 00:48:52,700 --> 00:48:55,350 the first of which is a Karnak temple complex.	Il primo è il Complesso templare di Karnak.
1084 00:48:55,350 --> 00:48:57,050 The key difference with Karnak	La particolarità di Karnak
1085 00:48:57,050 --> 00:48:59,870 is the length of time in which it was developed and used.	è il periodo in cui fu costruito e usato.
1086 00:49:00,000 --> 00:49:02,300 Construction of temples started in the Middle Kingdom	La costruzione dei templi iniziò nel Medio Regno
1087 00:49:02,300 --> 00:49:04,970 and continued all the way into the Ptolemaic times.	e continuò fino all'epoca tolemaica.
1088 00:49:05,150 --> 00:49:08,100 Approximately thirty pharaohs contributed to the buildings	Circa trenta faraoni contribuirono alla sua costruzione
1089	

00:49:08,100 --> 00:49:12,450 enabling it to reach a size complexity and diversity not seen elsewhere.	raggiungendo una complessità e una varietà mai vista.
1090 00:49:12,770 --> 00:49:15,200 Well, another one just takes your breath away	Eccone un altro da togliere il fiato.
1091 00:49:15,670 --> 00:49:17,620 It's been a very tiring day, 'cause you get like,	È stato un giorno impegnativo
1092 00:49:17,620 --> 00:49:20,670 like I've been saying, you come to a temple like	perché, appunto, vedi un tempio e dici: "Eccone un altro".
1093 00:49:20,750 --> 00:49:22,970 all right another one as you walk in you're like, oh, okay.	Ma poi appena entri rimani sbalordito.
1094 00:49:22,970 --> 00:49:24,970 Yeah I see what the fuss is about.	Ora capisco perché piace.
1095 00:49:25,150 --> 00:49:27,150 It's just incredible just the scale of it.	La dimensione è incredibile.
1096 00:49:27,150 --> 00:49:29,350 And like, even though it's super busy	E anche se ci sono molte persone
1097 00:49:29,350 --> 00:49:31,350 you can actually just	è possibile...
1098 00:49:31,350 --> 00:49:34,200 take a little left and right turn, and...	girarlo un po' e...
1099 00:49:34,200 --> 00:49:37,220 Now it's nice and quite.	È bello e silenzioso, lo hai tutto per te.
1100 00:49:38,100 --> 00:49:39,220 But yeah.	Ma sì.
1101 00:49:39,750 --> 00:49:42,720 This is what we're walking through.	Ecco dove stiamo passando.
1102 00:49:48,000 --> 00:49:49,800 We finished up at Luxor temple	Abbiamo finito con i templi di Luxor,

1103 00:49:49,850 --> 00:49:51,700 and it was great to see it lit up at night, but	illuminati di sera sono fantastici,
1104 00:49:51,700 --> 00:49:54,620 by then we were all pretty shattered 'cause it's been a very long day.	ma eravamo già tutti piuttosto stanchi, è stata una giornata lunga.
1105 00:49:54,800 --> 00:49:56,250 I mean, it was a fantastic day	Sì è stata fantastica,
1106 00:49:56,250 --> 00:49:59,920 but in hindsight, it would have been better to just on the West bank one day	ma col senno di poi, sarebbe stato meglio vedere solo la sponda ovest
1107 00:49:59,920 --> 00:50:02,500 And save the East bank for another day and done that by myself.	e lasciare la sponda est per un altro giorno e vederla da solo.
1108 00:50:02,670 --> 00:50:04,970 But a deceptive thing with these tours is like, you know,	La fregatura di questi tour
1109 00:50:04,970 --> 00:50:07,800 you've paid ten US dollars for the guide to take you around all day	è pagare dieci dollari per farsi portare in giro dalla guida per tutto il giorno.
1110 00:50:07,800 --> 00:50:09,800 and that seems like a bargain, but then	Sembra un affare ma poi,
1111 00:50:09,800 --> 00:50:12,420 you've got to pay the entrance fee for each of these temples as well.	bisogna pagare anche l'entrata per ogni tempio.
1112 00:50:12,420 --> 00:50:15,000 And then if you want to film or take photos of these sites	In più, se vuoi riprendere o fare foto
1113 00:50:15,000 --> 00:50:16,270 you've got to buy a ticket for that.	bisogna pagare un altro biglietto.
1114 00:50:16,270 --> 00:50:17,850 And that costs like an extra 300 pounds,	In tutto costa circa 300 sterline in più,
1115 00:50:17,850 --> 00:50:19,850	

and suddenly your costs start adding up.	e all'improvviso il costo sale.
1116 00:50:19,850 --> 00:50:21,650 It ends up being a quite expensive day.	Finisce per essere una giornata dispendiosa.
1117 00:50:21,850 --> 00:50:22,720 I mean it's worth it.	Insomma, ne vale la pena.
1118 00:50:22,720 --> 00:50:26,520 The stuff you see is mind-blowing and it's what you've come to Egypt to see.	Vedi cose stupefacenti ed è per questo che si viene qui.
1119 00:50:26,520 --> 00:50:28,570 But what seemed like a very cheap day at the start	Ma quello che prima sembrava una visita economica
1120 00:50:28,570 --> 00:50:30,150 can actually cost you quite a bit of money.	può rivelarsi piuttosto costosa.
1121 00:50:30,320 --> 00:50:31,520 And then I got to my hostel.	Alla fine sono arrivato al mio ostello.
1122 00:50:31,520 --> 00:50:34,600 They've actually got a hostel here in Luxor called the Bob Marley Peace Hostel.	Qui a Luxor c'è un ostello chiamato <i>Bob Marley Peace Hostel</i> .
1123 00:50:34,600 --> 00:50:36,600 I know I've paid for dorm room	Ho pagato per un posto in camerata
1124 00:50:36,600 --> 00:50:37,770 because it's so quite here.	perché qui c'è silenzio.
1125 00:50:37,770 --> 00:50:41,520 They've chucked me in a private room anyway, which is pretty sweet.	Mi hanno comunque messo in una stanza privata, che gentili.
1126 00:50:41,520 --> 00:50:44,400 Of course the drawback to that is 'cause there's barely no one here,	Lo svantaggio è che non c'è quasi nessuno.
1127 00:50:44,400 --> 00:50:45,700 it is a bit dead	È un po' un mortorio.

1128 00:50:45,750 --> 00:50:49,070 [in Arabic]	[in arabo]
1129 00:50:55,420 --> 00:50:56,900 I've got one more day in Luxor	[In inglese] Ho un'altra giornata a Luxor
1130 00:50:56,900 --> 00:50:58,300 before I head to the Red Sea.	prima di andar sul Mar Rosso.
1131 00:50:58,550 --> 00:51:00,420 And after such a hectic first day,	Dopo un primo giorno frenetico,
1132 00:51:00,420 --> 00:51:01,750 I decided to spend my second	ho deciso di vivere il secondo
1133 00:51:01,750 --> 00:51:03,750 by just taking it easy exploring the town.	con calma, esplorando la città.
1134 00:51:03,950 --> 00:51:05,550 I'm just trying to walk around town,	Sto solo cercando di passeggiare per la città,
1135 00:51:05,550 --> 00:51:07,100 take it in and take some pictures and...	godermela e fare qualche foto ma...
1136 00:51:07,420 --> 00:51:10,150 You can't go five seconds without someone coming up to you and just be like	Ogni secondo c'è qualcuno che si avvicina e dice:
1137 00:51:10,150 --> 00:51:12,850 "Oh, do you want to buy a horse, would you buy this, you want to go with this and that".	"Vuoi comprare un cavallo? Compra questo. Vuoi quest'altro?"
1138 00:51:13,420 --> 00:51:15,820 After a while it's just, just let me, just...	Dopo un po' vuoi solo...
1139 00:51:15,820 --> 00:51:17,600 walk around and take it in.	camminare e goderti il momento.
1140 00:51:17,600 --> 00:51:19,600 So, I went for a breather in a restaurant	Così ho fatto una pausa in un ristorante
1141 00:51:19,600 --> 00:51:20,400	

and by pure luck,	e per puro caso
1142 00:51:20,400 --> 00:51:22,700 I bumped in the group that was on my tour yesterday.	ho incrociato il gruppo che era in tour con me ieri.
1143 00:51:23,020 --> 00:51:24,020 Are you having a nice rest?	Stai riposando bene?
1144 00:51:24,020 --> 00:51:25,100 Hey, hello, hello.	Hey, ciao.
1145 00:51:26,050 --> 00:51:26,800 Hello, hi.	Ciao.
1146 00:51:26,800 --> 00:51:28,300 <i>Getting some... Is it...</i>	<i>Stiamo mangiando...</i>
1147 00:51:28,300 --> 00:51:29,300 <i>What do you call this again?</i>	<i>Come hai detto che si chiama?</i>
1148 00:51:29,300 --> 00:51:31,750 -Fatira. -Fatira?	-Fatira. -Fatira?
1149 00:51:31,750 --> 00:51:33,150 Egyptian dish.	Un piatto egiziano.
1150 00:51:34,070 --> 00:51:35,350 Lovely view of the Nile	C'è una bella vista del Nilo
1151 00:51:35,350 --> 00:51:37,220 without being hassled by people every two seconds,	e non siamo assaliti dai venditori ogni due secondi.
1152 00:51:37,220 --> 00:51:38,000 which is always nice.	Non è male.
1153 00:51:40,700 --> 00:51:42,870 Well, after bumping into the gang at the restaurant	Dopo l'incontro con i ragazzi al ristorante,
1154 00:51:42,870 --> 00:51:45,100 now we go for a little explore around the local bazaar.	ora esploriamo il bazar locale.
1155	

00:51:48,950 --> 00:51:50,500 Would you like some t-shirts, please?	Prego, volete delle magliette?
1156 00:51:50,620 --> 00:51:52,200 Soon as you say you're from England here,	Appena dici di essere inglese,
1157 00:51:52,200 --> 00:51:53,900 they'll never stop talk to you about Mo Salah.	iniziano a parlare di Mo Salah.
1158 00:51:54,070 --> 00:51:56,650 -You like Mo Salah? -Yes, of course!	-Ti piace Mo Salah? -Sì, certo!
1159 00:51:57,550 --> 00:51:58,470 He's a power.	È una forza.
1160 00:51:58,470 --> 00:52:00,820 They really love Mo Salah here.. He's a king, he's a god	Lo amano davvero tanto È come un re, un dio.
1161 00:52:03,670 --> 00:52:06,420 You can open madame, no problem, open.	Può aprirla signora, nessun problema.
1162 00:52:06,420 --> 00:52:08,020 [speaking indistinctly]	[parlano indistintamente]
1163 00:52:08,020 --> 00:52:10,050 The girls have actually gone into the shops so...	Le ragazze sono entrate nel negozio...
1164 00:52:10,120 --> 00:52:11,720 <i>It's going to be a while before they'll make it out again.</i>	<i>Ci vorrà un po' prima che riescano ad uscirne.</i>
1165 00:52:11,720 --> 00:52:14,120 Once they geto you inside, you're done.	Una volta che ti portano dentro è la fine.
1166 00:52:14,120 --> 00:52:15,800 Touch. Touch it, everybody.	Toccate, tutti quanti.
1167 00:52:16,870 --> 00:52:18,470 I know wish your... to buy.	So che desidera... comprare.
1168	

00:52:18,470 --> 00:52:19,020 <i>Okay.</i>	<i>Okay.</i>
1169 00:52:19,020 --> 00:52:21,020 What you're looking for maybe in my shop.	Forse quello che stai cercando è nel mio negozio.
1170 00:52:21,020 --> 00:52:21,650 <i>Cool.</i>	<i>Bene.</i>
1171 00:52:23,150 --> 00:52:24,820 Despite my best efforts,	Nonostante i miei sforzi,
1172 00:52:24,820 --> 00:52:27,600 I got dragged in the shop, but I didn't buy anything.	sono stato trascinato in un negozio, ma non ho comprato niente.
1173 00:52:27,600 --> 00:52:29,320 <i>It's all lovely but, don't need it.</i>	<i>È tutto bello, ma non mi serve.</i>
1174 00:52:30,250 --> 00:52:32,350 <i>Fuck it. Just buy something.</i>	<i>Dai compra qualcosa.</i>
1175 00:52:37,370 --> 00:52:38,120 Alum.	Allume.
1176 00:52:40,920 --> 00:52:43,350 -This is pepper. - <i>Cori... What's it?</i> What's this? - <i>Coriandolo.</i>	-Questo è pepe. - <i>Cori... Cos'è?</i> -Coriandolo.
1177 00:52:49,900 --> 00:52:48,400 [speaking indistinctly]	[parla indistintamente]
1178 00:52:50,420 --> 00:52:56,970 [speaking French]	[in francese]
1179 00:52:57,670 --> 00:52:58,270 <i>Nice.</i>	[In inglese] <i>Bello.</i>
1180 00:53:02,450 --> 00:53:03,170 Hello.	Salve.
1181 00:53:03,170 --> 00:53:04,470 - <i>Hello</i>	- <i>Ciao, come stai?</i>

-How are you?	-Come va?
1182 00:53:04,470 --> 00:53:07,170 -Very good, thank you. -Welcome, welcome to Luxor.	-Molto bene, grazie. -Benvenuti a Luxor.
1183 00:53:07,620 --> 00:53:09,500 -Thank you! -Welcome.	-Grazie! -Benvenuti.
1184 00:53:09,970 --> 00:53:12,450 Well, that was pretty relaxing actually for a bazaar.	È stato abbastanza rilassante per essere un bazar.
1185 00:53:13,070 --> 00:53:13,970 Very nice.	Molto bello.
1186 00:53:18,800 --> 00:53:20,420 It's my last sunset on the Nile	È il mio ultimo tramonto sul Nilo
1187 00:53:20,420 --> 00:53:21,900 before I head to the Red Sea.	prima di andare verso il Mar Rosso.
1188 00:53:22,770 --> 00:53:24,400 That's a bloody good one to end up.	È ottimo per finire in bellezza.
1189 00:53:25,600 --> 00:53:26,600 I'm going to miss this.	Mi mancherà.
1190 00:53:33,670 --> 00:53:36,900 My plan for the Red Sea was to have three nights at Sharm El-Sheikh	Il piano prevedeva tre notti a Sharm El-Sheikh
1191 00:53:36,900 --> 00:53:38,220 and a few nights in Dahab	e qualche altra a Dahab
1192 00:53:38,220 --> 00:53:41,470 So I can compare and contrast the resort town with the backpacker town.	per confrontare il resort con la parte del viaggio da zaino in spalla.
1193 00:53:41,820 --> 00:53:45,070 However, the ferry from Hurghada to Sharm wasn't running anymore	Ma il traghetto da Hurghada a Sharm era stato cancellato.
1194 00:53:45,070 --> 00:53:46,900	

And I've been told that the bus takes anywhere	Mi avevano detto che c'era un bus
1195 00:53:46,900 --> 00:53:49,750 between 13 to 25 hours to get around there.	che impiega dalle 13 alle 25 ore per arrivare.
1196 00:53:50,100 --> 00:53:50,720 But,	Ma,
1197 00:53:50,720 --> 00:53:52,720 there's a cheap flight that runs once a week.	c'è un volo economico una volta a settimana.
1198 00:53:52,720 --> 00:53:55,270 So my plan is to spend a couple of nights in Hurghada,	Quindi passerò un paio di notti a Hurghada
1199 00:53:55,270 --> 00:53:57,670 before hopping over to the other side of the Red Sea.	prima di passare all'altra parte del Mar Rosso.
1200 00:53:59,670 --> 00:54:02,270 So step one is get the bus out of Luxor.	Per prima cosa devo prendere il bus per uscire da Luxor.
1201 00:54:02,270 --> 00:54:03,800 Very very simple to book this.	È stato facile prenotarlo.
1202 00:54:03,800 --> 00:54:06,900 They booked it online, they showed up, they had my ticket in the bus.	Me lo hanno prenotato online e quando sono arrivato avevano il mio biglietto.
1203 00:54:07,000 --> 00:54:07,900 Five hours.	Cinque ore.
1204 00:54:07,900 --> 00:54:10,370 Get there looks nice and comfy so... Yeah.	Sembra carino e comodo...
1205 00:54:10,370 --> 00:54:11,750 Easy travel.	Viaggio facile.
1206 00:54:15,320 --> 00:54:18,700 So, I decided to move my whole plan of checking out the resort side of things	Ho deciso di posticipare di qualche giorno il mio piano iniziale
1207	

00:54:18,770 --> 00:54:21,170 forward a couple of days for my time here in Hurghada.	per passare del tempo qui ad Hurghada.
1208 00:54:21,250 --> 00:54:24,320 And this place only costs 40 US dollars at night.	Questo posto costa solo 40 dollari a notte.
1209 00:54:24,320 --> 00:54:26,850 So it's 40 US dollars for a private room,	40 dollari per una camera privata,
1210 00:54:26,850 --> 00:54:29,720 all meals, all drinks, including alcohol,	pasti e bevande incluse, compreso l'alcol,
1211 00:54:29,720 --> 00:54:32,200 and you get to stay in a gorgeous place like this,	e per stare in un bel posto come questo,
1212 00:54:32,200 --> 00:54:34,520 on the Red Sea.	sul Mar Rosso, proprio sulla spiaggia.
1213 00:54:34,520 --> 00:54:37,920 So the sea comes right in to the resort.	Il mare arriva direttamente nel resort.
1214 00:54:41,800 --> 00:54:44,070 So today, heading out to the Red Sea	Oggi si va sul Mar Rosso
1215 00:54:44,200 --> 00:54:45,650 to go and to do some intro dives.	per qualche immersione introduttiva.
1216 00:54:45,720 --> 00:54:47,350 Everyone raised by the Red Sea says	Chi lo ha provato dice
1217 00:54:47,350 --> 00:54:49,800 it's one of the best places to dive or snorkel in the world.	che è uno dei posti migliori al mondo per le immersioni.
1218 00:54:49,800 --> 00:54:52,450 I did my PADI 12 years ago, but...	Ho preso il brevetto 12 anni fa, ma...
1219 00:54:52,900 --> 00:54:54,900 I haven't really dived since, 'cause I've had one intro dive	Non ho fatto molte immersioni da allora,
1220 00:54:54,920 --> 00:54:56,920 within the summer of the Barrier Reef,	solo una quest'estate nella

so...	barriera corallina, perciò...
1221 00:54:57,350 --> 00:54:59,750 Even though I'm qualified, I'll do an intro dive.	Anche se sono qualificato, ne farò una introduttiva.
1222 00:54:59,920 --> 00:55:02,020 It's like a refreshing, have my confidence back.	Per rinfrescare la memoria e sentirmi di nuovo sicuro.
1223 00:55:04,850 --> 00:55:07,000 So I'm just about to do my first dive.	Sto per fare la mia prima immersione.
1224 00:55:07,000 --> 00:55:09,350 I always feel a bit apprehensive when you haven't done it for a while.	Ho sempre un po' di ansia quando non lo faccio da un po'.
1225 00:55:09,350 --> 00:55:12,450 But, once I get in, hopefully I'll be all right.	Ma una volta immerso, spero andrà bene.
1226 00:55:25,800 --> 00:55:27,400 Well, I was apprehensive beforehand,	Ero un po' agitato,
1227 00:55:27,400 --> 00:55:28,520 but as soon as I got in the water,	ma appena sono entrato in acqua,
1228 00:55:28,570 --> 00:55:30,000 it all just came back to me.	ho subito ricordato tutto.
1229 00:55:30,070 --> 00:55:31,200 And it's also a little bit frustrating	È anche un po' frustrante
1230 00:55:31,200 --> 00:55:32,250 'cause I've been doing an intro dive	perché ho fatto un'immersione introduttiva
1231 00:55:32,250 --> 00:55:34,320 having a guy hold your hand as you go around.	con un ragazzo che ti tiene per mano tutto il tempo.
1232 00:55:34,320 --> 00:55:36,320 It's like, nah mate let me go I know what I'm doing there.	Pensavo: "Amico lasciami, so cosa sto facendo".
1233 00:55:36,320 --> 00:55:39,770 But the reef was just so beautiful	La barriera era così bella,

and the water was so clear,	e l'acqua davvero limpida.
1234 00:55:39,770 --> 00:55:43,070 stunning colors and so many different kinds of fish.	I colori erano stupefacenti e c'erano così tanti tipi di pesci.
1235 00:55:45,870 --> 00:55:47,550 But fortunately, for my second dive,	Per fortuna, durante la seconda immersione,
1236 00:55:47,550 --> 00:55:48,850 the guy was taking photos.	il ragazzo stava facendo delle foto.
1237 00:55:48,850 --> 00:55:50,850 So I was actually more free to move around	Quindi ero libero di muovermi e andare in giro.
1238 00:55:50,850 --> 00:55:53,320 And that dive was just fantastic.	Quell'immersione è stata fantastica.
1239 00:55:57,320 --> 00:55:58,570 We saw some incredible stuff.	Abbiamo visto cose incredibili.
1240 00:55:58,620 --> 00:56:00,270 We saw a giant moray.	C'era una murena enorme.
1241 00:56:00,270 --> 00:56:02,020 Just giant ew.	Davvero.
1242 00:56:02,020 --> 00:56:04,520 I mean, there was a few of them, but one was about two meters long	Ce n'erano alcune, ma quella era lunga due metri
1243 00:56:04,550 --> 00:56:06,520 just sort of hanging out by this reef,	e se ne andava in giro per la barriera.
1244 00:56:06,520 --> 00:56:09,700 and so we came right up to it, and it was just insane.	Poi siamo risaliti ed è stato pazzesco.
1245 00:56:09,700 --> 00:56:11,550 It's like something I've never seen before.	Non avevo mai visto niente del genere.
1246 00:56:18,150 --> 00:56:20,720 So yeah, I just came out of	

the water absolutely buzzing.	Quando sono uscito dall'acqua ero entusiasta.
1247 00:56:21,650 --> 00:56:24,900 We did in the afternoon a stop at a place called Paradise Island,	Nel pomeriggio ci siamo fermati in un posto chiamato Isola Paradiso.
1248 00:56:24,900 --> 00:56:26,900 Because it was so cold and windy.	Ma era freddo e c'era molto vento.
1249 00:56:26,900 --> 00:56:29,800 Just kind of sat there for half an hour and went, okay, let's go.	Siamo rimasti lì per mezz'ora, poi ci siamo detti: "Okay andiamo".
1250 00:56:29,850 --> 00:56:30,920 Hands up please.	Su le mani.
1251 00:56:31,200 --> 00:56:31,970 Okay,	Okay.
1252 00:56:31,970 --> 00:56:34,620 Everybody comes with this way. Excellent!	Tutti da questa parte. Ottimo!
1253 00:56:48,770 --> 00:56:51,250 But after checking this hotel like after an hour I was like,	Dopo un'ora e dopo aver controllato l'hotel, ho pensato:
1254 00:56:51,250 --> 00:56:53,000 what the hell am I doing here, you know?	"Ora che cavolo faccio qui?"
1255 00:56:53,000 --> 00:56:54,820 This isn't what I've come in Egypt to do.	Non sono venuto in Egitto per questo.
1256 00:56:54,820 --> 00:56:57,570 I mean, I'm sitting by myself in a restaurant full of families,	Sono da solo in un ristorante pieno di famiglie,
1257 00:56:57,570 --> 00:57:01,100 I'm sitting by myself in the blandest lobby bar I've ever seen,	da solo al bar più banale di sempre,
1258 00:57:01,100 --> 00:57:02,970 I'm sitting by myself at the beach.	da solo in spiaggia.
1259	

00:57:02,970 --> 00:57:04,970 As I was saying, it's all inclusive.	Come dicevo prima, è tutto incluso.
1260 00:57:05,650 --> 00:57:09,070 The size of the beers they give you. The shot glasses.	La birra che ti danno. La dimensione di uno shottino.
1261 00:57:09,070 --> 00:57:11,870 What is this? Beer for ants?	Cos'è? Birra per formiche?
1262 00:57:16,300 --> 00:57:18,370 Well, obviously these all-inclusive resorts	Ovviamente questi resort tutto incluso
1263 00:57:18,370 --> 00:57:19,820 you know, they're not made for backpackers.	non sono fatti per chi viaggia da solo.
1264 00:57:19,820 --> 00:57:22,850 But it was so cheap, I was like, screw it, I'm going to treat myself, but...	Ma era così economico, mi ero detto: "Non importa, mi tratterò bene".
1265 00:57:22,850 --> 00:57:25,120 It's not a place where you're going to meet people, and...	Ma non è un posto dove si conosce gente...
1266 00:57:25,120 --> 00:57:26,170 And it's nice when you're traveling	Quando si viaggia è bello
1267 00:57:26,220 --> 00:57:28,170 to have a bit of quality alone time every now and again.	passare del tempo da soli ogni tanto.
1268 00:57:28,350 --> 00:57:30,920 But course of this trip I've had plenty of alone time	Ma in questo viaggio
1269 00:57:30,920 --> 00:57:32,050 as it is already.	ne ho avuto fin troppo.
1270 00:57:39,100 --> 00:57:41,600 All right, I should stress when I say there's not a really backpacking scene	Quando dico che non ci sono scenari da viaggio con lo zaino in spalla
1271	

00:57:41,600 --> 00:57:43,170 I'm not looking for like backpacker parties	non mi riferisco a feste
1272 00:57:43,170 --> 00:57:45,600 like I had, you know, in Central America or whatever.	come quelle di quando ero in America centrale, o simili.
1273 00:57:45,600 --> 00:57:47,420 That's not what I've come to Egypt to do.	Non è quello che cerco qui.
1274 00:57:47,650 --> 00:57:50,270 It's just nice to have people to share you experiences with.	Ma è bello avere persone con cui condividere la tua esperienza.
1275 00:57:50,270 --> 00:57:52,750 Like normally, when you're solo traveling you're never really by yourself	Di solito quando si viaggia in solitaria non si è mai davvero soli,
1276 00:57:52,750 --> 00:57:54,320 because you constantly meet new people, but...	perché conosci persone in continuazione, ma...
1277 00:57:54,650 --> 00:57:56,170 That hasn't been the case here in Egypt	Non è il caso dell'Egitto.
1278 00:57:56,170 --> 00:57:57,820 with trying to backpack it.	Il viaggio da solo non funziona.
1279 00:57:58,850 --> 00:58:00,550 This is just stupid. I shouldn't be here.	È stupido, non dovrei essere qui.
1280 00:58:01,070 --> 00:58:02,170 You know, I should be out,	Dovrei essere fuori,
1281 00:58:02,170 --> 00:58:05,050 experiencing Egypt rather shutting in a resort like this.	a vivere l'Egitto, non chiuso in un resort così.
1282 00:58:05,050 --> 00:58:07,250 Yeah, this sucks so, yeah.	Già, fa schifo.
1283 00:58:07,570 --> 00:58:09,150 I'm scrapping my Sharm El-Sheikh plan.	Sto pensando di abbandonare il piano per Sharm El-Sheikh.

1284 00:58:09,200 --> 00:58:11,500 I'm having one night at the resort there just 'cause we're landing in the evening.	Là passerò una notte nel resort solo perché atterriamo di sera.
1285 00:58:11,550 --> 00:58:14,120 get there, chill out and then head to Dahab..	Arrivo, mi rilasso e poi si va a Dahab.
1286 00:58:14,120 --> 00:58:15,400 Everyone raves about that place,	Tutti sono entusiasti di quel posto.
1287 00:58:15,400 --> 00:58:18,350 and I should be able to meet plenty other travellers and locals.	Dovrei riuscire a conoscere altri viaggiatori e persone del luogo
1288 00:58:18,350 --> 00:58:21,150 and just have an amazing last few days in Egypt	e trascorrere dei magnifici ultimi giorni in Egitto
1289 00:58:21,150 --> 00:58:22,570 before I head into Jordan.	prima di andare in Giordania.
1290 00:58:28,450 --> 00:58:30,020 Yeah I had my night in Sharm El-Sheikh	Ho passato la notte a Sharm El-Sheikh
1291 00:58:30,100 --> 00:58:32,420 and it's just a bland dull resort town, so...	ma è solo una città turistica noiosa, perciò...
1292 00:58:32,420 --> 00:58:35,000 that afternoon I got on the bus and made my way to Dahab.	Nel pomeriggio ho preso il bus per Dahab.
1293 00:58:38,520 --> 00:58:41,670 This is what a taxi ride looks like in Dahab.	Ecco come si viaggia in taxi qui.
1294 00:58:42,120 --> 00:58:44,670 Back to the pickup track because like we're hitchhiking except we paid for it.	Di nuovo su un furgoncino tipo autostop, anche se lo abbiamo pagato.
1295 00:58:44,670 --> 00:58:47,550 -And there's a carpet. <i>-There's a carpet. It's quite comfy</i>	-E c'è un tappeto.

<i>actually.</i>	<i>-Esatto. Abbastanza comodo poi.</i>
1296 00:58:47,550 --> 00:58:50,520 -And there's no chicks or fish on anything of that sort. -Yeah.	-Niente polli o pesci o simili. -Già.
1297 00:58:54,200 --> 00:58:55,620 It's good to finally be here.	È bello essere finalmente qui.
1298 00:58:55,620 --> 00:58:58,570 I'm just having a quick wander town, sort of to get to know the area.	Farò un giro veloce della città per conoscere la zona.
1299 00:58:58,870 --> 00:59:01,020 It's got like a nice touristy main street,	C'è una bella strada turistica principale,
1300 00:59:01,020 --> 00:59:04,800 different bars, cafes, restaurants, lots of dive shops, tourist shops	diversi bar, caffè, ristoranti, molti negozi turistici o per immersioni.
1301 00:59:04,850 --> 00:59:07,350 So I'm just going to get an idea of what's available to do here	Cerco di capire quali attività posso fare qui
1302 00:59:08,120 --> 00:59:09,800 for next few days, and then get some things booked up.	nei prossimi giorni, così ne prenoto qualcuna.
1303 00:59:09,800 --> 00:59:11,650 But the hostel seems good,	L'ostello sembra buono.
1304 00:59:11,650 --> 00:59:13,200 so I... It could be good fun here.	Potrei divertirmi qui.
1305 00:59:13,200 --> 00:59:14,920 I don't know, we'll see what happens.	Vedremo come va.
1306 00:59:20,400 --> 00:59:22,070 Once I got settled at the hostel,	Dopo essermi sistemato nell'ostello,
1307 00:59:22,070 --> 00:59:25,620 it didn't take too long to make a group of friends to explore the area with.	in poco tempo si è creato un gruppo di amici con cui esplorare la zona.
1308	

00:59:27,100 --> 00:59:30,370 So today we're going to the Blue Hole for snorkeling.	Oggi andiamo al Blue Hole per fare snorkeling.
1309 00:59:30,800 --> 00:59:32,450 And we actually have people here.	Qui c'è gente.
1310 00:59:32,900 --> 00:59:35,600 -Hello people. -Hello. -Hello people.	-Ciao a tutti. -Ciao.
1311 00:59:37,220 --> 00:59:40,020 So we're about to go snorkeling at the famous Blue Hole.	Stiamo per fare snorkeling nel famoso Blue Hole.
1312 00:59:40,020 --> 00:59:43,000 Which doesn't look very appealing today,	Non sembra molto allettante oggi,
1313 00:59:43,000 --> 00:59:44,450 'cause the weather is a bit crap.	perché c'è brutto tempo.
1314 00:59:44,450 --> 00:59:46,450 It's a bit cold, but we're going to give it a go.	È un po' freddo, ma diamogli una chance.
1315 00:59:46,450 --> 00:59:47,200 Okay let's go.	Si parte.
1316 01:00:02,650 --> 01:00:05,170 There was huge! Like I'm... it's a sinkhole.	È enorme! È una dolina.
1317 01:00:05,350 --> 01:00:07,300 And if you imagine like the edge of the bowl,	Immaginate una ciotola,
1318 01:00:07,300 --> 01:00:09,300 like snorkeling around there.	e di fare snorkeling lungo il bordo.
1319 01:00:09,300 --> 01:00:10,620 Just unreal	Incredibile.
1320 01:00:33,700 --> 01:00:34,870 Guys without a doubt,	Ragazzi, senza dubbio

1321 01:00:34,870 --> 01:00:38,870 the most beautiful epic bit of reef I've ever seen in the entire world.	è il pezzo di barriera corallina più bello che io abbia mai visto.
1322 01:00:38,870 --> 01:00:42,620 It was insane. It was so, so beautiful.	È stato pazzesco. Davvero bellissimo.
1323 01:00:46,150 --> 01:00:47,550 <i>What do you guys think of the reef?</i>	<i>Che ne pensate della barriera?</i>
1324 01:00:47,550 --> 01:00:50,570 -Now, it's incredible, really amazing. -Yeah.	-È incredibile, davvero magnifica. -Già.
1325 01:00:50,570 --> 01:00:52,720 <i>Some of the best snorkeling places ever.</i>	<i>Uno dei migliori posti per lo snorkeling.</i>
1326 01:00:52,720 --> 01:00:54,350 <i>Just the sheer scale of it,</i>	<i>La sua dimensione</i>
1327 01:00:54,350 --> 01:00:56,350 is just like... It's incredible	è... Stupefacente.
1328 01:00:56,350 --> 01:00:59,050 -It's really cool like... the rim of it. -Yeah	-Il bacino è davvero bello. -Esatto.
1329 01:00:59,050 --> 01:01:02,300 <i>It looks so like striking against the like the sea on both sides</i>	<i>Sembra di toccare il mare da entrambi i lati.</i>
1330 01:01:02,300 --> 01:01:02,970 Yeah.	È vero.
1331 01:01:06,370 --> 01:01:08,320 I was filming all on my iPhone, it's all I had.	Ho ripreso tutto con il mio iPhone, avevo solo quello.
1332 01:01:08,320 --> 01:01:11,150 So all the footage is just me holding my Phone and trying not to drop it.	Nel video ci sono solo io che cerco di tenere il telefono e non farlo cadere.
1333 01:01:18,500 --> 01:01:20,920 The only thing that mark the experience is the bit over there,	L'unica cosa negativa di questa esperienza è quella parte laggiù

1334 01:01:20,920 --> 01:01:23,200 where the current brings all the plastic pollution in.	dove la corrente deposita tutta la plastica.
1335 01:01:23,200 --> 01:01:25,570 It's disgusting and all the fishes are surrounded by plastic.	È disgustoso e i pesci sono circondati.
1336 01:01:25,570 --> 01:01:26,970 It's filled...	È pieno...
1337 01:01:27,800 --> 01:01:29,100 with plastic rubbish.	di rifiuti di plastica.
1338 01:01:29,100 --> 01:01:30,950 I might have to pick this up with my hand.	Credo di doverlo raccogliere con le mani.
1339 01:01:31,500 --> 01:01:33,270 But so much of it out	Ce n'è così tanta
1340 01:01:33,270 --> 01:01:34,700 in like one certain area.	in una sola zona.
1341 01:01:34,700 --> 01:01:36,620 Yeah, it's not very attractive, it's a shame.	Non è bello da vedere, che peccato.
1342 01:01:36,620 --> 01:01:37,950 It's gorgeous, but it's like...	È favoloso, ma...
1343 01:01:37,950 --> 01:01:40,200 It's like you keep seeing on TV and on your social media.	È quello che continuiamo a vedere in TV o sui social.
1344 01:01:40,820 --> 01:01:43,570 Plastic pollution. It's ruining them.	L'inquinamento da plastica li sta rovinando.
1345 01:01:53,670 --> 01:01:57,420 All right, so pollution at the Blue Hole yesterday	Insomma, dopo aver visto tutta quell'immondizia ieri al Blue Hole,
1346 01:01:57,420 --> 01:02:00,270 we've been super woke and taking part at the beach clean up,	ci siamo resi conto della cosa e abbiamo partecipato alla pulizia della spiaggia

1347 01:02:00,450 --> 01:02:02,420 organized by the German Bakery here.	organizzata da <i>German Bakery</i> .
1348 01:02:02,420 --> 01:02:04,900 <i>And Jaime has gone extra woke. What have you got right here?</i>	<i>Jaime è andato oltre. Cos'hai lì?</i>
1349 01:02:05,200 --> 01:02:08,020 -Oh, these are jungle straws. - <i>Jungle straws.</i>	-Sono cannuce di bambù. - <i>Cannucce di bambù.</i>
1350 01:02:08,020 --> 01:02:09,720 Yeah, there you go. It's ehmm...	Sì, vedi.
1351 01:02:10,420 --> 01:02:11,970 ...handmade in Vietnam	Sono fatte a mano in Vietnam
1352 01:02:11,970 --> 01:02:14,050 by a small family around...	da una piccola famiglia vicino...
1353 01:02:14,100 --> 01:02:16,520 - <i>You're saying small children.</i> -Nah, no.	- <i>Intendi fatte a mano da bambini.</i> -No, no.
1354 01:02:16,520 --> 01:02:19,350 A small family ran a farm, yeah. They're bamboo straws.	Da una piccola famiglia che gestisce una fattoria. Sono fatte di bambù.
1355 01:02:19,350 --> 01:02:22,520 Easy replacement of plastic Completely biodegradable.	Una semplice alternativa alla plastica. Interamente biodegradabili.
1356 01:02:22,550 --> 01:02:23,420 <i>Nice.</i>	<i>Belle.</i>
1357 01:02:27,900 --> 01:02:29,170 <i>So, what's going on today then?</i>	<i>Allora, che succede oggi?</i>
1358 01:02:29,170 --> 01:02:31,450 - <i>What do we do?</i> -So, we're going to clean up the Laguna Beach. Beach.	- <i>Che facciamo?</i> -Puliremo il Laguna Beach.
1359 01:02:31,450 --> 01:02:34,550	

We've got around maybe 60 volunteers or else.	Ci sono circa 60 volontari, più o meno.
1360 01:02:34,550 --> 01:02:36,170 German Bakery that is sponsoring this,	German Bakery sponsorizza la cosa,
1361 01:02:36,200 --> 01:02:37,870 along with other businesses in Dahab.	insieme ad altre attività commerciali di Dahab.
1362 01:02:37,870 --> 01:02:41,170 <i>And then hopefully we'll return the favor by cleaning up the city.</i>	Noi in cambio puliamo la città.
1363 01:02:41,170 --> 01:02:42,200 It's going to be a good day.	Sarà una bella giornata.
1364 01:02:42,200 --> 01:02:43,470 <i>-Cool.</i> <i>-Lots of volunteers.</i>	<i>-Bello.</i> <i>-Molti volontari.</i>
1365 01:02:43,470 --> 01:02:44,620 <i>-What's your name?</i> <i>-Youssef.</i>	<i>-Come ti chiami?</i> <i>-Youssef.</i>
1366 01:02:44,620 --> 01:02:46,120 <i>-Where are you from?</i> <i>-Egypt.</i>	<i>-Da dove vieni?</i> <i>-Dall'Egitto.</i>
1367 01:02:46,200 --> 01:02:46,920 <i>Nice.</i>	<i>Bene.</i>
1368 01:02:53,020 --> 01:02:54,020 <i>You look so happy.</i>	<i>Sembri così contento.</i>
1369 01:02:55,870 --> 01:02:58,170 <i>Yeah so, we're all going to sweep forward.</i>	<i>Puliremo andando in avanti.</i>
1370 01:02:58,170 --> 01:02:58,950 <i>All right, cool.</i>	<i>Va bene.</i>
1371 01:02:59,100 --> 01:03:01,500 So basically, we're going to start in the desert,	Praticamente iniziamo dal deserto
1372 01:03:01,720 --> 01:03:03,300	

and just work our way to lagoon	e andiamo verso la laguna
1373 01:03:03,300 --> 01:03:05,120 And clean up as much as we can.	pulendo il più possibile.
1374 01:03:05,350 --> 01:03:08,550 This shouldn't be too tricky, 'cause there's so much rubbish here.	Non dovrebbe essere difficile, c'è tanta immondizia.
1375 01:03:12,320 --> 01:03:13,570 <i>Well, that's an easy one.</i>	<i>Questa era facile.</i>
1376 01:03:15,570 --> 01:03:17,450 God there's so much here.	Gesù, ce n'è così tanta qui.
1377 01:03:18,070 --> 01:03:20,650 I've already filled up so many bags.	Ho già riempito molte buste.
1378 01:03:21,300 --> 01:03:23,770 Yeah there's still so much here.	E ne manca ancora molta.
1379 01:03:24,020 --> 01:03:25,270 <i>You having fun Savannah?</i>	<i>Ti stai divertendo Savannah?</i>
1380 01:03:25,270 --> 01:03:26,670 This is fucking horrible.	È terribile.
1381 01:03:27,820 --> 01:03:29,100 But I hate people.	Odio le persone.
1382 01:03:29,870 --> 01:03:31,370 I just ruined my pedicure.	Ho appena rovinato la mia pedicure.
1383 01:03:34,850 --> 01:03:37,400 <i>All right, tell me who you are and what we're doing today.</i>	<i>Allora, dimmi chi sei e cosa stiamo facendo oggi.</i>
1384 01:03:37,400 --> 01:03:40,350 I'm Mostafar from the American University in Cairo.	Sono Mostafar e studio all' <i>American University</i> del Cairo.
1385 01:03:40,570 --> 01:03:44,270 We're studying the course of Psychology of Sustainable Behaviour.	Studio Psicologia ambientale e Comportamenti Ecologici.
1386 01:03:44,250 --> 01:03:45,350	

We've been here for a week.	Siamo qui da una settimana.
1387 01:03:45,500 --> 01:03:47,100 We've been trying to raise awareness	Cerchiamo di far crescere la consapevolezza
1388 01:03:47,450 --> 01:03:50,670 about the harms of plastic pollution	sui pericoli dell'inquinamento da plastica
1389 01:03:50,670 --> 01:03:52,670 <i>and not living a sustainable life</i>	<i>e sul vivere una vita poco sostenibile</i>
1390 01:03:52,920 --> 01:03:55,000 <i>and how harmful it is for</i>	<i>e quanto questo sia dannoso</i>
1391 01:03:55,000 --> 01:03:58,000 the environment, and human health in general.	per l'ambiente e la salute delle persone in generale.
1392 01:03:58,000 --> 01:03:58,950 So this is the problem you get.	Questo è il vero problema.
1393 01:03:58,970 --> 01:04:00,950 You get little bits of plastic	I piccoli pezzi di plastica
1394 01:04:00,950 --> 01:04:02,450 breaking into smaller bits of plastic	si rompono in pezzi ancora più piccoli
1395 01:04:02,870 --> 01:04:04,450 Then you get to even smaller bits of plastic.	e poi ancora più piccoli.
1396 01:04:04,450 --> 01:04:06,000 that the fish eat	I pesci li mangiano
1397 01:04:06,000 --> 01:04:07,270 and then we end up eating.	e poi finiamo per mangiarli noi.
1398 01:04:07,270 --> 01:04:08,950 So we all get full of plastic in the end.	Alla fine siamo tutti pieni di plastica.
1399 01:04:08,950 --> 01:04:11,110 We are cleaning here in Laguna Beach,	Stiamo pulendo il Laguna Beach,
1400 01:04:11,200 --> 01:04:14,200 in order to reduce the waste of others,	per ridurre i rifiuti degli altri,
1401	

01:04:14,200 --> 01:04:15,700 And to make sure that	e fare in modo che
1402 01:04:15,700 --> 01:04:18,470 no wind takes this waste into the sea.	il vento non li porti fino al mare.
1403 01:04:20,650 --> 01:04:22,650 But it starts looking a bit cleaner here	Inizia a sembrare po' più pulito qui
1404 01:04:22,650 --> 01:04:23,950 after today's efforts.	dopo il lavoro di oggi.
1405 01:04:23,950 --> 01:04:25,170 <i>Hey, what have you just found?</i>	<i>Cosa hai trovato?</i>
1406 01:04:25,170 --> 01:04:27,170 Eight percent beer.	Una birra da otto gradi.
1407 01:04:27,620 --> 01:04:28,700 <i>Unopened bottle of beer.</i>	<i>Ancora chiusa.</i>
1408 01:04:28,700 --> 01:04:29,650 All mine.	È mia.
1409 01:04:37,500 --> 01:04:40,500 It's such a shame having such a beautiful city be contaminated	È un peccato che una città così bella sia inquinata
1410 01:04:40,500 --> 01:04:42,100 with like waste and plastic.	dai rifiuti e dalla plastica.
1411 01:04:42,500 --> 01:04:43,670 <i>So, we're glad.</i>	<i>Siamo contenti.</i>
1412 01:04:43,720 --> 01:04:45,750 <i>We feel like a lot of people came today.</i>	<i>Sono venute molte persone oggi.</i>
1413 01:04:45,820 --> 01:04:48,400 And it's been quite thrilling.	È elettrizzante.
1414 01:04:53,950 --> 01:04:55,200 They've already put some in.	Una parte è già stata caricata.
1415 01:04:58,750 --> 01:05:01,270 I'm assuming that's all going to recycling center.	Immagino vada tutto al centro di riciclaggio.

1416 01:05:05,270 --> 01:05:06,800 <i>How's the trash beer?</i>	<i>Com'è la birra-rifiuto?</i>
1417 01:05:09,470 --> 01:05:10,500 Eight percent.	Otto gradi.
1418 01:05:10,920 --> 01:05:12,120 <i>It tastes okay?</i>	<i>Ha un buon sapore?</i>
1419 01:05:12,120 --> 01:05:13,600 <i>Is it good mate?</i>	<i>È buona?</i>
1420 01:05:13,600 --> 01:05:14,300 It's always good.	È sempre buona.
1421 01:05:14,300 --> 01:05:16,720 [Joking in English]	[Scherza in inglese]
1422 01:05:19,050 --> 01:05:20,670 <i>How's your afternoon going?</i>	<i>Come sta andando il tuo pomeriggio?</i>
1423 01:05:21,000 --> 01:05:22,970 This cat just shit on me, so...	Il gatto mi ha appena fatto i bisognini addosso...
1424 01:05:23,320 --> 01:05:24,420 <i>And now we're friends.</i>	<i>E ora siamo amici.</i>
1425 01:05:24,520 --> 01:05:27,700 - <i>You're friends now. You've made up.</i> -Yeah.	- <i>Avete fatto pace.</i> -Esatto.
1426 01:05:39,500 --> 01:05:41,600 Okay so, I've come to the end of my time in Dahab.	Il mio tempo a Dahab è finito.
1427 01:05:41,600 --> 01:05:43,720 And therefore the end of my time in Egypt and...	E così anche il mio viaggio in Egitto...
1428 01:05:43,720 --> 01:05:46,750 Dahab has been exactly what I wanted for the end of this leg of the trip.	Dahab è stata la fine perfetta per questo viaggio.
1429 01:05:47,100 --> 01:05:50,100	È una città piccola e divertente,

Really fun little town, nice little community vibe here.	con una piccola comunità.
1430 01:05:50,100 --> 01:05:53,050 And I've had so much fun with the little group of friends I've made here	Mi sono divertito molto con gli amici che ho incontrato qui.
1431 01:05:53,050 --> 01:05:55,570 You know, we've been trying out different restaurants every night,	Abbiamo provato un ristorante diverso ogni sera,
1432 01:05:55,570 --> 01:05:57,570 just hanging out, having a good time,	siamo usciti, ce la siamo spassata.
1433 01:05:57,570 --> 01:06:00,350 got involved in the local community with the clean-up and things like that.	Abbiamo aiutato la comunità locale con la pulizia e cose simili.
1434 01:06:00,350 --> 01:06:01,670 This was exactly what I wanted.	È proprio quello che volevo.
1435 01:06:01,700 --> 01:06:04,350 and what was kind of missing from some of the rest of the trip.	È quello che mancava nella prima parte del viaggio.
1436 01:06:06,950 --> 01:06:08,570 And the nice thing was today	La cosa bella è che oggi
1437 01:06:08,570 --> 01:06:10,020 when I did my scuba diving.	ho fatto un'immersione.
1438 01:06:10,050 --> 01:06:11,650 I went for a refresher dive this morning,	Ce n'era una per principianti stamattina,
1439 01:06:11,650 --> 01:06:14,120 just in the water right here with H2O divers,.	qui con i sub di H2O.
1440 01:06:14,120 --> 01:06:15,300 Great getting back in the water,	È stato bello tornare in acqua.
1441 01:06:15,300 --> 01:06:17,720 just went through the basic exercises, got comfortable.	Ho fatto gli esercizi di base, ho preso confidenza.
1442 01:06:17,720 --> 01:06:19,320	

And then we did a guided dive, 1443 01:06:19,320 --> 01:06:20,750 to this place called The Island.	Poi abbiamo fatto un'immersione guidata, in questo posto chiamato <i>The Island</i> .
1444 01:06:20,800 --> 01:06:24,420 And it turned out that was the exact same beach we cleaned the day before	Ho scoperto che è proprio la spiaggia che abbiamo pulito ieri.
1445 01:06:24,420 --> 01:06:26,670 So it's kind of like, almost felt a sense of pride of like, wow.	Ho provato come un senso di orgoglio, wow.
1446 01:06:26,900 --> 01:06:28,270 We cleaned all this up.	Abbiamo pulito tutto questo.
1447 01:06:28,270 --> 01:06:30,100 and now I'm going to go swimming in it and so see.	Ora ci sto nuotando dentro e lo vedo.
1448 01:06:30,100 --> 01:06:32,670 Uhm, it gets you to get to see the reef that we're protecting.	Così si può ammirare quello che stiamo proteggendo.
1449 01:06:37,850 --> 01:06:39,300 And this reef was unreal.	Questa barriera corallina è incredibile.
1450 01:06:39,300 --> 01:06:42,370 I was just surrounded by this reef garden,	Ero circondato da questo giardino,
1451 01:06:42,450 --> 01:06:44,300 with all the different fish and different colours.	con una grande varietà di pesci e colori.
1452 01:06:46,600 --> 01:06:48,020 People told me the Red Sea was going to be good.	Mi avevano detto che il Mar Rosso sarebbe stato bello.
1453 01:06:48,070 --> 01:06:51,250 But it's not until you get here and actually see it, you realize how good it actually is.	Ma finché non lo vedi dal vivo non ti rendi davvero conto.
1454 01:06:51,300 --> 01:06:52,270	

It's so beautiful.	È spettacolare.
1455 01:06:52,270 --> 01:06:54,920 And it makes you realize how important is like the clean-ups,	Ti fa capire quanto sia importante pulire
1456 01:06:54,920 --> 01:06:57,350 and things like that are to protect what they've got here.	per proteggere quello che c'è qui.
1457 01:07:05,350 --> 01:07:07,220 Yeah, Egypt, you know, it's been a mixed bag.	L'Egitto è stato un mix di cose.
1458 01:07:07,220 --> 01:07:10,450 You know, I think it's good example of Instagram vs reality.	Credo sia il giusto esempio della differenza tra Instagram e realtà.
1459 01:07:10,450 --> 01:07:12,450 'Cause people see my Instagram pictures and go on like,	Le persone vedono il mio profilo e dicono:
1460 01:07:12,450 --> 01:07:14,250 wow, your trip looks incredible.	“Wow il tuo viaggio sembra incredibile.
1461 01:07:14,250 --> 01:07:15,900 It's like one of the best ones you've ever done	È uno dei migliori che hai fatto”.
1462 01:07:16,100 --> 01:07:16,970 And, it's true.	Ed è vero.
1463 01:07:16,970 --> 01:07:19,970 Some of the things I've seen and done here have been insane.	Ho visto e fatto cose pazzesche.
1464 01:07:19,970 --> 01:07:21,750 They've been so, so good, but...	È stato bellissimo, ma...
1465 01:07:21,750 --> 01:07:23,120 In between that,	Oltre a quello,
1466 01:07:23,770 --> 01:07:25,850 Ehmm... Sometimes it's just been very quiet.	ci sono stati momenti molto tranquilli.
1467	

01:07:25,850 --> 01:07:28,200 It's been a bit lonely, it's been a bit slow, you know.	È stato un po' solitario e lento.
1468 01:07:28,200 --> 01:07:30,570 I wanted to see what is like to solo backpack here,	Volevo capire com'era fare un viaggio da solo qui,
1469 01:07:30,620 --> 01:07:33,350 and, you know, logistically wise	e logicamente
1470 01:07:33,350 --> 01:07:35,670 solo backpack in Egypt's dead easy, but,	è stato molto semplice ma
1471 01:07:36,050 --> 01:07:37,900 the reality of solo travel in Egypt	la verità del viaggiare in solitaria in Egitto
1472 01:07:37,900 --> 01:07:40,500 it means like, you're going to have a lot of alone time.	è che si passa molto tempo con sé stessi.
1473 01:07:44,320 --> 01:07:46,670 I've met some very great people on the way here and there	Qua e là ho incontrato persone fantastiche,
1474 01:07:46,670 --> 01:07:47,800 But just overall,	ma in generale,
1475 01:07:47,800 --> 01:07:50,350 it has been a lot of stuff by myself.	ho fatto molte cose da solo.
1476 01:07:52,720 --> 01:07:55,450 But despite this of the quieter moments, it had been good.	A parte questo, è andata bene.
1477 01:07:55,450 --> 01:07:59,420 And, you know, the sites you see, the temples you see, would do not disappoint.	I luoghi e i templi che vedrete non vi deluderanno.
1478 01:07:59,420 --> 01:08:01,420 They're mind blowing, they're incredible.	Sono sorprendenti, incredibili.
1479 01:08:01,420 --> 01:08:03,150 People here have been super friendly.	Le persone sono state molto gentili.

1480 01:08:03,150 --> 01:08:04,700 -Welcome to Luxor. -Thank you very much.	-Benvenuti a Luxor. -Grazie mille.
1481 01:08:04,700 --> 01:08:05,720 Welcome.	Benvenuti.
1482 01:08:05,720 --> 01:08:08,370 You know, as a tourist a lot of locals you might first come in contact with,	Molta della gente del posto che si incontra
1483 01:08:08,370 --> 01:08:10,520 the people on the street constantly hassling you,	è una continua seccatura per i turisti,
1484 01:08:10,550 --> 01:08:11,770 trying sell you stuff.	cercano di venderti di tutto.
1485 01:08:11,770 --> 01:08:13,770 And it can be a bit intense and annoying,	Può diventare pesante e fastidioso.
1486 01:08:13,770 --> 01:08:15,570 But, if you can get past that,.	Ma superato questo,
1487 01:08:15,570 --> 01:08:19,150 The rest of the Egyptians I've met have been so friendly and so welcoming.	le altre persone che ho incontrato sono state gentili e accoglienti.
1488 01:08:19,150 --> 01:08:22,750 And just made it such a comfortable, easy and fantastic experience here.	Hanno reso questa esperienza piacevole, semplice e fantastica.
1489 01:08:22,750 --> 01:08:25,270 And I speak all people welcome to Cairo	Dico a tutti, benvenuti al Cairo.
1490 01:08:25,270 --> 01:08:27,550 [Welcoming in English]	[Dà il benvenuto in inglese]
1491 01:08:32,420 --> 01:08:33,950 Tomorrow I'm flying to Jordan.	Domani ho il volo per la Giordania.
1492 01:08:33,950 --> 01:08:35,720	

Basically everyone I spoke to here is like,	Tutti mi hanno detto:
1493 01:08:35,720 --> 01:08:37,750 if you like Egypt, you're going to love Jordan.	“Se ti è piaciuto l’Egitto, adorerai la Giordania”.
1494 01:08:37,750 --> 01:08:39,350 So I can't wait to see what is like	Quindi non vedo l’ora di vederla,
1495 01:08:39,350 --> 01:08:41,900 and see what the next part of an adventure has in store.	e scoprire cosa mi aspetta in questa prossima avventura.
1496 01:08:42,050 --> 01:08;41,900 NEXT TIME...	NEL PROSSIMO EPISODIO...
1497 01:08:43,620 --> 01:08:44,750 NEXT TIME... <i>Welcome to Wadi Rum.</i>	NEL PROSSIMO EPISODIO... <i>Benvenuti a Wadi Rum.</i>
1498 01:08:44,750 --> 01:08:47,300 That's where I'm staying for the next three nights.	Starò qui per le prossime tre notti.
1499 01:08:47,300 --> 01:08:49,800 This is one of the things I've been most looking forward to in the entire trip.	È una delle parti del viaggio che aspettavo di più.
1500 01:08:49,800 --> 01:08:52,500 So, I'm excited, I'm really excited.	Sono molto emozionato.
1501 01:08:54,920 --> 01:08:58,800 EDITED AND DIRECTED BY KARL WATSON	CURATO E DIRETTO DA KARL WATSON
1502 01:08:58,820 --> 01:09:02,150 SUBSCRIBE NOW FOR MORE EPISODES	ISCRIVITI ORA PER ALTRI EPISODI
1503 01:09:02,700 --> 01:09:06,570 FILMED BY KARL WATSON	FILMATO DA KARL WATSON RIPRESE AGGIUNTIVE DI THIAGO LAION
1504	

01:09:07,750 --> 01:09:25,150

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3. Translation Commentary

The aim of this section is to illustrate and analyse the main translation strategies that have been adopted. Due to space constraints, it is not possible to analyse every single subtitle; therefore, for each strategy a number of examples will be provided. In the first sub-section we will focus on decimation, the main translation strategy used in this translation work. It will be analysed in reference to space and time constraints characterising subtitles, as well as the model viewer and the principal function of the TT in the target culture. The second sub-section will be centred on cultural issues, which are central in this translation since the Egyptian culture is very distant from the Italian one. The third sub-section will illustrate the translator's approach to the translation of swear words and humour, which will always be discussed in reference to mode and model viewer. Finally, in the last paragraph we will focus on examples of possible pop-up's insertion.

3.1. Decimation

The first translation strategy that we are going to analyse is decimation. According to Gottlieb's definition (1992: 166), it is the "extensive reduction of message which is followed by the reduction of its important expression and parts". Decimation certainly involves some information loss, but the overall message is maintained. As it was mentioned before, decimation has been applied for two reasons: firstly because of the space and time constraints that characterise subtitling, and secondly to create a suitable product that could be understood and accepted in Italian. The decimation technique was employed in two cases:

1. Inter-semiotic redundancies: elements that are co-present in dialogues and images. The information is clearly conveyed through images and sound, adopting a shorter subtitle and avoiding meaning overload. It may be sufficient to replace the reference with a pronoun.

2. Intra-semiotic redundancies: elements that are typical of oral language and colloquial register, but not of written language (repetitions, falsestarts, hesitations, etc.) information that is not needed for comprehension of content and plot. In these cases, deletion may be the correct solution.

In fact, Díaz-Cintas (2001: 5) explains that “If all these devices were to be transcribed verbatim in the subtitles, the audience will be taken aback and the message very difficult, if not impossible, to understand.” With regard to the first group, we will now analyse the following examples:

(14)

101 00:04:02,820 --> 00:04:04,720 Ehmm... Right there's river Nile.	Lì c'è il Nilo.
---	-----------------

In this case, decimation involves deleting the word “river” since the fact that the Nile is supposed to be part of everyone cultural background. It is true that in the previous chapter we said that in this travel documentaries viewers acquire knowledge with the traveller along the journey, but this information is something that Italian people acquire in elementary school. Thus, the fact that the word *fiume* has not been included in the TT does not compromise understanding. We will now focus on the following example:

(15)

862 00:38:20,950 --> 00:38:22,450 but he just made me this lovely...	e mi ha fatto questa...
863 00:38:22,820 --> 00:38:25,450 little swan heart-shaped kind of thing,	adorabile decorazione con i cigni a forma di cuore
864 00:38:25,450 --> 00:38:26,900 with the towels on my bed.	con gli asciugamani.



Picture 1

That is the moment when the protagonist is on a boat and after breakfast goes back to his room. On the bed he finds a swan heart shaped with the towels (see picture 1). Decimation has been applied to the original script “with the towels on my bed” by omitting “on my bed”. Indeed, since the picture clearly shows the bed, the expression “on my bed” (which in Italian would be “*con gli asciugamani*”) constitutes an inter-semiotic redundancy, and has been eliminated in translation.

The second group of examples for decimation regards filled pauses. Also known as intra-semiotic redundancies, they tend to “occur most often when a speaker is thinking. It is a filled pause in that the speaker actually breaks off speech while continuing to articulate. However, the articulation is neither a word, nor part of a word”¹³. Watson’s monologues are not prepared in advance; as a result, filled pauses are very frequent throughout the documentary. This is an indication of spontaneity; however, these expressions should not be reported in the subtitles so as to avoid a loss in focus. The examples below show how the subtitles are rendered in Italian:

(16)

81 00:03:08,120 --> 00:03:09,970 Ehmm... But landed in Cairo,	Ma arrivato al Cairo,
---	-----------------------

(17)

¹³ Definition from https://www.phonetik.uni-muenchen.de/forschung/Verbmobil/trllex_e_html/filled_pauses.htm (last accessed 17/11/2021).

519 00:21:23,900 --> 00:21:25,520 Ehmm... I'm not sure yet.	Non ne sono sicura.
---	---------------------

(18)

554 00:22:47,770 --> 00:22:52,100 Ehmm... It's twenty minutes to the big thing.	Venti minuti al grande evento.
---	--------------------------------

These are only three of the ten filled pauses (“ehmm”) encountered in the video. In the first example, he is the one speaking, while in the second and third examples a girl he met along the way and a local Egyptian guy respectively are speaking. Filled pauses are a common feature of dialogues, hence their deletion in the Italian version was essential so as to avoid losing track of the main concepts.

The last group of examples regards another type of intra-semiotic redundances, i.e. repetitions. According to Díaz-Cintas (2001: 5) “Elements of the linguistic exchanges that fulfil a phatic function such as fillers (you know, man, I mean...), vocatives and expressions as a way of introduction (hi, hello, hiya, bye...) can be eliminated along with repetitions that do not have a particular relevance”. This is what I tried to do when subtitling this documentary. Other examples of decimation are the following:

(19)

235 00:09:47,870 --> 00:09:50,600 At this one, there's a lot more sort of touts around	Qui ci sono molti più venditori abusivi.
236 00:09:50,600 --> 00:09:52,600 Like guys just trying to sell you stuff,	Cercano di venderti cose,

In this case, the protagonist is visiting a pyramid and outside of the site he finds unauthorised street sellers (“touts”) who try to convince him to buy something. Here the subject in the second sentence (“guys”) has been omitted since it was already present in the previous subtitle. Italian differs from English in that it is a language in which the subject can be implied when necessary. On the other hand, in English the subject must always be explicit, even if the subject is the same as the previous sentence, as in the case of subtitles 235 and 236. Similarly, a literal translation of “guys” in subtitling 236

would have sound redundant. Omitting the repetition of the subject in Italian helps to make the subtitle more readable and the connection between sentences easier. Other examples of elimination of repetitions can be found in subtitles 304 and 616:

(20)

303 00:12:27,600 --> 00:12:28,750 Like the other Pyramids,	Come le altre piramidi,
304 00:12:28,750 --> 00:12:31,500 they were built to safely guard the tombs of pharaohs,	servivano a proteggere le tombe dei faraoni,

As we can see, in English the verb “to guard” is reinforced with the adverb “safely”. This combination has not been maintained in Italian because the verb *proteggere* implies the safety in its own meaning¹⁴. Indeed, in the Treccani Dictionary it is defined as the act of “covering something or someone to defend, shelter from external danger”. The same reasoning can be applied to subtitle number 616:

(21)

615 00:26:18,220 --> 00:26:20,220 and right now we're goint to get a felucca,	Ora saliremo su una feluca,
616 00:26:20,220 --> 00:26:21,400 an old traditional boat,	una barca tradizionale,

This dialogue refers to a trip that Karl Watson does on board of this traditional Egyptian boat, called *felucca*. Again, the analysis started from the definition of the word *tradizione*, provided by the Treccani dictionary, from which the adjective *tradizionale* is taken¹⁵. According to it, *tradizione* refers to the “Transmission over time, from generation to generation, of customs and habits, models and norms”. Similarly, the Cambridge Dictionary explains the word *old* as “having lived or existed for many years”¹⁶; therefore, it is possible to affirm that in the Italian adjective *tradizionale* a reference to the past or something old that has existed for many years is clearly implied.

¹⁴ Original definition taken from Treccani website: <https://www.treccani.it/vocabolario/proteggere/> (last accessed 18/11/2021)

¹⁵ Original defintion taken from Treccani website: <https://www.treccani.it/vocabolario/tradizione/>, meaning 2.b. (last accessed 18/11/2021).

¹⁶ Definition from <https://dictionary.cambridge.org/dictionary/english/old> (last accessed 18/11/2021)

This is why in the Italian translation proposed for subtitle 616 the word “old” has been omitted and only the adjective “traditional” has been retained.

3.2. Expansion

In order to give a complete overview of the most important translation issues involved in this project, we will now look at a particular example where, opposite to the examples illustrated so far, the expansion strategy has been applied. According to what we saw in Chapter 1, expansion involves “Providing supplementary information in the translation due to the formal differences between two languages, in order to render the translation more comprehensible and acceptable in the target language” (Gottlieb, 1992: 166). Although synthesis is the primary aim in subtitling, sometimes length constraints need to be transgressed in order to create a suitable subtitle in the target language. An example is the following:

(22)

997 00:45:15,670 --> 00:45:17,170 <i>Hatshepsut understood</i>	<i>La regina Hatshepsut aveva capito</i>
998 00:45:17,170 --> 00:45:19,000 <i>that she needed to establish her authority</i>	<i>che doveva stabilire la sua autorità</i>

Here the structural difference between the English and the Italian languages poses a translation problem. In English, the fact that the object relative clause in subtitle 998 requires the repetition of the subject by means of the personal pronoun “she” allows for clarification about the gender of Hatshepsut. In Italian, instead, the object relative clause introduced by “che” does not necessarily require the repetition of the subject. On the other hand, explicitating the subject by using the personal pronoun “lei” (Hatshepsut aveva capito / che lei doveva stabilire la sua autorità) would not sound natural in translation. Thus, while the omission of the subject (Hatshepsut aveva capito / che doveva ristabilire la sua autorità) would be acceptable in terms of text reduction, at the same time it would involve ambiguity about the gender of the character mentioned by the speaker. Furthermore, it would also involve a cognitive translation issue, since the model viewer is very likely to ignore who *Hatshepsut* was. For these reasons, the

solution adopted was the expansion strategy, which involved adding an explicatory addition to specify the role that this woman had in the Egyptian history.

In the next section, we will focus on humour and swear words, presenting the main approach used in this thesis for their translation into Italian.

3.3. Humour and swear words

The presence of humour and swear words is justified by the fact that in the translated documentary the traveller adopts an informal approach towards the viewers, and such approach is certainly reflected in the language he uses. He uses swear words as filler words and humour to engage and entertain the viewers. In this paragraph we will look at the translator approach towards these elements in the translation into Italian, providing comparative examples from the text.

About the translation of humour in subtitling, Díaz-Cintas (2001: 183) highlights the fact that the subtitler is not as free as other types of translator since the presence of the visual mode – which does not occur in written texts - influences the language. as mentioned in Chapter 1, section 1, multimodality may imply both advantages and disadvantages: on the one hand, non-verbal elements allow to avoid inter-semiotic redundancies; on the other hand, though, they might represent a constraint for the translator, because a free translation may determine a discrepancy between the visual or acoustic channels and the written one. These problems also apply to humoristic references and swear words, which differ across cultures in terms of usage and degree of severity. Therefore, the translator, depending on the context of culture and on the context of situation, needs to adopt criteria to decide whether humour and swear words will be transferred in the target text (or subtitles) and how. This depends especially on the kind of target audience, on how such jokes or swear words are perceived in the target culture and, consequently, on the impact of these expressions on the viewers.

Zabalbeascoa (1996: 251) identifies six types of jokes:

- international or binational jokes;
- national-culture-and-institutions jokes;
- national-sense-of-humour jokes;
- language-dependent jokes;
- visual jokes;

- complex jokes.

The last category implies a combination of at least two of the above groups. In the documentary, we can find examples of language-dependent jokes and complex jokes. Since subtitling is characterised by multimodality, complex jokes are mainly composed of language-dependent jokes and visual jokes, resulting in a visual-verbal interplay. Evidence of this type of jokes is given by subtitle 644:



Picture 2

(23)

644 00:27:45,850 --> 00:27:47,220 <i>It was a free ride.</i>	<i>Ha fatto un fuoripista.</i>
--	--------------------------------

Here the traveller is on a boat with a Brazilian couple on the Nile near the city of Aswan. The complexity of this joke comes from the combination of the meaning of “freeride” and the scene in which the child arrives on a kind of surfboard and tries to reach the larger boat in front of him. As the Collins Dictionary states, the term “freeride” refers to a way of doing sport, especially skiing, snowboarding or mountain biking¹⁷. It is the practise of not following the usual tracks or slopes and freely choosing a different route, usually more in contact with nature, but risky at the same time. The traveller adopts this joke to refer to the child approaching the boat on the Nile without following a precise route, as the other boats do, while rowing with small wooden blocks (Picture 2). The translation chosen to create a similar joke in Italian implies the term

¹⁷ Definition from the Collins Dictionary: <https://www.collinsdictionary.com/dictionary/english/freeride>

“fuoripista”, which in the field of skiing refers to the practise of choosing free routes not indicated in official maps or itineraries¹⁸; therefore, the joke about the unusual route in the ST finds an equivalent in the TT with a similar meaning.

Example 1389 shows a language-dependent joke:

(24)

1422 01:05:19,050 --> 01:05:20,670 <i>How's your afternoon going?</i>	<i>Come sta andando il tuo pomeriggio?</i>
1423 01:05:21,000 --> 01:05:22,970 This cat just shit on me, so...	Il gatto mi ha appena fatto i bisognini addosso...

Here the traveller is asking the question in subtitle 1423 to a girl he met during the journey and the joke is created by the fact that the cat pooped on the girl, which represents a “funny accident”. The joke is supported also by the use of the swear word “shit”, which has been deleted in the Italian version, since the use of such expressions is not part of the norms and conventions characterising the documentary genre in the Italian culture. In this specific case, although the (informal) context of situation – a relaxing afternoon with fellow travellers – allows for the use of such swear word, in the Italian subtitled it has been neutralised (“*mi ha appena fatto i bisognini*”) as to avoid sounding unnecessarily rude. Nevertheless, humorous effect has been maintained also without the term “shit” but is now appropriate for the Italian receivers. In general, the translation approach in such cases has been centred on keeping the humoristic traits of this travel documentary since, as Raskin (1985: 2) says, “The ability to appreciate and enjoy humour is universal and shared by all people, even if the kinds of humour they favour differ widely”. Therefore, rather than deleting humour, a preferable solution would be to modify it as so as to make it suitable for the target culture.

Before going through examples concerning the translation of swear words, these need a brief theoretical discussion first. According to Allan and Burridge (2006: 250), swear words is an umbrella terms which includes different expressions, such as “sexual and scatological obscenities, ethnic-racial slurs, insults, name-calling, profanity, blasphemy, slang, jargon and vulgarities of all kinds, including the forbidden words of

¹⁸ Definition from Treccani Dictionary: <https://www.treccani.it/vocabolario/fuoripista/> (last accessed 02/02/2022)

non-standard grammar”. Moreover, it is important to underline that every community has its own relation with these expressions, which means that a word that in one society or culture is considered acceptable in another could be perceived as inappropriate. This depends on several factors, for example culture, religion, social structure, history, etc. (Soler Pardo, 2013: 123). Taking into consideration this information, a translator might find him/herself in different circumstances, which may determine different outcomes in terms of translating approach: in the first case, the term is considered obscene both in the ST and in the TT; in the second case, the swearing is accepted in the ST but not in the TT; finally, in the last case the swearing is considered a problem in the ST but not in the TT (Toledano, 2002: 223). The translator’s approach will change depending on each case. In Watson’s documentary we are in the second case and consequently the swear words in English have been deleted or “softened” in the Italian subtitles. In the video there is a total amount of eight swear words, which we will focus on with the help of some examples to see the resulting Italian version. The eight cases encountered during the translation (“fuck, shit”) belong to the so called “four-letter words” or “filthy words” which “draw their force from both profanity and obscenity at once” (Montagu, 1967: 301-302).

(25)

<p>558 00:22:58,900 --> 00:23:01,150 -Actually I don't know. -Fuck yes, we go. -Clock is ticking.</p>	<p>-Veramente non lo so. -Certo che sì, andiamo. -Il tempo stringe.</p>
---	--

(26)

<p>560 00:23:03,700 --> 00:23:05,370 Fuck, that way, that way.</p>	<p>Cavolo, da quella parte.</p>
--	--

(27)

<p>943 00:42:04,400 --> 00:42:05,500 Fuck my life.</p>	<p>Maledizione.</p>
--	----------------------------

(28)

1174 00:52:30,250 --> 00:52:32,350 Fuck it. Just buy something.	Dai , compra qualcosa.
--	-------------------------------

These are the first five examples of swearing that have been neutralised in the Italian translation. In examples 558 and 1174 the word “fuck” has been completely omitted and substituted with expressions that could convey the speaker’s communicative event and that, at the same time, are used in similar Italian context. In subtitles 560 and 943 the Italian expressions have a similar negative meaning with respect to the English one, but are not considered obscene in the target culture. They are imprecations accepted by the Italian society, which, in these context, refer to the negative events occurred to the traveller and adequately convey the negative feelings involved in the ST expressions.

In these examples we will see how expressions involving the word “shit” have been deal with in translation:

(29)

56 00:02:02,020 --> 00:02:04,170 You know, I'm not trying to pretend like I'm some sort of pioneer,	Non voglio fingere di essere una specie di pioniere
57 00:02:04,170 --> 00:02:06,170 or some shit like that. I'm just saying,	<i>o cavolate del genere.</i> <i>Dico solo che,</i>

(30)

781 00:33:48,170 --> 00:33:49,900 or whether I got a shit boat, or a good boat,	Se la nave è buona o no .
--	----------------------------------

In general, the term has been deleted and substituted with other words, especially because the ST word has different meanings depending on the context of the sentence: in subtitles 57 and 781, it is used as a swearing expression, and for this reason it has been rendered in Italian with *cavolate* and the negative adverbial “*o no*”. Imprecations of the ST would have had a different effect on the Italian culture, where these expressions are not considered appropriate for a documentary. Cultures differ greatly in

their relationship to swear words, which may be perceived more or less intensely depending on the TC; therefore, swear words must be adapted accordingly.

In the next section, possible pop-ups' insertion will be provided through concrete examples from the case study.

4. Cultural issues and possible Pop-up's insertion

Cultural issues have been a challenge in the translating process of the case study. In fact, communicating foreign cultures is key feature of any documentary about a particular country. Here, we tried to respect a famous statement in the translation field: "One does not translate languages but cultures" (House, 2016: 16). In order to inform the audience about traditions, customs and habits of foreign populations, travel documentaries are full of references to issues that are not present in the target receivers' cultural background. The role of the translator is similar to a "messenger" because he/she is expected to negotiate and convey the various facets of culture in a clear way and make it accessible to the other culture without eliminating or changing the cultural context of origin (House, 2016: 15).

As far as culture-related translation issues are concerned, few observations need to be made about the subtitled documentary. First of all, the fact that the ST is a documentary is an advantage, because most of the times, cultural differences are explained, both by the local guides and by the traveller. Moreover, the visual component allows for viewers to access the foreign elements, thus enabling them to better understand characteristics of the Egyptian culture. Thus, in most cases there was no need to add explanations.

Cultural-related issues of this documentary required two different approaches, depending on the type of reference. On the one hand, proper names, city names, food and religious references, which have no equivalent in Italian, but are clearly represented and explained in the documentary; on the other hand, cultural-related references which can be understood by the viewers only if the reference is present in their personal cultural background. In the former case, I decided to do not intervene with additional explanation or pop-ups, but to maintain the original names in the subtitles. Viewers hear the pronunciation in the video and can associate it with its written form; thus, the authenticity of Egyptian language and local people remains untouched. Moreover, many proper names refer to pharaohs or pyramids and, as such, they need to remain in their

original form. On the latter case, pop-ups have been applied to complete the information given by the subtitles and provide an immediate correspondence on the screen to the viewers. Examples of the first type of reference are shown in the following examples:

(31)

174 00:06:54,420 --> 00:06:56,520 The first site we went to was Dahshur	Dashur è il primo luogo che abbiamo raggiunto.
---	---

(32)

217 00:09:05,050 --> 00:09:07,775 <i>And Imhotep became Pharaoh later.</i>	<i>Imhotep diventò faraone in seguito.</i>
--	--

(33)

425 00:17:55,920 --> 00:17:58,020 My name is Khaled.	Mi chiamo Khaled.
--	-------------------

(34)

461 00:19:28,100 --> 00:19:29,500 <i>Muhammad is the prophet of God.</i>	<i>Muhammad è il profeta di Dio.</i>
--	--------------------------------------

(35)

246 00:10:16,270 --> 00:10:18,320 So we just pulled over to get <i>koshary</i> ,	Ci siamo fermati per prendere del <i>koshary</i> ,
--	---

In the last example (35), Watson names a local dish. The name “*koshary*” retains its originality because, in the scene, the traveller frames the food with his camera, so that the audience has a clear reference to the dish. Also, a few seconds later, the local guide lists all the ingredients of the recipe, so that the information is complete. The cognitive effort required from the viewers is focused on understanding the foreign word; nevertheless, the information provided by the situational context in the documentary results to be sufficient and no additional elements have been involved. I decided to keep in the TT the original proper name of the dish to convey the authenticity of the Egyptian

culture to the viewers. In the documentary, culture-bound elements framed with the camera helped the translation process, so that fewer changes had to be made from the ST into the Italian TT and the communicative intent of the speaker remained untouched.

As far as for the second type of references, pop-ups application has been adopted. The examples that will be shown have been realised with basic IT tools and only constitute a suggestion which, according to the author of this thesis, might help the viewer in understanding some cultural references present in the documentary. The examples will be presented through video frames with pop-ups embedded in them. Pop-ups can be defined as “Notes that explain culturally marked items appearing in each of the semiotic channels” (Caffrey, 2009: x) and “Generally enclosed in small windows on a white background explaining or glossing culturally-marked elements audible or visible in the original” (Perego, 2010: 48-49). Caffrey and Katan (2009, 2014, 2018) demonstrated that pop-ups are potentially useful tool since they can integrate subtitles and explain to the viewers cultural references through the visual channel. Even though the questionnaires revealed that they might require more cognitive effort from the viewer, the overall result was still positive. For this reason, we tried to develop video frames with hypothetical pop-up insertions. The first example is taken from the first part of the trip, when Watson is having dinner with some people he met along the way. They are at an empty Greek restaurant on the night of New Year’s Eve and they are talking about their origins to see if someone has Greek blood. While talking, a guy says that he does have Greek blood and he knows about a typical Greek dish called “*souvlaki*” and a Greek drink called “*ouzo*”. The first one consists in grilled meat, while the second is an anis-flavoured distillate. Here, it would help the audience to see what these look like, since it is quite impossible that everyone knows what they are; therefore, the image below (Picture 3) represents a possible solution:



Picture 3

In this way, the viewer is more engaged and does not have the feeling of missing information because they are present on the screen. The pop-ups have been positioned both on the left side of the screen, where more space is available. They could have been placed one on the right and one on the left of the speaker to have more symmetry, but such organisation of the object in the available space would have required higher cognitive effort from the viewer, who would then be supposed to be looking at two different places of the screen.

The second example is even more explicative. It is taken from the scene where Watson is visiting the Edfu Temple. He makes two comparisons between the temple and the movie "*The Lord of the Rings*". Picture 4 is between the columns of the temple and the columns of *Moria*, a sort of city carved out of a mountain, where dwarves live. Picture 5 is between a light beam that in the movie hits the tomb of a dwarf king (*Balin's doom*) and the light beam flowing into the Egyptian temple. Obviously, these connections are not immediate for people who do not know the movie, especially because the speaker is referring to particular details of the saga, rather than popular characters that might be recognised even without knowing the story. For these reasons, two different pop-ups could be inserted to better explicitate the reference to the scene in the movie.



Picture 4

The picture has been embedded on the left side since the visual comparison is easier in terms of colour contrast. Here the explicitation strategy has been adopted in the TT with the insertion of the apposition “*la città*” before the proper name “Moria”; on the one hand, viewers can now understand the reference to the city in the movie, but on the other hand, the reference to “*The lord of the Rings*” saga remains unclear. This translation problem has been solved in the following subtitle. Indeed, the speaker continues to describe the similarities between the pharaoh’s tomb and the city of dwarves, until he introduces “Balin’s doom”. The example is the following:



Picture 5

In this case, the pop up has been placed on the right side of the frame since the portion of the temple on that side allows for sufficient colour contrast to highlight the image. I tried to put the two rays close to each other to favour the association. In the movie, the

tomb has been built inside the city of Moria, and again, the speaker finds a similarity with the Egyptian tomb. Here time constraints allow for clarifications about the saga adopting the expansion strategy and two explicatory additions: firstly, the apposition “*nano*” to specify the character’s role in the movie; secondly, the expression “*ne “Il Signore degli Anelli”*”, which allows the subtitle to convey all the necessary information to Italian viewers. The cultural references to the saga and to a specific character are now clear to the viewers, even though their knowledge of movie may be lacking. The subtitle has been split into two lines, resulting in a longer and more informative subtitle; thus, requiring more cognitive effort and reading time. However, the speaker’s subsequent pause allows the subtitle to be displayed on screen for a longer period of time, thus complying with subtitling time and space constraints as well as the reading speed of the viewers.

The results showed that pop-ups use might help the audience to understand cultural references that otherwise would remain unknown or would oblige the viewers to carry out research on their own. We may reasonably assume that, despite the higher cognitive load involved, pop-ups represent a useful tool to popularise culture-bound references.

From the analysis of the proposed translation, we may conclude that cultural issues play a central role in the translation of this documentary, especially in terms of humour and swear words, as well as in the possible applications of pop-ups as an integration for the informative content of subtitles. The next part of this thesis is dedicated to elaborating the conclusions for this project, together with a brief reflection on the future researchers in this field.

CONCLUSION

The aim of this thesis was to provide a suitable Italian subtitled version of an English travel documentary.

The thesis was divided into three chapters: the first focused on the theoretical approach to audiovisual translation; in the second chapter, an overview of the main characteristics of a travel documentary was provided; finally, in the third chapter provided the Italian subtitled version of the documentary and the key translation strategies were illustrated.

The results show that decimation was the most used subtitling strategy, since subtitles need to comply with space and time constraints; moreover, some issues arose regarding the translation of humour and swear words, which were solved taking into consideration the model viewer identified in the TT. Lastly, cultural issues were encountered and translated considering differences and cultural gaps between the Egyptian and the Italian culture, sometimes requiring the expansion strategy, and more specifically explicitation and explicatory addition.

The travel documentary analysed in this thesis posed some translation problems, starting with the register used in the ST, which was a combination of informal dialogues and more structured sentences. These differences led to two different translation approaches: the first with an informal register and style for the dialogues, as they were characterised by features such as swear words and jokes; the second with a more formal register for the off-screen narration, whose aim was to convey to the viewers the informative content about the trip and the country visited. Moreover, the immediacy of the spontaneous speech of the dialogues required a special effort in translation to create Italian subtitles that could convey all the communicative event while respecting time and space constraints.

Cultural references posed another challenge in the translation of this documentary, as they were mainly related to the Egyptian culture, which is very different from the Italian culture. It was difficult to find a way to reflect on the TC concepts and terms that do not exist in Italian; therefore, also in this case, a double approach was followed, according to the type of cultural reference: those that were described during the trip and framed by the camera, as opposed to the references that would have remained unclear without a

specific background knowledge of the viewer. In the first case, the terms were left as in the ST, while in the second case, the application of pop-ups was adopted.

Travel documentary has proven to be an interesting genre on which little research has been done. It is hoped that further research will be conducted in the future to encourage exchanges between countries and cultures. Perhaps this will also lead to an increase in the use of Machine Translation or pop-ups as a support to the production and translation of subtitles in this field.

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ITALIAN ABSTRACT

La sottotitolazione di documentari di viaggio è una recente pratica traduttiva audiovisiva non ancora molto diffusa, ma che potrebbe contribuire alla diffusione di culture, filosofie ed esperienze di viaggio. Lo scopo di questa tesi è quello di proporre una versione sottotitolata in italiano del video *Egypt and Jordan -Ep.1: Solo backpacking Egypt* realizzato da Karl Watson e caricato su YouTube il 2 maggio 2019.

La tesi è divisa in tre capitoli. Il primo si apre con una panoramica generale sulla traduzione audiovisiva dove la sottotitolazione viene inquadrata all'interno della classificazione di Gottlieb (1992). Partendo dalle teorie più importanti, il capitolo si focalizzerà sulla definizione e lo sviluppo della sottotitolazione, in particolare nell'ambito dei documentari di viaggio che rappresentano l'oggetto di ricerca. Le strategie di sottotitolazione presentate sono affiancate dalla descrizione dei principali vincoli tecnici tipici di questa pratica audiovisiva.

Il secondo capitolo riguarda le principali caratteristiche dei documentari di viaggio. L'analisi parte dalle origini del documentario generico e dal suo sviluppo negli ultimi secoli. Successivamente, vengono proposte diverse classificazioni del documentario di viaggio come genere specifico. In particolar modo, viene descritto l'uso di mappe e animazioni come mezzo per intrattenere, ottenere l'attenzione degli spettatori ed educare. Infine, viene analizzato il ruolo dei narratori e delle cosiddette *talking heads* (teste parlanti), in riferimento al dialogo e al registro usato dagli stessi, attraverso esempi riportati dal caso di studio.

L'ultimo capitolo si apre con la presentazione del contenuto del video *Egypt and Jordan -Ep.1: Solo backpacking Egypt*. In seguito, il documentario di viaggio viene descritto da un punto di vista traduttivo, applicando le principali teorie descritte nel Capitolo 1. La parte centrale di questo capitolo è occupata dalla versione tradotta e sottotitolata in italiano del video, realizzata con l'ausilio del programma di sottotitolazione *Aegisub*.

L'ultima parte della tesi ospita il commento traduttologico in cui sono analizzati criticamente i principali problemi traduttivi attraverso esempi dal caso di studio. Infine, vengono proposti degli esempi di inserimento di pop-up per dimostrare quanto essi possano essere uno strumento interessante in grado di ampliare e completare l'insieme delle informazioni fornite nei sottotitoli.

