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It's Not a Hearing Thing.
It's a Cultural Thing.

A hybrid SDH proposal
for post-fansubbing audiences

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To Romana & Teresio.

"Writers make national literature,
while translators make universal literature"

José Saramago

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INTRODUCTION

The aim of this thesis is to outline a proposal of audiovisual interlingual translation addressed to the Italian deaf public, against the backdrop of the contemporary fansubbing phenomenon. The principles guiding the subtitling process were informed by a thorough analysis of the interactions between three main elements: the pragmatic needs of the Target viewers and their formalisation in professional Subtitling for the Deaf and Hard-of-Hearing (SDH) practices, their declared preferences, but also their changing habits, as they have been shaped by the exposure to amateur subtitling.

We live in contradictory times where, on the one hand, pluralism and equality are constantly professed to be fundamental principles in the Italian public discourse, yet, on the other hand, society and institutions are still failing to actualise such noble values in the everyday life of their citizens; when this does happen, it is more and more frequently due to fortunate coincidence, rather than explicit social and political action.

In fact, the basic right of all members of society – including deaf and hard-of-hearing people – to fully participate in the cultural and artistic life of the community of which they are part stems from the core, inalienable right to dignity of all human beings, as stated in the *Universal Declaration of Human Rights* (1948: online[1]); such right, inextricably linked to the principle of appreciation of diversity, is guaranteed by providing equal, complete, high-quality access to information and culture as declared by the *Convention on the Rights of Persons with Disabilities* (2006: online[2]). According to these principles, the responsibility to grant such rights lies solely with society, which is entrusted to remove all potential obstacles to these goals, that is, in the matter at hand, providing accessible formats to people with hearing disability. The role of subtitling in contemporary society, where audiovisual (AV) medias claim the lion's share, therefore emerges as a powerful means of inclusion, a crucial mediating tool not only across borders, but within borders; not only between distant, removed cultures, but also between the culture of an unaware majority and the culture of an invisible minority, which live shoulder to shoulder their everyday lives.

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[1] https://www.un.org/en/about-us/universal-declaration-of-human-rights (last accessed: 28.05.2023).
[2] https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities/convention-on-the-rights-of-persons-with-disabilities-2.html (last accessed: 28.05.2023).

Subtitling thus goes far beyond its original interlingual function, to serve an intermodal function: by transposing aural information into visual information – sound into images, i.e., written language – this AV translation mode is capable of providing the sensory impaired audience of deaf and hard-of-hearing people with totally accessible content. The very nature of subtitling – with its simultaneously superimposed layers of languages, cultures, modalities – almost seems to mirror the peculiar reality of Deafness: subtitles represent a unique circumstance, since they are a translation which does not substitute the original, but rather simultaneously co-exists with it; due to its multimodality, inside the subtitled work two languages are represented at the same time, one aural-oral – the Source Language – and one visual – the written Target Language – and information flows simultaneously in a visual form – both inside the photographed image, through filmic and profilmic elements, and in the subtexts – and in an auditory form – through dialogue, sound and music. Culturally Deaf people live in a likewise double world: inside a minority community within a majority society, part of a specific culture in constant contact with their nation's mainstream culture, with total access to a visual-manual language while surrounded by audio-centric individuals.

Although the essentiality of this inclusion tool has been straightforwardly accepted a decades ago, subtitling specifically addressed to this minority is today still oftentimes ill-informed on the matter of audience design and unavailable on most medias: the now omnipresent streaming services, for instance, provide SDH, but only as intralingual mediation – meaning that soundtrack language and subtitle language are the same –, while interlingual translation – that is, the soundtrack is transposed into the subtitle in a different language – only covers the content of the dialogues. The current thesis therefore argues the undeniable importance of a fully aware identification of the Target viewers capable of considering the significant diversity within the group that commercial subtitling cumulatively labels as "deaf and hard-of-hearing": physiological, linguistic and cultural factors were carefully taken into account when drafting guidelines regarding genre-specific elements, such as sound description, presentation rate and language complexity.

Moreover, that very principle of respect for all identities has been echoed in EU policies promoting multiculturalism, but also in the citizens' growing fascination towards "otherness"; even those areas where subtitling has been historically spurned are now turning to this localisation technique, perceived as the optimal, less-invasive instrument

to grasp the essence of the Source Culture (Antonini 2005). The recent increase in the demand for subtitled products by the hearing majority in Italy could be interpreted as a boon for the long-ignored deaf and hard-of hearing minority, which can inadvertently exploit the service originally meant for others; in fact, the written translation of the dialogues does provide access to at least one component of the soundtrack, generally the essential one, but does not cater in any way to the specific needs of a group entitled to enjoy an artistic product on an equal basis with their hearing counterparts.

Contemporary audiovisual artistic content exploits in complex and unprecedented fashions the possibilities of sound, making it not merely a redundant, supplemental element, but an integral part of the plot through maniacally selected noises and masterfully composed music: ignoring sound information therefore considerably influences – invalidates, even – the perception of the artistic product for deaf and hard-of-hearing audiences, while, in parallel, recent subtitling practices on popular streaming services intensify the phenomenon that relegates SDH to intralingual translation. This thesis furtherly aims at shedding light on the importance of offering interlingual audiovisual translation specifically addressed to the deaf and hard-of-hearing audience on all media, in order to protect the aforementioned rights. As argued by Neves (2009: 151-2), "audiences […] should not be seen as minorities but as one of the many parts of a fragmented reality".

Understandably, albeit their inadequacy, deaf and hard-of-hearing people have long been availing themselves of interlingual subtitles destined to the hearing audience. At first because the very concept of subtitles as accessibility tools for a disabled minority did not even cross the minds of the hearing community, which added subtitles with the sole purpose of deciphering foreign utterances; later, because SDH was applied exclusively to a very limited range of media, making it almost compulsory – in order to exercise that same indisputable right to equal access to information – to resort to standard interlingual translations for hearing viewers as surrogates to the service society was failing to guarantee (Perego, Bruti 2015).

One of the most prominent examples of such 'unintended' mediation service was represented, alongside professional, commercial subtitling, by the underground phenomenon of amateur audiovisual translation, i.e., fansubbing: this new 'genre', by creating well-informed, norm-deviating subtitles that embodied the demands of self-

aware, globalised fans, under cover of (cyperspace) darkness collaborated to popularise the fruition mode of subtitled programmes, while also shaping contemporary taste on the matter of subtitles (Innocenti, Maestri 2011). Over the last two decades, the rise and subsequent improvement of fansubbing practices made interlingual subtitles for an unprecedented number of programmes easily available even in those areas of the world in which dubbing was the preferred mode of localisation and subtitling was almost absent; among these countries was Italy, where the relentless work of passionate fansubbers modified the stance of the general public towards subtitled products, rendering it a more palatable option of AV translation, while also influencing their tastes on the matter of faithfulness to the original and, by consequence, forcing deep changes in professional practices themselves (Innocenti, Maestri 2010). Furthermore, amateur subtitles granted deaf and hard-of-hearing people (partial) access to an unprecedented variety of contents. What is being argued herein is that, in a similar way to the effect that this phenomenon had on hearing viewers, the exposure to non-professional subtitling practices considerably impacted on deaf and hard-of-hearing audiences and for this reason should always be taken into account when producing SDH, exactly as it is now considered when designing interlingual subtitle tracks.

Applying consistently the 'non-conformist' frame of mind of fansubbing, professional SDH conventions were thoroughly considered in view of the personal opinions and feelings expressed by the Target viewers themselves, in an attempt to shun commercial patronising stances.

Chapter One accounts for the contextual framework sustaining the guidelines for the practical translation, trying to piece together the inherent and external factors moulding deaf people's perception of subtitles. Paragraph 1 focuses on the description of the deaf and hard-of-hearing public as SDH addressees from physiological, linguistic and cultural perspectives, with the purpose of clarifying the selected model viewers' environment; paragraphs 2 and 3 respectively present an overview of professional and amateur subtitling practices, taking into account their chronological development – linked to the interrelation between the flaws of the former and the rise of the latter – the legislative context regarding SDH and the Italian audiovisual landscape more in general.

Chapter Two, after providing a general overview of the Source Text in paragraph 1, outlines the technical peculiarities which characterise the AV translation modality of subtitling, in particular underscoring the constraints to which it is subject and the solutions adopted both in standard subtitling for hearing audiences – paragraph 2 – and in Closed Captioning for deaf and hard-of-hearing viewers – paragraph 3. Paragraph 4, then, concentrates on synthetising such technical guidelines in a set of stylistic conditions which may optimally match both the unique features of the AV product analysed and the specific needs of the considered Target audience, especially in the light of the intersemiotic, interlingual and intercultural translation choices described in the following section.

Chapter Three is dedicated to a detailed translational comment: a practical example of the theoretical instances discussed in the preceding sections is provided through the analysis of the original Italian translation proposal for the British TV series *Staged* (2020), in dialogue with both the Italian amateur subtitles retrieved online and the most significant features of the official English language SDH. Particular emphasis is placed on the preservation of the Source Text's peculiarities, from an aural and cultural point of view.

CHAPTER 1

ADDRESSEES AND CONTEXT

As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.
(*Article 1, UNESCO Universal Declaration on Cultural Diversity,* 2001)

1. SDH Addressees

When designing the guidelines for the practical section of this thesis, the lodestar has been addressee profiling: a clear identification of the model viewer was considered crucial throughout the whole process, from the outlining of the guiding principles to the pragmatic choices made to solve specific translation issues; such awareness was not limited to the inherent characteristics of the Target group, but rather took heed of their continuous interaction with the contemporary environment in which audiovisual productions are consumed.

An element which is always to be taken into account is one of the most recurring – and debated – principles in translation theory, defined by Nida (1964) "dynamic equivalence": the "quality of a translation in which the message of the original text has been so transported into the receptor language that the *response* of the *receptor* is essentially like that of the original receptors" (Nida, Taber 1969: 202), in other words, the capacity of the translation to produce in the Target addressees an experience as similar as possible to that produced by the Source Text on its original addressees.

Regarding this tendency, audiovisual translation makes no exception. A logical *sine qua non* to this end is a well-informed awareness of audience design, since, as stated by Nord (2000: 195), "the idea of the addressee the author has in mind, is a very important (if not the most important) criterion guiding the writer's stylistic or linguistic decisions. If a text is to be functional for a certain person or group of persons, it has to be tailored to their needs and expectations". Thus, a deep knowledge and understanding of the target audience should be one of the main concerns when translating audiovisual texts: this operation results rather simple when the addressees belong to the same social community as the translator – as in the case of interlingual subtitling – but when it comes to the so-

called "subtitles for the Deaf and Hard-of-Hearing" (SDH), this aspect has been repeatedly and extensively overlooked.

The very labelling of this activity is a most tangible proof of the misinformation that pervades the AV industry: in Italian, they are generally referred to as "sottotitoli per non udenti" – employing an obsolete and rather ableist term ("non udenti" literally translates as "non-hearing") – while in English, they are addressed to the "Deaf and Hard-of-Hearing" – "Closed Captions" (CC) in the US; what emerges is the tendency to indiscriminately group numerous, extremely different realities – which become a single entity in Italy and only two main categories in English-speaking countries – resulting in the production of subtitles which are inadequate for most of its intended receivers. According to Nord (2000: 195), "an "elastic" text intended to fit all receivers and all sorts of purposes is bound to be equally unfit for any of them, and a specific purpose is best achieved by a text specifically designed for this occasion". Therefore, in order to offer an efficient accessibility tool, audiovisual translators need to be fully aware of the "cognitive environment of their target audience" (Neves 2009: 157).

1.1. D/deaf and Hard-of-Hearing Viewers

First and foremost, the "Deaf and Hard-of-hearing" population to whom SDH are addressed is an extremely heterogeneous group, therefore, a few terminological clarifications are needed. A very common convention is, for instance, the use of the capitalised "Deaf" when referring to the cultural aspects of deafness, as opposed to the lower-case "deaf" when referring to the audiological condition. This often-ignored duality is at the core of the issues that arise when considering the d/Deaf and hard-of-hearing (HoH) public as a homogenous whole: those interacting with the subtitle track – and the sound track – are not merely very different audiological conditions, but an impressive variety of cognitive, linguistic, and cultural backgrounds. As stated by Rodda and Grove (1987: 43), "defining hearing loss is a fairly simple matter of audiological assessment […]. Defining deafness is exceedingly complex; it is as much, if not more, a sociological phenomenon as an audiological definition."

1.1.1. Pathological Approach to Deafness

Throughout history, deafness has been considered, like all other disabilities, from an ableist standpoint, a perspective which, after individuating a standard, focused exclusively on what was lacking compared to an established 'norm' and spared no effort in trying to make difference conform – albeit only apparently – to the hearing-as-norm hegemony. This led to a medical approach to deafness, which considers deaf persons merely according to the pathological concept of hearing loss: the focus shifts towards what is defective, deviating from the hearing majority, and towards what can be exploited to bring the deaf person closer to this majority, in other words, their residual hearing; today still "common sense tells us that *deaf* is defined by the loss of hearing. A visit to any dictionary confirms that there is no way to conceive of deafness other than through the loss of the auditory sense" (Bauman, Murray 2014: XV).

It is this very approach that stirs the desire for a normalisation of difference, on the one hand through science and technology, trying to restore the ability to hear – by means of surgery, hearing aids or cochlear implants – on the other hand, through oralism, an educational approach aimed at rendering the deaf individual capable of employing spoken language naturally, especially by emphasising the ban on sign languages (Lane 1992); this latter goal is pursued by means of lip-reading training – so that the message can preserve its oral nature and give the appearance of being received aurally – and speech therapy – enabling the individual to produce the vocal sounds of the language of the hearing majority.

The root of the deafness-as-disability approach can be furtherly problematised by analysing the meaning attributed to language in Western culture, summarised by Brueggemann (1999: 111) in the following syllogism:

> Language is human;
> speech is language;
> therefore deaf people are inhuman and deafness is a problem.

Not only is language traditionally identified as the crucial element differentiating humanity from beasts, but it is elevated to the very essence of human beings; moreover, the concept of 'language' – as complex system of communication – was soon to be

confused with that of 'speech' – oral-aural mode of communication – leading to disruptive misconceptions (Bauman 2004), especially when it started intertwining with Christianity.

If the interpretation of the opening verse from Genesis "in the beginning was the Word, and the Word was with God, and the Word was God" (John 1:1) is built upon the aforementioned belief that language is speech, then the need to provide deaf individuals with the ability to use spoken language acquires a moral significance; with the arbitrary conviction that "il gesto uccide la parola"[3] – meaning that the use of visual-manual communication would hinder the development of the spoken language – sign languages in the education of deaf people have been banned and systematically delegitimised, alongside Deaf culture more in general, in various areas of the world, among which is Italy: the notorious Congress of Milan – known as the milestone for the spread of oralism – was held here in 1880, giving enormous strength to the eugenic drifts emerging in the last decades of XIX century.

The long-standing, pathological stance resulted in forms of discrimination and prejudice towards deaf people, labelled "audism" by Humphries (1977: 12): "the notion that one is superior based on one's ability to hear or to behave in the manner of one who hears", meaning that the mental faculties of a person in our audio-centric society are judged based on their proficiency in the language of the hearing majority and the happiness of all its members is believed to depend on such ability.

The same stance classifies deafness in five main categories according to the loss of decibels: the Bureau International d'Audiophonologie divides hearing loss into mild (21 to 40 dB), moderate (41 to 70 dB), severe (71 to 90 dB), very severe (91 to 119 dB) and profound (120 dB or greater) (*BIAP Recommendation* 1996: 1-2). This, in turn, constitutes the parameters used to delineate the medical and clinical distinction between "hard-of-hearing people" and "deaf people": the former experience a hearing loss that ranges from mild to severe with the presence of significant residual hearing, adversely affecting their ability to detect and decipher some sounds, while the latter have severe, profound, or total loss of hearing, leading to an inability to process linguistic information through the auditory channel alone (*Deafness and Hearing Loss* 2021: online[4]). Although

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[3] Literally "gestures kill the Word", became the motto for the notorious Second International Congress for the Education of the Deaf, held in Milan in 1880 (Volterra 2014: 426).
[4] https://www.who.int/news-room/fact-sheets/detail/deafness-and-hearing-loss (last accessed: 01.02.2023).

around 7 million people are estimated to have hearing impairment in Italy – roughly 12% of the total population – there is an evident correlation between deafness rates and age brackets: the incidence is significantly lower among younger citizens (10% of under-45) but reaches a 50% peak in the over-80 population (*Sentirsi bene* 2019: 6-7). As can be intuitively inferred, the variation and intersection of possible factors and conditions gives rise to a vast number of "SDH model viewer" groups, possessing the most disparate fruition habits, tastes, and needs.

Besides the strictly audiological definitions, an even more grounding concept in the conventional outlining of the difference between "hard of hearing" and "deaf" is language. Since the exposure to linguistic stimuli from a very early age is essential for language acquisition, deafness is often classified according to its onset: post-lingual deafness – albeit profound – allows children to fully acquire the aural-oral linguistic system of the hearing community in which they are born, since they receive spoken linguistic input through a channel which is intact during the so-called "critical period" (Penfield, Roberts 1959) for the acquisition of language, that is, the hypothesised time window inside which language is acquired effortlessly by children, provided they receive sufficient linguistic input; something similar happens to children with milder forms of hearing loss, who have a partial access to spoken language. Profound prelingual deafness, on the contrary, represents a possible risk to the development of linguistic abilities, since sound cannot be perceived because of the damaged communicative channel either from birth or in the first few years of life. The great majority of people with profound deafness are citizens who have developed hearing loss later in life (78% of profoundly deaf people are over 65 years old) (*Sentirsi bene* 2019: 7), yet, an extremely important aspect of the relatively limited group of children born deaf is the fact that around 95% of them have hearing parents (Tomasuolo et al. 2021). In all these cases, the language of the previous generations – spoken language – cannot be acquired spontaneously by these children and alternative routes need to be employed: traditionally, in particular in Italy, oralism was the preferred approach, in the attempt to raise an individual which could fully belong to the hearing community of their parents. The remaining 5% – deaf children of deaf adults – are, for the great majority, exposed from birth to a natural linguistic system – i.e., Sign Language – and acquire it spontaneously, since it is conveyed through a channel which is perfectly intact – i.e., sight.

1.1.2. Socio-Cultural Approach to Deafness

Deaf people for whom sign language is a mother tongue therefore enter a community – the Deaf community – that assigns to this visual-manual communicative system a pivotal role in the definition of its identity: from Sign Language stems an alternative perspective, the so-called "deafness-as-culture" approach, a socio-cultural interpretation of hearing loss.

The process of scientific recognition of Sign Languages as natural languages, which began in the 1960s with the work of William Stokoe in the field of linguistic, "represented a break from a long tradition of "pathologizing" Deaf people. [It] brought official and public recognition of a deeper aspect of Deaf people's lives: their culture" (Padden 1980: 90). The Deaf community is defined by Padden (1980: 92) as:

> […] a group of people who live in a particular location, share the common goals of its members, and in various ways, work toward achieving these goals. A deaf community may include persons who are not themselves Deaf, but who actively support the goals of the community and work with Deaf people to achieve them.

As described by neurologist Oliver Sacks (1989: 128), "the deaf world, like all subcultures, is formed partly by exclusion (from the hearing world), and partly by the formation of a community and world around a different center – its own center". If in its inception the deaf community aggregates around what – according to the "colonising" hearing majority – makes deaf people different from hearing people, around the common centre of deafness, once their language and culture are recognised and legitimised, Sign Language and Deaf culture become the new "post-colonial" centre of the community (Ladd 2005).

Thus, the movements of empowerment of the Deaf minority that in the 1980s started gaining more and more strength and visibility, turned the historical perspective on deafness upside down: concepts such as Deafhood and Deaf Gain refuted the mainstream, pathological-statistical approach, which considers deafness merely as a deficit, to provide new, socio-cultural perspectives on Deaf people's existence. The latter redefines deafness as "the unique cognitive, creative, and cultural gains manifested through deaf ways of being in the world" (Bauman, Murray 2014: XV), a diversity capable of contributing to the well-being of humanity as a whole, by sharing its historically developed knowledge,

preserved in Deaf culture and sign languages. The concept is made particularly clear by Aaron Williamson's (quoted in Bauman, Murray 2014: XV) words: "why had all the doctors told me that I was losing my hearing, and not a single one told me that I was gaining my deafness?". The former concept – Deafhood – is described by Paddy Ladd (2005: 13), who coined the term:

> […] not only as a refutation of the medical term *deafness*, but as a means by which to capture and set down the historically transmitted value systems by which deaf peoples, as uniquely visuo-gesturo-tactile biological entities, believe they offer a different and positive perspective on what it means to be human.

This "post-colonial" model therefore refuses the perspective of the coloniser – i.e., the hearing majority – accepted until that moment, and considers deafness as one of the numberless possibilities offered by Nature, as a positive, alternative development modality, which brings into existence a shared culture and language (Ladd 2003).

1.2. Reading Skills

Although d/Deaf and hard-of-hearing people potentially have at their disposal a significant number of communicative possibilities, the ones that each individual employs in their everyday life are crucially determined by the educational system – selected by their parents – that they were imparted as children. The educational methods vary, in fact, from those whose main goal is the sole acquisition of the oral language to those which, instead, focus rather on the development of communicative skills. The former group comprises methods such as the auditory-verbal approach, which, exploiting the residual hearing through the use of cochlear implants and hearing aids, without the support of lip-reading, educates the child to listen and talk, thus to communicate through the means of the mainstream hearing society, or the oral approach, which is a group of various methods aimed at allowing children to communicate through spoken language by training lip-reading abilities, exploiting residual hearing and, sometimes, – in the "multisensory" method – touch, in order to understand how some sounds are produced, while excluding at all times visual-manual modalities (Schwartz 1996). The latter group is represented by the Bilingual approach, which aims at simultaneously introducing Sign Language and oral language, although, more often, that of deaf children's is rather a

condition of sequential bilingualism: in fact, Sign Language, acquired spontaneously through the intact visual channel, becomes the primary language, while, through reading and writing, the national language is taught formally as a second language (Zanobini, Usai 2019). Other approaches exploit manual systems to support oral language: this includes manually coded oral languages – in which fingerspelling and lexical signs borrowed from the national sign language follow the syntax and morphology of the national oral language – and cued speech – a manual system always used in conjunction with mouth articulation, in which handshapes, unrelated to natural sign languages, are employed to represent phonemes and help visualise the pronunciation of spoken language, in order to disambiguate and clarify vocal utterances (Zanobini, Usai 2019). Lastly, total communication advocates the right to use all the communicative possibilities available and select the most efficient in each particular situation (Schwartz 1996). In Italy, the main approaches adopted in the education of deaf children are either those deriving from the oralist stances which, since the beginning of XXth century, have dominated the official educational system, or the bilingual approach which, for the last two decades, has been making significant inroads. The latter exploits, alongside spoken and written Italian, the national sign language – Italian Sign Language (LIS); the former range from pure oralism, to solutions which exploit the visual-manual modality to "visualise" oral language, such as cued speech, but also *Italiano Segnato* – "Signed Italian", where fingerspelling and LIS signs are used to visually represent content words, following Italian grammar rules – and *Italiano Segnato Esatto* – "Signing Exact Italian", which, additionally to signs and fingerspelling, indicates grammatical endings (Bertone, Volpato 2012).

Since it is impossible to consider one of the aforementioned options as the best for every prelingual deaf child, each situation should be considered individually to select the optimal approach or combination of approaches, in order to guarantee a complete development of linguistic and cognitive skills. Unfortunately, the crucial decision made immediately after the diagnosis of deafness is not always the best solution possible, since 'objective' factors, such as the degree of deafness, the efficacy of amplification aids, the age of onset and diagnosis, interact with 'subjective' factors, as, for instance, ideological stances and the family's background, leading to extremely various outcomes in the development of oral language skills. In fact, both children exposed to sign language from

birth – who have the advantage of spontaneously acquiring a natural language through an intact communicative channel – and those who are surrounded by people who exclusively employ spoken languages (let us not forget that the majority of pre-lingual deaf children are born from hearing parents) equally experience "a delay in the exposition to [oral] language" (Marinelli et al. 2019: 1755). Marinelli et al. (2019: 1755) argue that "even if the diagnosis of deafness is made early, it takes some time before the child learns to read the labial and to exploit any acoustic residual through the hearing aids". Thus, as already pointed out in the previous paragraphs, in oralist children, late exposure to a natural language within the critical period may hinder communicative skills more in general, while, in children whose L1 is a sign language, the oral language can be acquired as a second language, oftentimes through methods which heavily rely on the written system. Provided that sign languages possess no formally established, widely-accepted written code, signers will be exposed to a new language through a coding modality which finds no correspondence inside their mother tongue (Hoffman et al. 2010); moreover, oral languages depend on a system which is sensibly inaccessible to them – phonology. Therefore, since proficiency in oral language is often considered the basis for literacy development, it is not arduous to grasp how even a slight delay in the exposure to oral languages may have significant repercussions on the reading and writing skills of deaf children in the language of the hearing community.

Numerous studies, as early as the 1970s (*Academic Achievement Test Results* 1972, Conrad 1979), report significantly low standards in reading attained by deaf people; more recently, researchers found that, today still, around 50% of deaf children and teenagers show significant difficulties in reading comprehension (Harris et al. 2017) and Bertone and Volpato (2012) assessed that the written Italian comprehension skills in Italian teenage deaf signers appear to be similar to those of younger hearing children – between 5 and 7 years old.

In fact, Sullivan et al. (2020: 171) argue that "successful comprehension requires the construction of an integrated representation of the overall meaning of the text", in addition to "many general and language-specific skills and knowledge". Reading is the result of numerous processes that range from the recognition of words to their decoding, from the retrieval of their meaning to the understanding of the message of the sentence, from the integration of the information across sentences to the connections within the text which

allow for the creation of a coherent whole (Sullivan et al. 2020); moreover, the reader must be capable of drawing inferences from the implicit elements left by the author but also of linking the content to their prior knowledge (Sullivan et al. 2020). Finally, the comprehension of a text is based on the application of orthographic decoding, phonological decoding and semantic decoding (Bertone, Volpato 2012), implying that "'reading' a text means converting it to sound, aloud or in the imagination, syllable-by-syllable in slow reading or sketchily in the rapid reading common to high-technology cultures. Writing can never disperse with orality" (Ong 1982: 8). Comprehension problems in deaf readers are therefore linked to a variety of different factors – on word-, sentence- and text-level – such as phonological awareness, vocabulary, syntax, local cohesion, background knowledge and inference making (Sullivan et al. 2020).

In deaf readers with no or extremely limited residual hearing, the mental conversion of graphical signs into phonemes – phonological awareness – is obviously extremely difficult and written language is thus decoded only visually, through a visual-based phonology, called "speechreading" – without the support of auditory-based phonology (Kyle et al. 2016), which, in turn, leads the reader to rely more heavily on nonphonological skills, such as linguistic comprehension and vocabulary knowledge (Johnson, Goswani 2010). Furthermore, instead of treating the written system as a coding method for an already acquired language – as in the context of hearing children's education – for deaf children, reading and writing are exploited as crucial means to access a language which exploits a different modality from that of their native language – oral-aural vs. visual-gestural –, through a third modality which is not represented by their native language (Hoffman et al. 2010).

Phonological awareness is also employed to process prosody and suprasegmental features more in general, all elements which are essential to the understanding of the message and which are transcribed in written language through the comparingly minimalist strategy of punctuation; struggling to create a mental representation of the prosodic structure can in fact lead to difficulties in the interpretation of sentences disambiguated only by means of punctuation (Bertone, Volpato 2012).

Vocabulary has likewise been indicated as deficient both in breadth – the number of known words – and depth – a detailed knowledge of the meaning of a word and its semantic associations (Sullivan et al. 2014); for this reason, deaf people's vocabulary has

been defined as characterised by "rigidity" (Franchi, Musola 2012), meaning that words are employed in their basic form, with infrequent use of synonyms and derivative or inflectional morphology. Moreover, abstract and figurative words and terms which possess multiple meanings seem to cause great problems to deaf readers (Giang, Inho 2015). An important role in the building of vocabulary is in fact played by incidental learning from 'overheard' speech – produced by the television and radio, but also people talking while not explicitly addressing the child – to which deaf children have little or no access as far as the oral language is concerned, resulting in "limited language input during the sensitive period for language acquisition" (Friedmann, Szterman 2011: 212). Vocabulary is acquired "from interaction with language users in their environment" (Antia, Rivera 2020: 96), where hearing children can connect linguistic input to salient objects or concepts, yet, adults addressing deaf children apparently tend to use simpler words and questions which require shorter answers (Sullivan et al. 2020), furtherly restricting the linguistic input of deaf children.

Morphosyntax represents another significant issue: since grammatical markers – both free and bound morphology, e.g., function words, pronouns, articles, suffixes – are unstressed elements, they possess a significantly weaker perceptual salience than the lexical roots of nouns and verbs (Hammer, Coene 2016). When trying to grasp the meaning of a sentence, deaf readers' attention focuses on high-frequency content words, while low-frequency function words are ignored, in what has been defined as the "Key Word Strategy" (Dominiguez, Alegria 2009), assessed in Italian deaf readers as well (Bertone, Volpato 2012). Deficit has been registered especially in the processing of functional elements – prepositions, clitic pronouns, auxiliaries, determiners, especially a tendency to confuse definite articles with indefinite articles –, derivational and inflectional markers – in verb tenses, for instance, in the agrammatical use of the infinite tense – but also in noun and verb agreement – especially for the feature of number and a tendency towards the overextension of third person singular agreement (Bertone, Volpato 2012). Such widespread and systematic exclusion of grammatical markers from text decoding processes results in a difficulty to understand complex sentence structures, since these elements generally represent an efficient tool to interpret the relations between the parts of the sentence. In an attempt to bypass these issues, linear order has been identified as a common comprehension strategy within the Italian deaf population (Bertone, Volpato

2012): content words are interpreted merely on the basis of their position inside the sentence, according to the most common order of the constituents inside a sentence in a given language – Subject-Verb-Object (SVO) in the case of the Italian language.

Consequently, sentences containing non canonical features, such as unusual word order, as the one found in passive constructions, presenting an inversion between the agent and the patient, which respectively become object and subject, are misinterpreted, since their meaning is derived solely from the order of content words (Barajas et al. 2016; Scott Hoffmeister 2017): for instance, "essere ucciso" – "to be killed" – is interpreted as "avere ucciso" – "to have killed" (Bertone, Volpato 2012: 556). This becomes additionally problematic in the case of reversibility of the participants to the action: in the sentence "il cane è tirato dall'uomo" (Bertone et al. 2011: 102) – "the dog is pulled by the man" – word-order based decoding leads to the interpretation that it is the dog who is pulling the man, since it is a perfectly logic condition; on the contrary, when the meaning interferes with the knowledge of the world, for instance when it describes unusual or impossible situations, deaf readers tend to rely on logical reasoning rather than interpreting the target answer: this way, in sentences such as "il bambino imbocca la mamma" (Bertone et al. 2011: 102) – "the child spoon-feeds his/her mother" – the role of the agent and the patient are inverted when the sentence is interpreted. On the other hand, the focus on content words in conjunction with limited vocabulary, especially in relation to figurative language, leads to a literal, thus incorrect, interpretation of fixed phrases: Bertone and Volpato (2012: 556) signal, for instance, the idiomatic expression "aprire il fuoco" – "to open fire" – whose intended metaphorical meaning is not decoded.

Issues linked to inference processes, aimed at establishing local cohesion and coherence within the text, highlight a further complication linked to deafness: limited working memory storage. Short-term working memory is a crucial cognitive process in reading comprehension, since it is a temporary space provided by the brain inside which orthographic and phonetic information – i.e., written characters and the sounds linked to them – can be stored for a brief time, allowing for the creation of connections to semantic and conceptual information (Henner, Bergman 2020). Hall and Bavelier (2011) posit that, while oral language speakers possess 7 plus or minus 2 memory "slots", sign language users present what the researchers call a "span discrepancy", since they appear to possess 4 plus or minus 1 slot. Some theories (Conway et al. 2009) argue that such discrepancy

may be linked to the central role of sound in working memory; in other words, when the phonological representation of written words is lacking, it is more difficult for the reader to retain information and consequently establish connections, whereas other scholars believe it to be rather dependent on communication modality or language itself. Hall and Bavelier (2011) theorise that it might be deriving from the amount of information encoded in sign languages: since manual signs need to provide spatial information, they appear 'heavier' than the messages produced through spoken languages, and therefore occupy more space inside working memory, thus demanding the engagement of fewer "slots". Marshall et al. (2015), on the other hand, found no substantial difference in short-memory storage between hearing speakers and native signers, which led them to theorise that any span discrepancy may depend on the exposure to a rich-language environment from birth.

Yet, putting aetiology aside, what cannot be ignored when considering reading comprehension in deaf and hard-of-hearing people is the possibility of a significantly limited space available to process written information. In fact, it interferes with, both on sentence- and on text-level, inference making which, by identifying specific cues within the text, allows for the bridging of sentences and the establishing of local cohesion and coherence. Inside a text, an entity mentioned earlier can be referred to through anaphora, for instance pronouns, clitics, connectives, and complications with verbal working memory might impair processes such as pronoun resolution and the understanding of long, complex, convoluted, sentences (Hall, Bavelier 2011).

For instance, Volpato (2010, 2011) highlighted how the interpretation of the meaning of subject relative clauses, inside which the subject remains the same both in the main and in the relative clause, such as "il cane che insegue i topi" – "the dog that chases the mice" – results far clearer than all other types of relative clauses, for instance, object relative clauses, inside which the subject of the main clause becomes the object of the relative clause, such as "i topi che il cane insegue" – "the mice that the dog chases" (Bertone, Volpato 2012: 560).

To this must be added a possible deficit in background knowledge, especially the encyclopedic knowledge acquired incidentally, which is a crucial component in reading comprehension (Bedard et al. 2011) and a general lack of accustomedness to the formal structure of texts and different genres and to peculiar strategies employed in written language, for example, the suspension of disbelief facing unrealistic or unusual

circumstances. Written language is not, in fact, a mere graphical transcription of the oral language but a system with unique specificities and internal rules: as already pointed out, prosody must be recreated autonomously by the reader starting from punctuation elements (Bertone, Volpato 2012). The usage and meaning of some words – e.g., deixis – may differ in a written text from the one found in spoken language (Bertone, Volpato 2012). The written modality, furthermore, has a preference for hypotaxis – that is, a frequent use of subordination – over parataxis – very common in spoken language and characterised by simple clauses and coordination (Ong 1982). In short, the written language tends to be more complex, less direct, less transparent than the spoken language, even more so for deaf and hard-of-hearing readers.

Although, as will be described more in depth in the following chapters, film dialogue – and, by consequence, its transcription through subtitles – oftentimes tries to mimic spontaneous, spoken language, rather than written texts, subtitles' necessarily graphical nature renders deaf and hard-of-hearing viewers' difficulties of utmost importance for the SDH translator as well. The awareness of vocabulary issues will orientate the selection of synonyms requiring less cognitive effort, whereas the complications arising from complex constructs will inform the editing process: segmentation of significantly long sentences into self-contained subtitles, in conjunction with the substitution of hypotaxis with parataxis; reformulation of opaque relative and passive clauses, and clarification of ambiguous referents.

1.3. Conventional Sameness and Numberless Realities

From this brief overview, what appears obvious is the extreme heterogeneity of the "SDH addressees" and the importance of subtitlers capable of recognising each subgroup's distinct needs, in order to create the most efficient audiovisual translations. As Neves (2008) points out, the very label "Subtitles for the Deaf and Hard-of-Hearing" indicates the wrong assumption of interchangeability of these two realities, which in turn contain an enormous variety of identities, with specific fruition habits and accessibility requirements. This terminological simplification provides a clear-cut – although imprecise – duality: hard-of-hearing people are merely those whose "mother tongue is the spoken language of their national group" and who "identify themselves with the hearing community" and generally possess "a notion of the sound systems which inhabit their

environment" (Neves 2009: 155). Deaf people are those whose "primary receptive channel of communication is visual" and who constitute "a minority group, with a language of their own (national sign language)", in other words, "a group of people whose first language is not that of hearers in their country" (Neves 2009: 154) but, oftentimes, a second language; since their proficiency in the use of this language is inextricably intertwined with their ability to decode written messages, their reading competence is most of the times different from that of hearing and hard-of-hearing people (Neves 2009).

Thus, people who still possess significant residual hearing and are able to exploit it as a support to interpret the message of the audiovisual text are grouped with individuals whose hearing loss is so severe that it is impossible for them to process linguistic information provided through sound. Viewers who were deafened later in life, who therefore possess hearing memory, are grouped with people who were born with profound deafness. Post-lingual deaf audiences, whose first language is the language of the hearing community and who possess reading skills analogous to those of their hearing peers, are grouped with pre-lingual deaf people who might experience serious difficulties in written language processing. Deaf individuals who have received an oralist education and process language in a similar way to hearing people are grouped with signing deaf spectators who have internalised the linguistic structures of their sign language and perceive the written text as a second language. Deaf and hard-of-hearing viewers who feel they belong to the hearing majority are grouped with Deaf people who identify with a linguistic minority (Neves 2008).

Little can be contested when Neves (2009: 153) states that "guidelines for intralingual subtitling assume that their subtitling solutions cater for the needs of all alike and, in so doing, I would suggest that they are catering for the needs of neither". Although – as we will discuss in the following paragraphs – both AV industry and language service providers have begun to understand the need for 'customised' translations, SDH appears to be almost impermeable to such changes; even once the paramount importance of the "addressee's cognitive environment" (Neves 2009: 157) is recognised, the resources allocated are not enough to create multiple translations capable of meeting each individual group's needs.

2. Context

Naturally, SDH users' characteristics – both when they are carefully considered and utterly ignored – intertwine with external factors and conditions, which shape the addressees' fruition habits and tastes. In the following paragraphs, a brief historical overview of the dynamics between d/Deaf and HoH audiences and the professional subtitling milieu will be provided, in order to frame the experience of these viewers and the causes that brought to the emergence of a crucial phenomenon for the moulding of today's Italian public's tastes – i.e., fansubbing. This analysis will provide the grounding elements for the theorisation of an alternative translational approach, applied in the practical section of this work: the main, largely-accepted principles of SDH, subjected to extremely rigid conventions, will be considered not only in view of a well-informed audience profiling, but also against the background of the deep changes that the Deaf and HoH communities underwent in years of exclusion from the audiovisual market and intensive exposure to amateur content.

What is being argued is that widespread fansubbing practices, which have provenly affected the hearing viewers' perception of subtitles around the globe, have likewise modified the way d/Deaf and hard-of-hearing audiences relate to AV products and, exactly like interlingual subtitling norms have been changed according to these new sensibilities, SDH should take into account the fact that its addressees live in that same globalised environment and may be subjected to similar transitions.

2.1. Accessibility

Hard-of-hearing and Deaf viewers' access to audiovisual media has varied enormously since its early days: at first they enjoyed an unexpected, total access thanks to the universal "visual Esperanto" (Shohat, Stam 1985: 46) of silent moving images, later, in numerous parts of the world, they suffered a half-century-long exclusion from AV products, a situation which, today still – despite the huge steps forward on the matter of legislation – has not been completely solved. In Italy, the country's centennial dubbing tradition furtherly intensified this lack of accessibility, while giving rise, at the same time, to the very phenomenon – amateur subtitling – that was destined to provide d/Deaf and HoH audiences with what the official distributors were failing to offer.

2.1.1. Silent Film Era

From its early stages and during the silent film era (1895-1929), the cinematic art possessed an unparalleled capacity to export narrative contents beyond the borders inside which it was created. Moreover, the core characteristics of the first productions represented the perfect medium for d/Deaf and HoH people: not only did it focus almost exclusively on the visual aspect, but it also recorded movements, allowing for the use of enhanced gestures, body language, and facial expressions; it was therefore capable of effortlessly transcend cultural and linguistic barriers by exploiting as a means of communication the movements of human bodies, something extremely familiar to Deaf audiences, since they make up the basis of their native language – i.e., sign languages.

Music was more of an accompaniment to the action and was not yet perceived as a meaning-making device as sound is in contemporary cinema: as claimed by Cousins (2004: 66), most films were in fact "sent silent to cinemas" and local pianists or organists would provide appropriate music. "The best silent films tried to tell their stories without words" (Schuchman 1988: 22), like when French director Abel Gance represented the perfect musical composition by means of naturalistic shots, in his 1918 film *The Tenth Symphony*. Schuchman (1988: 22) reasonably argues that "silent films represented a golden era of equal access for deaf individuals to the most democratic form of public entertainment of the time", since it "inadvertently included deaf people to an extent unknown today": deaf and hard-of-hearing viewers participated, "on a comparatively equal basis, with their hearing peers, as dramas, comedies, and news unfolded on the theater screen" (Schuchmann 1988: 21).

All this was taking place in conjunction with what is considered the darkest period in recent, social and cultural history of deaf people – the last decades of 19th century – marked by the infamous Second International Congress on the Education of the Deaf, held in Milan in 1880, which proclaimed the superiority of oralism and the consequent endorsement of the growingly popular theories of assimilation and eugenics. The rise of these movements was capable of influencing public policies affecting social and educational aspects of the lives of Deaf individuals, who had to witness a ruthless attack to their communities and mother tongues; "one part of the strategy by the national deaf leadership, in response to these attacks, was to make use of the new motion picture technology. Very quickly they understood that film was a medium that could express the

language of the deaf community, which heretofore had been impossible" (Schuchman 1988: 20). As a matter of fact, this was the very first instance in history in which signers were provided with an instrument capable of recording their languages without the exclusion of essential features: every method of transcription of visual-manual signs employed until the invention of filmmaking – namely pictorial or alphabetical – had proven to be unfit to record a language which cannot be reduced to handshape and orientation; using a camera, in fact, meant finally being able to preserve the so-called nonmanual features – such as movement and facial expression – part and parcel of all sign languages.

At the turn of the century, when film running times started to increase, in order to develop more and more complex plots, 'intertitles' were added – full-frame text cards, which interrupted the action to either report the dialogue or provide a narrative description: from that moment on, title cards became a fundamental feature of films, allowing the development of original, artistic, visual designs, as demonstrated by the inclusion of the "Best Writing – Title Card" category at the first Academy Awards, in 1929. In order to avoid the interruption of a scene, new, imaginative solutions were concocted in an effort to insert written information directly inside the photographed frame – as in *College Chums* (1907), where the words spoken by the characters through the telephone move between their heads, located on the opposite sides of the frame; even this last novelty did not impair the artistic exchange between countries and inadvertently guaranteed total access to the d/Deaf and HoH public, as did the use of subtitles in smaller linguistic areas.

The introduction of a linguistic component in film production had in fact brought about the issue of translation, since international distribution was now suddenly linked to language accessibility: intertitles could be easily substituted by removing the original text, filming an identical card containing the Target Language translation, and reinserting it in the film strip; alternative solutions included a simultaneous interpretation, or 'live-dubbing', of the Source Text performed by a speaker – such as the *benshi* in Japan and the *bonimenteur* in France – or the addition of a subtitle underneath the intertitle, at the bottom of the frame (Ivarsson 2009: 3). In 1909 Topp had already patented a device to

display subtitles, similar to a slide projector, and in the 1930s methods that printed text directly onto the film strip were developed in Hungary and Sweden (Ivarsson 2009: 4-5).

Figure 1. A scene from Sherlock Jr (Keaton 1924); the actors use hand gestures describing a US dollar bill – its measures and the iconic image of the eagle – avoiding the insertion of an intertitle.

2.1.2. Sound Film and Dubbing

The abrupt transition to motion pictures with synchronised sound – the so-called 'talkies' – in the 1930s thwarted the unexpected accessibility of the silver screen: intertitles disappeared, since dialogues and contextual information could now be delivered through sound, simultaneously with the unfolding of the action. The urgency of an interlingual mediation became even more obvious when words traded their visual nature for oral-aural features, consequently giving rise to export issues; after a few, short-lived experiments in the production of multiple-language versions, it became clear that the introduction of spoken language in film made it compulsory to provide either dubbed or subtitled versions in order to guarantee a worldwide distribution of the product (Danan 1991: 607).

Smaller linguistic communities – who could not afford the significant costs of dubbing – continued to use subtitling as their main translation technique, whereas in larger countries dubbing became the standard method of localisation. Historical and political elements contributed to the ideological division of European nations between 'dubbing countries' and 'subtitling countries', according to their preferred audiovisual translation technique: in Italy, the hegemony of dubbing, which until recently appeared utterly unchangeable, can be traced back to almost a century ago, to the clash between the Fascist

Party's drives toward nationalism and the then cutting-edge 'talkies' from the United States.

The higher budgets needed for a sound film, alongside the American monopoly of the required equipment, resulted in a dramatic increase in the importation of US productions and an unchallenged domination of American companies in the film industry (Danan 1991: 608); such a significant presence of foreign cultural representation had of course no chance of going unnoticed in a continent as scarred by totalitarianism as 1930s Europe: fascist governments – in Germany, Italy and Spain – intercepted the "appeal and impact films with sound could have on the masses" (Danan 1991: 611) right from the very start, hence imposed their control on the media, which was seen as an ideological tool to spread nationalistic values. Needless to say, imported movies made no exception.

In line with the policies aimed at national unity, language needed to be standardised to become a "symbol of national identity for a sizable and powerful proportion of the population" – to use Fasold's description (1984: 74). It had to be widely and fluently employed in everyday purposes within the country, without being hindered in its supremacy by any other alternative, while retaining a link to the idealised glorious past. Thus, in an attempt to erase the diversity represented by the copious regional dialects and minority languages within the Italian peninsula – which were still a mother tongue for the majority of its inhabitants – the Fascist government imposed dubbing by law. The selection of this specific translation technique also meant making the product accessible to all those citizens who – due to the appalling rate of illiteracy – could not read intertitles, while, at same time, performing a stealth censorship on its contents – lest the foreign work should introduce ideas not compliant with the regime.

Since propagandised 'superiority' of the home system and rejection of external influences were but two sides of the same coin, it appears obvious why nationalistic totalitarianisms turned to what could be defined as – to borrow Toury's vocabulary – fiercely "target-oriented" translations: to comply to the ministerial regulations which, from 1930, banned any film containing speech in a foreign language in Italy, the original soundtrack – and the 'otherness' of which it was an emblem – was deleted and replaced by utterances and contents which conformed to domestic standards. "Dubbed movies", writes Danan (1991: 612), "become, in a way, local productions". Subtitling, on the contrary, is almost extreme in its "source-orientedness": the original text is not suppressed, rather, it is in constant

communication with its translation, which does not merely accept the presence of a foreign nature, but also indirectly promotes and creates interest in the foreignness itself (Danan 1991: 613).

2.1.3. Closed Captions and SDH in Television

Since the introduction of sound cinema, d/Deaf and HoH viewers had therefore no access to audiovisual productions, both in those countries where dubbing was a widespread practice and whenever films were distributed in their original soundtrack.

The first attempts to create subtitled copies of a film deliberately addressed to deaf and hard-of-hearing audiences were made in the United States by deaf actor Emerson Romero around 1947, exploiting a technique similar to the intertitles used in silent film: the original film strip was cut and captions were spliced in, a cumbersome process that, resulting in longer running times and the interruption of dialogue, was soon abandoned (Gannon 1981: 266-7); in 1949 a new technique involving etching the text directly onto the finished film was developed in Belgium and soon introduced in the US, where Captioned Films for the Deaf – initially an incorporation founded by the superintendents of two schools for the Deaf and, from 1958, a federal programme – exploited it with the purpose of providing and distributing captioned films for the benefit of deaf viewers (Neves 2005: 108).

The development of television technology represented a real breakthrough as far as subtitling for the deaf and hard-of-hearing is concerned, since it allowed to reach a huge number of spectators, to display subtitles only on the screens of those who needed them, in an immediate and cheap way. The first programmes offering SDH on TV were broadcast in the 1970s – using the closed-captioning system in the US and the teletext system in the UK (Neves 2005: 109-10): although, in the beginning, the presence of captioned productions was extremely sporadic, it steadily increased through the years, hand in hand with social and political changes.

2.2. European Legislation on Subtitling

As explained by Neves (2005: 111), "in Europe, awareness of such needs came with the growing understanding of the existence of a Deaf culture and became particularly felt in Great Britain where the Deaf community gained visibility and lobbying force".

Since the 1980s, the European Union had started implementing its legislative measures with respect to audiovisual accessibility, recognising their crucial role in guaranteeing equal access to information to all its citizens; the principle expressed through the introduction of these new policies is directly linked to the spirit of the *Universal Declaration of Human Rights* (1948: online[5]) of the United Nations, in particular article 19 and article 27 paragraph 1, which recite, respectively:

> Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

> Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

This concept was later specifically formulated in relation to audiovisual accessibility in the 2006 United Nations' *Convention on the Rights of Persons with Disabilities* (2006: online[6]), where article 21 about the "freedom of expression and opinion, and access to information" reads:

> States Parties shall take all appropriate measures to ensure that persons with disabilities can exercise the right to freedom of expression and opinion, including the freedom to seek, receive and impart information and ideas on an equal basis with others and through all forms of communication of their choice, as defined in article 2 of the present Convention, including by:
>> a) Providing information intended for the general public to persons with disabilities in accessible formats and technologies appropriate to different kinds of disabilities in a timely manner and without additional cost;
>> b) Accepting and facilitating the use of sign languages, Braille, augmentative and alternative communication, and all other accessible means, modes and formats of communication of their choice by persons with disabilities in official interactions;
>> c) Urging private entities that provide services to the general public, including through the Internet, to provide information and services in accessible and usable formats for persons with disabilities;

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[5] https://www.un.org/en/about-us/universal-declaration-of-human-rights (last accessed: 10.05.2023).
[6] https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities/convention-on-the-rights-of-persons-with-disabilities-2.html (last accessed: 06.06.2023).

d) Encouraging the mass media, including providers of information through the Internet, to make their services accessible to persons with disabilities;

e) Recognizing and promoting the use of sign languages.

Moreover, article 30 paragraph 1 (*Convention on the Rights of Persons with Disabilities* 2006: online[7]), focusing on the "participation in cultural life, recreation leisure and sport", states:

> States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:
> a) Enjoy access to cultural materials in accessible formats;
> b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats;
> c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.

The legislative response from the European Commission to the demands of the Deaf community resulted in the *Green Paper on the development of the Common Market for Telecommunication Services and Equipment,* amended in 1987, and then in the 1989 Directive *Television Without Frontiers (TVwF)* – revised in 1997 – which aimed at establishing the ground rules for a common policy within the EU to guarantee full access to television programmes to sensory disabled audiences; after numerous other amendments which expanded its area of competence beyond television, the measure became the *Audiovisual Media Services Directive (AVMSD)*, adopted by the European Parliament in 2007 and by the Council in 2010, and finally revised in 2018 (*Directive (EU) 2018/1808* 2018: online[8]) – with the deadline for the transposition into national legislation set for September 2020. The first paragraph recognises that:

> […] the audiovisual media services market has evolved significantly and rapidly due to the ongoing convergence of television and internet services. Technical developments have

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[7] Ibid.
[8] https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX%3A32018L1808#d1e1361-69-1 (last accessed: 01.02.2023).

allowed for new types of services and user experiences. Viewing habits, particularly those of younger generations, have changed significantly. While the main TV screen remains an important device for sharing audiovisual experiences, many viewers have moved to other, portable devices to watch audiovisual content. Traditional TV content still accounts for a major share of the average daily viewing time.

However, new types of content, such as video clips or user-generated content, have gained an increasing importance and new players, including providers of video-on-demand services and video-sharing platforms, are now well-established. This convergence of media requires an updated legal framework in order to reflect developments in the market and to achieve a balance between access to online content services, consumer protection and competitiveness.

These principles are applied to the specific context of audiovisual accessibility in paragraph 22 and 23 (*Directive* 2018: online[9]):

> Ensuring the accessibility of audiovisual content is an essential requirement in the context of the commitments taken under the United Nations Convention on the Rights of Persons with Disabilities. […] The right of persons with an impairment and of the elderly to participate and be integrated in the social and cultural life of the Union is linked to the provision of accessible audiovisual media services. Therefore, Member States should, without undue delay, ensure that media service providers under their jurisdiction actively seek to make content accessible to persons with disabilities, in particular with a visual or hearing impairment. Accessibility requirements should be met through a progressive and continuous process, […].

> The means to achieve the accessibility of audiovisual media services under Directive 2010/13/EU should include, but need not be limited to, sign language, subtitling for the deaf and hard of hearing, spoken subtitles, and audio description. […]

The new document contains, in chapter III, entitled "provisions applicable to all audiovisual media services", a set of obligations directed to the media providers in Europe, and in article 7 (*Directive* 2018: online[10]) states:

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[9] Ibid.
[10] Ibid.

1. Member States shall ensure, without undue delay, that services provided by media service providers under their jurisdiction are made continuously and progressively more accessible to persons with disabilities through proportionate measures.

As explained on the European Union official website (*Types of Legislation,* online[11]), the nature of these legislative acts, their being 'directives', means that they set out "a goal that all EU countries must achieve. However, it is up to the individual countries to devise their own laws on how to reach these goals", in other words that no binding obligation exists concerning the modalities of such implementation, which is selected autonomously by each Member State, to be applied inside its national borders.

2.2.1. The Italian Context

In Italy, for instance, the Italian Constitution itself contains references – in article 3 – to the issue of inclusion of all its citizens, linked to the founding principle of social and legal equality, affirming that the duty to remove all impediments to such equality lies solely with the Republic. A series of legislative provisions were introduced since the 1990s, such as Law No. 104/1992, which regulated the "assistance, social integration and rights of persons with a handicap", and then expanded in the 2000s with Law No. 112/2004, which aimed at re-organising the broadcasting system in Italy, later inserted in the "Unified Text of Radio/TV broadcast" (Legislative Decree No. 177 of 31 July 2005, then amended by Legislative Decree No. 44 of 15 March 2010). The terminology and wording employed – albeit directed towards all audiovisual media providers – remains extremely vague, without specifying practical implementation measures, "the only exception in this regard is represented by the Italian public service broadcaster, RAI, which is obliged to provide protective measures for people with disabilities", as stated by Morettini (2014: online[12]).

A "National Service Agreement" is stipulated between RAI and the Italian Ministry for Economic Development every three years, clarifying in detail specific norms and "quality and quantity of accessible media services" (Morettini 2014: online[13]): in 2005 RAI was still offering a meagre 3860 hours of subtitled programmes, roughly

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[11] https://european-union.europa.eu/institutions-law-budget/law/types-legislation_en (last accessed: 01.05.2023).
[12] https://www.intralinea.org/specials/article/2071 (last accessed: 01.02.2023).
[13] Ibid.

corresponding to 21% of the total broadcasted hours comprised in the 6 a.m. – 12 p.m. time slot on its three main channels (De Seriis 2006: online[14]), and the percentage continued augmenting steadily – albeit slowly – at each update of the document, reaching in 2012 the 70% of subtitled programmes threshold (*State of Subtitling Access in EU* 2015), which unfortunately remained unvaried in the following 2013-2015 agreement; this caused a shift of almost a decade in the implementation of the subtitling service towards a complete coverage of the broadcasting offer, reaching a total of 93% of subtitled programmes in 2020 (*Bilancio di Sostenibilità Gruppo RAI* 2021: online[15]). Moreover, the subtitling service provided on the multimedia portal of the company covers only around 8% of the contents, while private broadcasting companies, having no requirements to be met, provide today still no subtitles at all, with the exception of the leading private broadcaster, Mediaset, which has been implementing its accessibility policy since the late 1980s, although no official published data have been found.

2.3. The New Millennium

What emerges from such a brief overview of the audiovisual environment in Italy in the first 15 years of the third millennium is the country's difficulty to transpose swiftly and efficaciously EU Directives on the matter of social rights, especially concerning the accessibility of its d/Deaf and hard-of-hearing citizens to cultural and informational contents; the lack of inclusion experienced by deaf audiences since the 1930s therefore continued for the better part of these last decades, in cinemas, on television, but also on the Internet. The long-standing practice of dubbing ended up shaping the general audience's tastes and habits concerning the fruition of audiovisual art, so much so that Massidda (2012: 29-30) claimed that in 2012 Italy remained "a country where dubbing [was] the predominant and rather systematic from of screen translation employed, whereas subtitling [was] not even a secondary option on public television", relegated to the market of DVDs, pay-TV channels and film festivals.

Inside movie theatres throughout the country, subtitles have been employed almost exclusively for original version showings to make the AV product comprehensible to an 'élite' hearing Italian audience who enjoys listening to – yet cannot understand – the

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[14] https://www.intralinea.org/specials/article/1687 (last accessed: 01.02.2023).
[15] https://www.rai.it/bilanciodisostenibilita2020/il-nostro-impegno-lo-sviluppo-del-paese.html (last accessed: 01.01.2023).

Source Language, not to create an event specifically addressed to persons with sensory disabilities: d/Deaf and HoH people are once again unwittingly included in the general audience, albeit with access to an extremely limited number of venues and for a handful of titles per year (Morettini 2012: 334). All Italian productions are of course excluded from subtitled screening, since they are produced directly in the language of the hearing public. The only other occasion in which one can enjoy subtitled cinema is film festivals.

The lack of subtitled screenings is underscored by the eight comments reported by Morettini (2012: 339-340) in the open-answer section of her research, where d/Deaf and HoH people lament an unequal distribution of cinemas which participate in such initiatives. It is to be noted that each of the previous examples represents only partially granted accessibility, since the subtitle track was conceived merely as a linguistic mediation and was not designed to adapt to the needs of a sensory disabled audience. Morettini's study has also demonstrated the national trend towards an extensive use of subtitles by d/Deaf people only on TV and DVDs: 66.39% of the interviewees employs subtitles mostly on television, another 23.36% on DVDs, whereas only 8.40% can enjoy them at the cinema (Morettini 2012: 334). Moreover, the majority of the interviewees (66%) deemed "good" or "very good" the quality of subtitles on DVDs, while subtitles on TV for pre-recorder programmes were judged for the most part of "sufficient" (33%) or "acceptable" (27%) quality – with the lowest appreciation results being scored by live subtitles (42% rated them "insufficient") (Morettini 2012: 333). Even DVD distributors, which generally guaranteed same language subtitles and various interlingual translations, rarely provided specific SDH tracks, either in the same language as the soundtrack or, even more infrequently, in one of the Target Languages: Neves (2009: 152), for instance, reports that in rental shops in Portugal only 38% of the DVDs contain intralingual SDH in English, while interlingual SDH were found only in 9% of the films.

Such was the situation at the turn of the new millennium: d/Deaf and HoH people's participation in Italian cultural life of which they themselves were part, in spite of being an internationally recognised right, was being repeatedly hindered during a time when especially young generations were becoming digitally-literate. Although no official data are available, what can be theorised is that most of these potential viewers, whose thirst for knowledge and entertainment was equal to that of their hearing peers, soon tired of watching 'silenced' movies in theatres, following broken teletext on TV or tracking down

DVD versions that contained Italian SDH tracks: they exploited the mightiest device their time had generated – the web – and turned to the easily-available, eclectic, amateur subtitles, in order to cope with the 'freedom shortages' imposed by the audio-centric society around them. Hordes of fans were in fact cranking out dozens of Italian 'fansubs' of the most diverse international productions every day and distributing them online for free, providing access to contents to hearing co-fans, but also an essential service to the Deaf community. Once more accidental beneficiaries, once more unheard minority.

3. The Underground Context: Fansubs

The term 'fansub' – abbreviation for 'fan subtitle' – refers to the non-professional translation of an audiovisual production created "by fans for fans" of that same artistic product. The peculiar practice of amateur subtitling originated in the late 1980s in the context of 'anime' subculture, in other words the fan communities which emerged around Japanese animation, especially in the United States. At the time, as described by Díaz-Cintas and Muñoz Sánchez (2006: 43), "very few anime companies existed in the commercial sector" in the US, which resulted in an extremely limited number of imported titles. Moreover, as pointed out by Messidda (2012: 41), on the grounds of alleged 'inappropriateness' of their contents, increasing bans and strictness of censorship were imposed upon Japanese cartoons, a tendency which led, in 1982, to the withdrawal of the aforementioned companies from the American market.

Thus, in order to bypass the restrictions and get access to the beloved content, already in the 1970s existing 'anime clubs' undertook the role of unofficial distributors (Pérez-González 2007), by acquiring a physical copy of the video in analogue format (generally VHS) and then having it delivered to other fans (Lepre 2015). Furthermore, to make the product accessible to all non-Japanese speakers in their community, they started producing and adding to the video their own amateur translations of the dialogues – i.e., fan-subtitles; soon it became apparent that this 'underground' activity not only aided the popularisation of anime genre, thus encouraging its distribution outside of Asia, but also – due to its spontaneous, unauthorised nature – allowed these improvised translators absolute freedom: having no obligation to conform to the rigid norms of professional subtitling, they could experiment and "provide fellow fans worldwide with the fullest and

most authentic experience of anime action and the Japanese culture which embeds it" (Pérez-González 2006: 260).

3.1. Second Wave of Fansubbing

A number of factors, both technological and cultural, collaborated to the birth of what Massidda (2020: 193) defines as "the second wave of amateur subtitling, a sort of revival of the phenomenon in the new millennium", which developed in the first decade of the 21st century and focused on serialised television productions. From the point of view of the available digital communication technology, the described period witnessed the advent of Web 2.0 – guaranteed by a widespread access to high-speed Internet – which, on the one hand, led to the "proliferation of Open Source software" (Massidda 2020: 192), meaning that free video editing and subtitling equipment was made available to any lay user, on the other hand, made the process of acquisition and distribution of videos significantly simpler and faster, consequently expanding the number of those who could benefit from subtitles (Díaz-Cintas, Muñoz Sánchez 2006), which was no longer limited to fan groups representatives, but instead involved members of the public at large from the most diverse backgrounds.

From a cultural perspective, the policies of the European Union for the promotion of multiculturalism and diversity – such as the attention to multilingualism – alongside the general tendency towards globalisation, "contributed to the increasing availability of previously 'local' forms of entertainment outside the contexts in which they originated" (Pérez-González 2006: 263), allowing the audience to develop what Jenkins (2006) defines as "pop cosmopolitanism", a shared, global, popular culture. Furthermore, this constant interconnection of individuals from the furthest corners of the globe, the growing cultural commonality derived from it, and the "pervasive omnipresence and democratisation of technology" (Massidda 2020: 189) coincided with what is referred to as the "golden age of TV shows", a period characterised by an exponential growth of major investments in ambitious productions for US television (Massidda 2015), which resulted in star-studded projects and sophisticated storylines capable of encouraging "almost unprecedented viewer involvement and commitment [in a narrative universe] both in form and degree" (Askwith 2007: 152).

The new, interconnected, digitally-literate generations therefore turned from passive media consumers to an active audience who not only discusses and reflects about what is offered to them, but also cast some of its members in the role of co-creators of user-generated contents; thus, as argued by McNair (2006, quoted in Pérez-González 2006: 275), traditional, linear, top-down models of communication in which media is controlled by an élite and power held by content owners are replaced by empowered, decentralised, global consumer-creators. Fan cultures therefore evolve from online communities to what Baym (2007: online[16]) defines as "networked collectivism": they participate in a cooperative, non-profit activity aimed at promoting the object of their passion, by selflessly offering their personal skills for the benefit of the entire community and deriving from it only a social and cultural reward – namely the human relationships which are established inside the community and the pleasure of discovering new contents and acquiring new competences (Vellar 2011). For this reason, fansubbing can be conceived as a social practice (Massidda 2020) arising from "the interaction of like-minded, often tech-savvy fans, who generally join forces to collaborate for a common cause" (Bold 2012: 3) as a "form of self-mediation that steers us away from the translator as an individual", according to Pérez-González (2017: 16).

This led to the formation of so-called 'fansubbing machines' all around the world: "Internet-based localisation workflows, clockwork, perfect mechanisms able to deliver hundreds of fansubs within unprecedented tight turnaround times" (Massidda 2020: 190), as an alternative to professional language service providers, which proved uncapable of keeping up with the immense quantitative of AV content produced. Fansubbers therefore organised in an autoregulated system with specific guidelines – as far as both technical constraints and linguistic standards are concerned – and protocols, alongside well-defined roles, in a structure which closely resembles professional practices, where "the cognitive wisdom of crowds [is] put to good use and mixed with monastic discipline, hard work, and a pinch of passion" (Massidda 2020: 193-6).

In the course of its evolution, the core purpose of fansubbing developed radically: if at its inception, in particular during the first wave, it was an altruistic effort towards accessibility of untranslated or unavailable material, it soon became an extremely self-conscious process aimed at delivering "tailored subtitled texts to a carefully profiled and

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[16] https://firstmonday.org/article/view/1978/1853 (last accessed: 01.02.2023).

neatly targeted audience that they themselves [the fansubbers] are part of" (Pérez-González 2007: 70); as a matter of fact, "being fans themselves, their linguistic and cultural mediating task is informed by their familiarity with the needs and preferences of their target audience" (Pérez-González 2006: 265).

As pointed out by Pérez-González (2006: 263), "the increasing sophistication of the storylines and the ever more crucial impact of cultural references on the viewer's appreciation of the plot enhanced the fans' awareness of their own needs", who finally:

> [take] translation into their own hands, […] revalue this vital mediating tool, reversing the usual tendency within screen culture to either ignore or denounce its operations. Instead of approaching translation as unwanted interference, fansubbers respond proactively towards perceived failings, transforming limitations into possibilities and proposing a course of creative reinvention (Dwyer 2017: 135).

From the favoured position they occupy – their being part of the same Target audience for which they are translating – "their mediating task is informed by their status as connoisseurs" (Pérez-González 2007: 71), thus, their approach seems to cling to a sort of "reverence for the ST and [a] desire to remain faithful to it" (Mangiron, O'Hagan 2013: 302). Fans' enjoyment of the audiovisual product is therefore inextricably intertwined with the possibility of grasping the essence of the original artistic creation, an expression of what Pérez-González (2006: 263) defines as "their right to experience the cultural 'otherness'".

Newitz (1994) describes this stance as a form of resistance to Western popular culture, which "[fosters] cultural and linguistic standardization by ironing non-mainstream identities out of the translated narrative" (Pérez-González 2006: 264): the coexistence of professional and amateur subtitling over the past few decades has in fact helped to shed a light on the interferences of the commercial interests of the media industry in translation practices. Therefore, audiovisual translators' choices, which involve a systematic domestication of the Source Text "in line with the dominant conventions and expectancies prevailing in the [Target Culture]" (Ulrych 2000: 130), cannot be attributed solely to medium-related constraints; the Source Text is condensed and streamlined through the suppression and substitution of foreign, culturally unfamiliar references (Pérez-González 2006: 264), in an attempt to create a version which is more palatable, attractive and –

therefore – marketable to their Target audience, adhering to strict guidelines imposed by a wide range of professionals that goes from the distributors, to the censorship agencies, to the translating studios themselves (Whitman-Linsen 1992: 125, in Pérez-González 2006: 266). The 'evergreen' rule of subtitling practices – de Linde and Kay's (1999: 45-51) maximum synchronisation between speech delivery and subtitle presentation – is an example, according to Pérez-González (2006: 273), of the fact that it is not the viewer's needs that shape the conventions of commercial subtitling, but rather an attempt of the industry to impose "its own narrative and presentational style on the markets worldwide". These operations result in a "flattening and inconveniently imprecise" translation, characterised by an "incompetent rendering of special jargon […] and inside jokes, only accessible to true connoisseurs of a specific TV series" (Massidda 2012: 90).

3.1.1. Dubbing Countries

Dubbing, especially in those countries where it is applied consistently to all imported productions, adds to the numerous medium-related constraints and manipulations – such as the synchronisation and perfect 'superimposability' of the lip movements in the SL and the sounds of the TL – an even more crucial issue: the total effacement of the film's foreignness, through the substitution of the most prominent element of its origin – i.e., the language used by its characters – the "exchange of one voice for another" (Nornes 1999: 19), while the Source Text becomes what Ascheid (1997: 40) defines as a "transnational decultured product"; this latter aspect is what makes dubbing attractive to the AV industry, since, as explained by Nornes (1999: 19), it "allows the translator to bring the [viewer] […] a readily digestible package that easily supplants any ideological […] underpinnings that link film to geopolitical struggles", while, at the same time, being the main reason guiding fansubbing activity.

According to Innocenti and Maestri (2010: 4), Italian fans also lament the impossibility to appreciate the acting skills and the voice quality of the actors in a dubbed version, alongside the loss of inter- and intra-textual humour, as already observed for professional subtitling, yet another proof of the sensibility developed by the Italian public towards a practice often perceived as the most extreme exemplification of domestication.

Moreover, the excessively long hiatus between the airing of the original version for the Source audience and the distribution of a dubbed version in the Target country, due

to the complex and time-consuming nature of this translating technique, and the broadcasting modalities selected by TV networks in the Target countries have proven unable to satisfy the demands of an interconnected, impatient society (Massidda 2020: 192), inside which young members "integrated new media in their consumption habits" (Vellar 2011: 4). Askwith (2007), for instance, underlines how narrative devices and complex story lines were intentionally designed to engage the audience in intellectual challenges and discussions via the Internet, clarifying why worldwide audiences feel the need to access an audiovisual product close to real-time with its country of origin.

It should therefore be no surprise that, as Pedersen (2019) suggests, those countries with a long-standing dubbing tradition are the ones where the phenomenon of amateur subtitling has flourished the most, Italy being one of the glaring examples: "textual poaching" – paraphrasing Jenkins (1992) – thus becomes fans' reaction against official versions which are perceived as domesticated and over-manipulated (Innocenti, Maestri 2010), a reaction which, over time, results in a stunningly optimised process, capable of producing high-quality AV translations in impressively reduced times.

3.2. Peculiarities of Amateur Subtitling

The "abusive" nature of this rebellious phenomenon – to borrow Nornes' words (1999) – grants it a "liberation from normative restrictions of mainstream subtitling" (Massidda 2020: 191), both from a technical and from a linguistic point of view.

From the point of view of technical norms, fansubbing – especially in the context of anime amateur subtitling – has often been described as highly experimental: Díaz-Cintas and Muñoz Sánchez (2006) characterise it as "hybrid", since it integrates practices traditionally associated with other forms of entertainment, such as the use of speaker-colour association in subtitling for the Deaf and hard-of-hearing, or alignment patterns used in videogames, in an effort to "transmit more information through more sensory dimensions of the acoustic and visual channels" (Pérez-González 2006: 274). The visual styling of the subtitle therefore tends to conform to the aesthetics of the frame, often to the detriment of mainstream legibility guidelines, through the use of different fonts and typefaces, colours and the varying position of the text, which is not displayed at the bottom of the screen – its default area in commercial subtitling (Gambier 2003). The combination of all these aspects contributes to preserve the "shifts in the key aspects of

the diegetic communication event", providing "a visual realization of the 'materiality' of talk" (Pérez-González 2007: 73).

On the other hand, as far as linguistic and cultural mediation strategies are concerned, the yearning for authenticity brought about the use of "headnotes": definitions, glosses or comments placed at the top of the frame in order to facilitate the interpretation of untranslatable words and cultural references which are maintained in the translated text as loanwords or neologisms (Pérez-González 2007: 72), but can also represent additions made by the fansubber, referring to elements not contained in the spoken dialogue – either implied information, aspects linked to the suprasegmental or visual components of the AV product, but not explicit in the character's words (Pérez-González 2007: 75). As Pérez-González (2007: 76) points out, "in overstepping the boundaries of the diegetic dimension", in the course of an interlingual and intercultural mediation process, "fiction declares its artifice" and "opens up a new space for the interaction between the translator and the viewer of the audiovisual text", by opposing the mainstream trends towards the invisibility of the mediator. This disruptive technique epitomises the general "foreignizing" tendency of fansubbing in its efforts to make "obscure foreign concepts […] enter the target culture" (Massidda 2012: 91).

4. Conclusion

Considering all the points discussed above, the most interesting factor that emerges, which has undoubtedly weighed on the way d/Deaf and hard-of-hearing people perceive subtitling practices nowadays, is the fact that – even in the costumer-conscious market of our times – rarely do these viewers have the possibility to enjoy subtitle tracks specifically designed for their needs. The launch of Netflix in Italy in 2015, for instance, considered a true milestone for the change in the fruition habits of AV contents of the Italian audience at large, certainly had a bearing on the d/Deaf and HoH public as well: thanks to a wide selection of streaming services, they have at their disposal an immense catalogue in which almost every title includes, by default, an Italian subtitle track, although featuring Closed Captioning only as intralingual subtitles; since the greatest majority of all AV products distributed in Italy are English-language productions, SDH are available exclusively in English, while the speakers of any other language – including Deaf and HoH users – must settle for generic interlingual translations.

Although this does not represent the optimal condition for d/Deaf and hard-of-hearing viewers regarding audiovisual fruition, in the course of the last two decades, this segment of the population has been compelled to adapt to 'accessibility surrogates', that partially compensated for the failure of the institutions in the protection of the rights of this minority on the matter of inclusion; what is being argued is that the consistent exposure to interlingual subtitles created for hearing viewers – either in the form of professional translations in theatres and on streaming services, or amateur translations – has shaped tastes and habits of contemporary d/Deaf and HoH individuals, in a similar way to what happened to the general audience. While numerous studies focused on the changes in the hearing viewers' perception of subtitles (Massidda 2012, 2020) and the revolution that such changes caused in professional subtitling (Innocenti, Maestri 2010), no research yet delved into this minority's perspective on the subject: what is suggested here is that the SDH process should be informed not only by a deep knowledge of the addressees' needs, but also by the awareness of the modifications underwent by enjoyment mechanisms and modes of consumption.

These are the principles applied in the design of the subtitling practices employed in the practical section of this thesis.

TECHNICAL CONSIDERATIONS

> *Le cinématographe est une écriture*
> *avec des images en mouvement et des sons.[17]*
> (Bressons, *Notes sur le Cinématographe,* 1975)

1. Description of the Product

The theorisations for an alternative approach to SDH formulated throughout this thesis were applied with an experimental stance to one specific AV production, so as to probe their feasibility and actual efficacy. The audiovisual product at issue is the first season of the serialised television comedy *Staged*, aired between 10 and 24 June 2020 on British TV channel BBC One.

   This product was selected because it was considered as an extremely significant snap-shot of a culture in a precise and crucial moment in time: not only is it set during the first COVID-19 lockdown in the United Kingdom – making it one of the earliest narrations of the pandemic – but it was also one of the first programmes to be filmed during this peculiar period of our recent history, cleverly developed through the use of the very instruments which became a symbol of those times – i.e., video-conferencing technology. Since people from different "family units", therefore living in separate houses, could not – both inside the fictionalised story and in the real world of socially-distanced actors – move from their dwelling to directly interact with each other inside a shared space, the conversations of the main characters – scattered around the UK – happen, and were coherently recorded, through a computer, in those video-calls that we all got used to. Thus, a new, virtual, shared space is created only via web. Conventional recording methods – such as cameras and camera movements – are employed only to represent the interaction between people from the same "family unit" – i.e., living under the same roof – and establishing shots of their shared environment or of the world outside.

   The plot focuses around two actors – Michael Sheen and David Tennant (or, rather, David McDonald and Michael Sheen, since name ordering is the source for recurring

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[17] "Cinema is writing with moving images and sounds" (my translation).

squabbles), playing fictionalised versions of themselves – trying to rehearse over the Internet the play they were supposed to perform before the lockdown suspended all theatrical activity: Luigi Pirandello's *Six Characters in Search of an Author.* Framing the metanarrative core of this work are the thespians' futile bickering and tireless, witty quipping, their relationship with their real-life spouses, and their director's efforts to control the productive process, elements that in their spontaneity furtherly blur the line between reality and fiction, a stance which pervades the whole series. The selected product was therefore seen as capable of kindling the Italian contemporary public's interest both because its plot stems from a globally shared experience – the isolation caused by restrictions – and because at its core is placed a milestone of Italian literary tradition. Moreover, since it was conceived as a British product created for a British public, it is extremely rich in regard to cultural references from the Anglo-American context, all elements which can be perceived as attractive by nowadays interconnected, globalised, self-conscious audiences.

Figure 2. On the left, the two main characters – Michael and David – on one of the numerous videocalls; on the right, David and Georgia, sharing the same space within a shot. (Staged; Evans, Glynn 2020)

2. The Nature of Subtitling

As we have already seen, subtitling is unlike any other translation genre. De Linde and Kay (1999: 6) tried to encapsulate its many-faceted nature by saying that "the main conditions of subtitling stem from the integration of text, sound and image, the reading capabilities of target viewers, and the restrictions which these two factors place on space and time". Subtitling is, as a matter of fact, the translation of a multimodal text, defined by Thibault (2000: 311) as "texts which combine and integrate the meaning-making resources of more than one semiotic modality": in the specific case of audiovisual texts, the message is conveyed through both the visual and the aural channel, occupying a

spatial-temporal dimension, while its translation dictates a shift of mode from spoken language to written language.

Thus, in the case of interlingual audiovisual translation, not only do subtitles cross linguistic barriers – transferring a message from the language of the original audience into the language of the Target Culture – but they do so by moving between different media; they are, in other words, an example of intermodal translation. Gottlieb (1994: 101) defined subtitling as an "amphibian" technique, "somewhere between the printed page and the spoken dialog", due to its "diagonal nature", which moves from Source-Language speech to Target-Language writing. Nir (1984: 91, quoted in Neves 2005:) adds that "the transfer of the original dialogues to printed captions involves a triple adaptation: translating a text into a target language (interlanguage conversion), transforming a spoken utterance into a written text (intermedia conversion), and finally reducing the discourse in accordance with the technical constraints of projection time and width of screen", thus, at once considering the characteristics of filmic language, subtitling technicalities and audience reading speed.

Moreover, an aspect always to be taken into account is the fact that contributing to the meaning-making process in audiovisual texts are not the two components of sound and image alone but a great number of sub-components, which, interacting with each other and with the viewer's background, create meaning. The visual component comprises both profilmic elements and filmic elements; the former refers to *what* is recorded through a camera – such as the actors and their actions, positions, costumes, make-up, but also the settings, locations, lighting and any written text inside the shots – while the latter indicates *how* those elements were recorded, for instance through camera framing and movements. The sound component, in turn, is not limited to dialogues, but includes noises and music, either intradiegetic or extradiegetic.

This whirlwind of sensory perceptions is not tarnished in the least by subtitling, thanks to yet another peculiarity of this translating technique: its "overt" nature. Bannon (2010: 3) argues that "viewers immersed in the sounds and images of a film rely on subtitles to bridge these sensory perceptions". As a matter of fact, subtitles present at all times the original version of the translated product, without employing modifications or supplantation, but act merely by means of addition; "subtitles embed us", write Egoyan

and Balfour (2004: 30), claiming that they are "a unique and complex formal apparatus that allows the viewer an astounding degree of access and interaction."

Such peculiar condition brought into existence a number of constraints of the subtitling process that go far beyond translation issues: as pointed out by Gottlieb (1994: 101), subtitling "flows with the current of the speech, defining the pace of reception; it jumps at regular intervals, allowing a new text chunk to be read; and flying over the audiovisual landscape, it does not mingle with the human voices of that landscape". Some of those applied in professional subtitling are objective and pragmatic restrictions linked to the intrinsic characteristics of this particular medium, such as the space available inside the image – determined by the product itself – or inside the screen – bound to the specific device on which the product is viewed – and the time available for the display of each subtitle, both that occupied by the utterances of the characters and the one related to the reading speed of the viewers.

2.1. Standard Subtitling Norms

On the aforementioned factors are designed the standards for the number of characters per line and the number of lines per text chunk, from which, in turn, presentation rate is derived. In commercial subtitling, each segment is displayed on a maximum of two lines – in which the top line should ideally be shorter than the bottom line – "with an average of 40 characters per line in the case of Italian" (Massidda 2012: 65) and only 37 characters per line according to RAI guidelines for subtitles displayed through Teletext (*Norme e Convenzioni Editoriali Essenziali,* 2021). Exposure times range between two and six seconds, in order to reach the most appropriate reading speed (Luyken et al. 1991), following the largely accepted "six-second rule" (Ivarsson, Carroll 1998), where six seconds is the optimal display time for a segment containing the maximum number of characters and the exposure times of shorter text chunks are determined proportionally; the accepted average speed in professional subtitling is thus around 12 characters per second (cps), although in Italy it is slightly higher – 15 cps – for interlingual subtitles on DVDs and TV Closed Captioning (*Norme e Convenzioni Editoriali Essenziali,* 2021).

To the indisputably crucial principle of readability is linked the myriad of prescriptive constraints of which nowadays professional subtitling practices are studded, formalised and fossilised through decades of fieldwork: numerous strategies were, in fact, put in play

from the perspective of invisibility of the subtitle track. The additional nature of this type of translation, possibly perceived as disruptive for the immersive AV experience and detrimental for the artistic efforts of the authors who initially conceived the product without subtitles, has oftentimes been the object of procedures aimed at making its presence unnoticed or, at least, avoid attracting the attention of the viewer to their existence (Neves 2008).

This desire for concealment is evident in the extreme standardisation applied to the graphic factor of subtitles – for instance, the fixed position at the bottom of the screen, the exclusive use of the colour white and *sans serif* font – but equally telling in the strict respect for film intrinsic 'boundaries'; from the early stages of subtitling technique, synchronisation was identified as the pivotal strategy to ensure a smooth perception of the subtitle track and avoid any annoying 'twitching'. First and foremost, according to commercial guidelines, subtitles should follow "rhetorical segmentation" – to borrow Gottlieb's terminology (1994: 110) – which means to aspire to simultaneity between speech delivery in the Source Language – the utterance – and subtitle display in the Target Language – the appearance and disappearance of written chunks on the screen (O'Connell 1998) –, in other words, to respect the rhythm of the dialogue. This tendency led to what Naficy (2001: 24) describes as the "hegemony of synchronous sound and a strict alignment of speaker and voice". Sound synchronicity then needs to communicate with visual synchronicity, which is contained in the components of film grammar: "visual segmentation" (Gottlieb 1994: 110), thus, considers elements such as shot and scene change, camera movements and editing to determine in and out times of a subtitle. Ivarsson and Carroll (1998), who compiled a compendium of subtitling norms, specify to follow the rhythm of dialogues, taking into consideration both shot changes and sound bridges. Last but not least, Gottlieb (1994: 110) identifies a third fundamental approach to determine the distribution of subtitles, "grammatical segmentation": each segment should be "semantically and syntactically self-contained" (Díaz-Cintas, Remael 2007: 172), in other words, completeness of meaning should be guaranteed within each subtitle chunk and line, facilitating readability and comprehension through coherent line breaks.

Significantly, owing to its artistic nature, the rhythms selected by the entities in charge of designing and crafting an AV product rarely are perfectly overlapping. For instance, rhetorical segmentation might be in contrast with grammatical segmentation because of

peculiar performing techniques intended to create suspense or pathos; visual segmentation may not match rhetorical segmentation, something extremely common even in contemporary commercial cinema, where the classical dogmas of "continuity editing" are consistently applied, for example, through the use of sound bridges, in order to smoothen the transition between shots and scenes; the dealignment between visual and auditory input is exploited in techniques such as J-cuts – in which the sound belonging to a shot or scene is already audible in the previous shot or scene –, L-cuts – in which the sound from a shot or scene straddles into the following shot or scene – or any other instance of asynchronous sound. Moreover – while the reading speed of the public remains unvaried – editing styles and elocution rates can vary immensely, raising serious issues when trying to align the increasing rapidity of these elements with subtitle cueing. In this case, a subtitle track reporting everything that is uttered, presented at the same speed at which the lines are spoken, inside the space provided by the screen, may result illegible, since "listening to speech is faster than reading it" (Szarkowska 2013: 71); as Díaz-Cintas and Remael (2007: 92) point out, "respecting cuts has become more of an issue as some of today's fast moving films rely on editing techniques where cuts are frequent as a means to contribute to the dynamism of the action".

Legitimised by the undeniable truth that priority must be given to the viewer's comprehension of the text, providing them with enough time to decode the three simultaneous tracks presented through the audiovisual product (image, sound and written language), professional subtitling practices indiscriminately applied sets of highly invasive strategies in order to conform the linguistic content to the rigid technical constraints describe above.

2.2. Translation Strategies

Gottlieb's (1992: 116) list of the strategies used in the context of subtitling as translation, which presents both those employed in traditional literary translation and media-specific techniques, may help us to highlight the 'aggressivity' of some of these operations:

- *Expansion*: information is added to explain concepts (e.g., culture-specific references);

- *Paraphrase*: the sentence is altered to solve language-specific issues arising from the passage from one language to another;

- *Transfer*: complete transposition of all the elements contained in the ST, only possible in conjunction with slow tempo;

- *Imitation*: elements from the SL are maintained identical inside the TL (e.g., proper nouns, international greetings);

- *Transcription*: an anomalous expression in the SL (e.g., non-standard speech) is maintained in the TL;

- *Dislocation*: transfer of the same effect by means of a different linguistic expression, thus adjusting the ST;

- *Condensation*: summarised rendering of the meaning, thus concisely rendering the ST;

- *Decimation*: the expression is abridged, eliminating all the parts which are deemed unnecessary, in conjunction with fast speech, thus reducing the content of the ST;

- *Deletion*: the expression is completely omitted, since, in conjunction with fast speech, it is deemed unimportant, thus resulting in a partial loss of the content of the ST;

- *Resignation*: a different expression, which does not correspond either linguistically or semantically to the original, is selected, thus distorting the content of the ST.

Deletion, decimation and condensation have had the lion's share when it comes to translating strategies, both in inter- and in intralingual captions. In fact, the role of reduction as an inevitable part of the subtitling process is demonstrated, for instance, by Díaz-Cintas and Remael's (2007: 145) resigned observation that "the written version of speech in subtitles is nearly always a reduced form of the oral ST", in which the Source Text is simplified through the introduction of standard norms aimed at reducing the original message (Perego 2007); Karamitroglou (1998: online[18]) adds that AV translators are not required to transfer everything "even when this is spatio-temporally feasible", fostering the long-lived habit of tinkering with subtitle's language. On the matter of linguistic reduction in subtitling, Italy is no exception: a research project at the University

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[18] https://translationjournal.net/journal/04stndrd.htm (last accessed: 10.05.2023).

of Bologna (Angelucci 2004, quoted in Massidda 2012) highlighted that in the hierarchy of parameters considered by the biggest Italian subtitling companies, readability, reduction and conciseness are considered the most crucial elements, while no attention was devoted to technicalities, translation accuracy or the differentiation of the approach to subtitling standards depending on the addressed Target viewers.

According to Kovačić's (1991: 409) categorisation, all indispensable elements – that are essential to the understanding of the plot – should be maintained, the partly dispensable is to be condensed, whereas all that is dispensable can – and should – be omitted. Reduction strategies are therefore largely applied through the omission of what is considered accessory information, generally identified in the characteristic redundancy of orality, which reiterates and repeatedly reinforces the message. The elements which are generally the target of omission are (Georgakopoulou 2009; Díaz-Cintas, Remael 2007) repetitions, reformulations, hesitations, false starts, overlaps, forms of address, ungrammatical constructions, swearwords, internationally-known phatic and formulaic words ("no", "ok"), exclamations ("oh", "wow"), fixed phrases, usually followed by internationally-intelligible gestures, such as expressions of "salutation, politeness, affirmation, negation, surprise, telephone responses, etc. […] Instances of […] 'padding', often empty of semantic load, […] expressions such as 'you know', 'well', […] prepositional phrases ('in view of the fact that')" (Georgakopoulou 2009: 27), references to mental processes or question tags. In addition, other characteristics of spoken language, such as "slips-of-the-tongue, self-contradictions, ambiguities and nonsense" (Gottlieb 1994: 106), but also dialectical, sociolectal, idiolectal variants and incomprehensible pronunciation are subject to heavy normalisation. In the least invasive approaches, the victims of this 'pruning' are limited to those genre-specific features of spontaneous spoken language deemed superfluous or impossible to be transcribed in this diamesic shift: this substantially produces a condensed version of the original, which perfectly conforms to orthographic and stylistic norms of written language, so much so that the disappearance of some of these features has always been considered compulsory (Díaz-Cintas, Remael 2007). Thus, unrealistically aiming to be read like a printed page, the most heavily tinkered subtitles forgo conveying the nuances of speech, even to the extent of erasing features exploited to highlight the characters' or plot's development. Rosa (2001: 216) denounced how subtitles "mainly consider *referential function*, ignoring expressive

and phatic functions; […] emphasise *content* and not interpersonal involvement; focus on *communicative* and less on informative signals; concentrate on *linguistic signals* and overlook the importance of prosody and paralinguistic signals […]; concentrate on the *meaning in the text* vs. meaning in the context, e.g., omitting expressive illocutionary acts […]; use a TTL *standard variety* […] to correspond to a STL non-standard variety".

Unless the audience understands both Source and Target Language, the simultaneous presence of the original and the translated text rather functions as the perfect cover for any homologating propensity; in fact, the apparent transparency of written AV translation fosters commercial tendencies towards opacity and streamlining, which, alongside pragmatically justified cuts, introduce gross simplifications of the original product in an attempt to avoid ambiguity and untranslatability-related issues. As Nornes (1999: 18) points out:

> Facing the violent reduction demanded by the apparatus, subtitlers have developed a method of translation that conspires to hide its work – along with its ideological assumptions – from its own reader-spectators. […] They accept a vision of translation that violently appropriates the source text, and in the process of converting speech into writing within the time and space limits of subtitle they conform the original to the rules, regulations, idioms, and frame of reference of the target language and its culture. It is a practice of translation that smoothes over its textual violence and domesticates all otherness while it pretends to bring the audience to an experience of the foreign.

These normalising tendencies exceed the boundaries of language style and genre transposition to enter the realm of translation approach at large, by shaping the mediation strategies selected to render the text comprehensible – not to mention marketable – to the Target viewer. From this point of view, subtitling – alongside dubbing – is oftentimes claimed to be a form of adaptation, "understood loosely as a form of deliberate and, to some extent, arbitrary interlingual and intercultural mediation" (Pérez-González 2006: 260), inside which well-established conventions foster linguistic – and cultural – standardisation (Díaz-Cintas 2005).

Nornes (2007: 242-3) was capable once again of bringing into focus the repercussions of the behaviour described above:

The craft of the screenplay routinely goes unacknowledged. The tools of the screenwriter – things like foreshadowing, alliteration, metaphor, vulgarity, and so on – go largely untouched by translators striving for the anonymously straightforward prose of the subtitle or dubbing. In subtitling, the craft of the actor, with its timing, force, and volume, goes similarly ignored.

As argued in Chapter One, the main concern when designing the translation discussed in the following sections was – unlike traditional professional practices but in line with contemporary Italian public's tastes – to provide the audience with the most complete access possible to a foreign product, considering the prescriptive notions of commercial subtitling, while exploiting some of the revolutionary suggestions of the amateur phenomenon.

3. SDH's Paradoxical Nature

Neves (2005: 154) defines SDH specifically as "a subtitling solution that implies the *translation* of messages from different verbal and non-verbal acoustic codes into verbal and/or non-verbal visual codes; and the *adaptation* of such visual codes to the needs of people with hearing impairment so as to guarantee readability and thus greater accessibility". This means that CC will report, just like standard interlingual subtitles, all that is uttered, but also *how* it is uttered – e.g., accent, volume – and in particular all those other sounds which cannot be categorised as language, produced by people, animals or objects – noises, music, etc.; this is performed either by means of language – through the transcription of the dialogues, but also through labels describing auditory input – or graphical codes – e.g., punctuation, symbols, placement of the subtitle on the screen. The process is then informed by elements such as reading speed and comprehension skills of the model viewer or role and relevance of each auditory feature. While verbal and non-verbal acoustic and visual codes will be the focus of next chapter, the following sections are concerned with the latter aspect of SDH, that of readability and accessibility.

The specific modality of SDH furtherly problematises the controversial instances discussed in the previous paragraphs: the needs of its specific audience comprise both more information – in the integration of sound description, for instance, through labels, resulting in longer subtitles – and less speed – connected to reading comprehension difficulties – creating complex conflicts, a proper paradox, stemming from the very definition of accessibility. The coexistence of the two interpretations of the term either

from a physical standpoint – inaccessible auditory information is rendered accessible visual information – or from a cognitive standpoint – the original content is adapted to the characteristics of the audience – appears impossible.

It should be considered that SDH is somehow more similar to dubbing, than to 'standard' subtitling for hearing audiences. If, in the case of hearing viewers, even those who cannot understand the Source Language can at least fully access the soundtrack in its original, unmediated aural form, when it comes to dubbing and SDH the spectators are prevented from directly accessing the Source aural material, which is re-elaborated, in its entirety, through translation. In the former instance, this takes place through the technical substitution of the soundtrack, which 'erases' the original; in the latter instance, it is rather rooted in the difference in the way of perceiving the world, which, excluding the sense of hearing, leads d/Deaf audiences to rely entirely on visual input. Subtitles for the deaf and hard-of-hearing therefore find themselves in the curiously paradoxical position of being formally overt – at least when exploited by hearing viewers – but actually less exposed to the confrontation between ST and TT than standard subtitles, since they function as factual substitutes to the original voices in deaf audiences' reception of the AV product (Neves 2005).

As already discussed in the previous paragraph, temporal constraints defining subtitle duration are subject to the requirements of synchronisation with image and sound – the visual and the aural representation of the utterance –, while considering technical aspects of both film – e.g., shot changes – and subtitling – e.g., minimum delay between consecutive subtitles – to which must be added the reading speed of the viewer. In the peculiar case of SDH, as emerges from the discussion about written language processing skills of deaf individuals in Chapter One, such reading speed is generally argued to be, on average, sensibly lower than that of hearing viewers (Neves 2008). Moreover, it is often added that, unlike the reading of static text printed on paper, when watching a subtitled video the reader generally has no time to reread, to pause or exploit regression to check or ponder about complex words (Kruger et al. 2015), but must conform to the velocity selected by the subtitler and the filmmaker, and at the same time focus on the action taking place on the screen. Thus, since it is important to select a presentation rate which can allow all the above operations, one of the most discussed issues concerning SDH has been, for a long time, the appropriate subtitle speed for deaf and HoH audiences;

unfortunately, these discussions too often focused on the sole concept of measurable velocity and, consequently, to the level of content editing, rather than content *comprehension*.

Szarkowska et al. (2016: 184), for example, conclude that "given the limited amount of space available for subtitles on screen and the need to synchronise them with dialogue, conforming to the required presentation rate […] will inevitably result in the necessity to reduce the text"; for this reason "the degree of subtitle editing – both in inter- and intralingual subtitling – is inextricably linked with the subtitle presentation rate, [which] largely depends on the reading abilities of the expected target audience of a subtitled programme" (Szarkowska et al. 2016: 184). Therefore, to guarantee a full perusal of the segment, subtitlers are advised to slow presentation rates and, to do so, the amount of reduction and editing is proportionally increased (Szarkowska 2013), as clearly explained in Szarkowska et al. (2016: 184): "in general, the faster the pace of the dialogue and the lower the required subtitling presentation rate, the more editing (in the form of reduction, condensation and/or omission) will be necessary in subtitles". Considering the assumption that written text elaboration is sensibly slower in d/Deaf readers, editing burdens SDH – in particular interlingual SDH – more than any other subtitling modality.

3.1. Editing vs. Verbatim

The very matter of editing in SDH has been for a long time – and still is – the field for heated disputes. Most academics (Neves 2008) have been underlining the advantages of edited captions, arguing that, for the most part of contemporary productions, the often extremely high presentation rates in verbatim captions can render them impossible to follow, especially for SDH users, if we consider that "hearing status and literacy tend to covary" (Burnham et al. 2008: 392) and deaf and hard-of-hearing viewers are often slow readers (Neves 2008). Reductions and omissions are justified with the need to lower the speed and simplify language, especially considering the seemingly spoken modality of the original discourse, in which the redundancy can, and according to editing supporters should, be abridged. The final goal of such approach, as stated by Neves (2008: 136), is that "subtitles should never be in the way of enjoyment. Watching television, going to the movies or attending a live performance is not about reading subtitles, it is all about

forgetting they are there and taking in the whole audiovisual experience as one", claiming once more the importance of the invisibility of mediation tools.

The Deaf community and associations, on the other hand, have repeatedly demanded for verbatim subtitles, perceiving editing as a form of censorship, since, they posit, in order to be "on an equal stand with hearers" (Neves 2008: 135-6), they should have full access to "information available to the hearing population" (*Subtitling – An Issue of Speed?* 2005: 17). More recent studies (Moran 2012; Szarkowska et al. 2011; Schilperoord et al. 2005) have, in fact, focused on the role of redundancy in spoken language; it is a device which makes messages better understood and, if accessory information is heavily reduced, these researchers theorised it might rather lead to greater processing effort.

Redundancy in the film text is either intersemiotic – that is, the one that arises from the coexistence of the auditory and visual channel – and intrasemiotic – i.e., the repetitive elements typical of spontaneous speech – and their elision has been traditionally believed to help avoid potential readability problems (Szarkowska 2013).

As far as intrasemiotic redundancy is concerned, De Linde and Kay (1999) were already under the impression that unreduced text could possibly facilitate, rather than hinder, the comprehension of the contents, a condition which Moran (2012) attributes to the fact that reduced text tends to present higher density, lower explicitness and a significant lack in the presence of cohesive links, if confronted to unreduced text and, thus, that "subtitles containing more cohesive devices may be easier to process because of their linguistic coherence as well as their cohesiveness with the film text" (Moran 2012: 209). Condensation and the deletion of coherence markers – such as subordinating conjunctions –, by weakening the coherence relations within the text, both at sentence and at textual level, create a less explicit discourse, which, in turn, negatively alters the implied meaning (Schilperoord et al. 2005). The results of the experimental research, by means of eye-tracking technology, "The Effects of Text Editing and Subtitle Presentation Rate on the Comprehension and Reading Patterns of Interlingual and Intralingual Subtitles among Deaf, Hard of Hearing and Hearing Viewers", conducted by Szarkowska et al. (2016: 198), seems to confirm the previous studies: the researchers found that "the higher degree of text editing combined with slower subtitle presentation rate does not necessarily foster the comprehension of subtitled videos", but, in fact, in all groups,

"higher presentation rate (15 cps) with verbatim subtitles yielded slightly higher comprehension scores" (Szarkowska et al. 2016: 197). Most interesting is the result among deaf participants, who, although being considered slower readers, facilitated by editing, emerged as "the group that benefited the most from unedited intralingual subtitles in term of comprehension" (Szarkowska at al. 2016: 198). As a matter of fact, slower, edited subtitles caused more gaze shifts – to check either the inconsistencies between the image and the subtitle or the change of the subtitle segment itself – which contributed to a heavy disruption of the reading process; furthermore, slower, edited subtitles, in spite of their containing less text, registered more fixations and longer duration of each fixation – which may signify that they required more cognitive effort to be processed – and were skipped more often than subtitles with higher presentation rate (Szarkowska et al. 2016: 198).

Intersemiotic redundancy in SDH, the one connecting soundtrack and images, likewise appears "essential, rather than redundant" (Neves 2009: 156): such redundancy, for SDH viewers, is not a redundancy at all, since this audience has no or limited access to one of the two sources producing a repetition of the information, and could therefore result helpful in the decoding of the message, if presented inside the subtitle.

3.2. Interlingual SDH

To understand how the concept of verbatim could be applied to interlingual SDH, we must first consider how this technique is generally perceived within the context of AV translation at large. The most prolific research concerning SDH, given the more advanced status regarding captioning technologies and policies, has for a long time taken place in English-speaking countries where the audiovisual market is dominated by English-language productions and, thus, where the greatest majority of SDH are, indeed, same-language subtitles; for this reason, the intralingual nature of SDH is generally taken for granted, so much so that it led to the false belief that this is true for all countries (Szarkowska 2013), whereas, in reality, the majority of AV landscapes, such as Italy's, is in fact characterised by a high number of imported audiovisual products. It is easy to understand such confusion if one considers that even the authors of one of the milestones of subtitling, De Linde and Kay (1999: 1), write that "there are two distinct types of subtitling: intralingual subtitling (for the deaf and hard-of-hearing people) and

interlingual subtitling (for foreign language films)". These prejudicial convictions gave rise to the "fallacy that the deaf and hard of hearing only watch programmes originally produced in their mother tongue, when there is no doubt that they also watch programmes originating in other languages and cultures. This in turn would mean that they are forced to use the same interlingual subtitles as hearing people, when those subtitles are, to all intents and purposes, inappropriate for their needs" (Díaz-Cintas 2003: 200). As already discussed at the end of Chapter One, in these countries, deaf audiences have been forced to infer all the information necessary to the understanding of AV contents from standard interlingual subtitles, designed for hearing viewers.

The very contention between verbatim and edited is actually based on the misconception that SDH are only intralingual: the word "verbatim" literally means that all the components of an utterance in the Source soundtrack are faithfully transcribed inside the Target written subtitle track – therefore limited to the context of intersemiotic transposition – a concept which could in no way be applied to an interlingual translation process. Interlingually translated text could, in fact, never be an exact replica of the original, given the fact that the Source message migrated from one linguistic and cultural system into another, and even the most thorough word-for-word version would not guarantee the same completeness of same-language subtitles.

4. Technical Aspects of the Translation Proposal

To design the subtitling approach presented throughout this thesis, the aforementioned conundrum of the mutual exclusion between completeness of information and full readability, had to be questioned or, at least, considered from alternative perspectives. The spirit pervading the translation was, indeed, that of amateur subtitling, meaning a keen desire to preserve each and every content of the ST inside the TT – as close to an interlingual 'verbatim' as possible, as required by d/Deaf audiences; to this aim, it had to heavily rely on foreignizing strategies and the belief that the form of language, thus including redundancy and spoken language features, is part of the content itself.

Clearly, this results in extremely 'crammed' subtitles, both in terms of characters and lines per subtitle block and in terms of total number of segments, since they will have to contain, additionally to the strictly verbal utterances, paralinguistic and sound information. Moreover, the foreignizing approach, by mimicking the unusual language of

the original, may need to resort to a linguistic repertoire which would require additional time to be processed. Given all these premises, the validity of prescriptive rules such as synchronisation with sound and film boundaries had to be questioned, subverted even, and other strategies – such as segmentation and syntactic restructuring – re-interpreted, in an attempt to realise the initial ambition of preserving the highest amount of information possible, while guaranteeing adequate readability. A deeper comprehension of the linguistic needs of d/Deaf and HoH audiences, in conjunction with the freedom provided by interlingual translation, were discovered to be excellent steppingstones on which to lay subtitling solutions which do not focus exclusively on the parameter of presentation rate: the proposal theorises that, by carefully crafting linguistic and segment layout within subtitles, while, concurrently, detaching from traditional synchronisation constraints, aggressive reduction may be avoided.

4.1. 'Verbatim' in Interlingual SDH

In the current translation work, priority has been given, contrarily to what happens in commercial AV translation and SDH, to the completeness of information: the desire for a verbatim transcription of the dialogues is oftentimes the first concern expressed by d/Deaf and hard-of-hearing viewers, as Morettini's (2012) interviewees demonstrate; many participants to her survey lamented the oversimplification and synthesis introduced in SDH in Italy and demanded less adapted subtitles, arguing that this would guarantee access to a viewing experience similar to that of their hearing peers, allowing them to catch the nuances and even enrich their vocabulary, similarly to what was reported by Butler (2019). The main criteria employed by d/Deaf and HoH viewers when judging SDH quality were declared to be the quantity offered and the legibility, leaving speed, synchronicity, type of language and adaptation as secondary factors (Morettini 2012: 334). In the interlingual subtitling process, this meant primarily focusing on the preservation of as much of the original content as possible, while guaranteeing readability.

What is being argued herein is that, due to the exposure to alternative AV translation practices, both in the form of fansubbing and subtitling on streaming services, the habits and demands of SDH users have drastically changed, moving towards a fruition of the audiovisual product which allows for custom-made interruptions, replays, expansions –

due to the possibility provided by technology to stop and rewind a video at will, to synchronously research additional information through the Internet, etc. – and the role of subtitles has changed as well: the demands of d/Deaf and hard of hearing individuals for verbatim subtitles (Neves, 2008; Szarkowska, Laskowska 2015), embody the rebellion to what is perceived as a form of censorship (Jensema et al. 1996: 285), at once with the aim of protecting their basic right to total access and their contemporary desire for direct contact with otherness. This means, as will be thoroughly analysed in Chapter Three, as far as interlingual translation is concerned, the employment of a foreignizing approach, and as far as intersemiotic translation is concerned, a will to preserve both intrasemiotic and intersemiotic redundancy.

Interlingual SDH, perceived as a stand-alone category, does indeed open up a sort of limbo, an unexpected 'no-man's-land': the juxtaposition between verbatim and edited subtitles, one of the most long-standing pivotal concepts in the discussion of SDH practices, perfectly definable when considering intralingual subtitling for deaf and hard-of-hearing audiences, becomes utterly blurred when applied to interlingual SDH. Indeed, "verbatim", in the context of interlingual translation, refers to a rather loose concept of adherence both to form and to content. In the present discussion, we consider the new, vast territory opened up by SDH between two different languages: if same-language captions have no choice but the two polarities of verbatim and edited, translation, free of the shackles of word-for-word transcription, translated captions are in the position of playing with the tools and tricks inherent to translation processes; they allow for an imaginative exploitation of synonymy, thanks to which the verbal content can be reduced and simplified, and a syntactical and textual restructuring, through the use of segmentation and reformulation, without the risk of distorting the original message. Thus, in order to stay true to the 'preservationist' direction of the proposal, the over-exploited strategy of omission, which allows for the "reduction in the linguistic content of the dialogue" (Szarkowska et al. 2011: 364) in edited captions, aimed not only at simplifying the content of a segment but also at drastically reducing the display speed of a given fragment, was avoided whenever possible, while other, less invasive editing techniques – such as paraphrasing – were exploited.

From a purist point of view, even such operations might appear in stark contrast with the general stance of the thesis. Yet, since perfect correspondence cannot be reached in

the passage from one language to another, the concept of verbatim, which was the utopic aim of the project, was pursued by the careful preservation of all meaningful elements – verbal and non-verbal – and, rather than intervening on a drastic elision of the contents to guarantee readability, a more general reorganization of the concepts, which could foster understanding, was applied and other 'arbitrary' technical rules were suspended to prioritise d/Deaf viewers' demands and accessibility.

4.2. Segmentation

The use of editing in Italian commercial subtitling as a means to adapt a text which was conceived to be heard and not to be read to the reading abilities of the considered Target audience, furtherly intertwines with normalising and domesticating tendencies permeating professional AV translation practices, resulting in heavily tampered TTs, not only as far as 'inessential' features of speech are concerned, but affecting the problematic, culture-bound contents of the original, to meet the market's requirements. Szarkowska (2013) underscores how crucial it is to preserve inside SDH all those parts of the dialogue which would otherwise be unavailable to deaf viewers, since they are conveyed through the auditory channel, including redundant elements and even incoherencies; in addition to supporting comprehension, these features may also serve precise purposes inside the narrative, so much so that even BBC's guidelines advise not to "tidy up incoherent speech in drama when the incoherence is the desired effect" (*Subtitle Guidelines* 2022: online[19]). One might say that the preservation of the form of language, alongside its content, contributes to the meaning-making process and to support understanding, and, therefore, that none of these features should be considered – *a priori* – expendable.

This choice will obviously have paradoxical results: the more material is preserved inside the subtitle, the more its length will increase, for an audience which, we have seen, may need lower presentation rates. To solve this conundrum, Szarkowska's proposal – which appeared extremely relevant in relation to the present project – is to sacrifice the one 'artificial' parameter of subtitling: synchronisation; with the aim of allowing more reading comfort to the special needs of some viewers, lower reading speed could be achieved through an increase in the subtitle display times (Szarkowska 2013). This decision will result in the disregarding of one of the main rules of synchronisation, i.e.,

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[19] https://www.bbc.co.uk/accessibility/forproducts/guides/subtitles/ (last accessed: 10.05.2023).

respecting film boundaries by preventing subtitle chunks from being displayed over cuts (Díaz-Cintas, Remael 2007).

For instance, as far as the TV series considered in this thesis is concerned, the Italian amateur subtitle track[20] followed a rhetorical segmentation, synchronising in and out-times of their translation with the utterances of the actors. This choice is coherent with non-professional practices, which, in addition to grammatical segmentation warmly advising to create self-contained lines, gives at all times priority to synchronisation between text segment and spoken dialogue, whereas visual segmentation is not explicitly mentioned in the manuals of fansubbing communities (Massidda 2012). The professional English subtitles for the deaf and hard of hearing contained in the official DVD[21] opted, on the contrary, for a visual segmentation which respected primarily filmic boundaries, thus with a synchronisation between shot change and change in the subtitle chunk.

When pondering about the optimal solution for the translation proposal included here, the editing peculiarities of the selected product were of crucial significance. Due to the unusual medium employed – videocall services – the centrality of dialogue inside the soundtrack is immediately blatant, since action is almost exclusively limited to the interaction between the characters: the prominence of dialogues, when using continuity editing, would generally result in a frequent resorting to shot/reverse shot technique and tools such as eyeline match or the 180-degree rule; this cannot be applied to *Staged*, where the action rarely occurs 'in person', since the interlocutors do not share the location but rather interact with each other through electronic devices.

Their conversations are represented by head-on, frontal, eye-level (or more sporadically shoulder-level) shots of the characters – coherently with the fact that what the viewer is seeing was, both intra- and extra-diegetically, recorded through a personal computer camera – who look at each other, but do so in an indirect manner, through a

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[20] The Italian amateur subtitle track mentioned in this passage was the only one retrievable online: the same file was found on some of the major free subtitle websites (e.g., Opensubtitles.org, Subscene.com, Podnapisi.net).

[21] The version of the TV series considered for the Italian Subtitles for the Deaf and Hard-of-Hearing proposed herein was the one originally aired on BBC One between 10 and 24 June 2020. Provided that no official English SDH track could be retrieved for this specific version, the English SDH exploited throughout the current and following chapters and inside the table comparing OV and TT is an adjusted version of the official English SDH track designed for the DVD of the first two seasons of the TV series and the officially published screenplay (Evans, Glynn 2021); the official DVD's counterpart, slightly longer and containing a few deleted scenes and alternative takes, which altered the timing and, sporadically, dialogue lines, was carefully compared and modified to adhere to the soundtrack of the considered version.

gaze which is 'refracted' by the device in front of them, thus appearing to be directed to the viewers themselves. Therefore, the majority of the shots are either close-ups or – improper – 'ensemble shots': the former employs full-screen, medium close-up shots, allowing the audience to observe facial expressions and gestures of the speaker and the reactions of their interlocutor, whereas the latter comprises inside one single shot, through the use of unorthodox solutions, all the participants to the action. In this case, all characters are visible at the same time on the screen, in a sort of multiple split screen, placed inside personal windows – containing one, maximum two people – separated from each other and generally fixed in their position inside the frame through the entire scene. The characters thus give the illusion to be sharing – albeit virtually – time and space, as they would do inside a real setting, but they themselves disrupt this illusion by directing their gaze to the viewer, instead than their interlocutor. Unlike classic cinema, camera shots cannot be exploited to express concepts and relations between the objects, thus their dimension compared to the screen and the simultaneous relation between multiple shots – a condition at once allowed and imposed by the communication modality employed – become an expressive device instead.

Figure 3. On the left, full-screen, extreme close-up shot, showing only one character; on the right, a multiple split screen containing four different windows, simultaneously showing all the participants to the conversation. (Staged: Evans, Glynn 2020)

Considering all the aforementioned aspects, it should come as no surprise that *Staged*'s editing style is characterised by extremely rapid and sudden shot changes, in particular when close-up shots are used, in a fragmentary representation of its world, which reinterprets the rules of shot/reverse shot dialectics, swiftly substituting the action with the reaction it has caused; the impossibility to exploit mainstream continuity techniques, such as eyeline match and match on action, result in an omnipresent use of sound bridges, not only between scenes, but especially between shots within the same scene. The visual elements are woven like a weft in the continuous, shared warp of the soundtrack, a flow

in which space limits are blurred, allowing sound to expand, holding together all the participants to the action, so much so that it becomes impossible to identify its origin – an element often exploited to humorous ends.

Any attempt to impose strict synchronisation rules was indeed hindered by the very structure and style of the product, in addition to the characteristics of the audience. The aural continuity unabashedly overstepping the visual composition has possibly been the most problematising feature for the synchronisation process: except for those instances in which dialogue sound bridges function as an introduction to the following scene, a thorough synchronisation between sound and subtitle, which may appear pleasant for hearing viewers, would result utterly meaningless to an audience which has no access to the auditory feature. The rhetorical segmentation applied in the Italian fansub, displaying subtitles over the majority of cuts, was deemed unfit for a group of viewers whose enjoyment of the AV product is principally based on the visual component, since it resulted in extremely frequent occurrences of the so-called "twitching effect", while being of no benefit regarding display times.

As already discussed, dialogue sound bridges are largely exploited in *Staged*, perfectly in line with contemporary audiovisual practices, in this case to obviate to the lack of other visual transition solutions: the lines spoken by a characters can be heard before a cut in the shot preceding the frames showing the speaker, or continue to be heard after a cut in the following shot, where we cannot see the speaker anymore. When they are employed over "hard" cuts – roughly corresponding to scene changes, in other words, wherever time and/or space of action do not remain the same between shots – they function as an introduction, an anticipation to something which has not yet been presented visually; on the other hand, when they occur over "soft" cuts – those which change camera angle inside the same space, oftentimes to represent shot/reverse shot sequences within one conversation – they are much shorter (a few milliseconds) and capable of smoothening the transition between one shot and the next. While the former possess a properly narrative role, the latter are rather a stylistic, media-related device, in addition utilised with high-frequency, since dialogue sequences are extremely common; this oftentimes justifies the suspension of rhetorical segmentation norm over soft cuts.

Considering the centrality of dialogue in the present TV series, sound bridges of a few milliseconds over soft cuts are ubiquitous and when the subtitled segment closely follows

this pattern according to which the in and out-times of shot change do not perfectly correspond to the exposure time of the written text, the eye perceives this slight gap as a nuisance. In addition to this 'aesthetic' inconsistency, many audiovisual translation scholars, such as De Linde and Kay (1999: 16), indicate subtitle lines overrunning shot changes as causes of considerable perceptual confusion, arguing that it may lead to subtitle re-reading, and many producers' guidelines, such as BBC, pay a lot of attention to this aspect, strongly suggesting to "avoid creating subtitles that straddle a shot change", but, instead, make sure that they "match shots as closely as possible[, since] it is likely to be less tiring for the viewer if shot changes and subtitle changes occur at the same time" (*Subtitle Guidelines* 2022, online[22]). The latest researches in the field of eye-tracking (Szarkowska et al. 2017), appear to confirm the validity of these guidelines, since, although not causing an actual rereading of the subtitle, lines remaining on the screen over a shot change do lead to an increase in the number of gaze shifts between the image and the subtitle compared to those referred to subtitles contained inside a shot, demonstrating that, after a shot change, the viewer tends to automatically check whether the subtitle has changed. If the subtitle lines are the same as the previous shot, they do not start over rereading it, but these superfluous eye movements can become tiring efforts when repeated throughout the viewing.

"Visual segmentation" is thus not only a stylistic, aesthetic choice, which tries, through the element added to the visual landscape of the film, to respect the directorial choices made by means of the filmic medium, but also a solution capable of fostering reading processes, in particular in the case of people possessing a pronounced visual sensibility, as d/Deaf viewers often are. In the matter at hand, precisely because soft cuts are extremely frequent and marked by a visual-aural 'mismatch', visual segmentation was considered as the main direction during the cueing process, informed not only by readability reasons, but also by the characteristics of the Target audience: priority was coherently given to the visual feature of the product, therefore to the visual enjoyment of the matching between the two visual elements – image and subtitle – perceived as the most pressing need for the Deaf public, rather than audio-centrically disrupting visual overlapping in favour of the sound element, probably inaccessible to the great majority of the selected audience.

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[22] https://www.bbc.co.uk/accessibility/forproducts/guides/subtitles/ (last accessed: 10.05.2023).

This does not mean that visual boundaries were respected thoroughly, either. Sound bridges over hard cuts are, for instance, to be considered at all times, since they were explicitly selected by the creators to obtain specific effects inside the narrative: in these instances, it is important that the information simultaneously reaches both those audience members who can access the auditory input and those to whom it is provided in the written form, thus occasionally applying a rhetorical segmentation which resulted in subtitle blocks displayed over cuts.

Both rhetorical segmentation and visual segmentation were finally suspended to the benefit of presentation rates, in agreement with Szarkowska's (2013) solution proposal, as reported at the beginning of this paragraph: to avoid an aggressive erosion of the contents of the original product, shot boundaries were sometimes crossed with the aim of providing acceptable reading speed. Given the rapid editing pace – characterised by frequent shot change and a general brevity of each shot – subtitle segments which resulted too fast to be read or under one-second display were the main causes of such deviation from the norm. Far from being rare, one-word subtitles and long, complex utterances, produced at blazing-fast speed displayed following rhetorical segmentation – whose rhythm oftentimes corresponded to visual segmentation – would have resulted utterly illegible for the human eye. On these occasions, text is therefore presented over two adjacent shots, yet, never for a few milliseconds, but always displayed for a longer time, roughly the duration of the whole shot, in order to avoid twitching. This solution was adopted especially in conjunction with segment merging, in all those instances in which two adjacent shots, functioning according to a shot/reverse shot dialectic – for example, a question-and-answer exchange – were considered as a single entity. Quite often, the presentation rate of the subtitle reporting each individual utterance would result exceedingly fast to read, but, by merging the two adjacent shots, the running time of both can be exploited to produce a slower segment, containing both utterances. One single subtitle chunk, presenting two dialogue lines – one line per speaker, preceded by a dash – will thus override the cut between the two shots, thus matching the duality of the subtitles, to the duality of the image.

Figure 4. A two-line subtitle, each referring to a different speaker, in chronological order, crossing two adjacent shots. (Staged; Evans, Glynn 2020)

4.3. Characters per Line and Characters per Second

As stated earlier in the text, subtitle speed was not one of the main concerns for this project, supported by the conviction that other parameters – such as text segmentation and sentence structure – may be of greater influence on the reading process in d/Deaf viewers. Albeit no single limit has been irrefutably indicated as optimal for Italian d/Deaf audiences and interpersonal variation is extremely significant, an indicative maximum presentation rate had to be selected to guarantee readability to the largest number possible of viewers, while allowing for a good level of content preservation. In this matter in particular, Italian fansubbing – for many other aspects flattened on commercial practices guidelines – was capable of introducing technical solutions which go stubbornly against the tide, contributing to modify professional parameters in some specific contexts. They increased to 45 the maximum number of characters per line (Massidda 2012) – whose influence can be observed in the limits imposed on streaming services, for instance, in the 42 characters per line allowed by Netflix (*Italian Timed Text Style Guide*: online[23]), which, as underscored in the previous chapter, became available in Italy only long after the popularisation of fansubbing; moreover, the number of characters per second has been drastically raised to 30 cps (Massidda 2012), in this case having but a marginal impact on streaming platforms' choices, which exceed only slightly standard TV and DVD guidelines of 12-15 cps: Netflix, for instance, indicates 17 cps as the limit for adult viewers (*Italian Timed Text Style Guide*: online[24]).

In the subtitle proposal here attached, a synthesis of the two approaches described above was attempted, in an effort to consider both "formally" and "informally" induced

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[23] https://partnerhelp.netflixstudios.com/hc/en-us/articles/215349898-Italian-Timed-Text-Style-Guide
(last accessed: 05.06.2023).
[24] Ibid.

habits, in other words, the rules introjected by the audience through the exposure to professional and amateur subtitling: the maximum number of characters per line was set to 40 – a value in between those adopted by professional and amateur subtitlers – and was not strictly respected at all times. The maximum presentation rate selected was 20 characters per second – with an average speed of 17 cps – much slower than fansubs and extremely close to streaming platforms' limits, two conditions to which the intended addressees are used, and slightly higher than television rates; such speed should be capable of accommodating the reading speed of the Deaf viewers considered, but also the desire to preserve as much content as possible, while respecting the swift film editing and fast elocution rates.

4.4. Exploiting Language Components

As previously argued, the discussion around optimal subtitles for d/Deaf and HoH viewers too often focused around the sole matter of presentation rate and consequent reduction, without taking into account the linguistic needs of these audiences; specific handbooks about subtitling for the deaf and hard-of-hearing, which give shape to their guidelines starting from audience design, such as Robson's (2004) and even the most recent by Zárate (2021), only superficially discuss deaf and hard-of-hearing people's reading comprehension skills, and do not go beyond the stating that lower presentation rate and generically simplified language are advisable. As of 2018, Neves (2018: 90) stated that it is "important to understand how deaf and hard of hearing people read in general for, only then, may we truly understand how subtitles should be written and presented to boost their understanding and performance as readers" and that "ongoing studies on the individual elements that contribute to enhancing subtitle readability and understanding seek to determine ideal reading speeds and subtitle presentation rates".

In the current discussion, what is argued is that, besides presentation rates, other, more efficacious actions may be performed to foster readability, by exploiting the linguistic grey area opened up in interlingual translation. As we will see, the very nature of subtitles calls for strategies which correspond to the best practices for the presentation of written texts to deaf and hard-of-hearing readers; there appears to be, to some extent, a sort of overlapping between the guidelines for general audiences – i.e., hearing viewers – and d/Deaf and HoH specific requirements for optimal reading comprehension.

4.4.1. Syntax

The technical necessity of segmentation – the breaking down of a continuous stream of sound in chunks which are displayed, one at a time, for a given amount of time – forces the subtitler to 'section' all those sentences which in their original, spoken form exceed the number of characters and lines. According to the aforementioned rule of grammatical segmentation, even in guidelines for standard subtitling for the hearing viewers (Ivarsson, Carroll 1998), subtitle blocks should ideally contain complete sentences, resulting in semantically self-contained, straightforward subtitle units. When this is not possible, for instance, because the verbal material exceeds the available space or pauses are exploited to specific dramatic effects, line breaks within subtitles and subtitle blocks should be placed at logical points in the text. This means that they should occur in conjunction with punctuation indicating the end of sentences or clauses and, obviously, guarantee that no constituents belonging to the same phrase are separated, since "we should try to force this pause on the brain at a point where the semantic load already managed to convey a satisfactory complete piece of information" (Karamitrouglou 1998: online[25]). Szarkowska (2013), in relation to her proposal for verbatim subtitles with longer display times, hinted at in the previous paragraphs, adds that another operation which might result in better understanding is a careful use of grammatical segmentation: the creation of self-contained subtitles should in fact result in fewer total subtitle segments, which could therefore be displayed longer, and thus be read more easily, requiring less speed and cognitive effort.

In this research for meaningful chunks, careful segment display can be paired – in the linguistic grey zone provided by interlingual translation – with sentence restructuring, thanks to which the order of its components can be modified in the Target subtitle, with the aim of producing sentences which are both contained in full inside one single segment and simple and straightforward in their structure, so as to minimise cognitive effort and support general comprehension. The use of passive voice is, for instance, extremely common in the English language, but sensibly more infrequent in Italian native speakers; consequently, a TT substituting passive with active voice would be absolutely acceptable to TL receivers.

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[25] https://translationjournal.net/journal/04stndrd.htm (last accessed: 10.05.2023).

In the translation proposal contained herein, such freedom was exploited to select the optimal syntactic choice for the d/Deaf and HoH public: sentences were divided – sometimes through the introduction of syntactic breaks – into self-contained chunks, which present a full, complete sentence. At the same time, simple sentence structures, following basic word order Subject-Verb-Object, were preferred whenever feasible, thus avoiding convoluted, unnecessarily long utterances.

Cardinaletti (2021), coherently with what emerged from research about reading comprehension in deaf and HoH individuals, especially insists on avoiding subordinate, passive and relative clauses, in particular object relative clauses and in general all those sentences which contain numerous pronominal references, unexpressed subjects and implicit verbs, such as infinitive, gerund and participle. Given the meticulous attention devoted to recreating realistic, spontaneous, spoken language, the occurrence of this type of sentences is actually extremely limited in the considered ST; with the exception of those passages in which literary masterpieces are quoted unabridged – and therefore inside which even syntactic features serve specific purposes and had to be preserved – for the most part, the characters use a clear, plain syntax and brief sentences, mirroring the immediacy of the action. To these considerations must be added the advice, reported by Szarkowska et al. (2016), to carefully avoid the erosion of all those cohesiveness and coherency devices which may support comprehension. Nevertheless, whenever the complexity of the passage required it, segmentation and sentence reordering were exploited, for instance, by reducing the number of passive sentences and clarifying the referents, as will be analysed in the last section of next chapter.

4.4.2. Vocabulary

Lexical expedients can likewise contribute to solve the issue of time and space constraints. The use of extremely long words and complex, unusual, technical terms is generally disadvised by interlingual subtitling guidelines (Ivarsson, Carroll 1998), given the fact that, in the former case, occupying more space on the screen, they require more time to be read and, in the latter case, more time to be processed; Ivarsson and Carroll (1998: 89) argue that "it is easier for viewers to absorb and it takes them less time to read simple, familiar words than unusual ones", even more so when considering prelingual deaf audiences. According to what has been analysed in Chapter One, some deaf people

show a deficit in vocabulary breadth and depth, a situation which should lead to the selection of high-frequency words, possibly in their basic form, thus amplifying the possibility that the SDH viewer will be familiar with them, avoiding cognitive overload, frustration and confusion; just like for interlingual subtitling, rare, outdated, technical terms and nominalisation – which, in Italian, generally results in long words – should be avoided (Cardinaletti 2021: 144).

As standard subtitling practices suggest, through interlingual processes we have the chance to exploit that same grey area mentioned above: "if a subtitler is faced with a choice of two synonyms, it is better to choose the more common word if this can be done without doing an injustice to the spirit and style of the original" (Ivarsson, Carroll 1998: 89). The lack of perfect correspondence between the two languages can therefore be seen as an advantage, allowing the translator to create a text at once accessible to the intended audience and true to the original creators' intent. This does not obviously mean that the text's lexicon should be limited to high-frequency, common vocabulary; Cardinaletti (2021), for instance, discussing written texts in the context of museums, states that specialised language should not, in fact, be avoided, but simply supported by images and explanations which can clarify its meaning.

In the Source Text considered here, as will emerge even more sharply inside the next chapter, the centrality of the verbal element leads to a careful, rich, self-conscious use of words, which goes far beyond the everyday linguistic repertoire of a conversation among friends; the artists portrayed in the series – actors, wordsmiths, writers – willingly bend the English lexicon to their communicative and dramatic needs, employing technical, unusual, obsolete terms – to which must be added the numerous culture-bound items – whose systematic deletion would have led to an utter misrepresentation of the spirit of the ST. Unusual words are indeed skilfully presented by the screenplay as a means to outline a character, conjure feelings, lead the viewer to a different time or setting. The simplification of complex vocabulary through the selection of synonyms was therefore employed when it did not hinder the transmission of any part of the message: on some occasions it was a mere effect of the transfer between different linguistic systems, as in those instances of reduction in the formality of the register and in the use of nominalisation, where common English structures are far more rare and unnatural in Italian and can therefore be substituted.

When this was not possible, the peculiar voice of the ST, which could emerge only by means of foreignizing approaches encouraging the use of less standard language varieties, was supported by the context, and justified by the interest of the Target viewer in new experiences, on a linguistic as on a cultural level.

SOUND, LANGUAGE AND CULTURE

Übersetzer sind als geschäftige Kuppler anzusehen,
die uns eine halbverschleierte Schöne als höchst liebenswürdig anpreisen,
sie erregen eine unwiderstehliche Neigung nach dem Original [26]
(Goethe, *Maximen und Reflexionem,* 1833)

1. The "Tools of the Screenwriter" and the "Craft of the Actor"

The main goal of this hybrid proposal was the creation of a subtitle track informed by the awareness of its Target audience's dual distance from the Source material: it is a sensory distance between the deaf and the hearing world, bound to the perception of reality, and it is a cultural distance between British society and Italian Deaf identities. The role of the subtitler has therefore been to identify and interpret *all that goes unsaid* inside the Source Text, each and every relevant but nonexplicit feature to the meaning-making process of the audiovisual artifact, placed either inside the product's soundscape – inaccessible to Deaf people – or tucked away into extralinguistic inferences – inaccessible to the Italian public. These elements then had to be re-codified through visual signals which could be received in their entirety, both from a perceptive and from a semantic point of view, by the Target viewers.

These operations were possible through the introduction of a few fansubbing-inspired stances. The precondition of the centrality of sight led to a much freer use of screen space, which could be exploited – for example, through horizontal positioning – as a means of speaker identification and – through unorthodox timing solutions – of visual representations of auditory phenomena such as overlaps. Even Italian amateur practices offered interesting, alternative solutions, although they are often described as extremely flattened on professional guidelines, especially when it comes to the graphical aspect of the subtitle track, to the extent that they have been claimed to be almost indistinguishable from their commercial counterparts by the lay user (Massidda 2012): the maximum of two lines per segment, the exclusive use of the colour white and *sans serif* font type, the

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[26] "Translators are like busy matchmakers who praise a half-veiled beauty as being very lovely: they arouse an irrepressible desire for the original", translated in Berman (1992: 53).

positioning at lower, central area of the frame are all long-established rules that are respected by Italian fansubbers as well, but one cannot ignore the massive, revolutionary impact foreignizing approaches had on Italian audiences. The substitution of a domesticated language, familiar to the public, with strategies such as retention and explicitation managed to modify the very perception and enjoyment of foreign AV products in Italy (Massidda 2012), while operations, such as the addition of headnotes – recalling editorial footnotes – allowed for a deeper, unmediated contact with the shared knowledge of entire peoples.

The first issue was the visual representation of all non-lexical features contained in the soundtrack, namely the paralinguistic components of the human voice, sounds and music; this latter item – which is always extradiegetic – possesses no narrative or emotional role and is limited to two themes: a relaxing, downbeat, piano tune is reserved for the opening and closing scenes of each episode, and a cheerful, upbeat motif employed for scene change, is used especially to underline irony or comedic punchlines. The great majority of the sounds are produced by the actors, which allows for the description of this operation as the preservation of "the craft of the actor, with its timing, force, and volume" (Nornes 2007: 242-3): this was possible, as will be analysed in the following paragraphs, either through conventional solutions – such as the labels widely used in Closed Captioning –, but also through a few lexical and graphical escamotages – e.g. punctuation, compensation – in addition to more alternative timing and positioning solutions.

The second issue regards, on the other hand, "the tools of the screenwriter" (Nornes 2007: 242-3), linked to the distance between SL and TL but also what could be defined as "cultural literacy", to borrow Hirsch's (1987) nomenclature, meaning the ability to understand a given culture's signs and symbols and fluently participate in it, bound to the distance between SC and TC. In interlingual translation, this latter skill especially, is seen as a considerable knowledge deficit in the average Target viewer, who is supposed uncapable of understanding culture-specific references shared by all members of the Source Culture group. Notwithstanding the globalising tendencies towards a transnational commonality of Anglo-American culture, due to which numerous extralinguistic inferences have become internationally familiar, there still exists a large portion of everyday life in Britain – its objects, activities, dialects, history, traditions – which remains obscure to the lay Italian viewer; considering them in view of the recent

modifications of the market, which understood the contemporary impossibility of addressing a mass audience and the need to interact with a fragmented reality (Neves, 2009: 151-152), this cultural gap was bridged in the current thesis by exploiting all the strategies provided by professional and amateur practices – various translation techniques, but also headnotes – respecting at all times the desire of the viewer for a direct contact with the original text and its environment. A foreignizing approach was applied, compatibly with technical constraints – for instance, through the preservation of *realia*, accents, swearwords – and domesticating tendencies avoided whenever feasible.

Such variety of strategies came into play in an attempt to safeguard the complex interaction of identities participating in the meaning-making process of the audiovisual production, what Nornes (2007: 242-3) defined as "the tools of the screenwriter" and "the craft of the actor": not only the classical strategies of the playwright listed by the author, such as "foreshadowing, alliteration, metaphor, vulgarity", but also their ability to create a web of cultural references and mimic spontaneous language; not only the "timing, force, volume" employed by the thespians, but also their talent to aurally morph into different individuals.

2. Non-Lexical Features: Voices and Sounds

Neves' (2009: 157) words perfectly summarise the peculiar nature of subtitles for the deaf and hard-of-hearing:

> Watching a film is all about decoding information that is conveyed through multiple channels (speech, sound, and image). Reading film is a complex process. It is problematic to say that full access to audiovisual texts is ever attained, even in the case of people with no impairment. In accepting the dialectic interaction between the producer and the receiver in the construction of meaning, and in the knowing that the audiovisual text is a perceptive whole that does not equal the sum of its parts, it is obvious that decoding polysemiotic texts is a demanding task for all.
> Speech is usually decoded through cognitive processing, and sound effects and visual signs are often impressionistic and concurrent.

If we maintain, as stated by Luyken et al. (1991: 29), that the "new viewer's experience of the programme [should] differ as little as possible from that of the original audience", then, when considering d/Deaf and HoH audiences, it becomes obvious that there is a

need, "further to taking speech into writing, [to adapt] multiple aural messages (speech, sound effects and music) so as to produce a visual (most often verbal) substitute for the information that cannot be picked up by people with hearing impairment" (Neves, 2009: 152), rendering SDH a perfect example of what Gambier (2003) defined as "transadaptation". Subtitles thus become "the visual face of sound. For the HoH they are a stimulus and memory exercise; for the Deaf they are the only means to gain access to aural information" (Neves, 2009: 157).

As argued by Zdenek (2015: 81), "captioners don't caption sounds. They caption shows. They interpret and convey contexts. They make meaning. They mediate authorial intentions", in other words, "captioners rhetorically invent meaning that hasn't quite existed before within the universe of the show." Sensations and emotions subtly conveyed through sounds are therefore to be transposed into words and to do so it is necessary to identify the relevant features of the soundscape.

Holman (1997) identifies two main roles of sound in film: grammatical – aimed at creating cohesion and continuity between each segment – and narrative, either direct – contributing to the plot – or subliminal – acting on an unconscious level. As Kerner (1989) points out, they are used to simulate reality, create illusion or suggest a mood: "sound draws our attention to a particular motion-event and thus achieves a greater 'intimacy' than light because it seems to put the spectator directly in touch with a nearby action through a medium of air which traverses space, touching both spectator and represented event" (Branigan 1997: 99). Sobchack (1987) furtherly differentiates sounds in two main categories: synchronous – meaning that its source is visible inside the frame, thus its typology, localisation and timing can be easily inferred by the image, justifying the characters' reactions – and asynchronous – offscreen sound, whose exact nature, provenance, and timing remains unknown to the Deaf viewer, made explicit exclusively through the eventual reactions of the characters inside the shot.

The subtitler must thus interpret what goes unsaid and re-codify it through visual signs, in an attempt to elicit an equivalent effect on the viewer, always keeping in mind that the transposition into a new code impairs the simultaneous nature of the AV product – presenting at once speech, sounds and images – by introducing the sequentiality of written language to transcribe verbal and non-verbal features. Two effects always to be kept in mind are that the "TT expresses and explains additional details that are not explicitly

conveyed in the ST" (Hervey, Higgins 1992: 250) and "by rendering sound visually, you will always be loading the reading effort" (Neves 2005: 234).

Thanks to the peculiar typology of the analysed product, the additions typical of subtitling for the deaf and hard of hearing resulted scarcely invasive: as it has already been pointed out, music – a pivotal element in contemporary AV products – is scattered and inessential, while the two remaining factors – human voice and sounds – are relevant to the plot, especially the former, given the logocentric approach of the text, but presented, for the most part, in an unproblematic fashion: their function is clear and there are no occurrences of overlapping multiple types of sounds. The employed camera shots described in the previous chapter guarantee in most cases speaker identification and location, two of the main issues is SDH, leaving room for a detailed description of voice quality, very often significant inside the story; filmic elements also allow for a clear identification of the origin and nature of sounds and noises, while plot-dependent, offscreen sounds are rare and for the most part supported by visual redundancy.

The great variety of sounds occupying the soundtrack, both produced by the actors' voices and coming from non-human sources, are thoroughly – albeit scantily – reported in the SDH contained in the official DVD: this is demonstrated by the significant number of labels – 245 in total, 193 reporting only human-sourced sounds, to which must be added the extremely frequent use of primary interjections (287), indicated at all times. The remaining labelled sounds, produced either by nonorganic entities, were but 52.

These data not only confirm the centrality of verbal content but also the importance of the information provided by the actors, both consciously and unconsciously, through paralinguistic features. To analyse and consistently translate such a great number of vocalisations, the classification of paralanguage proposed by Poyatos (1993) was thoroughly considered; the author defines paralanguage as:

> The nonverbal voice qualities, voice modifiers and independent utterances [...], as well as the intervening momentary silences, which we use consciously or unconsciously supporting or contradicting the verbal, kinesic, chemical, dermal and thermal or proxemic messages, either simultaneously or alternating with them, in both interaction and noninteraction. (Poyatos 1993: 6).

In other words, all that, albeit contributing to the meaning-making process of face-to-face interaction, cannot be found on a dictionary. All these elements are then divided into suprasegmental and segmental items, where the former are modifications of a verbal utterance and the latter are quasi-lexical messages, with the ability to "stand by themselves with as much lexical value as words within each linguistic and cultural community" (Poyatos 1993: 243).

Semantic elements therefore "[precede or follow] each other as discrete portions of a noncontinuous whole" and comprise "*words* (i.e., phonemes), *paralinguistic alternants* (e.g., 'Uh' […]), *silences* or measurable breaks in that audible chain of segmentable events, conversational *kinesic constructs* (e.g., a gesture) […] , and *still positions* of one or several body parts which alternate with the kinesic chain" (Poyatos 1993: 137). Paralinguistic alternants are the elements which more directly concern our discussion around labelling: they are "ingressive or egressive, voluntary or involuntary, conscious or unconscious, independent, single or compound nonverbal segmental utterances" (Poyatos 1993: 234) and, although many are articulated in a similar way to phonemes – those representing for instance primary interjections (e.g., 'erm', 'oh') or onomatopoeic sounds – numerous others "show no clear articulation and consist mainly of audible air frictions" (Poyatos 1993: 243); these latter are behaviours like – as listed by Poyatos (1993) – laughter, crying, shouting, sighing, gasping, panting, yawning, coughing/throat-cleaning, spitting, belching, hiccupping, and sneezing. If words – and, in a sense, silences – are transcribed inside any subtitle track and gestures and positions can be inferred through visual cues, alternants – especially those lacking a standard written form – need to be transcribed inside the written TT, either by means of labelling or entering the subtitle lines themselves. Both the former and the latter are items usually disregarded in interlingual subtitling for hearing audiences, which acquire a crucial role in SDH, as will be discussed in the dedicated paragraph.

Suprasegmental features – defined "nonsegmental" by Poyatos – are, instead, those that "clearly [change] throughout that communicative stretch of sounds and movements and silences and still positions, with not-so-clear boundaries and overriding those other elements, from syllables and/or simple kinemic constructs to much longer portions of speech or whole kinesynctactic complexes, varying slightly but with a cumulative impression never given by the clearly discrete parts, therefore not being segmentable"

(Poyatos 1993: 137); they are features like "*intonation*, *primary qualities* (e.g., volume, tempo), *qualifiers* (e.g., laryngeal control) and *differentiators* (e.g., overriding laughter), and the *parakinesic qualities* of intensity, range and velocity" (Poyatos 1993: 137-8). The primary qualities of speech, which represent the fundamental features that allow human beings to recognise a speaker, as listed by Poyatos (1993), are timbre – the element capable of setting an individual apart from all others –, resonance, loudness, tempo – or rate –, pitch – the acuteness or lowness of tone –, intonation range, syllabic duration, and rhythm. The unicity of voice qualities, their being at once biological, physiological, psychological, sociological, immediately disambiguates the source of an utterance for the hearing viewer, who recognises with no effort the speaker even when they are not visible. On most occurrences, the relevant feature being merely the recognisability of a voice, primary qualities were not translated visually: the crucial information for SDH public is not a detailed description of the natural loudness or pitch of each character's and/or performer's speech, but, on the other hand, the clarification of who is speaking, in order to unambiguously link content and speaker.

The same is true when a modification of one or more of these spontaneous qualities is consciously exploited by the actors to call to the minds of the audience a different speaker: the purpose of the imitation of the unique features of another individual does not lie in the qualities themselves, but in their recognisability – i.e., their ability to aurally conjure the characteristics of a person who is different from the utterer; when one or more of these qualities differ significantly from their usual or standard realisation – for instance loudness, tempo, intonation or rhythm – attracting the attention of the listener and serving specific purposes, they acquire an intrinsic value and become essential to the correct interpretation of the message.

To these basic qualities can be added paralinguistic qualifiers and paralinguistic differentiators; the former are the elements which differentiate voice types – for instance into whispery voice, murmured voice, breathy voice – and the latter are the nonsegmental realisation of those same speech behaviours mentioned above – laughing, crying, etc. – when they override an utterance.

The following table lists and classifies all labels found in the SDH contained in the official DVD of the TV series. It is to be noted that – to allow for a more concise and effective description of the choices concerning sound description – speaker identification,

speaker imitation and accent were grouped together; as a matter of fact, the features which make it possible for a hearing individual to, respectively, recognise a speaker, an imitated speaker or a specific accent are limited neither to phonological nor to suprasegmental characteristics. An individual's unique voice is in fact determined by its primary qualities, as has been pointed out in the previous section, but simultaneously characterised by their regional, social and individual accent; the same is true for speaker imitation techniques, which, especially in this specific AV product, largely exploit the recognisable features of regional accents to establish a univocal relation between the intended speaker and their geographical origin. At the same time, geographically determined linguistic variants are obviously characterised not only by specific suprasegmental features, such as prosody and stress, but also by phonological variation, meaning a difference in the pronunciation which occurs inside the segment when a specific sound is produced; regional accents – and the accentuation through their use – were therefore interpreted as a sort of indirect imitation of an emblematic, albeit stereotyped, speaker of that specific language variety.

Human Voice	Identification		Speaker identification	88 + both speak over each other [1], all speak at once [1], both [2], all [1]
			Speaker imitation and accents	Hollywood voiceover [1], imitates trailer voiceover [1], imitates Burton [1], As Michael [2], As David [1], As Donald Duck [1], As himself [1], As Mickey Mouse [2], imitates Sean Connery [1], motherly voice [1], (broad) Scottish accent [3], broad Welsh accent [1], Birmingham accent [2]
	Paralanguage	Suprasegmental features	Primary qualities, paralinguistic qualifiers and differentiators	whispers [3], loudly [1], stammers [1], quietly [1], slowed speech [1], mumbles [1], shouts [1]
		Segmental features (paralinguistic alternants)	Lexical representation (onomatopoeic or nominal)	laughs [10], chuckles [3], sigh (deeply/in relief) [17], grunts/deep grunting [2], groans (softly) [4], growling [1], mouths [2], clears his throat [7], howls (sustained note) [6], wailing and yawning [1], coughs [1], scoffs [1], quacks [1], voice breaks [1], tuts [1], sucks air through teeth [1], clicks tongue [1], blows kisses [1], inhales (deeply) [4], exhales (sharply) [7], mutters (under his breath) [2], mumbles [1], continues (indistinctly) [2],

					imitates thumping bassline [1], baby gurgling [1], baby wails [1], child squeals [2]
				Phonetic representation	287
Sounds	Technology-related tones				video call ringtone [1], video call tone [5], video call rings [1], error tone [1], phone rings [3], phone ringing [1], tone alert [1], doorbell rings [4], laptop clicks off [1], laptop bleeps [2], laptop beeps [5], signal breaks up [1], line cuts out [1], phone vibrates [3], timer buzzing [1], buzzer [1]
	Other sounds				glass clinks [1], clatters [2], pen clicks [1], door slams [1], birds tweet outside [1], bang on window [1], wings flutter [1], footsteps [1], pages rustle [1]

The techniques employed in SDH to report sound information range from an expressive use of the visual settings of the subtitles and punctuation, oftentimes sharing them with interlingual subtitles, to CC most iconic feature, the addition of "labels". Borrowing written language widespread conventions, quotation marks indicate straightforwardly reported speech, exclamation marks underline a surprised tone or an increase in volume, ellipses express hesitation and pauses; exploiting the characteristic visual language of subtitles, italics can be employed to indicate offscreen speech, specific symbols – generally, # or ♪ – represent music and singing, preceding dashes clarify the presence of two speakers inside the same caption, screen placement provides information about the provenance of a sound and segmentation conveys the rhythm of speech delivery (Zdenek 2015: 39-40).

Labels represent a further tool to insert the soundscape of an AV product into the written track: in DVD captioning, nonspeech information is presented, generally in capital letters, inside parentheses (Zdenek 2015: 38-39) and contains elements such as the identification of the speaker, of their manner of speaking, of the language employed (when it differs from the main language of the product), of the medium exploited, of sound effects, of paralanguage and of music (Zdenek 2015: 39-40).

In the proposal here contained, each category was also levelled out: to guarantee clarity and univocity, a fixed combination of words was selected and maintained throughout the whole season to refer to the same sound, contrarily to what sometimes happens in the DVD's SDH, which, for instance, uses more than one expression from episode to episode

(laptop bleeps/beeps; video call ringtone/tone/rings; Hollywood voiceover/imitates trailer voiceover; as/imitates).

2.1. Speaker Identification

One of the most problematising elements of speech in film for a viewer who has access only to the visual cues is the determination of who is speaking, the relating issue of where their voice is coming from, and the qualitative characteristics of both the voice and the manner of speaking; the peculiar and widespread use of offscreen space in cinema, whose presence is constantly reminded inside the shot – for instance through the characters' gaze – furtherly complicates the relation between what can be deduced from the image and what is inferred solely from aural cues.

Inside the considered production, the main characters themselves are but six – the two actors, Michael and David, their wives, Anna (Anna Lundberg) and Georgia (Georgia Tennant), Simon (Simon Evans), the director, and his sister Lucy (Lucy Eaton) – all under the watchful eye of the producer, Jo (Nina Sosanya), and surrounded by occasional appearances – three episode guest stars, Samuel L. Jackson, Adrian Lester and Dame Judi Dench – and a few offscreen presences: Jo's assistant, Janine (Rebecca Gage), David and Michael's children and Judi's assistant.

The speaker identification employed – crucial for the Deaf public – was informed by various characteristics of the AV production; the extremely limited number of the characters positively impacted on the identification process: inside a single scene the participants are on average either two or three, with only one occurrence of a scene with six characters. This, combined with the almost exclusive use of close-up shots and the fixed positioning of each window inside the frame, allows for a swift and easy identification of the character who is speaking, since their mouth can easily be seen moving. Consequently, commercial subtitling strategies such as preceding dashes clarifying in a two-line subtitle that each line refers to a different character could be exploited to exclude miscomprehension risks.

Furthermore, on various occasions – for instance, when there were only two participants to a videocall – italics could be legitimately used, as happens in standard subtitling practices, to indicate that a voice is coming from the offscreen, leading the viewer to believe that the words are not uttered by the character inside the frame – whose

lips are motionless – but by their interlocutor, whom we cannot see but whose presence, reiterated by the aural element reaching the intradiegetic addressee and the hearing public, has already been declared to us. The complications introduced by the use of full-screen shots of the interlocutor instead of that of the speaker, alongside the fading in and out to black screen or unrelated shots of a different environment – during the cold opening and the ending – in those cases when the participants were more than two and whenever the identity of the utterer was not straightforward, were solved, in a similar way to the professional SDH on the DVD, by the addition of labels preceding the uttered line, containing the name of the speaker, followed by a colon.

Figure 5. On the left, the six main characters, shown in three separate windows inside a multiple split screen, in their fixed positions; on the right, a two-line subtitle, reporting the utterances of two speakers, as highlighted by the preceding dashes and by the use of italics to signal the lines referred to the offscreen voice (Staged; Evans, Glynn 2020).

At first, the proposal tried instead to exploit the experimental use of horizontal positioning, a feature very common in international fansubbing: in an attempt to avoid the addition of words to the already over-crammed subtitle lines, while taking advantage of the fixed horizontal position of the actors on the screen when they are shown side by side, the subtitle referring to the speaker can be moved from its standard centre bottom position to match the portion of the screen occupied by the window of that speaker and maintain such position when they are placed offscreen and the interlocutor is the only character inside the shot. Unfortunately, the fragmentation of the dialogues and the rapid back and forth between the actors, would have led to the creation of numerous subtitles containing lines referred to two different characters, which therefore, according to the rules theorised, would have to be placed in two different areas of the screen; this resulted in serious readability issues, which led to the exclusion of this technique as widespread speaker identification strategy throughout the series.

An extremely peculiar case is the use, in the official SDH, of the labels "BOTH:" and "ALL:" introducing an utterance repeated simultaneously by the two or more characters

visible inside the frame, which is therefore indicated only one time and not repeated; in the current proposal, a repetition of the sentence – one referred to each speaker – was preferred, since it allows for an immediate, visual representation of the aural doubling of one single line contained in the soundtrack. The issue of legibility often adduced to justify the use of such labels was considered untenable, since the visual compresence of the two lines actually underlines their identical nature and does not cause a complete rereading. Given the fact that on such occasions the aim of the subtitle was not that of being read in full, but rather a visual representation of what is happening on the aural level, the strategy of horizontal positioning was exploited, to indicate the sense of confusion mentioned above, deriving from overlapping voices.

For this very reason, i.e., to provide a tangible, immediate translation of chaos, this unadvisable technique was furtherly employed – always on an extremely limited number of segments – in those scenes where each character's utterances cannot be fully and clearly understood by hearing viewers, a situation mimicked through the visual 'noise' caused by fast-moving, overlapping subtitles, whose positioning can merely identify the source of the sound, if not its content. This approach thus embraced the frustration caused by the original soundtrack, opposing itself to the normalising tendencies of commercial captioning and the cardinal principle of complete readability and transparency of the subtitle content.

Figure 6. On the left, the simultaneity in the cueing visually mimics the auditory confusion of overlapping voices, while the horizontal positioning allows for speaker identification; on the right, the two characters repeat, at the same time, the same lines (Staged; Evans, Glynn 2020).

2.2. Speaker Imitation and Accents

Regional, individual and social accents are heavily exploited by the actors, not only as means to a comical effect or as a note of colour, but also as elements actively participating in the metalinguistic discussion, commented upon in the dialogues and thus becoming

part of the plot itself, in a creative and original use of the 'form' of the spoken word that goes beyond its lexical content and participates to shape the irony at the core of the production as a whole. Accent – furtherly to constituting a significant portion of character outlining and therefore speaker identification – is utterly inseparable from speaker imitation activities: when the performers bend their native voices to the mimicking of another speaker, they modify not only the primary qualities of their speech but also employ one of its most prominent features – i.e., its regional accent; this element becomes one of the most recognisable and invaluable characteristics of the more or less known persona at whom the actor is hinting. Likewise, when they adopt a regional or social accent different from their own or emphasise their native linguistic variant, they actually provide an imitation of a stereotyped, emblematic speaker, underscoring the most evident features of their speaking behaviour, both on a phonological and on a prosodical level.

The whole work tends to presume – and constantly plays with – its viewers' ability to recognise its character's regional language variety and, from those, deduce their cultural heritage, which correspond to those of their interpreters; therefore, alongside the information concerning conscious adoptions of non-native accents, it was essential explicating, by means of various methods, the origin and identity of the characters, intertwined with the narrative itself. Such descriptions, moreover, will result useful not only to the deaf public – who cannot pragmatically access phonetic features – but to all those foreign language viewers unable to differentiate accents and locate them in precise geographical areas of the UK and US. Furthermore, whenever time and space constraints allowed it, the voice description contained in the label was made as detailed and vivid as possible; this was informed by the fact that hard-of-hearing viewers or viewers who lost their hearing later in life can benefit from the most concise indications – such as the imitated character's name – by exploiting their residual hearing or their aural memory to project the characteristics of a voice over a line, while severely deaf people, especially congenital deaf audiences, cannot resort to such devices and should be provided with the most detailed information possible.

The technique of addition was employed on a few occasions, to avoid inserting superfluous labels that might attract the attention of the Target audience on the character's accent against the wishes of the original creators: from the very start, David and Michael's way of speaking clarifies their respectively Scottish and Welsh origin, an assumption

which will soon become the centre of humorous exchanges but which is never 'formally' stated; since the insertion of a label in the first few subtitles specifying their accent would of course be totally inappropriate, in the first line uttered by David – "the Welsh must have a good phrase for the end of the world" (1.1)[27] – the second person plural subject pronoun "voi" was added – "voi gallesi" – at once explaining Michael's belonging to this cultural group and the reason why this question was directed to him in the first place, justified by the emphasis applied to the first two words by David, somehow counterposing it to the other British identities and calling on Michael as a representative of the category. The uncovering of David's Scottish nationality – immediately obvious to the hearing mother-tongue audience – was slightly postponed to segment (1.25), in an attempt, once again, to avoid a label.

In episode two (2.355) an extremely exaggerated, almost caricatural, Scottish accent is employed for the repetition of the traditional surname "McDonald", in a sort of question and answer pattern: through prosody, the first repetition underlines the 'Scottishness' of an ancient name which recalls the great clans of the past, while the second confirms such qualities; a transcription of the semantic content of the exchange and the addition of a label such as [FORTE ACCENTO SCOZZESE] – "broad Scottish accent" – would result in a complete loss of the comical impact of the original, in addition to an annoyingly insistent repetition of the indication, already present in the previous subtitles; the allusions contained in the prosodic features were consequently made explicit resorting to substitution, as will be more thoroughly discussed in the following section about translation techniques: "Uh, proprio scozzese!" – "Esattamente!".

On the contrary, during the scene of episode five when Adrian, after showing off his Birmingham accent, tries to persuade David and Michael to use their "native" voice, juxtaposed to standard received pronunciation but actually falling back into trite stereotypes, the specific realisation of each accent is relevant to the understanding of the dynamics between the characters and led to the addition of the labels [FORTE ACCENTO DI BIRMINGHAM] (5.215, 226), [FORTE ACCENTO SCOZZESE] (5.237), [FORTE ACCENTO GALLESE] (5.239) – respectively "broad Birmingham/Scottish/Welsh accent".

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[27] Round brackets following direct quotations from the Source Text contain, respectively, the number of the quoted episode and, after the point, the number of the quoted segment(s), referred to the ones indicated in the transcripts inside the appendix to this thesis.

A peculiar matter is the occurrence of the accent which the official script indicates "as a Dickensian boy" (Evans, Glynn 2021: 59): David employs the synthetic, fictional accent imitating late-Victorian, upper-class pronunciation, with a strong emphasis on rolled Rs – or alveolar thrills, much more marked than in Tennant's natural variant – accepted in theatrical and cinematographic contexts as the standard for old-fashioned accents, especially for the British English used in Victorian London; on its first occurrence (2.224), the label [PRONUNCIA ANTIQUATA] – "old-fashioned pronunciation" – was added, while on the second occurrence, much more subtle, the character, in conjunction with this peculiar accent, resorts to obsolete vocabulary: the substitution of the common "please" with the disused "pray" in the expression "pray tell me more" (2.242), was rendered through the use of a sentence construction of formal Italian, in addition to the formal third person singular "Lei" to refer to the second person singular interlocutor – "mi dica di più" – conveying the ironically detached tone of the original, but also its old-style context, not explicitly Dickensian, in this case.

Quite common is the imitation of popular voices, especially some fictional characters by Disney – to highlight the cartoonish element of the lines – and a few well-known public figures. From some first-hand discussions with representatives of the Deaf community, emerged the logical possibility that many d/Deaf and hard-of-hearing viewers may not be familiar with the vocal characterisation of the most popular Disney characters: if the hearing public will instantly recognise Donald Duck or Mickey Mouse's speaking idiosyncrasies, providing the Deaf audience with minimalist labels such as "imitates Mickey Mouse/Donald Duck" would have been utterly unhelpful and abstract. In this thesis, a slightly more verbose solution, containing vivid – albeit brief – details, was deemed optimal, providing information not only about *who* is speaking, but also a general idea about *how* they are speaking. Donald Duck's unmistakable, barely intelligible, 'quack-like' speech inextricably associated this vocalisation phenomenon – technically "buccal speech" – to the cartoon character and the same is true for Mickey Mouse's soft, high-pitched, cheerful way of talking; moreover, the choice of each character is not fortuitous, but directly linked to the semantic content of the lines to which it is applied, in an attempt to raise a comical effect. The imitation of Donald Duck, whose name is never mentioned, for instance, follows a discussion about the character of Scrooge McDuck: the labels [STARNAZZARE STROZZATO DI PAPERINO] (4.425) and

[VOCE STROZZATA DI PAPERINO] (4.431) – respectively "Donald Duck's choking quack/voice" – at once make explicit the character Michael is referring to, through the addition of the name, while justifying David's comment about his interlocutor's mistake – "I have no idea. That's like nothing I've ever heard on Earth" – and, thanks to the addition of the quality of the voice, partially clarifying the reason why Michael eventually gives up trying to communicate this way: he is incomprehensible. The decision to pronounce two overtly military lines like "you sank my battleship" and "victory is mine" contrastingly employing Mickey Mouse's merriness appears, on the other hand, willingly ironic and comical, legitimising the brief descriptions [VOCE ACUTA, GIOIOSA] (4.433), [COME TOPOLINO] (4.434) – "high-pitched, joyful voice" and "as Mickey Mouse".

David and Michael also resort to the imitation of a few vocal stereotypes, which expand the range of the characters and locations far beyond those allowed by the production, exploiting mainly pitch modification, making it artificially acuter or lower. One example is a set runner PA, personified by both actors through the use of a high-pitched voice – possibly suggesting a female voice, as indicated in the official SDH "MOTHERLY VOICE" – and an extremely caring tone, that of an older person, one with a maternal stance towards the cast; the first, unprovable, inessential element was omitted, while the second, capable of describing the kind, accommodating character of the co-worker was maintained – [TONO PREMUROSO] (6.18), "thoughtful tone" in English – and emphasised through a few verbal additions in the following subtitles: "caro" (6.21) – "dear" – e "che dici?" (6.24) – "what do you think?". Another similar occurrence is the use of the label "HOLLYWOOD/TRAILER VOICEOVER" in the closing scenes of some of the episodes: at the end of each instalment, as a recurring gag, the two colleagues discuss the order of their names on the future theatrical billboard and, to remark the solemnity of the occasion, Michael imitates the characteristic deep, rich, clear, dramatic, offscreen voice with its extremely slow pace and strong American accent, commonly adopted in English-language teaser trailers for feature films. Since Michael does so leaning towards the camera with a sombre expression, in an almost threatening attitude, the descriptive label – [IMITA VOCE EPICA DA TRAILER] (1.315, 2.371), literally, "imitates epic trailer voice" – is necessary to disambiguate the situation, as is Lucy's

laughter overriding the line "you're snooping!" (5.191), making the possibly harsh accusation a playful teasing.

An exception to the aforementioned descriptive approach was applied in the case of the imitations of members of the star-system: this category is, like all those above, represented by means of regional accents, peculiar primary voice qualities and prosody; nevertheless, in this case, the characteristics of the voice are employed solely with the purpose of recalling a specific persona and the collective imagination surrounding them, and not to ironic or semantic ends: [IMITA BURTON] (2.125), [IMITA TOM JONES] (5.243) and [IMITA SEAN CONNERY] (5.245), literally, "imitates Burton/Tom Jones/Sean Connery". These oral imitations are accompanied by a visual mimicking of iconic features linked to the behaviours of these celebrities: Tim Burton's Californian accent, is paired with an excessively complex and absurdly unrealistic speech pattern – with emphasised 'S' scattered all over his lines – and with extremely theatrical gestures, body language and facial expression, alongside an attempt to recreate the man's emblematic hairstyle; Sean Connery's impersonation – which David performs when he is required to employ a caricatural Scottish accent – leans on the actor's iconic representation of agent 007, through his marked Edinbronian accent, but also through gestures – gun fingers – body language and facial expression, quoting the posture and seductive gaze of 007 films' posters; Welsh musician Tom Jones is evoked – similarly to what happened with David – when Michael tries to highlight the Welsh accent in his performance, through the general demeanour and the quotation of a line from one of the artist's most famous songs (5.244): "Think I better dance now".

Figure 7. On the left, Michael's menacing face during the imitation of the "Hollywood trailer voice"; on the right, Michael's imitation of Tim Burton (Staged; Evans, Glynn 2020).

2.3. Paralinguistic Suprasegmental Features

Furtherly to recognisable speaker imitations and local accents, the actors consciously select specific elocutionary modalities that differ from the standard use of language to semantic or humorous ends: they employ a manipulation of suprasegmental features that go from the primary qualities of voice – such as loudness (LOUDLY, QUIETLY), tempo (SLOWED SPEECH), rhythm (STAMMERS) and intonation – to qualifiers that determine speech types, for instance whispery (WHISPERS) or murmuring voice (MUMBLES), to differentiators that employ behaviours like (LAUGHS) or (SHOUTS) overriding semantic utterances. The way in which an actor modulates their voices in a specific passage is never fortuitous but, on the contrary, conveys precise semantic, emotional and comedic meanings, which overlap with the verbal content of the line: paralinguistic suprasegmental features contribute to express physiological and emotional reactions and psychological states, making the indication of their presence crucial in the attempt to clarify the character's intentions and state of mind.

A few speaking behaviours could be represented visually through the use of graphic symbols and written text display: (STAMMERS), for instance, aurally exemplifies the speaker's discomfort by exploiting discourse fragmentation, repetition, short pauses and hesitation noises; all these elements were mimicked in the Italian translation, by inserting repetitions of short sentence fragments, primary interjections and ellipses. On all other occasions, especially when subtler nuances of speech were employed, for instance for those behaviours possessing no unequivocal reverberation on the body – such as (WHISPERS), (QUIETLY), (MUMBLES) – labelling was essential to correctly and fully interpret the meaning intended by the creators, preceding the transcription of the utterance and followed by a colon.

A very interesting occurrence of variety in the modulation of the voice can be found in episode four, in a scene where, while rehearsing the play, David and Michael discuss the suitable tone and volume to deliver the line "I want to be heard"; this specific sentence is repeated no less than 20 times in total and, in a sort of demonstrative way to find the best option, it is performed in the most diverse manners, with David applying a more theatrical approach and Michael opting for a *nonchalant* subdued simplicity, and culminating in David's mocking of Michael's choice. In an effort to underline this diversification, labels like [A BASSA VOCE] (4.162), [IMITA MICHAEL] (4.184),

[BORBOTTA] (4.189), [URLANDO] (4.195), [LENTAMENTE] (4.196) were added, at once justifying the insistent repetition of the same subtitle and the bitter comments contained in the remaining lines: David points out the essentiality of intelligibility and volume, indicating his interlocutor's choices as affectedness – "Just because you're mumbling doesn't make it good." (4.174), "You're barely speaking, [..]. You're basically whispering it." (4.176), "[human beings] have ears that need to receive the vibrations." (4.178), "It's so affected […]" (4.184) – while Michael claims the importance of naturalness – "Let's pretend we're all human beings..." (4.177), "It's not a hearing thing. It's sort of a feeling thing." (4.179).

2.4. Paralinguistic Alternants

As we have already discussed, the actors frequently resort to paralinguistic alternants, which, in substitution of conventional lexical items, serve as expressive means for "physiological reactions (many of a reflex nature) as well as psychological states and emotional reactions" (Poyatos 1993: 243); they span from a wide range of phoneme-like articulations, such as primary interjections and onomatopoeic sounds (287 in the official SDH), to mere air frictions, producing sounds which cannot be univocally transcribed, e.g., laughter, sighing, grunting (193 total occurrences). Both categories are consistently excluded from interlingual subtitles for hearing audiences, presuming a complete intelligibility of quasi-lexical utterances between cultures and languages. Considering the fact that "each culture or social community, possesses a great number of [alternants] as a true lexicon perfectly encoded and decoded in daily interaction" (Poyatos 1993: 380), their crucial role, oftentimes overlooked even in interlingual subtitling for the deaf and HoH, was completely embraced and these items were maintained in the TT proposed here whenever time and space constraints allowed it.

Primary interjections, in particular, possess for the great part a widely approved transcription in Italian, and could therefore be inserted directly inside the speech material of the subtitle, after a streamlining of the orthographic guidelines; the subtitle track of the DVD, in fact, although extremely thorough and detailed, contained many disconformities: identical sounds transcribed in different ways (mm/mmm; oh/ohh/ohhh; er/erm/um) and identical transcriptions for different communicative intentions ("mm" employed to express doubt, appreciation, agreement, or ask for confirmation). This way, the

'minimalist' comments, which stud each episode, provided aurally by the interlocutor of the speaker, could be conveyed in an equally brief, immediate and univocal manner, to indicate surprise (oh), understanding (ah), enthusiasm (uh), hesitation (ehm), and so forth; less than 1/3 of the interjections contained in the English SDH had to be excluded from the Italian track, due to time and space constraints – especially those which occurred most frequently, such as "oh" (more than 100 occurrences). Rarely did an English interjection perfectly correspond to the same one in Italian: on most occasions, the expression had to be shifted towards a different one, in order to allow the Italian-speaking viewer to immediately recognise its function; a surprised or understanding "oh" is far better expressed in the Italian language by an interjection such as "ah", and a doubtful "um" by the extremely common monosyllable "boh", meaning "I don't know". Some other times, approximately 20 times, the sole interjection would have resulted ambiguous and was consequently substituted by a graphic symbol – for example, ellipsis instead of the hesitating "er/um/erm" – or a lexical item, either a label describing the sound or a standard word expressing the inferred meaning – for instance, the answer "Mm?" to the sentence "Now's the time" was translated as "Sì?", literally "yes", but meaning "Do you think?".

All other sound emissions in need of a more detailed description to be understood and possessing a lexical – either nominal or onomatopoeic – representation in the Italian language were labelled, especially those which appeared less obvious to be inferred and interpreted from the sole content of the image, such as (GRUNTS), (GROANS), (CLEARS HIS THROAT) and (SIGHS) – the most common label of all in the original SDH, repeated 17 times, spanning, in Italian, from [SOSPIRARE] – sighing in relief or annoyed – to [SBUFFARE] – more similar to scoffing. These behaviours could easily be overlooked by the viewer, since they are not obligatorily performed in conjunction with specific, self-evident mouth movements, facial expressions and body language, or even confused with spontaneous, physiological reactions, as in the case of purposeful throat-clearing, very similar to the realisation of irrepressible coughing. For this reason, descriptions such as (MOUTHS) and (MUTTERS) were deemed extremely important: the speaker's face can be seen clearly in a close-up while their lips are visibly moving, leading deaf and hard-of-hearing viewers to believe that they are producing an utterance, which is not reported in the subtitle; since in the former instance the words are not audible and in the latter instance they cannot be distinguished, the two labels at once justify the

absence of an explicit transcription and recreate the hearing audience's perception of the soundtrack.

Howling represents an interesting case: although it can be easily inferred by the mouth movements and behaviour of the characters inside the frame, it occurs six times within the same scene of episode two – in a variety of subtle nuances – since the whole comical sequence revolves around the ironically invented role of screaming in Scottish and Welsh cultures, making this specific sound a semantically relevant feature, creating connections with the lexical content of the dialogues and working to obtain a comical effect. Due to the fact that each 'howl variety' is consciously selected by the performer to either semantic or humorous aims, the label was not only preserved, but it was provided with a more detailed, colourful description of the sound: for this reason Michael does not generally "scream" – "Aaah!" in the original SDH – but, rather [STARNAZZA] (2.11) – literally, "squawks" – and he and David emit "primitive" or "operatic, vibrato yells" – [DAVID EMETTE UN URLO PRIMITIVO], [MICHAEL UN URLO LIRICO, VIBRATO] (2.23) – after having discussed the nature and role of shouting for about five whole minutes, they do not merely (HOWL SUSTAINED NOTES), as the DVD's subtitles for the deaf and HoH would suggest.

When the source – i.e. the character producing the sound – is placed offscreen, since such indications generally contain crucial information about the person's state of mind, emotional condition and reaction to the subject of the dialogue, as stated above, labels were of paramount importance: as a matter of fact, such behavioural cues cannot be inferred by any visual element, but are central means to set the mood and interpret correctly the conversation; a good example of offscreen sound pertinent to the narrative is the one exploited as closing act for the aforementioned comical number about howling (2.38): none of the characters is visible, since the howl functions as offscreen sound during the display containing the title of the episode – white letters on black screen – but it expresses with inhibited strength all the frustration of isolation.

Labels were also added when the characters inside the frame provided a facial or verbal reaction to offscreen sounds and were used to justify otherwise confusing behaviour: the sounds emitted outside the frame by new-born babies – (BABY GURGLES), (BABY WAILS), (CHILD SQUEALS) – cause specific comments and actions, for example checking a baby cam, exactly like Michael's beastly yawn (3.215) – rendered as

(WAILING AND YAWNING) in the original SDH – provokes worried and curious expressions in those who hear him and functions as the aural proof of what he believes to be his talent, as pointed out in the previous dialogue, that is, falling asleep anywhere. In segment (5.331), dialogues are suspended and it is the soundtrack which 'describes' the offscreen space inside which the characters move, unseen by the viewers and by their interlocutors: [PASSI SI ALLONTANANO], [PASSI SI AVVICINANO] – respectively, "footsteps moving away" and "footsteps approaching" – inform the audience about the actor's actions outside the visible space. In segment (6.77) the indication [JANINE SBATTE LA PORTA], literally, "Janine slams the door", is significant because it describes Janine's character and emotional state: she is Jo's assistant, forced to spend the lockdown in her boss' house away from her family, and thus comprehensibly irritable; moreover, she is one of the few characters, alongside the children, who exist exclusively in the offscreen and whose presence is manifested through the use of offscreen voice, never visible to the public: the sounds produced by them are therefore extremely meaningful, since they are the only proof of their tangible bodies outside the frame.
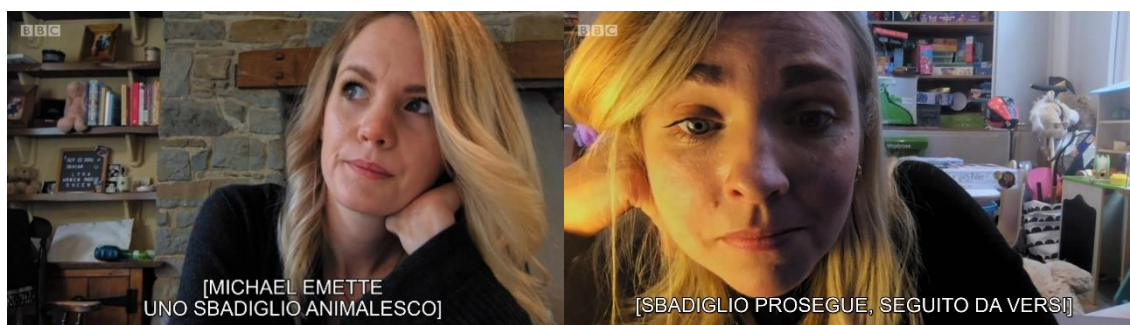
Figure 8. Anna (on the left) and Georgia (on the right) react to the sounds produced offscreen by Michael (Staged; Evans, Glynn 2020).

2.5. Sound Description

The addition of sound description inside the subtitle track has very often been described as an exquisitely subjective operation: with the aim of providing the model addressees access to the multi-layered soundtrack of the audiovisual product, information is added, through the use of labels. Since obviously, both for legibility and for cognitive overload reasons, not every item participating to the soundscape of the film can be transcribed, the selection of the prominent and essential features is under the sole jurisdiction of the subtitler, who must fully comprehend the role of each aural element and, at the same time,

relate to their Target audience; the translator thus considers various factors that lead to an inclusion or an omission of the sound description, such as the relevance of the sound to narrative ends – for instance when its presence is confirmed by the characters' actions, facial expressions or lines uttered, or when it is linked to something that happened earlier or will happen later in the plot, both on screen and off screen – but also whether it is exploited as a means for emotional involvement – as for extradiegetic music underscoring pathos – while acknowledging at all times the 'deducibility', and consequently redundance, of a sound from the visual and verbal contents.

Sound description was avoided when it reiterated pieces of information clearly inferred by the content of the frame and/or when it did not provide essential elements for the plot or emotional input: in these instances, the soundtrack is not necessary to comprehend the actions and dialogues of the character and does not contribute to create a specific emotional or psychological status in the viewer. The limited occurrences of extradiegetic music – the only use of music throughout the series – fall inside this category, as already discussed, since the recurring theme is not exploited to any informational or emotional end, but rather functions as a sort of sound bridge from one scene to the next, whenever black screen or unrelated shots are employed.

An example of extreme redundancy of the sound information is the use of an error tone notifying that the connection was interrupted (1.283): during a videocall with David and Michael, Simon's Internet connection fails and the portion of the screen previously occupied by his face abruptly transitions to black screen, in the middle of which can be read the display "Connection lost"; since the Italian subtitle already reports the essential information "CONNESSIONE INTERROTTA" by translating the written text inside the original frame, the simultaneous addition of the aural information repeating the same concept – (ERROR TONE) in the English SDH – was deemed superfluous.

Moreover, the intradiegetic sounds and noises contained in the sequences connecting one scene to the next and showing unrelated shots of either rural environments or deserted London sights during lockdown, besides presenting at all times the source of the noise, are not linked to the work's main plot and were therefore omitted. Some examples are the sound of car tires on gravel, running water, or pigeons cooing and wings flapping.

2.5.1. Notification Tones

Sound signals linked to the technological environment are obviously extremely common throughout the whole series, since characters interact with each other almost exclusively through electronic devices; the vast range of existing tones employed in telematic communication, whose specific functions are easily recognisable by the hearing viewer, but more complex to understand by the Deaf public, participates to recreate a realistic representation of the soundscape of a home during lockdown and for this reason these signals were indicated in a descriptive manner.

The tones indicating outbound videocalls – [SEGNALE VIDEOCHIAMATA IN CORSO] – are often exploited as sound bridges, starting as an offscreen sound at the end of the previous scene and then revealing themselves as intradiegetic elements at the beginning of the following shot (e.g., 1.60, 1.259); they are therefore used to introduce a scene, anticipating pieces of information about the "setting", in other words, clarifying the fact that the next conversation will take place through an electronic device, which might not appear obvious from the actions and the dialogues, and, by doing so, explicating the directionality of the communicative act. For instance, on its first occurrence, in the second scene of episode one, the outbound videocall signal follows Simon and David's phone call (1.56-60: "Have you got Zoom? […] I'm SimonEvans1983. If you can find me and add me, we could chat. – Just give me a minute, hang on, I'll go inside.") and precedes David's dialogue with Georgia (1.62-5: "Look, on the screen. – Yeah. – No, look at… The top right hand corner, there's, like, a preferences bar thing. You need to go down…"), confirming that the conversation is happening over the Internet, yet, David's behaviour – facing towards and addressing somebody in the offscreen – and the segmentation of the frame in a split screen containing only one visible window do not immediately disambiguate the situation; the addition of the description of the sound helps identifying the character who initiated the connection – David, waiting for his interlocutor to pick up – and the telematic nature of the exchange, an extremely crucial factor, since this is the first appearance of the 'webcam' shot which will become the most exploited shot style throughout the entire production. In a similar way, the outbound phone call signal – [SEGNALE DI CHIAMATA IN CORSO] – was employed both as a sound bridge and a means to disambiguate directionality (3.101), but also to differentiate the communication modality: it serves as an introduction to one of the rare, 'primitive',

traditional phone calls, and the participants can be heard talking offscreen while the frame remains black, in a sort of POV shot of the caller, who underscores the aural nature of the exchange in his lines – "I can't see your face" (3.103).

Figure 9. On the left, David's 'POV shot' during his videocall with Sam; on the right, the first label of outbound videocall, used as sound bridge between scenes (Staged; Evans, Glynn 2020).

The label referring to the signal for an inbound videocall – [AVVISO DI VIDEOCHIAMATA] (6.367) – has been added to disambiguate the directionality of the communicative act, since the actions of the only character visible inside the frame are not obvious and it is not clear whether he is the addresser or the addressee: David, in fact, does not seem to have heard the sound coming from his laptop and leans towards the camera to tap on his keyboard. The aural indication of disconnection from a videocall – [SEGNALE DI DISCONNESSIONE] – can be heard each time a character leaves a virtual room and always occurs in conjunction with visual cues – the area of the screen devoted to the disconnecting character either fades in to black screen or is filled by the expansion of the windows of the remaining interlocutors and, right before their disappearance, they can clearly be seen leaning towards the screen in order to reach a key on the keyboard, making the cause-effect relationship unmistakable; albeit this element of undeniable redundancy, the label was maintained since it contributes to create the peculiar soundscape of the narrative.

Other frequently occurring signals are those produced by mobile phones, either ringtones or vibration noises – respectively, [CELLULARE SQUILLA] and [CELLULARE VIBRA]; these sound effects are, once again, exploited as sound bridges and to clarify the possibly ambiguous roles of the characters – as in segment (1.249) where the actor in the shot might be either the addresser or the addressee – but sometimes they also serve to justify the character's actions and words, which direct the attention towards these sounds. The sources of these noises made visible through the actors'

performances can either be seen inside the frame – the label thus serves a confirmatory function – or be placed offscreen, where the visible characters direct their gaze. In segments (3.339, 3.362, 5.421), for instance, the characters inside the shot look away from their interlocutors and gaze towards a point in the offscreen, then react with various facial expressions – amusement, worry – and relatively intelligible comments ("[…] give him a second. – Is that him? – It is, yeah.", "You need to get that?"); moreover, part of the mobile phone they are observing is visible inside the frame. In a similar way, the expression of the character, his comments ("Has he gone?") and the abrupt interruption of the interlocutor's utterance is justified through the introduction of the label indicating that the phone was disconnected – [CADE LA LINEA].

The complications caused by the inability to locate a sound whose source is not inside the frame, such as a ringtone or a doorbell, are exploited to obtain comical effects (2.39, 2.40, 2.44, 2.63, 2.73, 2.326, 2.329): the shared soundscape of a videocall creates an unprecedented confusion and the untraceable presence of the noises is mirrored both in the characters' dialogues and behaviours. An interesting example is provided by segment (3.387), where David can be seen in the right extremity of his window, standing in the corner of the room with his back to the camera, when, suddenly, he turns around and sits in front of the computer, observes the screen of his mobile phone and declares: "That's half an hour". The character's behaviour and lines are comprehensible only in relation to the preceding sound signal [NOTIFICA TIMER], literally, "timer buzzing": David was merely applying his father's punishment for lying, discussed at the beginning of the episode ("When I was a kid, my dad, if we lied, would make us stand in the corner for half an hour").
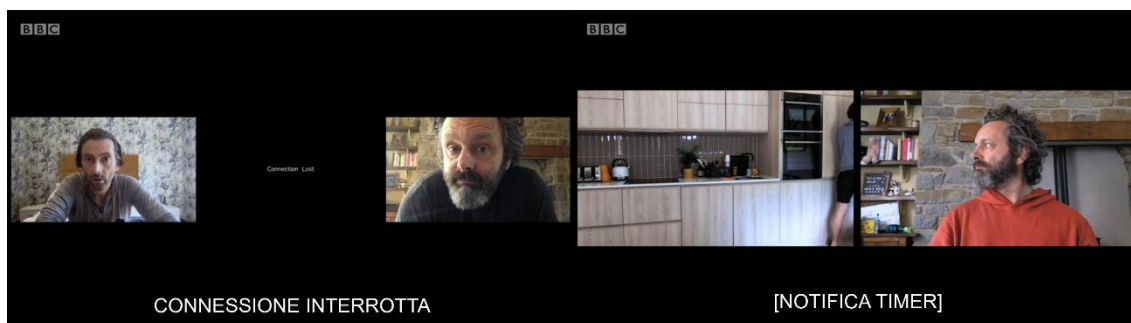
Figure 10. On the left, the subtitle reporting the original display "Connection Lost", but not the label describing the error tone; on the right, the label describing the sound, justifies the characters' behaviour and positions (Staged; Evans Glynn 2020).

2.5.2. Offscreen Sound

Sounds and noises coming from the offscreen and never visible to the viewer due to the fixity of the camera, which always shows the same portion of space and never follows the characters' movements, are described whenever they are pertinent to the plot, in other words, whenever they enter the characters' dialogues or have an impact on their actions on screen. A flagrant example are the noises produced by the birds in episode one – [CINGUETTIO] (1.108, 1.134), "birds tweeting" – which attract, at first, Michael's attention, and then Michael himself, towards a point of the offscreen; towards this very point is directed one line uttered by the character ("I see you, you little feathered shit.") and an action which, in turn, produces noise, performed by Michael while he is outside the frame – [COLPI SUL VETRO], "banging on glass" – interacting aurally, albeit not visibly, with the sounds coming from the garden – [BATTITO DI ALI IN ALLONTANAMENTO], "bird wings flapping".

The offscreen sounds are thus essential to the understanding of the plot, which takes place in a space which is shared, neither with the viewers, nor the interlocutor: labels clarify David's alarmed expression, who, without the chance to see the "Hitchcockian threat" with his own eyes, at first cannot understand his interlocutor's behaviour and allow the audience to visualise what is happening outside the frame. Since the sound of birds singing in the background, especially on its first occurrence, may not be immediately recognised as a meaningful element by the hearing viewers, the addition of the first label [CINGUETTIO] may be criticised because it attracts the attention of Deaf viewers towards something that might have appeared superfluous to their hearing counterparts, causing what Zdenek defines as "captioned irony" (Zdenek 2015: 141), a sort of dramatic irony for SDH addressees, where the subtitle-reading public has more information than the characters *and* part of the soundtrack-listening audience. In fact, this choice was legitimised, alongside a desire to provide equal access to the aural information contained in the AV product, by the fact that the dialogue – if not the characters' actions and countenances – subtly directs the attention of the listener towards the 'avian' world: earlier on, Michael had far-sightedly said, "The birds are coming back to Port Talbot".

Figure 11. On the left, the label explains Michael's behaviour; on the right, the label explains David's reaction and helps visualise what is happening offscreen (Staged; Evans, Glynn 2020).

3. Lexical Features: Language and Culture

To fully understand the meaning of domesticating approaches – and by consequence the impact of foreignizing instances – let us first consider Shapiro's definition of a 'good translation' reported by Venuti (1995: 1) in his milestone text, *The Translator's Invisibility*:

> I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections – scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself.

Venuti argues that, in Western cultures, the evaluation of the quality of a translation is based solely on the concept of fluency, defined as "an illusionistic effect of discourse, of the translator's own manipulation of [language]", capable of concealing the translator's intervention, to the point where, from the point of view of the Target reader, "the translation is not in fact a translation, but the "original"" (Venuti 1995: 1); to this end, to render "familiarized" what would be "disconcertingly foreign", by "[providing] readers with the narcissistic experience of recognizing their own culture in a cultural other" (Venuti 1995: 15), the fluent translation's discourse favours a language which is "current […] instead of archaic", "widely used instead of specialized", "standard instead of colloquial" (Venuti 1995: 4). The author thus exposes "the violence that resides in the very purpose and activity of translation: the reconstruction of the foreign text in accordance with values, beliefs and representations that preexist it in the target language, always configured in hierarchies of dominance and marginality", as "the forcible

replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader" (Venuti 1995: 18).

Schleiermacher, the 18th-century philosopher, already theorised this polarisation of approaches to translation: "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (quoted in Lefevere 1977: 74); this basic concept, was to be repeatedly discussed by later translation scholars, for example in Lewis, but especially in Venuti (1995: 20) through the introduction of the terms "domestication" – "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" – and "foreignization" – "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad".

As underscored in Chapter One, foreignization is currently losing its elitist nature, becoming a more marketable approach accepted by the public, and exposing how domesticating tendencies, applied to literary translation and AV translation alike, were the result of standard choices and not medium-related constraints or public-oriented policies; considering the radical shifts in the audiences' tastes, habits and demands, the differences and peculiarities of the Source Culture can finally be highlighted in the Target Text, rather than be assimilated to Target Culture.

In the current proposal, Source-orientedness was demonstrated through a preservation of both the formal features of the language of the AV product and the culture-bound references of the content; in a similar approach to that applied by fansubbers, faithfulness to the ST, detached from domesticating practices, was considered one of the main goals of the translation, as a further proof of the rejection of the passive role of the consumer. Consequently, more space was allowed to insert the nuances of the original dialogue, in an attempt to recreate, for instance, adequate style and register, an aspect systematically cut out in professional subtitling (Massidda 2012: 79); "archaic", "specialized" and "colloquial" language – refused in domesticating streamlining practices and contrasting with traditional, standardised, translated AV discourse – was occasionally employed, in order to recreate a linguistic universe which could be true to the naturalness and complexity of the original script in its mixture of registers and tones. The SDH presented here furtherly distanced itself from the trends involving the toning down of linguistic- and

content-related problematising features of the ST, which oftentimes serve a humorous function: given the pivotal role of comedy and irony inside the AV product, jokes and puns were transferred into the Target Language with great care, in an attempt to elicit similar reactions in the Italian viewers. In particular, potentially disturbing elements, such as swearwords, observed to be consistently deleted in Italian dubbing (Chiaro 2007), were preserved, refusing the censorial attitudes of Italian mainstream distribution guidelines.

As already underscored, the Italian SDH audience – in line with the requests of numerous other d/Deaf and hard-of-hearing users around the globe (Butler 2019) – concerning the verbal content of the soundtrack, demands for more verbatim transcriptions of the dialogues; this generally applies to intralingual subtitling, meaning that what is spoken in one language is transcribed with no editing in that same language, but in this instance, it was interpreted as the desire of a public – completely depending on the subtitle track to access the soundtrack – to be provided with an equal amount of information as possible, compared to their hearing peers; this means making a consistent effort to maintain the maximum possible dialogue content, while respecting spatio-temporal constraints regarding readability.

3.1. Spoken Language

Bannon's words easily clarify the importance of preserving the carefully designed language of the AV product: "the best films create a world of their own. The dialogue created for them has its own cadence and foibles. […] a natural speaking style in the movie's unnatural world" (Bannon, 2010: 8). Audiovisual dialogue tends to present a peculiar mode of discourse, defined "written to be spoken as if not written" by Gregory and Carroll (1978), a "prefabricated orality" (Chaume 2004), designed to seem spontaneous, through the introduction of those features that characterise natural speech, and thus retaining a number of elements which conflict with the rules of written text.

Gottlieb (1994: 105-6) points out two main issues in both vertical and diagonal translation: the problems that arise from the fact that the interlocutors, by sharing a situation inside which they are in direct contact with each other, employ an implicit language – which will require additions and explications in its written form – and from the different aesthetic norms of the two modalities, according to which the concepts of grammatical correctness and formality may differ. These discrepancies, generally target

of omission and reduction, as already pointed out in the previous chapter, concern both the utterance of one speaker and the relationship between multiple speech acts. This latter category is represented by speech overlap, the solution to which was thoroughly discussed in the previous paragraphs, although it is customarily erased either through a normalisation of the content, by rendering it sequential and therefore legible, or through labelling, by simply indicating the interference. The former group comprises those instances – either form- or content-related – which can be classified as errors due to the 'impromptu' nature of speech, often characterised by repetitiveness and thus considered inessential and in contrast with the rules of written language, which can, on the contrary, be designed and revised; such features are, for example, false starts, reformulations, self-corrections, repetitions, pauses, interruptions, unfinished sentences, ungrammatical constructions, "slips-of-the-tongue, self-contradictions, ambiguities, […] nonsense" (Gottlieb 1994: 106); it also comprises all those redundant items, essential part of social exchanges and expressiveness but deducible from the context and gestures and often devoid of semantic load, such as forms of address, references to mental processes, question tags, greetings, expressions of politeness, internationally-known words and even swearwords (Georgakopoulou 2009). Furthermore, there are all those issues related to non-standard language usages which elude fixed or intelligible transcription, such as dialectical, sociolectal, idiolectal variants and incomprehensible words (Gottlieb 1994).

The selected AV product represents a perfect example of this seemingly spontaneous discourse: in its reiterated overlapping of reality and fiction, instinctive and staged behaviours and words, the TV series continuously tries to confuse its viewers by convincing them that what they are watching is an unedited recording of real lives, and does that also by mimicking the improvisation of everyday utterances, making full use of all the recognisable features of this type of discourse, insisting on each character's little idiosyncrasies; the boundary between the lines written by the playwright and those improvised by the actors are inextricably intertwined and impossible to pin down. "They riff", writes Lucy Mangan (2020: online[28]) in a review for *The Guardian*, "and if this too is scripted by Evans [the screenwriter and director], my deepest apologies and unending admiration for so perfectly evoking the artlessness of old, witty friends' conversation".

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[28] https://www.theguardian.com/tv-and-radio/2020/jun/10/staged-review-michael-sheen-david-tennnant-the-trip-the-ego (last accessed: 10.05.2023).

Although "rendering them all would lead to illegible and exceedingly long subtitles" (Díaz-Cintas, Remael 2007: 63-4), considering the key role played by dialogue in AV products in general and the centrality of the linguistic form employed in this specific product, both as an element of plot development and characterisation of the protagonists, maintaining spoken language iconic features inside the TT has been perceived not only advisable, but of paramount importance. For this reason, all those passages providing the audience with a sense of naturalness and spontaneity of the exchanges were maintained in the SDH translation, possibly resulting in subtitle lines which may appear – to a standard subtitle user familiar with fully comprehensible CC devoid of all unessential, repetitive information – out of place, unwillingly flawed, even.

An example is the presence of padding which, while possessing no semantic load, contributes to establish an informal, relaxed, familiar tone in the exchanges between Georgia and David (1.64):

> There's, like, a preference bar thing. (OV)[29]
> C'è tipo una barra preferenze. (ISDH)

The name of the addressee in the vocative form, often overlooked in an attempt to trim down verbal material in subtitles, is exploited here to clarify the directionality of the speech act, since the simultaneous presence of three participants and the impossibility to use gaze to signal the role of the receiver may hinder the interpretation of this information (3.40):

> Before we cast you, Michael, we were talking to somebody else. (OV)
> Prima di prendere te, Michael, eravamo in contatto con qualcun altro. (ISDH)

Another example is the use of unfinished or incomplete sentences, which are willingly interrupted by the speaker, either because the context shared with the interlocutor should be enough to provide all the elements needed to the interpretation of the utterance or because the character has changed their minds about what they were going to say. An example is David's subtle comment (3.119) about the positive aspects of the appalling

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[29] Direct quotations from the various subtitle tracks are indicated as follows: (OV) – Original Version; (ISDH) – Italian SDH proposal; (IF) Italian Fansub.

situation, when Samuel tells him that "global pandemic" has been exploited to justify the cancellation of an already doomed filmic production; the unexplicit hint of the original is expressed in an almost ungrammatical construction, in a definitely ambiguous form, and followed by a hesitation. It was rendered with the unfinished corresponding idiomatic expression in Italian – "non tutti i mali vengono per nuocere" – to express the mid-sentence afterthought:

> Sure. Well, silver lining, erm, by the sound of it. (OV)
> Ovvio. Beh, non tutti i mali... Parrebbe. (ISDH)

Specific spoken language features, such as pauses, can be consciously exploited by the actors to precise effects, as Adrian does in the following example (5.215), quoting Shakespearean passages with an extremely slow elocution rate and pausing frequently, to emphasise the pathos of the words. This aspect, which was not underscored by the English SDH, was visually accentuated in the Italian SDH proposal by a frequent segmentation, accompanied by repeated ellipses:

> "We are such stuff as dreams are made on,/"and our little life is rounded with a sleep." (OV)
> "Siam fatti della stessa materia.../"Di cui son fatti i sogni./"E le nostre brevi vite.../"Son cinte.../"Da un sonno." (ISDH)

On the other hand, the momentary mental state of the characters emerges quite sharply through the language they employ. Michael's normally cool, direct speaking behaviour becomes fragmented, characterised by frequent pauses, hesitation noises, interruptions, when the fear that something might have happened to his neighbour makes him preoccupied, even shocked (5.355-7):

> Um, er, I don't know./She's about five foot two./Um, grey hair, glasses. (OV)
> Ehm.../È... ehm, non saprei... è alta più o meno 1,58, ehm.../Capelli grigi, occhiali. (ISDH)

Moreover, when spoken language features are fundamental means to define a character's speech pattern, they should be preserved, since they provide us with insights about their emotions and motivations, in order to give each character a unique, coherent voice. In our

case, Simon's character is the young, inexperienced, underconfident director and these traits are expressed – alongside more visual cues – by frequent hesitations and hesitation noises, reformulations, repetitions and interrupted utterances, which immediately clarify his insecurity and reverence towards his co-workers. For instance, the mixture of excitement and anxiety with which Simon introduces the famous thespian, Adrian, to his sister is represented by the pauses, false starts and interruptions contained in a brief sentence such as the following one (5.46):

Oh, er, er, Lucy, this is, er, this is Adrian Lester. (OV)
Ehm, Lucy, questo è, ehm… è Adrian Lester. (ISDH)

Another example is the director's uneasiness in trying to cope with Michael's "oversensitive" temper, expressed through false starts and consequent self-corrections: in an attempt to avoid the actor's rage when communicating him that he was the second-choice, Simon can be seen carefully pondering about the correct word through hesitations and reformulating the concepts in the most appeasing way (3.48-9). All these subtle nuances, contributing to character outlining, are completely effaced by the omission performed in the fansub:

We couldn't postpone, so we had to... We chose to find somebody else [...]. (OV)
Non potevamo rimandare, quindi si è dovuto… si è deciso per qualcun altro. (ISDH)
Non potevamo rimandare, quindi… abbiamo scelto di trovare qualcun altro […]. (IF)

In a similar way, David's crystal-clear emotional state can be easily inferred by his changing speech patterns, growing more and more fragmented, repetitive and hesitant in correspondence with uneasy or embarrassed states of mind. This is evident also in the widespread use of primary interjections as noted in the previous paragraphs about alternants. The embarrassment and discomfort David is uncapable of dissimulating insistingly emerge through pauses, sentence interruptions, hesitation noises, false starts, reformulations and repetitions. This is most evident during his conversation with Samuel, whose intimidating attitude results in an attempt of the interlocutor never to contradict him, at the risk of sounding totally unconvinced by what he is saying (3.313-5):

Michael's fine. I mean, he's.../He's... [...]/He's all right. I mean, he's all right, but he's not you. (OV)

Michael è a posto. Cioè, è.../È... [...]/È uno a posto, è a posto, ma non è te. (ISDH)

Moreover, whenever he is lying, David's sentences become utterly studded by these features. Pauses, false starts, unfinished sentences are paired with fillers, resulting in incomprehensible, almost nonsensical utterances (3.180):

I'm not, you know... but here we are, we're stuck. (OV)

Non è che.... capisci? Ma ormai non si torna più indietro e... (ISDH)

Repetition is exploited to persuade the listener of the truthfulness of what is being said (3.324):

Yeah. Well, obviously, seriously, of course […]. (OV)

Sì. Beh, ovviamente. Sul serio, senz'altro. (ISDH)

And complex, convoluted sentences – created by means of repeated, embedded asides bordering on ungrammatical constructions –, by mirroring the character's desire to build a believably detailed lie, result difficult to be understood, as in the following example, where the constituents of a sentence such as "he said that was life-changing for him, when he saw it" are continuously re-arranged (1.244):

Life-changing, that was, for him, he said, when he saw it. (OV)

Gli ha cambiato la vita, ha detto, quando l'ha visto. (ISDH)

This appears most clearly during one of the conversations between David and Michael (5.397-423), where the former, concerned with the futile issue of billing, in a long monologue tries to wring an answer out of his interlocutor, who does not even acknowledge his presence, being rather worried about his elderly neighbour's health condition. David, who perfectly understands the friend's state of mind, initially tries to play the situation in his favour, by interpreting Michael's silences as tacit consent; embarrassed of himself from the very start, his tone is apologetic and uncomfortable, filled with forms of politeness, digressions aimed at distracting the listener from the true

objective of the conversation, repetitions and reformulations, interruptions, pauses and hesitation noises. The more Michael appears uninterested in the matter, the more his sense of guilt grows stronger, surfacing in the unconvinced disruption and fragmentation of his discourse, until he is forced to desist:

Yeah, I know this isn't the best time,/I just feel like the last time we talked about it… /We were playing Battleships that time./…we did decide that, um, I'd have my name first on the poster - Tennant and then Sheen,/I think that's what we said that we would have./Um, sorry./I know this isn't great timing,/but I've just been sent a draft of the poster./You'll have... They'll have sent it to you too./I mean, you won't have had time to look, probably, but…/…um, the… They want to announce,/so they need approval on the…/…er, thing. I…/Unfortunately, on the one they've mocked up,/your name is actually first./So, um, sorry./This is really bad timing, but they need changes/by the end of play today./So do you mind if I just go back to them/and tell them just to swap those names round? Just on the…/So they're the right way round on the poster. Um…/I'm happy to do that on both our behalves quickly, if that's OK./Or we could just leave it as it is, just…/Let's just leave it. […] We'll just leave it. We'll leave it. Don't worry about it. (OV)

So che forse non è il momento migliore, ma l'ultima volta che se ne è parlato…/Stavamo giocando a *Battaglia Navale*. Avevamo deciso che…/Beh, che il mio nome sarebbe stato…/Primo sulla locandina: "Tennant" e poi "Sheen"./Credo che avessimo deciso così./Mi dispiace, so che non ho un bel tempismo, ma ecco…/Mi hanno appena mandato la bozza della locandina./Sarà arrivata anche a te./Probabilmente non hai avuto tempo di guardare./Beh, vogliono presentarlo al pubblico./Quindi gli serve l'approvazione per la…/Per la cosa. Io…/Sfortunatamente, in quello che hanno abbozzato, il tuo nome è il primo./Quindi, ehm…/Mi dispiace, non è un buon momento,/ ma gli servono le modifiche entro la fine di oggi./Quindi, ti dispiace se gli rispondo io e dico di scambiare i nomi? Solo sul…/Così sono giusti sulla locandina e…/Gli scrivo io subito, senza problemi. Da parte di entrambi, se per te va bene./Oppure possiamo lasciarlo così com'è, semplicemente…/Lasciamolo così. [...]/Lo lasciamo così./Lo lasciamo così. Non preoccuparti. (ISDH)

3.2. Extralinguistic Culture-Bound References

As discussed above, Source-orientedness refuses the fluency and transparency of a domesticated text which tries to appear as though the original version had been composed directly in the Target Language but, on the contrary, tries to preserve the cultural and linguistic flavour of the Source material.

Staged is, without a doubt, a British audiovisual text designed for a British contemporary audience. The richness in British and Anglo-American cultural features permeating the Source Text was perceived as one of the most interesting aspects of this AV product and should therefore, in the name of correctness and completeness, be made available to all those viewers who, having no proficiency in the Source Language, cannot directly enjoy them. This indisputable characteristic moves the considered work miles away from the majority of AV products conceived nowadays to be exported into an international market, the "transnational decultured products" described by Ascheid (1997: 40) as texts retaining so little cultural specificities that they can easily be reinscribed into different cultural contexts; in fact, this TV series is extremely rich in what Pedersen (2005: 114) defines as "extralinguistic culture-bound references", a "culture-bound linguistic expression which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience", including intertextual references, necessarily expressed linguistically.

Cultural references found inside the ST were classified by employing an adapted version of Espindola and Vasconcellos' (2006) categorisation, which divided these items in toponyms, anthroponyms – people's names –, forms of entertainment, means of transportation, fictional character, legal system, local institution, measuring system, food and drink, scholastic reference, religious celebration, dialect; the categories – listed in the following table – were selected to provide more clarity and univocity to the grouping of these items.

Anthroponyms (people, fictional characters)	Dylan Thomas, Hitchcock, Nabokov, Hemingway, Orwell, Shakespeare, Tim Burton, Obama, James Joyce, Steve Coogan, Billy Connoly, Judi Dench, Gwyneth Paltrow, Joseph Fiennes, Geoffrey Rush, David Frost, Michael Sheen, David Tennant, Nicola Sturgeon, Florence Nightingale, Adrian Lester, Neil Gaiman, Tarzan, Muppet, Fagin, Nancy; Road Runner, Scrooge McDuck, Mickey Mouse, Hamlet, Henry V, Richard II; [Sean Connery, Tom Jones]	Dylan Thomas, Hitchcock, Nabokov, Hemingway, Orwell, Shakespeare, Tim Burton, Obama, James Joyce, Steve Coogan, Billy Connoly, Judi Dench, Gwyneth Paltrow, Joseph Fiennes, Geoffrey Rush, David Frost, Michael Sheen, David Tennant, Nicola Sturgeon, Florence Nightingale, Adrian Lester, Neil Gaiman, Tarzan, Muppet, Fagin, Nancy; Beep-Beep, Zio Paperone, Topolino, Amleto, Enrico V, Riccardo II; [Sean Connery, Tom Jones]
Entertainment	The Pillowman, Killer Joe, Good Omens, Frost/Nixon, Twilight, Passengers, Philomena, Oliver Twist, The Inner Voice, Twister;	The Pillowman, Killer Joe, Good Omens, Frost/Nixon, Twilight, Passengers, Philomena, Oliver Twist, The Inner Voice, Twister;

	Do Not Go Gentle Into That Good Night;	Do Not Go Gentle Into That Good Night/Non andartene docile in quella buona notte;
	Hamlet, The Merchant of Venice, Henry V, Richard II, The Quality of Mercy, Mrs. Brown, Ulysses, Battleships, Whac-a-mole, Snakes and ladders;	Amleto, Il mercante di Venezia, Enrico V, Riccardo II, La qualità della misericordia, La mia regina, Ulisse, Battaglia navale, Acchiappa la talpa Scale e serpenti;
	Who Stole the Cookie From the Cookie Jar?;	Chi ha rubato il biscotto dal barattolo?;
	2-4-6-8 Motorway; [The Birds, Ode on Solitude, MacBeth, The Tempest]	Te voglio bene assaje;
Toponyms and provenance	Port Talbot, Cardiff, Birmingham, Highland, Hollywood; Welsh, Wales, Scottish, Scotland, British, London, West End; LA; Finsbury Park	Port Talbot, Cardiff, Birmingham, Highland, Hollywood; gallese, Galles, scozzese, Scozia, britannico, Londra, West End; Los Angeles; --
Institutions	BBC, Theatr Clwyd; Sylvia Young, RSC, Dame; McDonald	BBC, Theatr Clwyd; Sylvia Young, Royal Shakespeare Company, Dama del Regno; McDonald/--
Food	haggis, bagel, bara brith; Angel Delight, butterscotch; Milkybar, fruitcake	*haggis, bagel, bara brith;* Angel Delight […] la mousse, caramello tipo *butterscotch;* cioccolato bianco, --
Products	tartan, J-Cloth	A quadretti scozzesi, tovaglia
Dialects and languages	Scouse; RP accent; wagwan, barm pot	Lo *Scouse* di Liverpool; dizione standard; che si dice?, fesso
Measuring system	20 miles, five foot two	Trenta chilometri, 1,58

Having recourse to Pedersen's (2005: 116) ECR transfer strategies model, the translation techniques employed in the text can be divided between Source Language oriented strategies and Target Language oriented strategies; the former procedures were favoured at all times in the SDH proposal presented here and successfully employed for the transfer of most SC-bound material, while the latter resulted on a few occasions unavoidable. According to Pedersen, SL-oriented practices are *retention* – meaning that the SL word is maintained unchanged inside the TT – either complete or slightly adjusted to the Target Language, *specification* – the ECR remains untranslated but information is added either by means of *explicitation*, an expansion, such as the spelling out of an acronym, or *addition*, where new material is added to clarify content – and *direct translation*, in the form of *calque* – a word-for-word transposition – or in its *shifted* version, where the calque is slightly adapted to the TL rules; TL-oriented practices are, on the other hand, *generalisation* – through hyponymy, for instance – *substitution*, either in the form of

cultural replacement – a SL ECR is substituted with an unrelated TL ECR – or a *paraphrase* – as sense transfer or situational paraphrase – and *omission*, where the reference in the Source Text is replaced with nothing. Furthermore, the introduction in the Target Text of pre-existing, widely accepted TC equivalents of a ST item was considered, as expressed by Pedersen (2005: 115), a "bureaucratic rather than linguistic process", and could not be categorised either as a Source Language or as a Target Language oriented procedure.

As a result, the least invasive and most respectful solution – retention – was the most frequently employed strategy, followed by specification, in particular through addition; this technique, which is sometimes perceived as patronising, is the only which allowed for the preservation of the original text's cultural referent, while also guaranteeing access to the audience, who could correctly interpret the role of the possibly unknow cultural item. Forms of direct translation, on the other hand, resulted utterly distracting in their exotism and oftentimes of no help in the attempt to render the content more comprehensible to the Target viewers and were almost completely avoided. The Target Language oriented procedure of substitution was the only moderately employed throughout the translated text, not as a generally accepted approach but merely as the sole solution for very specific, recurring situations: cultural replacement – which, as pointed out by Pedersen, creates a credibility gap in the TT, since an SL ECR *nonchalantly* treats TL ECR as they were part of the Source Culture – was used when the *skopos* of a passage in the text, and therefore the role of the ECR itself, was not informational – that is, their primary function inside the TT was not that of informing the Target audience about the Source Culture – but, for instance, humorous; Pedersen (2005: 119) presents the example of a "profusion of anagrams" as a possible instance where these domesticating approaches might be considered legit and, in the case of the proposed SDH, wordplay was the main cause for such countertrend choices. Paraphrase was likewise unavoidable and, although most times it was exploited as sense transfer, it sometimes occurred as situational paraphrase, rightfully defined "quasi-omission" by Pedersen; with this technique, the trace of foreign ECRs is basically unperceivable, but it resulted essential, once again, in trying to transfer irony and humour. With great satisfaction, omission was on no occasion employed.

As can be gathered from the chart presented above, anthroponyms, i.e., references to people – either referring to fictional characters, historical or contemporary figures – are the most numerous (40 occurrences); the foreignizing principle guiding the translation led to a widespread use of retention (27 times): the names of both world-famous individuals – Shakespeare, Obama, Hitchcock, Tarzan – and lesser-known local public or fictional figures – Nicola Sturgeon, Neil Gaiman, Florence Nightingale, Fagin – were all left unchanged in the TT, with no need for further specification, with the exception of those instances when an 'official', widely-accepted translation existed (nine total occurrences, for instance, Amleto – Hamlet; Zio Paperone – Scrooge McDuck). The first and the third group are composed of individuals which are internationally known, either by their name or by a fixed translation, and whom the Italian public will easily recognise, since they – sooner or later – entered the common knowledge shared by the Target Culture speaking community, while the representatives of the second group – more tightly bound to local culture and history – may not be likewise transparent to the lay viewer; this aspect, oftentimes perceived as a limit of foreignizing approaches, could be interpreted instead as the result of the translation's effort to preserve the traces of the original environment which created the artistic artifact, the very element which should be appreciated by a public eager to enter in contact with British culture.

The only vaguely TL-oriented strategy employed for this category was the addition/explicitation of a person's name, contained as latent information in the non-lexical material of the soundtrack: when the person was not mentioned by name but hinted at through imitation and non-explicit quotation, the indirect ECR was resolved, as previously analysed in the section about labelling in SDH, by the addition inside a label of the information about who is being mimicked. While the Source audience could easily deduce the identity of the impersonated character from accent and body language, it had to be mediated for the Target viewer – in this specific case both from a sensorial and from a cultural point of view – explicitly mentioning the celebrity's name, without further explanation; [IMITA SEAN CONNERY] (5.243) and [IMITA TOM JONES] (5.245), respectively "imitates Sean Connery/Tom Jones" – make explicit what is only subtly implied by the original text in its audiovisual form.

The second most substantial category is that containing all the elements bound to entertainment – that is, every cultural item, from literature, to theatre, from cinema to

music, from nursery rhymes to boardgames (27 items in total) – referred to by title and taken for granted by the creators; eleven of them were subject to no change, either because they were commercialised with their original English title in Italy as well (e.g., *Good Omens, Frost/Nixon, Oliver Twist*) or because they were not distributed in the Target country at all and thus provided with no approved Italian translation (e.g., *The Pillowman, The Inner Voice*); this latter choice follows a well-rooted translating tradition which, to the understanding of the literal meaning of a work's title through its unofficial translation – in all the quoted cases, the title's semantic meaning is never significant – prefers to grant the viewer access to the original title which they will find in the Source Culture context, should they come across it again.

A partial exception is represented by Dylan Thomas' poem: the title, corresponding to the first verse of the composition – *Do Not Go Gently Into That Good Night* – is quoted two times and, at first, presented in an original translation by the subtitler, coherently with what happens to the following quoted lines of the poem, since their meaning is relevant to the plot and should therefore be understandable to the foreign audience – David and Michael are discussing quotations about "the end of the world" and the Welsh poet's words perfectly suit the subject (1.3-4):

> DAVID: Dylan Thomas must have written about it, written a poem or something.
> MICHAEL: Of course, he wrote *Do Not Go Gentle Into That Good Night.* (OV)

> DAVID: *Dylan Thomas ne avrà parlato, magari in una poesia.*
> MICHAEL: *Certo, ha scritto: "Non andartene docile in quella buona notte."* (ISDH)

On its second occurrence, since the dialogue becomes a paralinguistic exchange about the original language employed to write these passages, it was maintained in English to avoid confusion: the lines which are declared to have been composed in English are quite logically displayed in that same language inside the Italian subtitle, justified by the fact that the foreign audience has already been provided with a translation of the meaning of the title in the previous segments (1.13-4).

> MICHAEL: He originally wrote Do Not Go Gentle Into That Good Night.
> DAVID: In English?
> MICHEL: Yes! (OV)

MICHAEL: Originariamente ha scritto "Do not go gentle into that good night".

DAVID: In inglese?

MICHEL: Sì. (ISDH)

Ten further items were presented with the translated name with which they are known to the large public on the Italian market (e.g., *Amleto, Ulisse, Battaglia navale*), confirming once again the absolute inclination for SL-oriented strategies. The nursery rhyme – *Who Stole the Cookie form the Cookie Jar?* – represents the only example of (shifted) direct translation for the whole season; to understand this specific choice it is important to consider the function this element serves inside the scene (2.61-2): the poem is generally employed in the Anglo-American context as a pedagogical device to allow children to memorise their peers' name by introducing them inside the verse – "X stole the cookie from the cookie jar" – and is exploited here by Simon as an exercise to break the ice at the beginning of rehearsal, an act perceived as extremely infantilising and embarrassing – as we have already seen, Michael leaves and David 'scolds' the director. Consequently, what is meaningful in this passage is not the preservation of the original text – for instance through integral retention, as would happen for a pop song's title – but its function, its infantilising quality, which has to appear clear to the Italian audience in order to render the following exchange comprehensible.

In this category is contained one of the rare cultural substitutions in the Target Text: this domesticating approach was found inevitable when the song's title *2-4-6-8 Motorway* is mentioned (6.299): as will be thoroughly analysed in the section about wordplay, the musical reference is exploited for a pun based on assonance and minimal pairs in the original text and was therefore replaced by the title of an unrelated Italian song; since the humorous function of the culture-bound reference was perceived as the most prominent in this scene by the subtitler, this aspect was preserved, to the detriment of a more SL-oriented approach.

The few 'indirect' cultural references found in the Source Text – i.e., references which do not insert an explicit cultural referent inside the verbal material, like the examples reported above, but, on the contrary, hint at precise elements of the Source audience's shared knowledge – were all maintained, without any additional explanation or compensation; these comprehend the plot of iconic movies – Hitchcock's *The Birds*,

referenced only as "a Hitchcock film" (1.112), which the public can guess thanks to the following line "the birds are coming back" (1.114) – or emblematic performances by world-class actors – Judi Dench lists some of her best-known roles as "a queen, […] a spy, […] a cat" (6.164), respectively referring to *Shakespeare in Love*'s Elisabeth I, M in 007 *Spectre* trilogy and Old Deuteronomy in 2019 musical *Cats*. While most of these hints will be clear even to Italian viewers with little familiarity with cinema, and thus required no further explanation, the following examples represent more complex issues.

As already pointed out, the ST oftentimes resorts to direct quotations of British literature masterpieces: in most instances, the title and/or the author of the quoted work closely precedes or follows the lines' declamation, immediately clarifying the source, even to those viewers who might not gather the reference. On a few occasions, such clarification is omitted – for instance when the actors perform passages from Alexander Pope's *Ode on Solitude* or Shakespeare's *The Tempest, Hamlet* (twice), *MacBeth*: the former four quotations are instantly obvious to the British public, being some of the most famous – and quoted – lines from their national literary canon, whereas the reference to the Scottish play is made through the subtle use of a recognisable collocation, which entered modern English.

When mediating such content for an Italian audience, these quotations were deemed incomprehensible for the better part of the Target viewers, with the sole exception of *Prospero*'s monologue – "We are such stuff that dreams are made on" (5.215) is a well-known passage in any of its numerous Italian translations; moving in the direction of a subtitle track which could function as a cultural expansion towards a foreign world, "headnotes" indicating author and title were added in conjunction with the display of the quotation's first line.

Figure 12. On the left, the translation of Pope's poem read by Michael - at the bottom of the screen - appears simultaneously to the reference of the quotation - author and title are placed at the top of the screen; on the right, David and Michael simultaneously quote a passage from Hamlet and, at the top of the screen, there is the reference to the author and the title of the play (Staged; Evans, Glynn 2020).

Considering the example from *MacBeth*, due to its extreme subtlety and to the fact that the expression has basically become part of everyday language – "blasted heath"(2.18) – the addition of a label as described above was not considered a proper solution, since it would have excessively attracted the Target viewer's attention, diverting it from the expression's real end: creating vivid visual language; additions inside the text – for instance the insertion of the attribute "macbettiana" inside the line, capable at once of specifying quoted text and author – was impossible due to time and space constraints. The compensative solution, based on translation choices, will be discussed in the paragraph concerning the transposition of cross-genre intertexts.

Toponyms, i.e., the names of cities, regions and geographical areas, and terms referring to the city and nation of origin were transferred for the most part by recurring to either retention or pre-existing, well-established Italian translations. The former solution was introduced for all the items lacking a fixed Italian translation, either due to the fact that they were popularised more recently with their original name (e.g., Hollywood, Highland, Birmingham, Cardiff) or because they are little-known outside their national borders (e.g., Port Talbot). In the case of "West End", the international popularity of the name of London's cultural district is furtherly clarified by the presence, in the same segment, of the word "houses" – translated as "teatri", literally, "theatres" – avoiding superfluous additions (1.193):

> When all the theatres reopen, we get our pick of the **West End houses**. (OV)
> *Quando riaprono, sceglieremo il **teatro** che ci pare nel* **West End**. (ISDH)

An exception is represented by the acronym "LA" (3.120) which, albeit its being used in Italian as well, was subject to explicitation (Los Angeles) due to its ambiguity, especially for the Deaf public, since the spelling is the same as the female singular article "la".

The latter solution, the use of standard, widely-accepted Italian terminology, was employed especially for nationalities (e.g., gallese, scozzese, britannico) and nation names (e.g., Scozia, Galles), but also for the world-famous British capital (Londra), all elements with which the Target audience is already familiar, since they have performed in the past – and still perform – a significant role in international geopolitics. Close attention was paid to avoid generalising, domesticating tendencies: the term "British", especially after having pointed out the Welsh and Scottish heritage of the characters, has

no reason to be rendered as "Inglese" – English – as the Italian fansub does. Although it is true that a lay Italian speaker in everyday, informal discourse will probably refer to any citizen from Great Britain as being "English", there is no good reason to continue perpetuating such misconceptions, which not only create confusion but trivialise the power dynamics underpinning minority national identities inside the UK, central both to the contemporary public discourse and to this specific AV product; a precise and self-conscious use of vocabulary linked to identity was thus seen as a good chance to involve the foreign viewer in this kind of social debate, through SL-oriented choices, rather than flattening the text on familiar – in this matter, incorrect – conceptions (3.171):

> Some Welsh… British, er… You'll know him. (OV)
> Un tipo gallese… Inglese. Lo conosci sicuramente. (IF)
> Un gallese… Cioè, britannico… Sicuro lo conosci. (ISDH)

Lastly, "Finsbury Park" (1.121-4), exactly like the musical reference discussed above, is not a mention of the real toponym but serves a merely humorous purpose based on wordplay – as described later, functioning as a palindrome expression – and fidelity to the Source Text was sacrificed here to safeguard this specific role.

The remaining categories, albeit quantitatively smaller – institutions, food, local products, measuring system and dialects – registered a significant increase in the selection of TL-oriented practices: they represent elements of everyday life inside a localised community, with its own industrial productions, dietary habits, traditional items and class system. In addition, they are often exploited in a sort of metaphorical fashion, not as references to the thing itself, but to a feeling, a visual, tactile impression or a context connected to it, and thus have to be fully understood in these inferences by the Target audience.

The few internationally known terms were naturally left unchanged through complete retention (e.g., BBC, bagel): the hegemony of English language in the entertainment industry and on social media, as already pointed out, has contributed to a popularisation of both British and American lifestyles. Complete retention was on a few occasions applied also when the terms resulted obscure for the Italian speakers – in both cases Welsh words (i.e., "Theatr Clwyd", "bara brith", "cachu hwch") – primarily due to spatial-temporal constraints but justified by the easy deducibility of their meaning from context:

in the first instance David and Michael are discussing acting techniques when the former acrimoniously implies that the Welsh colleague's acting is not appropriate for the London stage, by commenting that it would be rather suitable for the most prominent theatre in Wales, Theatr Clwyd, in other words, a more marginal, 'small-town' context; the Italian audience will not struggle to recognise the Welsh origin of the name and consequently interpret the exchange. As far as "bara brith" and "cachu hwch" are concerned, their literal meaning and the words' origin are explained by Michael himself, with the former becoming the centre of another paralinguistic passage of the dialogue, furtherly to being exploited to humorous effects, as we will discuss in the section concerning wordplay.

Although "haggis" would technically fall inside the group of world-wide shared knowledge, since it has long been associated to Scottish culinary culture, its subtly shifted meaning in the scene caused no minor issues: in fact, inside the series, it rather refers to the mythical animal indicated by playful legends (VisitScotland 2014: online[30]) as the main ingredient of the famous dish. In order to avoid lengthy explanations but managing to clarify its faunal nature, a sort of indirect compensative strategy, alongside retention and instead of addition proper, was employed: the lines containing this word are all pervaded by a vocabulary generally associated to naturalistic documentaries – "that's how we summon the haggis" (2.14), "the haggis doesn't come" (2.28) were rendered with expressions such as "il richiamo per", "richiamare", "arrivano" – in an attempt to clarify that the subject of the ironic dialogue is not the protagonist of century-old cooking tradition but a wild animal inhabiting the Highlands.

On many other occasions, explicitation – for instance, when the opaque acronym "RSC" (3.258) was transposed into the far more intelligible "Royal Shakespeare Company" – and addition were required in order to fully transmit the original intention. For example, the female honorific title corresponding to the well-known "Sir" is the homograph of the Italian plural for "dama" and when presented in isolation – as in the mentioned subtitle, "trying to seduce the Dame" (6.188) – it appears hardly comprehensible to the a Target viewer with no awareness of British honours system; a simple addition – "Dama del Regno" – instantly disambiguates the passage, providing information about Dame Judi Dench's social status. The same it's true for the mention of Sylvia Young's name, not referred to the actress herself, but to the "Sylvia Young Theatre

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[30] https://www.youtube.com/watch?v=DuLbbXGFG50 (last accessed: 10.05.2023).

School" (2.67) – in the form "at Sylvia Young's" – extremely popular in the UK, not equally famous in Italy. David means to metaphorically indicate an acting school for children, since he perceives Simon's approach – who opened rehearsals with a nursery rhyme – more appropriable to very young pupils, rather than adult professionals; it is therefore crucial that the Target audience comprehends this cutting remark, in order to contextualise preceding and following lines, and, consequently, the translation inserts information both about the type of institution and the students' age bracket – "Che è? Sylvia Young coi suoi attori bambini?" (backtranslation: "What's this? Sylvia Young and her child actors?").

This strategy was also employed in an attempt to avoid erasing completely the cultural value of food not commercialised outside the UK, such as "Angel Delight" or "butterscotch"; the texture of the first and the taste of the second are comically used to describe Dench's presence and their function is that of triggering a sensation in the spectator who knows the consistency and flavour of the mentioned product. To transfer such sensory input to the Target audience, without losing the 'exotism' of unknown tastes belonging to other cultures, the former was qualified as "mousse" and the latter compared to "caramello" – literally, "caramel" – a product with similar, albeit not identical, composition and taste, very popular in Italy. The Italian fansub's proposal – the cultural substitution "toffee" – was deemed excessively aggressive: although toffee's ingredients are slightly more similar to those of butterscotch – unlike caramel, they both contain butter, in addition to sugar – the two products still differ in taste and consistence; furthermore, the substitution of one English term with another word of English origin, albeit common in Italian, in the case of specification through addition would add superfluous weight to an already long sentence, giving rise to possible text elaboration issues for Second-Language Italian users, such as the Deaf viewers (6.194-6):

MICHAEL: It's sort of like being… consumed by… **Angel Delight**.
DAVID: What flavour of **Angel Delight** are you imagining?
MICHAEL: Strawberry, of course.
DAVID: I'd have said **butterscotch**. (OV)

MICHEL: È un po' come essere… consumati… da… una **mousse**.
DAVID: Che gusto di **mousse** stai immaginando?
MICHAEL: Alla fragola, ovviamente.

DAVID: Avrei detto al **toffee**. (IF)

MICHAEL: È un po' come essere… consumati… da una… **Angel Delight**, sai, la **mousse**?
DAVID: E che gusto ti immagini?
MICHAEL: Fragola, ovvio.
DAVID: Avrei detto al **caramello**, tipo *butterscotch*. (ISDH)

Lastly, the drastic solution of substitution resulted unavoidable on a few occasions, especially when the intended purpose was a visual evocation: for instance, cultural substitution was employed for immediacy when it came to the rendering of items from the measuring system and paraphrase – always with sense transfer – for the issues concerning consumer goods and language. "Tartan" – widely used in the Italian textile industry to refer to the iconic pattern of the traditional Scottish costume – is known to the lay viewer as "tessuto/stoffa/fantasia scozzese" ("Scottish fabric/cloth/pattern"); since the term is employed here by David to visually recreate a stereotypical Scotsman and the use of the sole adjective ("mutandoni scozzesi") could be incorrectly interpreted as "a Scotsman's underwear", the translation proposes the further addition of "a quadri" – "criss-crossed" – to disambiguate and foster visual projection (2.19):

You strip down to your **tartan** undercrackers and you… (OV)
*Ci si spoglia e si tengono solo i mutandoni **a quadri scozzesi** e poi…* (ISDH)

Similarly, saying that a shirt looks like a "J-cloth", means that the fabric has the same striped pattern of the famous cleaning cloth brand; the fansub utilises the word "straccio" – rag – which points to an idea of filthiness and neglect, rather than the intended ridiculousness. Here, the term "tovaglia" is proposed, used in everyday Italian to suggest the idea of a pattern capable of eliciting laughter (4.14):

You said I looked like a **J-Cloth**. (OV)
Che sembravo uno **straccio**. (IF)
Che sembrava una **tovaglia**. (ISDH)

Curiously enough, Nestle's product line named "Milky Bar" (2.199), which has an official name through which it is commercially distributed in Italy – "Galak" – was subject to this very same practice: in fact, this specific brand nomenclature is not as

widely familiar in Italy as it is in the UK and its usage might cause confusion in most Target viewers, which led to opting for the rather flattening "cioccolato bianco", the signature of this line being the exclusive use of white chocolate.

The lexical representation of linguistic variants was likewise complex to untangle: the English tongue possesses a stunningly rich variety of culture- and history-bound epithets referring to diatopic or diastratic variation, which, obviously, due to the close link to local reality, lack an equivalent in Italian; this group comprehends, on the one hand, the informal sobriquets for the dialects spoken in restricted areas of the United Kingdom, especially clustering around large urban centres, which are generally used to indicate their speakers as well – take, for instance, the term "Cockney" referring to the London variant or "Brummie" for the one spoken in the Birmingham region – on the other hand, the numerous, more or less formal names attributed to the so-called "Received Pronunciation", sometimes initialised as "RP", or referred to as "Queen's or King's English", "BBC Pronunciation" or more generally "Standard English", which arbitrarily assign to a supposedly geographically neutral British accent, associated to the upper classes, the status of standard and prestige for British English. As far as dialects are concerned, the Source Text contains the term "Scouse" (1.20) which does not enjoy the same popularity of the aforementioned variants and was therefore considered incomprehensible in isolation; since time and space constraints luckily allowed it, retention in conjunction with addition, through the explicitation of the geographical area corresponding to the accent, was applied to the segment – "lo *Scouse* di Liverpool", literally "the Scouse [dialect] from Liverpool"; the Italian audience could therefore understand the comment about the adopted language variety, made possible by providing clear diatopic information, without having to renounce the foreign flavour of the original term, which can thus enrich the Italian public's vocabulary. On the contrary, the four mentions of the term "RP" (5.210, 5.233-4) all occur in over-crammed, fast segments, which did not allow for lengthy strategies such as the aforementioned retention plus addition, but were subject to generalisation instead: the words are located inside an extremely rapid metalinguistic back and forth and the essential information is the elitism and unnaturalness of the accent – employed in the British context in a similar way to how standard "dizione" is regarded in Italy – not its numerous social, cultural and historical inferences; to allow the Italian viewers to grasp this specific aspect of the discussion, the

British element of the role and position of this accent inside the English-speaking world was erased in favour of a more neutral description of its qualities (5.210):

> […] the freedom that comes from the throwing off the mask of an **RP accent**, […]. (VO)
> La libertà che deriva dallo sbarazzarsi della maschera di una **dizione standard**. (ISDH)

As already discussed in the paragraphs about labelling, the family name "McDonald" was not maintained in its second and third repetition in the Target Subtitle, constituting what could be considered the one and only omission of the TT; the surname was not grouped with all other anthroponyms since it is not used by the characters to indicate a single – real or fictional – individual but merely represents the emblem of Scottish clans' identity and tradition. For this reason, after being stated by David as his birth name, and coherently left unchanged in the Italian subtitle, for space and time constraints, this element, which can be regarded as a proper ECR, was omitted from the following lines, which, through intonation and in conjunction with an extremely broad Scottish accent, exploited it as a question and an answer communicative exchange. Considering that all the features required by SDH users – intonation and accent – could not fit inside the subtitle segment, in conjunction with the possible misunderstanding caused by the popularity of the American fast food chain of the same name in Italy, the culture-bound reference was – one might improperly say – substituted; this was possible by straddling situational paraphrase and sense transfer, with a spelling out of the meaning implied by suprasegmental features, i.e., underscoring and confirming the name's Scottishness (2.355.6):

> DAVID: Well, my birth name's McDonald.
> MICHAEL: McDonald?
> DAVID: McDonald. (OV)
>
> DAVID: All'anagrafe ero McDonald.
> MICHAEL: Uh, proprio scozzese!
> DAVID: Esattamente. (ISDH)

The presence of languages different from English is valorised by maintaining the foreign tongue inside the text of the subtitle – underlining its distance from the main language of

the AV product through the use of italics – instead of providing an Italian translation of the line and indicating through a label the language in which it was uttered; the efficacy of this choice is supported by the fact that the original soundtrack itself in the lines preceding or following the foreign-language text – exactly like the corresponding subtitle segments – explicitly indicates inside the discourse the foreign language employed and its meaning in English: this was applied for the occurrences of Welsh, French, Swedish and Italian language, although, in this latter case, the label declaring the language employed – [IN ITALIANO] (1.52) – was added, since the slightly bragging tone of the line would have blended with all the other segments which, written in Italian, reported utterances in English. The two occurrences of dialectal expressions – Scottish English "Ya barm pot!" (5.243) and Jamaican Patois "Wagwan" (6.82) – were, instead, translated into Italian sentences, since, without being part of the standard Source Language, they are completely intelligible for all English-speaking viewers; in these instances, where the language of the utterance is not made explicit – given that the selected linguistic variant has no specific meaning in the circumstance – and the translation is not provided inside the dialogue, the aim has been to grant the Deaf Italian audience with the same access as their Source-Language hearing counterpart.

3.2.1 Cross-Genre Intertexts

Coherently with its declared metaliterary, metatheatrical, metatextual nature, *Staged* establishes an intense dialogue with a vast corpus of pre-existing literary works – theatrical, literary, popular, cinematographic or musical – and, oftentimes, it is not limited to a mention of the title, but resorts to direct – and lengthy – quotations; centre stage is placed, unsurprisingly for a British production, the Shakespearian canon, but great prominence is granted to Italian theatre as well, through *Six Characters in Search of an Author*'s metanarrative in a pivotal role.

The English translation of Pirandello's *Sei personaggi in cerca d'autore* (1921: online[31]) contained in the original version of the soundtrack is extremely free, so much so that it should be rather considered an adaptation: not only the order of the lines is often changed and omissions applied, but a few additions have been found, as well. The Italian

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[31] https://it.wikisource.org/wiki/Sei_personaggi_in_cerca_d%27autore/Sei_personaggi_in_cerca_d%27autore (last accessed: 10.05.2023).

"one-hundred-year-old masterpiece" was bend to the needs of the original screenplay to move from the metatheatrical environment of the rehearsals to the 'real' dialogues between the characters, intertwining fiction and reality, falsity and truth, representation and 'life', which, in turn, inside the logic of the production, is representation itself; the themes of Pirandello's work are therefore reproposed through a sort of 'smoke and mirrors' trick, which questions fictionalisation from within fictionalisation itself, and, doing so, ponders about the reality of the viewer. The following examples clarify this operation:

> Because we have the fortune to exist in a fantasy which nourishes us for ever. (Evans, Glynn 2020: 102)

> Eppure vivono eterni, perché – vivi germi – ebbero la ventura di trovare una matrice feconda, una fantasia che li seppe allevare e nutrire, far vivere per l'eternità. (Pirandello 1921: online[32])

> E la ventura di trovare una fantasia che li seppe nutrire, far vivere per l'eternità. (Italian SDH proposal)

While the Italian fansubs opted for a backtranslation of the English dialogue, which resulted in a completely unrecognisable text, in the SDH proposed here the Italian Source material was the sole lodestar, with the aim of avoiding disrupting the Italian viewer's – mainly linguistic – expectations of a classical work belonging to their own cultural tradition. This allowed for a preservation of the author's personal idiolect, thus granting a sense of authenticity to the scene, which, nonetheless, was subject to heavy cuts and restructuring – reduction, condensation, effacement, sentence reordering – in part following the English dialogue's changes to mimic its segmentation, in part in an attempt to safeguard legibility – through a decrease in the words per segment – and readability – since literary, complex structures demand sensibly lower presentation rates to be elaborated.

The approach towards the texts belonging to English-language literary tradition was slightly different: they are part of both an internationally shared cultural heritage – as for

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[32] Ibid.

the most well-known titles in the Shakespearean canon – and a niche environment linked to the Source Culture.

Considering the premise of the model viewer's interest in the foreignness of the product, its cultural specificities and its distance from familiar elements, a technique often used in amateur subtitling practices was employed: in order to place the Target audience in a similar position to that occupied by the Source Text addressees, capable of recognising quotations from their own literary tradition, while simultaneously embracing the public's xenophilia and the desire to expand their knowledge of the foreign culture, as already pointed out in the paragraph concerning labelling, an indication of the author and title of the quoted work was added through the use of labels placed in the upper area of the screen, where they could not hinder the reading of the subtitles.

This allowed, in the case of world-famous passages, to recognise them beyond the filter of translation: they are never pre-existing Italian versions, but always original transpositions, which obviously take heed of all the works that preceded them, as in the case of Shakespearean texts; past translations, either theatrical or editorial, proposed by professionals were rejected both for synchronisation reasons, since their prolixity and convoluted syntactic structures, in conflict with time and space constraints, rarely did result in forms suitable for subtitle fragments, hindering readability, but also due to coherency issues, since the passages, extrapolated from their original context, are placed in a constant exchange with the original script at hand.

As discussed earlier, the actors range from quotations memorable to all Italian viewers, such as Prospero's brief monologue from *The Tempest* (Act IV, Scene I), to more obscure, scattered – but often iconic in the British context – verses, both from extremely famous texts, for example *Hamlet* (Act I, Scene III and Act V, Scene II) and *Macbeth* (Act I, Scene II) and from less-known works, as for *Henry V* (Act III, Scene I). The translation of the verses from *The Tempest* was based on Bulla's (2011: 78) work, echoing the most quoted version known to the Italian public at large (5.215):

> We are such stuff as dreams are made on, and our little life is rounded with a sleep. (OV)
> Siam fatti della stessa materia... Di cui son fatti i sogni. E le nostre brevi vite... Son cinte...
> Da un sonno. (SDH)

The first reference to the "Prince of Denmark" dialogued with Squarzina's (2011: 333) proposal – "This above all – to thine own self be true" (5.226-7), becomes "E soprattutto questo: sii fedele a te stesso" –, while the second – "A hit! A very palpable hit!" (4.417) – uttered during a Battleships match, had to consider both the game's terminology – the English words "hit" and "missed" are to be transposed into Italian with the fixed expressions "colpito" e "mancato" – and the further popularisation of the expression through the iconic film *The Addams Family* (1991), alongside the original Shakespearian usage; accepting the translation offered by the official Italian dubbing of the film, similar to most editorial proposals – "Toccato! Molto nettamente toccato" – would have led to a loss in the bond between the game's iconic vocabulary and Osric's words, thus "Colpito! E il colpo fu palese!" was preferred, since it preserved both the characteristic 'sectorial' language of the boardgame and an archaic flavour which connects the lines to a 400-year-old text. The verses regarding the monarch assuming "the port of Mars", inspired by Cozza's (1993) and Raponi's (1999: online[33]) works, go in that same direction in an effort to preserve a quaint, old-fashioned style, capable at once of conjuring Shakespeare's lyrical power and the cathartic pathos of this specific passage: David is reporting how fearlessly he stood his ground by channelling the spirit of the one king who, in British collective imagination, embodies both military intelligence and political abilities, and such impetus was transposed through uncommon terms and unusual wording (3.253-4):

> When the blast of war blows in our ears, we imitate the actions of the tiger. (OV)
> Se clangor di guerra c'invade l'orecchi, allora s'ha da agir a guisa d'una tigre. (ISDH)

The quotation from the "Scottish play", on the other hand, is rather a special case: as we have already seen, it is not so much an overt reference, as it is a subtle allusion, through the use of a fixed adjective-noun collocation which entered standard English; "blasted heath" is able of conjuring in the mind of the English speaker a very detailed image mixing Scotland's most iconic habitat – miles of harsh heathland, blighted by natural elements – with one of the most evocative passages in the most symbolic literary work set there – the prophetic appearance of the three witches to Macbeth, where "blasted" refers rather to the action of supernatural forces than unkind Nature (2.18):

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[33] https://www.rodoni.ch/busoni/bibliotechina/shakespeare/enrico_r.htm (last accessed: 10.05.2023).

You go on a blasted heath… (OV)

Vai in una landa desolata, […] (IF)

Si va su una brughiera sferzata dal vento, […] (ISDH)

The passage was rendered, in the Italian fansub, with the flattening idiomatic collocation "landa desolata" – literally, "desolate wasteland" – which normalised the cultured collocation consciously selected by the speaker, forcing it to conform to the rules of the TL, in an unexpected Target audience oriented attitude. In the proposal contained herein, the expression was translated as "brughiera sferzata dal vento" – literally, "wind-blasted heathland": by employing a more *recherché*, polished vocabulary, the passage does not merge with the unmarked, everyday, informal language which surrounds it but vigorously stands apart; the highly-localised term "brughiera" is furtherly capable of evoking the characteristic heathland of British isles, providing a vivid image of the described scene.

The references to texts which are undoubtedly renowned inside the Source Culture but marginal for the Target viewers are Dylan Thomas' *Do Not Go Gentle into That Good Night* (1951), the translation of which drew inspiration from Marianni's (1965) proposal, and stanza one from Alexander Pope's *Ode on Solitude*; this latter, in particular, was composed respecting the extremely rigid conventions of the poetic metre, a characteristic which was carefully considered in the Target Text in relation to the limits imposed by segmentation in order to guarantee sufficient readability: the stanza is composed of three octonary and an ending quadrisyllable, which follow the rhyme scheme ABAB, and was reproposed in Italian as three *endecasillabi* – verses made up of eleven syllables, the most common metre of Italian poetry – and a final *senario* – containing six syllables – respecting the same rhyme scheme (5.27-8):

Happy the man whose wish and care

a few paternal acres bound,

content to breathe his native air

in his own ground. (OV)

Lieti color che premura e desio

volgono unicamente ai patri lari,

paghi di respirar l'aere natio,

di lidi a lor cari. (ISDH)

3.3. Sectorial Language

Terminology belonging to specific environments is employed to provide additional comic relief and was therefore transposed very carefully inside the TT, avoiding at all times neutralisation: at segment (2.31), for instance, David, ironically concocting Scottish customs and traditions by mixing various clichés referred to his nation, employs the characteristic language used by wildlife documentaries to describe a fancied ritual in which the Frist Minister of Scotland, like the representative of mysterious indigenous inhabitants, conjures the mythical haggis in the most iconic setting:

> That's how we summon the haggis. […] Nicola Sturgeon can often be seen on the top of a hillock. Making a haggis come. (OV)

> […] quello è… il richiamo per gli *haggis*. Spesso, in cima ad un poggiolo, possiamo scorgere Nicola Sturgeon. Mentre richiama gli *haggis*. (ISDH)

The tone was recreated in Italian through the use of a slightly formal register and terminology and the second person plural "noi", which directly involves the viewer in the action.

A similar operation is performed through the appeal to military language: wartime vocabulary is exploited with an ironic approach to refer to David's self-styled dauntless challenge to Samuel, making the narration of the event farcically contrast with the reality to which the viewer has had access, in one of the recurring examples of dramatic irony (3.245-252, 3.267):

> DAVID: I just stood up to him. […]
> MICHAEL: But you stood your ground? (OV)

> DAVID: L'ho affrontato. […]
> MICHAEL: Però non hai ceduto terreno? (ISDH)

> But not perhaps the best temperamental fit for the artistic battlefield. (OV)
> Forse, però, non avrebbe il giusto temperamento per una tenzone di natura artistica. (ISDH)

The heroic aura was therefore underlined in the translation into Italian to obtain a similar humorous effect, through the use of a verb such as "affrontare" – literally, "face, confront, stand up to" – and a collocation such as "cedere terreno" – literally, "give ground" – which both also function on a metaphorical level in everyday discourse, as they do in the Source Text. The expression "tenzone di natura artistica" – backtranslation: "artistic tenzon/battle" – on the other hand, moving the focus from a place to an action, is capable of reawakening chivalric references through the use obsolete, Medieval-like terms.

3.4. Humour and Wordplay

Humour is defined by Ross (1998: 7) as something which "is created out of a conflict between what is expected and what actually occurs in the joke. […] an ambiguity or double meaning, which deliberately misleads the audience, followed by a punchline"; more importantly, humour's crucial feature is the fact that, as Nash (1985: 9) puts it, "we share [it] with those who have shared our history and who understand our way of interpreting experience", in other words, it can be used between individuals who share the same language proficiency and cultural literacy. It can therefore be either a language-specific reference – in the form of puns, for instance – or culture-specific reference, although, according to Antonini (2005), verbally expressed humour (VEH) should be considered a mixture of both linguistic and cultural components; wordplay itself – the main focus of our analysis – could be argued to be hybrid, as will emerge from the following examples, since it cannot always be considered a purely linguistic operation, devoid of all cultural references.

Notwithstanding the recent internationalisation of culture which more and more frequently renders humour comprehensible to foreign audiences (Chiaro 2018: 46), especially in the case of Anglo-American culture, VEH still represents one of the most complex issues for both translation and mediation, in particular when it intertwines with the conditions imposed by the subtitling process. Like for the ECRs discussed in the previous sections, spatial-temporal constraints oftentimes do not allow for lengthy clarifications and streamlining tendencies in commercial distribution demand for seemingly untranslated solutions which can feel natural in the TT; to this must be added the objective impossibility to transfer both form and meaning, while maintaining a humorous effect, from one language into another, leading to a generalised neutralising

approach of the humorous content, with significant loss in both the traces of foreignness of the text – linguistic and cultural – and the intended comical effect. Given the prominence of humour inside the analysed AV product, permeating the text on every level, such loss could in no way be taken into consideration, in particular regarding the wanted effect, to the extent that even those instances of VEH considered unperceivable by the Source audience, which Díaz-Cintas and Remael (2007) advise to ignore, but which create a near-imperceptible background continuum, were carefully preserved in the TT as well.

The difficulties arising from wordplay, in particular, are highlighted in this frequently quoted passage from Addison (1711: 343):

> The only way therefore to try a Piece of Wit, is to translate it into a different Language: If it bears the Test, you may pronounce it true; but if it vanishes it the Experiment you may conclude it to have been a Punn.

The author is stating that the founding characteristic of linguistic humour is untranslatability, due to its language-specific nature. Wordplay is furtherly defined by Delabastita (2018: 49) as "the various discursive phenomena in which certain features inherent in the structure of the language(s) used are mobilized to produce a communicatively significant, (near) simultaneous confrontation of at least two linguistic units with more or less dissimilar meanings and more or less similar forms". The scholar then describes three different possibilities to create puns: the "confrontation of similar forms" – vertical when confrontation happens inside one word and horizontal when it involves two words – considers homophony (same pronunciation, different spelling), homography (same spelling, different pronunciation), homonymy (same spelling, same pronunciation) and paronymy (almost identical spelling and pronunciation); the "confrontation of dissimilar meanings" considers, instead, the semantic aspect of the words, playing on synonymy, antonymy, hyponymy and hypernymy; the "exploitation of linguistic features", meaning the words' phonological structure – which can be semantically and etymologically unrelated –, lexical developments – such as polysemy, where the form is identical but the meaning is different, or idioms, in which meaning is derived by more than one word, from the juxtaposition between literal and figurative

meaning –, morphological development – for instance through an etymological relation between terms – and syntactic structure.

Furthermore, there are other verbally expressed humoristic strategies which act on a non-punning level, such as various figures of speech working towards a comical effect, i.e., allegory, allusion, metaphor, ambiguity, and so forth; the most common in the proposed TV series is verbal irony, that is, the "incongruity between what is said and what is understood" (Singh 2012).

The focus, in the translation of such peculiar linguistic behaviour, can either be on the effect – eliciting laughter, in other words aiming at what Nida (1964) would define "dynamic equivalence"–, on the formal features of the linguistic construct or a mixture of both these approaches. The applicable strategies in translation can therefore be leaving the humorous content unchanged – generally this happens in the instances in which it results still comprehensible to the Target Viewers –, replacing it completely, replacing it with an idiomatic expression in the TL or even remove it, a choice which might present serious problems in the case of visual cues linked to the VEH inside the image.

Delabastita (1997: 11) rightfully argues that "being so 'overdetermined' as they are, puns hamper the easy compromise between source vs. target, word-for-word vs. free, form vs. function, content vs. expression, and so on, and often bring the customary and approved negotiation strategies to a grinding halt". The author furtherly identifies the following categories of possible translation strategies concerning wordplay (Delabastita 1996: 134):

- PUN → PUN, meaning that a SL pun has been translated into a TL pun, which may be more or less similar to the original;
- PUN → NON-PUN, meaning that a SL pun was rendered by a non-punning TL phrase, which, in turn, can be a *non-selective* non-pun, capable of preserving both senses of the wordplay, a *selective non-pun* which maintains only one of the two senses, or a *diffuse paraphrase*, in which none of the two senses of the original wordplay is preserved;
- PUN → RELATED RHETORICAL DEVICE, meaning that techniques such as repetition, alliteration, rhyme, irony, paradox, etc. are exploited to obtain a similar effect in the TL to the one elicited by the ST;
- PUN → ZERO, i.e., through omission;

- PUN ST = PUN TT, where the original language pun is reproduced in the TL, either as a *direct copy*, where no translation whatsoever occurs, or as a *transference*, where the Source material is slightly adapted to the TL;

- NON-PUN → PUN, meaning that in a portion of text which contained no pun in the original is introduced a pun in the Target Text, used, for instance, as a compensative strategy, for humour loss in previous or following passages of the text;

- ZERO → PUN, similarly to the previous strategy, a punning phrase is added by the translator themselves where there is no previously existing material, either punning or non-punning;

- EDITORIAL TECHNIQUES, such as the addition of explanatory footnotes, endnotes and comments in the foreword.

The foreignizing vocation of the translation hereby formulated unavoidably faltered in the frequent occurrences of puns; as already pointed out, due to its comical nature, the analysed AV production oftentimes resorts to witty and convoluted wordplay with the aim of provoking laughter. Considering comedy as the real core of the series, the preservation, as far as possible, of such effect on the Target audience was immediately regarded as a priority and the strategies employed to the end of efficacious gags had to consider more domesticating approaches: since the joke had to work in the Target Language, on these instances, faithfulness to the Source Language needed to be questioned several times.

For instance, when the simple toponym "Finsbury Park" is presented as a palindrome phrase in English, which, through the exploitation of the phonological structures of the 'new' word, gives rise to ridiculous effects (1.121-2, 1.124) – "Krapy Rubsnif", pronounced /ˈkræp.i rʌb snɪf/ – it was substituted, in a "PUN → PUN" approach, with a completely different palindrome in Italian, capable of maintaining the comical effect – albeit with a loss in its vulgar allusions ("aro un autodromo/o mordo tua nuora", literally, "I either plough a racetrack or bite your daughter-in-law"); the direct copy proposed by the Italian amateur subtitle, which preserved in full the original VEH, in a "PUN ST = PUN TT" approach, was deemed incomprehensible, not only to the lay Italian viewer with a modest proficiency in English, due to the not basic vocabulary employed, but even

more so to the Deaf audience, given the fact that the transcription of the palindrome presents a nonstandard orthography, leading to elaboration issues and a loss in the humorous intent.

In a similar way, the confusion originated by the confrontation of similar forms, homographs in our case – two words with the same spelling but with different pronunciation and meaning, like "concrete", which can be both the adjective /ˈkɒnkɹiːt/, as in "actual", and the noun /kənˈkɹiːt/, referring to the building material – was resolved by the introduction of a "PUN → RELATED RHETORICAL DEVICE": since no proper homograph could be found in the Italian language which could coherently fit inside the given context without aggressive restructuring of syntax and semantic meaning, the phonological and orthographical structure of two Italian words – quasi-anagrams, with similar pronunciation and spelling, differing only in the distribution of two phonemes and in the addition of one phoneme, "appronto" (literally, "I prepare"), "apporto" (literally, "I bring") – was exploited; in addition, the two words are rarely used, slightly formal terms, features which could justify the confusion, even for a native speaker, while resulting coherent in the Italian translation of the original collocation "concrete value": "apportare valore", likewise works as a fixed expression in the TL and roughly corresponds to the original "to add value" (4.323-8):

> MICHAEL: […] I add **concrete** value to any project that I'm a part of.
> DAVID: Sorry, you add **conCRETE** value? […] Is that the same as **CONcrete** value? (OV)

> MICHAEL: […] **appronto** un immenso valore aggiunto ad ogni progetto a cui partecipo.
> DAVID: Scusa, "**appronti**" valore? […] Come "**apporto**" valore? (ISDH)

Wordplays not limited to a scene or an episode but scattered through the whole series present an undeniable issue. On a few occasions, an iconic expression is isolated, reiterated and elaborated for humorous purposes, as, for example, the idiomatic expression "it has never left me" in episode two, where it is used to indicate that a theatrical piece has left a permanent mark on Lucy's memory and then teasingly reinterpreted in its directionality, when it is revealed that the theatre-goer appreciated the play so much that she saw it twice (2.89, 2.115-7, 2.122-3):

LUCY: It **never left** me. (OV)
LUCY: Ma ha **lasciato il segno**. (ISDH)

MICHAEL: Yes, and your *Pillowman* has **never left** her. Like some sort of 18th Century STD.
DAVID: Well, she had to come and see you twice. […] (OV)

MICHAEL: Già e il tuo *Pillowman* ha **lasciato il segno**. Come una specie di malattia venerea settecentesca.
DAVID: Il tuo l'ha visto due volte. […] (ISDH)

MICHAEL: Not only did it not **leave her**, she had to come back. […] She didn't want to **leave it**. (OV)
MICHAEL: Non solo le ha **lasciato un segno**, ma è pure tornata, quindi voleva... Proprio un **marchio indelebile**. (ISDH)

Though the exploitation of the linguistic features of the idiom, which loses its figurative meaning to acquire a literal meaning, the play stops to be metaphorically interpreted as the agent of the action "to leave" – with its slightly haunting flavour – to become an object that is willingly never left by the viewer and is furtherly used as a playful punchline at the end of the scene – Michael greets David with an ironic, affectionate "Never leave". The Italian SDH tried to preserve the pun by selecting an Italian collocation which could sound natural in the Target Language, while being suitable for all the contexts in which it is employed in the original text. The proposal opted for the metaphorical expression "lasciare un segno" – literally, "leave a mark" – which possesses a superimposable meaning to that of the ST, is sufficiently idiomatic to be applied to a theatrical experience but also flexible enough to allow the metaphor to be adapted to the following lines. A change in the directionality of the verb resulted impossible, thus the pun focused on the literal interpretation of the idiomatic expression, amplified by the structural change introduced by the substitution of the word "segno" – "scratch/mark" – with an 'intensified' version – "marchio indelebile", literally, "indelible mark/brand" – which exemplifies the effect of a willing, repeated exposure to the "marking" carried out by the performance in question.

The use of the word "moot" provides a perfect example of this same conundrum of recurring wordplay: it is employed at the very beginning of the first episode, and then again in the course of the same instalment, but also at the end of the series finale. Initially, it is a means to underline Simon's precise and rich language, given the fact that it is a rather old-fashioned, little-used term; it is immediately commented upon by David, in a mocking fashion, as a sign of presumption and arrogance (1.38-41: "There's a word you don't hear every day. […] You also use semicolons in your e-mails, I've noted.") and later exploited as a sort of linguistic marker of Simon's idiolect, the element which allows Michael to recognise the director's interference in what David presents as an original idea of his (1.156-160: "You don't use the word "moot". […] I've never heard you use that word before. […] Simon uses that word.").

In this same jesting attitude, the term "moot" is reintroduced in the final episode, setting in motion a series of puns, ironically and imaginatively repurposing and modifying this word no less than four times (6.288-300):

DAVID: May I… **moot** an idea?

SIMON: No.

MICHAEL: Oh, please. Let him **moot**! Let him **moot** an idea.

DAVID: May I put forth a **moot**?

MICHAEL: Yes, he **moots** so beautifully!

DAVID: I do. And I've missed **mooting**.

MICHAEL: He's a master **mooter**.

DAVID: Yeah, master **moot-ivator**.

MICHAEL: You really are! You **moot-ivate** me.

DAVID: Thank you. If I may **moot**…

MICHAEL: 2-4-6-8, **moot away**. (OV)

DAVID: Potremmo… **vagliare** un'idea?

SIMON: No.

MICHAEL: Ti prego, lasciagliela **vagliare**. Lascia che **vagli** un'idea.

DAVID: Posso proporre un **vaglio**?

MICHAEL: Già, **vaglia** a meraviglia!

DAVID: Verissimo. E mi manca **vagliare**.

MICHAEL: È un **vagliatore** provetto.

DAVID: **In-vagliatore** provetto.

MICHAEL: Lo sei davvero. Mi **in-vagli** sempre.

DAVID: Grazie. **Vaglio**, permettete?

MICHAEL: Te **vaglio** bene assaje. (ISDH)

At first, the characters resort to existing forms of the item, employing it either unmodified, as an noun, ("May I put forth a moot?") or morphologically modified through derivative suffixation ("He's a master mooter"); this latter technique is furtherly exploited to create curious neologisms through verbal suffixation ("You moot-ivate me") and even a combination of verbal and nominal suffixation ("Master moot-ivator"), which nevertheless result perfectly intelligible – and for the same reason humorous – thanks to their phonetical similarity with existing words, with which they form minimal pairs, respectively "motivate" and "motivator", additionally underscored by the hint at fixed collocations, i.e. "master motivator". In addition to morphological development, the exploitation of linguistic features to punning effects is applied also to phonological structure: the title of a famous British pop song –1977 single by Tom Robinson Band "2468 Motor-way" – is willingly misquoted as "2-4-6-8 moot away", exploits the phonetic similarity between the quasi-homophones "motorway" (\ˈməʊtəweɪ\) and "moot-away" (\ˈmuːtəweɪ\) but can also be interpreted literally as a countdown or dance counts – given by the succession of numbers – followed by a starting signal – "moot away", as in "go on and moot" – since the comment appears as a sort of answer to the interlocutor's request "If I may moot…".

The translation therefore had to select an Italian term capable of maintaining the archaic hints and formal register of the original and, at the same time, possess both a 'semantic flexibility', which could allow it to fit all the numerous, different contexts in which it is employed, and a 'phonetic flexibility', which could guarantee the creation of effective puns. The proposed solution is "vagliare", which, at once, retains "moot"'s general meaning, while being a rather uncommon and refined verb, suitable to attract the Target audience's attention and be remembered after the four-episode gap, as the original term is, liked to Simon's peculiar language; the selected verb furtherly resulted extremely appropriate to create wordplay, in this case following the inherent coherence of Italian language, by resorting to a mixture of suffixation and prefixation, instead of sole suffixation ("è un vagliatore provetto", "in-vagliatore provetto", "mi in-vagli"). As far as the last, culture-bound pun is concerned, the Italian fansub, consistently with the choice made in the first episode, preserves the term "elaborare" as the translation for "moot" and

opts for something between a transference and a "PUN → NON-PUN" approach: "due, quattro, sei, otto elaborazioni" (backtranslation: "two, four, six, eight moots"); the first part is indeed transferred with slight changes from the ST to the TT – the transcription of numbers from numeral to alphabetical form – whereas the second part, the core of the pun, is completely neutralised through a sort of diffused paraphrase which, omitting the addition ("away") and normalising the neologism by substituting it with the unproblematic basic translation of "moot", does not preserve either of the two senses of the original wordplay. Since with such solution both the literal meaning and the cultural reference are completely lost, resulting in the disappearance of the humoristic effect, in the proposed SDH, as an attempt to apply once again a "PUN → PUN" approach, the quotation from the SC music landscape was supplanted for a TC music reference, hopefully capable of eliciting similar reactions in the Italian audience; exploiting the phonetic minimal pair "voglio-vaglio" (want/moot), the Italian public can glimpse the title of the famous, traditional Neapolitan song "Te voglio bene assaje" (loosely meaning, "I do really love you") in the paraphrased line "Te vaglio bene assaje", which also appears quite coherent as far as the interlocutors' relationship and the conversation mood are concerned: Michael and David's affectionate, playful friendship has emerged quite clearly from the previous episodes and this segment was preceded by other ironically flattering comments uttered by Michael directed to David – "he moots so beautifully!" and "he's a master mooter".

Another interesting yet complex example is the exploitation of linguistic features to create humour, in this specific case the exploitation of the lexical development of a word through polysemy, in conjunction with verbal irony, expressed through an idiomatic phrase (4.371-2):

    MICHAEL: It's a Welsh fruitcake.
    DAVID: Takes one to know one! (OV)

    MICHAEL: Un dolce gallese all'uvetta, vuol dire "pagnotta brizzolata".
    DAVID: Chi si somiglia, si piglia! (ISDH)

In segment (4.371) the word "fruitcake" is employed with its first, literal meaning of "rich cake containing mixed dried fruit, lemon peels, nuts, etc." (Collins Dictionary, online[34]) by Michael to describe *bara brith*, the traditional Welsh tea bread. The humorous effect proper is introduced and heightened only through the following segment (4.372), uttered by David – one of Michael's interlocutors – who underscores the incongruity between "what is said and what is understood" (Singh 2012): exploiting the metaphorical meaning of the word "fruitcake" – "a person considered to be eccentric or mad", especially in British English slang (Collins Dictionary, online[35]) –, an interpretative confusion furtherly justified by the shared origins of both the dessert and the interlocutor – "Welsh" –, David's comment wilfully and maliciously makes the allusion to an alternative meaning ironically explicit. Michael's description of the traditional fruit bread can now be read – in retrospect – as a synonym for a "lunatic, fool" from Wales and David's sharp suggestion as the association of the Welsh actor with that very same category. The Italian amateur subtitle opts for a "PUN ST = PUN TT" approach, maintaining all the elements of the English text and transferring them as they are into Italian: "È una torta gallese ai canditi." – "Tra simili ci si riconosce!" (backtranslation: "It's a Welsh cake with candied fruit." – "Similar people recognise one another!"). This results in a loss, at once, of the pun in the first segment, of the idiomaticity of the second segment, and of the consequent verbal irony, uncapable of eliciting humour but also rendering David's comment utterly incoherent, since it suggests a similarity between Michael and a dessert. In the proposed SDH, the "PUN → PUN" approach being the one adopted here as well, an addition was found to be the only reasonable solution to preserve some sort of comical effect. David's cutting remark cannot be omitted since the actor can be seen talking and his interlocutor visually reacts to it, through an irritated, piqued facial expression, and comments upon it (4.373: "Don't. Don't."); the compensatory insertion of an original joke by the translator, capable of eliciting a similar reaction to the verbal exchange in the Italian viewer, was deemed exceedingly invasive and detrimental to the author's voice. The idiomatic expression in English, which possesses an inherent negative value, was therefore transferred with a rather domesticating technique, the extremely invading cultural substitution of a fixed phrase from the SL with a fixed phrase from the TL, employing

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[34] https://www.collinsdictionary.com/dictionary/english/fruitcake (last accessed: 10.05.2023).
[35] Ibid.

the Italian idiom "Chi si somiglia, si piglia!", literally, "those who are similar choose each other", which has a rather neutral connotation, but can correctly transmit the semantic meaning of its English counterpart and clarify its relationship to the previous line. The following issue was then the insertion, in the preceding segment, of a coherent referent which could justify David's remark: no pun was possible through the exploitation of sole polysemy linked to the given term – "fruitcake" – inside the given context and the substitution of the specific ECR – "*bara brith*", with other culinary items, for instance – or a distortion of its definition was considered improper, since it would have provided the Target Audience with incorrect or incomplete information. The ambiguity suggested by the Source Text, arising from the double meaning of the word "fruitcake", was recreated instead through an addition, in this case, of the literal translation of the Welsh name of the cake. As a matter of fact, "*bara*" means "bread" and "*brith*" means "mottled, speckled", but also "streaked with grey, grizzled" in the collocations referring to human hair; this latter definition functioned as a link between the most evident characteristic of the dessert and a similarly evident aspect characterising Michael, creating an expression – "Pagnotta [gallese] brizzolata", literally, "speckled/grizzled [Welsh] bread loaf" – which can apply to both entities, losing the ironic insinuation concerning mental health and substituting it with a jibe revolving around physical appearance.

3.5. Swearwords

The illusion of spontaneity of the performances in *Staged* is, in part, due to the natural use of swearwords: scurrilous language is employed by most characters throughout the whole series – with an average of 18 expletives per episode – generally as a way to mark the familiarity between the interlocutors, who, as friends, resort to a low, informal register, but sometimes also to characterise specific speakers' idiolect. The variety of roles played by swearwords in everyday life, which clearly emerges from this specific serialised product, is emphasised by Pinker (2007: 350), who identifies five different usages of taboo words: the scholar points out that cursing can, of course, be *abusive* – as in name-calling – but also *descriptive* – referring to disagreeable entities by means of dysphemism, the opposite of euphemism, by underscoring the unpleasant features of the referent – *idiomatic* – detaching from the lexical meaning of the term to express a

metaphorical concept – *emphatic* – as in adverbial or adjectival intensifiers and emphasis – or *cathartic* – as in expletive interjections.

Although taboo language's usage variety is far richer than the sole offensive scope, public opinion's sensibility generally focuses exclusively on its derogatory connotation: since they possess an undeniably strong connection to taboo spheres of life, swearwords basically function as the verbal representation of an infraction of behavioural restrictions governing a given society (Pinker 2007). Such characteristics have long been perceived as a legitimisation to neutralise or even efface offensive language altogether, an operation made even easier by the fact that in most instances swearwords make little or no semantic contribution to the discourse and their omission does not impair the understanding of the meaning of a sentence, making it possible to ignore the sociological role they occupy as one of the most efficient means to evocatively express emotion.

This tendency, defined by Cameron (1995) as "verbal hygiene", a desire to "sanitize bad language, using strategies such as the insertion of euphemisms or less offensive words, or to add neutral interjections or phrases" (De Meo 2014: 238), can be applied more or less consciously and more or less willingly as self-censorship by a speaker who understands the rules underpinning the context in which they are placed; nevertheless, it can likewise be imposed by external entities and institutions through censorship, in an attempt to make linguistic expression – including its most artistic representation – conform to the idea of appropriateness of a specific culture and society at a specific moment in time, in terms of offensiveness, moral acceptability and political correctness.

Translation is the perfect battleground for such skirmish, since the culturally determined category of swearwords, whose nature and perception are deeply bound to the Source Culture in which they are created and employed, needs to interact with an asymmetric system in the Target Language, where nature and perception may be completely different; audiovisual translation, as we have seen in the course of this thesis, is particularly prone to censorship, hiding all restrictive tendencies behind the mask of technical limitations, as though the deletion of what is perceived as offensive inside the fictional product were capable of erasing such behaviour from the reality which surrounds us.

This is especially true in Italy, where professional audiovisual translation has been systematically applying invasive, distorting strategies such as effacement, reduction,

condensation or neutralisation of the vulgar content (Ledvinka 2011), contributing to create, in the case of dubbing, what has been labelled as "dubbese"; called "doppiaggese", in Italian, it is an artificial standard language, characterised by calques and stereotypical expressions, which sound unnatural in the Target Language and over time have become distinctive of translated AV content, where all that is perceived as socially unacceptable, such as taboo language, is toned down. When, on the other hand, subtitling for the deaf and hard-of-hearing is considered, a further proof oftentimes adduced in favour of cursing effacement is the belief that "emotionally charged language, such as swearwords and other taboo expressions, are also particularly sensitive to this media migration as the belief exists that their impact is more offensive when in written from than when uttered, which in turn tends to lead to the systematic deletion and downtoning in the subtitles of the effing and blinding that can be heard in the soundtrack" (Díaz-Cintas 2020: 168).

Such approaches have oftentimes been criticised for being nothing short of forms of censorship, depriving Target audiences of part of the contents and nuances of the original text, a censorship which over time in Italy has reached alarming levels of interference, exposed for instance by Ledvinka (2011), who analysed both Italian dubbing and Italian subtitles for six English language feature films – including Kubrik's *Full Metal Jacket* and Tarantino's *Reservoir Dogs* and *Pulp Fiction*; the author argues that around 50% of all swearwords inside the Source material is omitted in the Italian versions and only 30% of the most common expletives are maintained in the Target subtitle track (Ledvinka 2011: 104). The author furtherly notices how particular strictness was applied to curses linked to religion, interpreted as a direct consequence of the attachment of Italian culture to its Catholic roots, and generally when swearing occurred with high frequency, while most of the remaining slur terms are subject to a drastic toning down of the perceived offensiveness. Ledvinka also interestingly points out how the translators tried to counterbalance these censorial actions through compensation by adding vulgar nuances to terms which appeared neutral or even affectionate in the Source context, on some occasions contributing to provide the audience with the wrong idea of the character or the situation, distorting the original message intended by the creators.

Bucaria (2009: 19-20) furtherly argues that such censorial intervention results in "a downplaying of the humorous content", as in the matter at hand. In fact, oftentimes, swearing in spontaneous, everyday, informal language – the one which our TV show is

trying to mimic – is not to be interpreted literally, but rather possesses the pragmatical function of conveying positive or negative emotions and attitudes, "either as a reflexive and untargeted act or as a term of abuse uttered to be offensive" (De Meo 2014); swearwords are indeed capable of conveying mental and emotional status in a concise and immediate manner and "if deprived of the words which naturally and instinctively come out of their lips, the discourse of an angry, hurt, or even euphoric person will lose its effect, its strength, its vigour"[36] (Ledvinka 2011: 94), so much so that Calvino writes that "obscene phrases function as a musical note to create a specific effect inside the score of written or spoken discourse. This implies a special orchestration, which subordinates everything to that effect, otherwise its expressive power dulls, wears out, goes to waste"[37] (Calvino 1980: 304).

Indeed, in *Staged* obscene language is employed in a descriptive way – i.e., hinting at the actual referent through a dysphemism which underscores its unpleasantness – only three times throughout all six episodes and is linked solely to the sexual and corporal spheres, either to provide colour and vividness to the described scene or because the term has been repeatedly presented in its metaphorical function as part of the idiolect of the character; furthermore, swearing is used abusively only twenty times by a character to disparage either the interlocutor or a third party, an extremely limited number, especially considering that the total number of possibly offensive words is 113 and most of the insults occur in conjunction with a playful attitude and can therefore be considered more humorous than hurtful.

The largest part of swearwords within this audiovisual production are thus exploited for their emphatic, idiomatic and cathartic function, which allows the speaker to convey emotional states and personality traits without being directed towards a specific object and, consequently, losing their offensive potential: coherently with the linguistic and cultural pattern of the English language, the most used curses are bound to the sexual sphere – the almost totality of them being unsurprisingly variations of the term "fuck" (66 occurrences out of 74 from the same semantic sphere, for the most part – 38 times – in the form of adjective and expletive, employed to emphasise other attributes referring to nouns and adverbs) – scatological functions – almost completely limited to the word

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[36] My translation.
[37] My translation.

"shit" and its variations (15 occurrences out of 17 from the same semantic sphere) – and religion. Quite in step with the times and coherently with the characters' background and environment, the series is completely devoid of slur based on categories such as race, sexual orientation and social belonging.

Another interesting aspect is the distribution of such bad language: the rate of its presence drastically increases, from the average 18 swearwords per episode to the 37 occurrences of swearing contained in the third instalment alone – almost twice as many expletives as the second most 'vulgar' episode – episode four, with only 21 words of this type – in correspondence with the appearance of two specific characters, actor Samuel L. Jackson and producer Jo. The American thespian, acting as special guest in this episode, resumes the emblematic qualities of many of his iconic cinematographic performances, as a direct, intimidatory, foulmouthed man, underscoring how slur actively participates to the outlining of the character's idiolect as a means to express personality traits; in Jo's case, the employment of swearing goes beyond the simple description of the character to define mental and emotional status: from the very start, she appears as an impatient, quick-tempered person, prone to outbursts of rage, underscored by the sporadic use of abusive language addressed to her co-workers, but the frequency in the use of such offensive language increases, in conjunction with the tone of voice, at the 'peak' of confusion, in episode three, to mark her emotional instability at the impossibility of controlling the situation.

Profanities provide further cause for reflection: a stronger term such as "goddamn" is employed exclusively by Samuel, three times, underlining once more its personality and peculiar idiolect, but additionally pointing at his geographical provenance: this specific curse if far more common in the US than it is in the UK, as is the abusive name-calling "motherfucker", uttered five times in the episode, but only by the American actor; all other speakers, as far as the religious sphere is concerned, do not go beyond a cathartic address towards Jesus Christ and God – twelve total occurrences. British characters, in fact, rather tend to employ milder words, such as "hell", the toned-down "damn" and, especially, the emphasising adjective "bloody" (six occurrences). This latter example, in particular, is extremely telling: its usage concentrates only in the season finale, since it characterises the personal idiolect of theatre and cinema legend Judi Dench, contrasting with that of the other characters; the politeness provided by the toning-down of

imprecations in the Dame's language, underlined by the sporadic nature of stronger swearwords which gain force from this very eking out, is then echoed by the other actors, as a means to quote and refer to Dench's words, exemplifying once again how execrations represent a crucial feature of character shaping in fiction.

For all the reasons discussed above, such crucial role of cursing could not be ignored in the translation hereby presented and, with the exception of instances in which time and space limits forced to apply reduction or condensation of swearwords, all expletives were maintained. Unavoidable omissions were but 16 throughout the whole season and were for the most part caused by time and space restrictions, meaning that their presence would have significantly hindered the fragment's readability and the contents understanding; a few of such omissions occurred in conjunction with repetitions of the same swearword within consecutive fragments or even within the same subtitle: on these occasions, furtherly to readability issues, maintaining these non-semantic items would have resulted extremely annoying in the TL, which hardly tolerates repetition, especially in its written modality (4.249-50):

> I'd have been really **fucking** nice about it! – You don't seem to be being really **fucking** nice about it. (OV)
>
> Ti avrei fatto i complimenti, **cazzo**! – Questi non sembrano complimenti. (ISDH)

Another reason for omission was the use of slur within idiomatic expressions: when they did not possess a corresponding fixed phrase featuring a swearword in the Target Language, their content had to be made explicit through longer sentences, which excluded the possibility of compensatively adding cursing in another point of the subtitle segment (3.360):

> We were torturing the fuck out of you. (OV)
>
> Ti abbiamo fatto sputare sangue. (ISDH)

The Italian translation – literally, "we made you spit blood" – is capable of preserving the violence conjured by the original dialogue, to the detriment of the vulgar expression.

Swearing was also omitted when it was employed as part of a character's idiolect: Samuel, for instance, uses "shit" and "fucking" almost as de-sematicised filler words, the

first as a substitute for a more generic "things/stuff" and the second as an all-purpose adjective, to the point where almost every line uttered by his character contains an expletive; it is not difficult to understand how such high frequency of repetitions, in a rapid paced back and forth, had to be restricted to guarantee the readability of the semantic sections of the lines. Nevertheless, the linguistic aggressivity of the role is not impaired by these omissions, since numerous other and more various curses continue to permeate the Italian language reporting his words. When the same item is used three times in three consecutive segments, time and space constraints and TL rules all suggest occasional omission as the optimal solution (3.104-6):

> I hate these **fucking** things […]. Everybody was happy with a **fucking** phone call before all this **shit**. Now they suddenly feel this need to share a **fucking** close-up with me. (OV)
> **Cazzo**, quanto odio queste cose. […] Prima di queste **cazzate** si accontentavano di una telefonata. Adesso hanno tutti bisogno di un **cazzo** di primo piano. (ISDH)

Something very similar happens in a scene with Jo, when one sentence contains three identical expletives: not only one had to be omitted due to time and space constraints, but another had to be modified in its reference to the sexual sphere to avoid an annoyingly unnatural insistent effect; for the sake of variation, the scatological sphere was employed instead, through a collocation capable of preserving the strength of the original (2.137-8):

> One – why is this **fucking** actor's agent calling me every **fucking** hour of the **fucking** day? (OV)
> Uno: perché il manager di quell'attore di **merda** mi chiama a tutte le **cazzo** di ore del giorno? (ISDH)

The technique of resorting to alternative spheres was employed 18 times, generally to avoid repetition, but also due to naturalness issues: sometimes a collocation or an idiomatic expression existing in the TL, similar to the one in the SL, may employ terms referring to a different sphere; in such cases the existing expression was used, giving priority to spontaneity and intelligibility. While, on most occurrences, this operation guaranteed the same strength as the SL expression, on a few occasions it resulted in a

toning-down of the original, always in an attempt to avoid excessive prolongations to convey the meaning (6.32):

> Please can I have a professional to sort this **fucking** hair out? (OV)
> Per favore, mi mandate un professionista a sistemare questo **casino**? (ISDH)

"Casino" is also an archaic synonym for "brothel" and, like this latter word, is still employed in contemporary Italian with the figurative meaning of "mess, confusion"; while – etymologically – the referenced sphere remains roughly the same and spontaneity is guaranteed, the intensity is probably lost on most members of the audience, especially younger and d/Deaf viewers, which consider the term only in its metaphorical sense.

The religious sphere represents an interesting case; most terms were maintained with identical meaning and strength in the Italian version, while some others were subject to heavy modifications, due to a variety of reasons. "Goddamn", for example, lost its reference to the deity, not because it did not conform to the commandment "thou shalt not take the name of the Lord thy God in vain" (Exodus 20:7), but rather because it would not result natural to an Italian speaker; out of four occurrences, this expletive was omitted two times due to time constraints and had to be changed in a reference to the sexual sphere on one occasion, since it was employed as an adverb, slightly intensifying the effect in the TL, but allowing the insertion of some form of swearing inside the line, otherwise grammatically unfeasible (3.124):

> […] he is not **goddamn** picking up. (OV)
> […] ma non mi risponde, **cazzo**! (ISDH)

The term "bloody", on the other hand, was translated three times maintaining the same strength of the original but changed into a toned-down expression on the remaining three occasions; in this latter instance, the sentence containing the item in question is employed at first by Dench and then quoted directly by David and Michael, later in the episode. It therefore had to sound natural to an Italian viewer in all three contexts but also had to contain a visible euphemism for stronger, more aggressive language, capable of characterising the woman's idiolect and making the reference to her person immediately recognisable (6.179):

When we say yes, we do the **bloody** job. (OV)

Se accettiamo un **cavolo** di lavoro, lo portiamo a termine! (ISDH)

Well, I guess we should do the **bloody** job, then. (OV)

Finiamo quel **cavolo** di lavoro, allora. (ISDH)

The best alternative was found in the term "cavolo" – literally, "cabbage" – which substitutes the gory, gruesome image, with a playful, polite euphemism from the natural field, oftentimes employed with children to avoid offensive language. Instead of a traditional transposition of the word into terms such as "maledetto" or "dannato" – "cursed/damned" – the unique use of the euphemism allows it to emerge clearly from the group of all the other expletives used throughout the season.

4. Exceptions

As pointed out in the last section of the previous chapter, in spite of the generalised goal to preserve as much of the original content as possible, strategies aimed at simplifying both on a lexical and on a syntactic level the language of the Source Text were frequently applied, with the aim of creating subtitles capable of catering for the needs of a significant portion of the considered audience. The changes introduced, which comprise techniques ranging from addition to editing, occur only when they do not result in a misinterpretation of the original message or spirit, and overlap, for the most part, with the alterations imposed by the very passage from one linguistic system to another and from one communicative modality to another; in other words, the presentation of the contents was often dictated by the mechanisms inherent to written language or the natural usage of the Italian language, which happened to correspond to the optimal parameters for d/Deaf viewers.

4.1. Lexical Simplification

In a coherent direction, some items of the vocabulary could be reasonably simplified by recurring to synonymy. This does not mean that the register of the ST was altered; on the contrary, the selection of the simpler, informal, common option resulted in a register which more closely resembles that of the original. When discussing swearing and lying

in the context of children's education – as in examples (3.9) and (3.35) – for instance, the everyday, rather infantilising euphemisms "dire parolacce" e "dire bugie" appear somewhat more appropriate than the stiff, formal, although correct, verbs "imprecare" and "mentire":

> Did your parents punish you for swearing? (OV)
> I tuoi genitori ti punivano se dicevi le parolacce? (ISDH)

> You lied. (OV)
> Hai detto una bugia. (ISDH)

This premise was furtherly adapted to each specific speaker; while, in English, Samuel uses the same exact word as the other characters, either the literal, formal Italian alternative "mentire" or its informal version "dire bugie" resulted completely incoherent with the man's personality outlining. The choice for a corresponding informal expression with the addition of a playful cursing resulted slightly truer to type (3.306):

> Did you lie to me? (OV)
> Era tutto una balla? (ISDH)

On some other occasions, lexical simplification was a mere effect of the transfer between different linguistic systems, as for the use of nominalisation – very common in English, far more sporadic in Italian – which tends to prefer different syntactic constructions (2.228):

> It was in stark **contravention** of social distancing laws. (OV)
> Vìola gravemente le regole sul distanziamento sociale, però. (ISDH)

Metaphorical and figurative language, argued to be the source of significant difficulties in some d/Deaf readers, was reduced to more comprehensible, paraphrased sentences when this did not mar the original style and message. The indication of a location instead of the activity itself, when discussing possible occupations, was clarified in Italian through the noun of the corresponding profession (2.219):

Get them up a chimney. (OV)

Lo spazzacamino, per esempio. (ISDH)

The same goes for those instances in which a sentence heavily relies on implied meanings and appears to be utterly unrelated to the adjacent lines. In the following example (4.436), David asks Michael once more about the order of their names on the billing and the interlocutor gives the answer reported below, without waiting for the implicit question "Can my name be the first?" to be pronounced. A literal translation into Italian with an unidentified pronominal object would have resulted excessively ambiguous and was therefore resolved through the plainer, clearer statement "you can go first":

You can have it. (OV)

Vai tu per primo. (ISDH)

Nevertheless, operations aimed at erasing complex vocabulary – as emerged in the previous paragraphs in this chapter – were sometimes unfeasible, since the choice of specific lexical items may represent a humorous, stylistic or artistic tool. In these instances, subtitle presentation rate and segment display time were carefully considered and, whenever possible, augmented, to guarantee the audience ample time not only to read, but also to cope with the cognitive overload caused by unusual terms.

4.2. Syntactic Simplification

When the use of a peculiar intonation was crucial to the correct interpretation of an utterance, – and it could not be conveyed through punctuation, other graphical indications or labelling – it was expressed through the addition of verbal material inside the subtitle. Consider the following examples, (2.203) and (1.65):

She cooked the lasagne! (OV)

Le ha fatte lei le lasagne! (ISDH)

I speak Italian. (OV)

Parlo italiano anch'io. (ISDH)

The emphasis placed on the subject "I" – indicating that the speaker, Michael, has the same abilities as Simon – is impossible to be rendered in the written form in Italian, even through the use of an overt subject pronoun, since it would be interpreted as a simple statement; the addition of the conjunction "anche" ("too/as well") at once clarifies the meaning of the sentence and the subject to which it is referred, in case of issues with verb conjugation suffixation.

In a similar way, incomplete sentences heavily relying on tone, typical of face-to-face interaction, – as the pair adjective-noun of the example (3.343) – required a reconstruction of the whole declarative clause to lose their ambiguity inside the subtitle:

> Big fan. (OV)
> Sono un tuo grande fan. (ISDH)

The use of an audible sarcastic snort before the word "early" – functioning, in the next example (1.129), as a subtle comment made by the speaker about the excessively early start of that day and impossible to be conveyed through labelling – was explicated through the aside "to use a euphemism":

> We were up early this morning to capture the dawn. (OV)
> Stamattina ci siamo alzati presto, per usare un eufemismo. Per catturare l'alba. (ISDH)

An explicit indication of the referent was likewise crucial in some passages; the ambiguity in the interpretation of clitic pronouns, for instance when the two direct objects are both female, as in the following example (3.164), could be solved through the introduction of one of the women's forename:

> I'll talk to my assistant and I'll call her. (OV)
> Sento la mia assistente e poi chiamo Jo. (ISDH)

The same was true for pronouns separated from their referent by a multiple-segment gap; to avoid unnecessary cognitive overload caused by the attempt to retrieve the correct object, a noun unambiguously indicating the referent was added, furtherly providing naturalness to the Italian translation (5.349):

Did you see her? (OV)

La signora, l'avete vista? (ISDH)

An analogous operation was performed to underscore aspects that would be lost in translation. In the next example (6.81), the subject pronoun and the possessive adjective linked to it would not be expressed in spontaneous Italian, and yet, they represent the first elements indicating the gender of the referent – left unsaid until this passage; the proposal, adapting the fixed collocation "uomo di parola" ("a man of his word"), at once clarifies subject and gender:

Oh, let's just hope she honours her debts. (OV)

Oh… speriamo solo che sia una donna di parola. (ISDH)

Maintaining the expressed subject pronoun, generally omitted in the Italian language and oftentimes considered a sign of interference between null-subject languages and languages which have obligatory overt subjects, has been a very common strategy both to facilitate comprehension in the case of suffix-related issues and to mimic spontaneous, informal language, as in the instance presented below (3.249):

How did he take that? (OV)

E lui come l'ha presa? (ISDH)

To underscore the naturalness of spoken language, the use of overt subject pronouns in the Italian SDH often happened in conjunction with postverbal positioning; in the following example (6.259), while the English sentence emphasises the object, the Italian translation must move the focus to the subject for a correct interpretation of the utterance:

Did you write any of it, David? (OV)

Hai scritto qualcosa tu, David? (ISDH)

This is even more true in those rare instances where the subject is omitted in the original English; in the example (2.301), the addition of an overt subject is essential not only to disambiguate, but also to render the line comprehensible in its written form:

Beat me to it. (OV)

È arrivata prima lei. (ISDH)

More in general, complex pronominal references were avoided, as in the following example (2.51), where the relative pronoun "a cui" – "to which/whom" – which would more correctly translate the English sentence, is omitted:

There's no creative team to introduce you to. (OV)

Né un team creativo da presentarvi. (ISDH)

To this attitude corresponds a tendency to make explicit what is only hinted, either in fixed expressions or through an opaque use of pronouns. In the next example (2.158-9), although an equivalent, informal, brief collocation corresponding to "at yours/hers" exists in Italian as well ("da te/lei"), its employment in the written form may result arduous to interpret, leading to the addition of the referent "house":

At yours? – what benefit would she be at hers? (OV)

A casa tua? – A chi è d'aiuto se è a casa sua? (ISDH)

The following two examples – respectively (4.79) and (4.300) – demonstrate how the introduction of additional lexical material is capable of disambiguating the referents but also providing spontaneity to the utterances:

What's the point of you, really? (OV)

Che senso ha la tua presenza? (ISDH)

All right. I admit it was handled badly. (OV)

D'accordo, ammetto che la situazione è stata gestita male, ma… […] (ISDH)

The number of passive sentences, extremely common in English but sporadically used in Italian, could be reduced by creating spontaneous active sentences (3.290):

You're being blackmailed by a wee little old lady. (OV)

Una simpatica vecchina ti sta ricattando! (ISDH)

A passive structure in English used when the agent is not clear and cannot be expressed, thus focusing the attention on the patient, can be rendered far more naturally in Italian by an active predicate employing an unexpressed, indefinite agent, in the third person plural – respectively (2.140) and (5.404):

> Yeah. So his film has been cancelled […] (OV)
> Già, ma gli hanno cancellato il film […] (ISDH)

> I've just been sent a draft of the poster. (OV)
> Mi hanno appena mandato la bozza della locandina. (ISDH)

This was true especially in those instances in which extremely complex sentence structures, which would be perceived as unnatural in Italian, were employed to no specific end, such as the following line, where the passive clause functions as the direct object of the main clause (5.351):

> We saw a stretcher being carried in. (OV)
> Hanno portato dentro una barella. (ISDH)

The order of the complements can be modified to resemble, for instance, that of LIS, as in (2.31); the anticipation of the temporal and locative adverbial clauses immediately creates a 'setting' for the action:

> Nichola Sturgeon can often be seen on the top of a hillock. (OV)
> Spesso, in cima ad un poggiolo, possiamo scorgere Nicola Sturgeon. (ISDH)

The reordering of the elements inside the sentence additionally supports the creation of concise, clear language, as in the example below (2.333), which furtherly manages to mimic LIS word order, by positioning the temporal clause at the beginning of the utterance:

> I will explain everything to you and Michael as soon as he's back. (OV)
> Appena torna Michael, vi spiego tutto. (ISDH)

Long sentences were simplified, for instance, through the use of segmentation inside subtitle blocks. In (1.45-46), the initial question was fragmented into two shorter, simpler sentences, resulting in two self-contained subtitles and limiting the question to the first segment, thus supporting understanding:

> What if we spend two or three hours a day discussing the play,/then, when the theatres reopen, we've got something ready to go? (OV)
> Che ne dici di parlare dello spettacolo per un paio di ore al giorno?/Così siamo pronti, quando riaprono i teatri. [...] (ISDH)

When occurring in conjunction with extremely fast utterance rate, even coordination was omitted to create shorter, more immediate sentences, as in (4.237), where the reporting verb "to say" – which allows to maintain the same subject in the first and second clause – and the expression of politeness "would be able to" had to be overlooked:

> She's gone into labour and said you'd be able to take her to hospital. (OV)
> È in travaglio. La portate in ospedale voi? (ISDH)

This also applies to some relative clauses, which were simplified through a segmentation of the sentence itself, rendering it into briefer clauses, self-contained in subtitle chunks (2.120):

> Thought, "that can't be what's passing for hamlet these days," she thought. (OV)
> Avrà pensato: "Non può essere!" "Non spacceranno davvero questa roba per l'*Amleto*." (ISDH)

For the sake of brevity, implicit subordinate sentences, employing infinitive verbs preceded by a preposition, were preferred over longer sentence structures such as explicit subordinates employing finite verbs – which, in Italian would require complex and cumbersome conditional constructions, as in (2.205) and (1.42-3):

> I promised I would cook! (OV)
> Ho promesso di cucinare. (ISDH)

> […] is there a version of this lockdown where we carry on with rehearsals? (OV)
>
> Esiste un modo di continuare le prove durante il *lockdown*? (ISDH)

More in general, and especially due to the need of reducing the verbal material inside the segment, inessential instances of dummy subject were avoided, preferring the more straightforward SVO order, as happens in (2.145) and (3.157):

> No, there's just the two lead roles. (OV)
>
> No, i protagonisti sono due. (ISDH)

> It's a woman named Jo? (OV)
>
> Jo è una donna? (ISDH)

A few commonly used structures in the English language appeared inexistent in Italian, and therefore had to be changed to simpler clauses in the translation, always keeping in mind the importance of clarifying the subject and avoiding unnecessary complex syntactic constructions such as relative clauses employing subjunctive (6.330):

> She wanted me to know… (OV)
>
> Gli ha detto lei di avvisarmi… (ISDH)

Furthermore, the presence of an unusual agent – as in (3.266), where the subject and agent is the inanimate, abstract concept of "History" – paired with peculiar sentence structure may hinder comprehension; a more adherent rendering of the line reported below would be characterised by a conditional verb, an object pronoun and a postverbal subject. The streamlining of the sentence by the omission of the direct object, although maintaining the displacement of the subject after the verb, appears to be clearer, since the provided agent can only be "history":

> So history would have us believe. (OV)
>
> Così sostiene la Storia. (ISDH)

The verbs expressing mental processes, frequently used in spoken English, were likewise often dropped to facilitate readability – as in (3.226) – and, whenever possible, avoid subordination – as in (3.233) and (5.100-1):

I suppose I thought these rehearsals would, you know, help […] (OV)
Pensavo che le prove gli sarebbero state d'aiuto […] (ISDH)

Thought that might give him a bit of focus, you know. (OV)
Almeno così si concentra su qualcosa. (ISDH)

I mean, if it was anything of any value, I'd just assume the kids had taken it, […]. (OV)
Fosse qualcosa di valore, ce l'avrebbero sicuramente i ragazzi. (ISDH)

The same happened to a few linking verbs, which were removed from the main clause to create simpler sentences and placed at the very end of the clause to convey the same doubtful attitude of the original (5.295):

The, um, the house appears to still be standing. (OV)
La casa è ancora in piedi, pare. (ISDH)

CONCLUSION

The present thesis aimed at outlining an alternative approach to Subtitling for the Deaf and Hard of Hearing practices in Italy, an approach which could, at once, be informed by the pragmatic needs of its audience, but also conscious of the possible recent shifts in subtitle fruition habits, and especially sensible to the explicit demands of its model viewers.

D/deaf and hard-of-hearing people's requests for verbatim same-language subtitles, frequently reported by researchers both within and outside of Italy (Morettini 2012; Butler 2019), perfectly overlap with fansub users' preference and fansubbers' care towards a preservation of the contents of the Source Texts as complete as possible during the translation process (Massidda 2012). In this latter instance, the focus regarding the material which is maintained in the passage from ST to TT shifts from its quantity to its quality; one might say that, if intralingual Closed Captioning appears to be concerned with a numeric, formal correspondence between uttered and written words, amateur subtitling – by additionally involving an interlingual shift – is more concerned with the preservation of the substance of the original text, alongside any trace of foreignness it may enshrine (Pérez-González 2007). This is made possible through the application of non-conformist guidelines and "foreignizing" (Venuti 1995) strategies, in an attempt to allow the viewer to enter a foreign world, instead of familiarising and normalising it.

Audience design, thus, did not consider its viewers merely as a two-dimension public of Italian d/Deaf receivers, by focusing – as generally happens (Szarkowska 2013) – exclusively on perceptive and cognitive issues to find technical and editing solutions capable of accommodating pragmatic needs, but tried, instead, to view them as part of those numerous, many-faceted "parts of a fragmented reality" (Neves 2009: 152) created by globalisation and interconnection. As a matter of fact, since a niche product like the one considered here is unlikely to raise the interest of a classically intended mass audience, the SDH translation could indulge in experimentalisms capable of satisfying a possibly limited number of addressees.

The point of departure has been the legitimate theorisation that the massive exposure to amateur subtitling practices – and the present exposure to captions addressed to hearing audiences – may have enhanced, in this portion of the population in Italy, exactly like in

their hearing peers, the appreciation for a greater degree of completeness in the transposition of the soundtrack; this is underscored by the demands for verbatim subtitles but may reasonably extend to a more general desire to enter in direct contact with the Source Culture, an aspect which, albeit extremely prominent in interlingual subtitling research for hearing audiences (Lepre 2015; Vellar 2011; Pedersen 2005), has rarely – if ever – been discussed regarding SDH.

Therefore, letting the viewers' demands for complete accessibility partially outbalance their pragmatic needs – just like in amateur subtitling preservationist ends tend to outweigh formal synchronisation and readability dogmas (Pérez-González 2007) –, the present proposal prioritised the unique specificities of the AV product, interpreted as the main attractivity for the Target audience. The core of the artistic work was identified in humour and human characterisation, two elements tightly interrelated and both produced through an original, conscious usage of language and shared culture, on either a screenplay or a performance level, oftentimes by means of aspects generally omitted *a priori* by mainstream SDH practices. This meant that all the features concurring to character development and comical effect needed to be carefully maintained, in particular through a well-reasoned transfer of cultural, linguistic and auditory items.

Foreignization was applied not only to the frequent British culture-specific items, through the adoption of the least invasive translating techniques possible, but also in the employment of non-standard linguistic varieties – in the mimicking of specialised language, in the preservation of swearing and literary, poetic, theatrical, cinematic structures and vocabulary –, to the extent of maintaining the peculiar redundancy of spoken language. Additional cultural information – i.e., the specification of author and work's title – related to British literary tradition and not explicitly contained in the soundtrack, was provided through the employment of one of the characteristic features of international fansubbing, completely rejected in professional captioning: headnotes.

The iconic freedom enjoyed by non-professional subtitling could then be exploited in an attempt to bend commercial CC most arbitrary constraints and work towards a synthesis of the aforementioned needs and demands. Detaching itself from the auditory boundaries of standard subtitling for hearing audiences, SDH could finally set its own rules, by entirely focusing on the visual component to attend to the perceptive habits of the "people of the eye", as Lane et al. (2010) defined culturally Deaf people.

Synchronisation between sound and subtitle could thus be overcome, in favour of a non-strict simultaneity between captions and image. Horizontal positioning could occasionally be used to pragmatically indicate the source of an utterance, while the overlapping effect derived from it can represent with unprecedented immediacy the auditory confusion experienced by the hearing public, affirming once more the right of the subtitle track to incomprehensibility, when this is willingly present in the ST.

Labelling, the most distinctive feature in Closed Captioning for deaf and HoH audiences, was likewise subject to this 'emancipation' process: the prominence of the components of the soundscape was carefully considered, in particular the most 'cultural' contents – such as accents and imitations, functioning both as character outlining and as comic relief – and the information was codified at all times trying to avoid the dry, standardised, formulaic set of expressions employed by commercial SDH, but, instead, provide a description as vivid and detailed as possible, not limited to its informative function, but functioning on the expressive level as well.

This said, to guarantee the enjoyment of the AV product whose main goal remains, still, that of entertaining, readability had to be granted, although not to the extent of sacrificing the essence of the original content and character. Taking advantage of the unavoidable changes imposed by the shift from one linguistic system to another and from one semiotic medium to another, the TT could be adapted to the specific needs of the d/Deaf viewers concerning written language reading, in an attempt to bypass presentation rate issues arising from the increase in the amount of written information: language – both on a lexical and on a syntactic level – could be clarified and simplified, not through the traditional strategies of omission and condensation, but, rather, through synonymy and sentence restructuring; careful segmentation could result in self-contained subtitle blocks which, by maintaining coherency and cohesiveness features, could be read more easily.

As emerged from the overview hereby contained, further research still needs to be carried out concerning the subtitle reading abilities in d/Deaf and hard-of-hearing viewers (Neves 2018). Indeed, on the one hand, although very prolific, research on the reading comprehension skills regarding lexical and morphosyntactic features in this specific population has focused almost exclusively on the matter of traditional reading practices, that is, the elaboration of written texts, either on paper or digital formats; although the results could reasonably be similar, the reading of subtitles, which substantially differs

from other text elaboration practices, has yet to be thoroughly analysed (Neves 2018). On the other hand, research regarding subtitle deciphering in deaf and HoH audiences has mainly been concerned with technical aspects, such as reading speed, subtitle placement, font size and colour, and editing (Szarkowska 2020) and only recently starting to focus on linguistic matters such as segmentation and the use of cohesion devices (Szarkowska 2013). It would be extremely interesting to ascertain whether the best practices underscored for printed texts in regard to linguistic features – e.g., lexical and morphosyntactic simplification – are valid for subtitles as well or, on the contrary, these actions may result irrelevant or even detrimental, and how these findings apply to interlingual translation practices, for which the line between verbatim and edited is utterly blurred.

Furthermore, research is still needed regarding the extent of amateur practices' repercussions on Italian d/Deaf and hard-of-hearing audiences, an aspect which, although having been repeatedly discussed and assessed in hearing audiences, who have recently had a say in the matter (Innocenti, Maestri 2010), has not yet been considered for this specific public; in a similar way, this population's stand towards specific translation practices – such as amateur subtitling stylistic, technical, foreignizing strategies – is yet to be investigated.

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APPENDIX

The following tables contain the transcripts of the subtitles for the six episodes of the first season of the TV series *Staged* (2020): the first column indicates, respectively, the number of the episode and, after the dot, the number of the segment; the second column, labelled "Original Version", is a transcription of the official DVD's subtitles for the deaf and hard of hearing, edited considering both the official published scripts (Evans, Glynn 2021) and the original English soundtrack of the selected AV version; the third column, labelled "Italian SDH", contains the interlingual subtitle translation for d/Deaf and hard-of-hearing Italian audiences, specifically designed for this thesis.

Ep. 1	Original Version	Italian SDH
1.1	The Welsh must have a good phrase for the end of the world.	Voi gallesi avrete sicuramente qualche bella espressione sulla fine del mondo.
1.2	Why do you have to say that?	Come mai?
1.3	Dylan Thomas must have written about it, written a poem or something.	*Dylan Thomas ne avrà parlato, magari in una poesia.*
1.4	MICHAEL: Of course, he wrote *Do Not Go Gentle into That Good Night.*	MICHAEL: *Certo, ha scritto:* "*Non andartene docile in quella buona notte.*"
1.5	Well, there you go.	Ecco, visto?
1.6	- I did a bit for the BBC. - Did you?	- L'ho recitato per la BBC. - Ah, sì?
1.7	"Rage, rage against	"Infuria!
1.8	"the dying of the light!"	"Infuria contro la luce che muore!"
1.9	DAVID: Do you know what it is in the original Welsh?	DAVID: *Sai com'è nell'originale, in gallese?*
1.10	- How do you mean? - I thought it was translated.	*- In che senso? - Credevo fosse tradotto.*
1.11	Translated?	Tradotto?
1.12	Yeah, do you know what he originally wrote?	Sì, sai cosa ha scritto, originariamente?
1.13	He originally wrote *Do Not Go Gentle into That Good Night.*	Originariamente ha scritto: "Do not go gentle into that good night".
1.14	- In English? - Yes!	*- In inglese? - Sì.*
1.15	That's disappointing.	Che delusione.
1.16	Cachu hwch!	Cachu hwch.
1.17	- What does that mean? - Total fucking disaster.	DAVID: *E cosa significa?* *Un cazzo di disastro.*
1.18	- DAVID: Cachu hwch-ch! - Sounds like you're throwing up.	DAVID: Cachu hwch! *Il tuo sembra più un rigurgito.*
1.19		DAVID: Cachu hwch.

	- Cachu hwch-ch! - Cachu hwch!	MICHAEL: Cachu hwch.
1.20	- Cachu fuckin' hwch-ch! - No, now you've gone Scouse.	- DAVID: Cachu hwch, *cazzo.* - *Così sembri uno* Scouse *di Liverpool.*
1.21	- Cachu hwch. - Cachu hwch.	- MICHAEL: Cachu hwch. - Cachu hwch.
1.22	*Cachu hwch. I could be Welsh.* *I could definitely be Welsh.*	DAVID: Cachu hwch. *Potrei essere gallese.* *Potrei davvero essere gallese.*
1.23	- (LAUGHS) We would never let you in. - You would love to have me.	- [RIDE] Non ti accetteremmo mai. - Vi piacerebbe un sacco avermi.
1.24	You'd beg to have me!	Paghereste per avermi!
1.25	We have been fighting the Scots off for centuries.	Abbiamo respinto gli scozzesi per secoli.
1.26	- We're not going to let you in now. - Cachu hwch!	Non vi accetteremo proprio ora. *Cachu hwch!*
1.27	(MICHAEL LAUGHS)	[MICHAEL RIDE]
1.28	(DAVID SIGHS)	[DAVID SOSPIRA]
1.29	(MICHAEL SIGHS)	[MICHAEL SOSPIRA]
1.30	[display:] Episode One Cachu Hwch	Episodio Uno Cachu Hwch
1.31	- Can you hear me? - DAVID: *I can. I can't see you, though.*	*David, mi senti?*
1.32	*Have you got the camera on?*	DAVID: *Sì, ma non ti vedo.* *La telecamera è accesa?*
1.33	Er, no. I've been driving, so this is just	No, stavo guidando, quindi è solo una…
1.34	- an old-fashioned phone call. - *Oh!*	telefonata vecchio stile.
1.35	- Without video? - *No video.*	Senza... video? *Senza video.*
1.36	Oh, primitive.	Ah, primitivo.
1.37	Can I moot an idea with you?	- Possiamo vagliare insieme un'idea?
1.38	There's a word you don't hear every day!	- Ecco una parola che non si sente mai.
1.39	- What word, moot? - *You also use*	- Che parola? Vagliare? - *Usi anche…*
1.40	semicolons in your e-mails,	il punto e virgola nelle mail.
1.41	- *I've noted.* - Yes, well,	- *Ho notato.* - Sto cercando di trattenermi. Senti...
1.42	I'm trying to cut back on that. Look, is there a version of this lockdown	Esiste un modo per continuare le prove durante il *lockdown*?
1.43	where we carry on with rehearsals?	
1.44	- Rehearsals? - Yeah. Look, bear with me.	- Prove? - *Sì. Segui il ragionamento.*
1.45	What if we spend two or three hours a day discussing the play,	Che ne dici di parlare dello spettacolo per un paio di ore al giorno?

1.46	*then, when the theatres reopen, we've got something ready to go?*	*Così siamo pronti, quando riaprono i teatri. Tutti perdono sei settimane.*
1.47	*Everyone else wastes six weeks.*	
1.48	We swan into town. The British public will need entertainment.	Noi entriamo trionfanti in città. Ai britannici servirà intrattenimento.
1.49	You think the British public need *Six Characters In Search Of An Author*?	Pensi che ai britannici serva *Sei personaggi in cerca d'autore*?
1.50	- It's funny. - *Well, it's Italian.*	- È divertente. - *È italiana.*
1.51	We'll make it funnier if we rehearse.	- Se lo proviamo, sarà divertente. - Parli un ottimo italiano, no?
1.52	- You speak fluent Italian, do you? - Si, ho studiato Italiano all'università.	[IN ITALIANO] Sì, ho studiato italiano all'università.
1.53	*Well, I speak a little German,*	Beh, io parlo… un po' di tedesco,
1.54	*a tiny bit of French.*	*un pochino di francese.*
1.55	*But how do we do it?*	*Ma come facciamo?*
1.56	- Um, have you got Zoom? - (MUTTERS)	- Ehm, ce l'hai Zoom? - *Uso Portal.*
1.57	Well, I'm SimonEvans1983. If you can find me and add me,	Sono SimonEvans1983, se mi trovi.
1.58	*we could chat.*	*Possiamo sentirci lì.*
1.59	Georgia?	Georgia? Ok, dammi un minuto. Vado dentro, aspetta.
1.60	Just give me a minute. Hang on, I'll go inside.	
1.61	(GRUNTS)	[SEGNALE VIDEOCHIAMATA IN CORSO]
1.62	- GEORGIA: Look, on the screen. - Yeah.	GEORGIA: *Guarda lo schermo.*
1.63	No, look at… The top right-hand corner,	- Ok. - *No, guarda l'angolo in alto a destra.*
1.64	there's, like, a preferences bar thing.	*C'è tipo una barra preferenze.*
1.65	- Yeah. You need to go down… - I'll just let you do it.	- *Devi solo andare qui.* - Ok, lascio fare a te.
1.66	- David! - Hi, Simon.	David!
1.67	- Hi! Like this! - Yeah, it worked.	Ciao, Simon. - Ehi!
		- Ciao. Eccoci. - Sì, ha funzionato.
1.68	- We'll do it like this. - Yeah.	- Faremo così. - GEORGIA: *Funziona?*
1.69	- GEORGIA: Is it working? - So far, yeah.	Sì, per ora va. C'è qui Georgia. Mi ha…
1.70	Georgia's here. She just...	Ciao.
1.71	- Hi. - Hi, Simon, nice to meet you.	- Ciao, Simon. Piacere. - Ciao, Georgia. Piacere mio.

1.72	Lovely to meet you too.	
1.73	Sorry about the play, it's a real shame.	Mi spiace per lo spettacolo. Davvero un peccato.
1.74	- Thank you, yeah. - It's a real fucking shame.	- Eh, sì. Grazie. - Un peccato, cazzo.
1.75	We've got to keep rehearsing.	- Già. - Però con le prove andiamo avanti.
1.76	Oh? how?	Ah, e come?
1.77	With... this.	Con... questo.
1.78	Like… Like this.	Così.
1.79	Have you, um... Have you spoken to Michael?	Ne avete, ehm…
1.80	Have you?	già parlato con Michael?
1.81	Well...	- Tu ci hai parlato? - Beh…
1.82	GEORGIA: *I just think it'd be better coming from you.*	GEORGIA: *Meglio se glielo dici tu.*
1.83	- I'm not the director. - Yes, but he's your friend.	- Non sono io il regista. - Ma è amico tuo.
1.84	He's not going to like it.	- Non gli piacerà. - Che ne sai tu?
1.85	- You don't know that. - CHILD: Mum?	BAMBINO: *Mamma?*
1.86	Yeah, I'm here, hold on!	Sono di qua, aspetta!
1.87	He never really warmed to the play.	Non è che sia mai stato entusiasta del progetto.
1.88	Well, that'll change.	Beh, cambierà idea.
1.89	- Or to Simon. - Hmm.	- O di Simon. - Ah…
1.90	I don't understand why he was doing it, then.	Non capisco perché abbia detto sì, allora.
1.91	Well, for me, I think.	Per me, penso.
1.92	Well, then maybe he'll do this for you too.	Magari farà anche questo, per te.
1.93	CHILD: Dad?	BAMBINO: *Papà?*
1.94	Yeah, just coming!	Sì, adesso arrivo!
1.95	- You seem weirdly keen on this. - Not weirdly keen.	- Perché questo improvviso entusiasmo? - Non è improvviso entusiasmo, è che…
1.96	- I just think it'd be good for you. - What do you mean?	- Ti farebbe bene. - In che senso?
1.97	Remember when we went away for the weekend	Sai quando eravamo via con i bambini, siamo rimasti bloccati dalla neve
1.98	and we got snowed in, just us and the kids, you went a little bit mad, didn't you?	e tu hai dato leggermente di matto?

1.99	You started spelling everything backwards in your own head.	Hai cominciato a ripetere ogni parola al contrario nella tua testa.
1.100	- Yeah. - Mmm.	- Ho presente. - Ecco.
1.101	I just don't think I could deal with that again,	Non penso di poterlo sopportare una seconda volta.
1.102	so I think the distraction would be good for…	Quindi credo che avere una distrazione sia un bene…
1.103	- For you. - For me, yeah.	- Per te. Ok. - Sì, per me.
1.104	- Yeah. - CHILDREN: Mum! Dad!	BAMBINI: *Mamma! Papà!*
1.105	- DAVID: Hold on a minute! - GEORGIA: Hold on a second!	- DAVID: Sì, un secondo! - GEORGIA: Un attimo!
1.106	(DAVID MOUTHS)	
1.107	- It's started already, hasn't it? - It has, yeah. I'll call him.	- Hai già ricominciato, vero? - Sì. Ora lo chiamo.
1.108	- Michael? - (BIRDS TWEET OUTSIDE)	Michael? [CINGUETTIO]
1.109	- Michael? - David!	- Michael? - *David.*
1.110	- You all right? - Give me a minute.	- Tutto ok? - Aspetta.
1.111	What are you looking at?	Che guardi?
1.112	I'm worried that I'm in a Hitchcock film.	Sono finito in un film di Hitchcock, temo.
1.113	What do you mean?	- In che senso? - *Gli uccelli.*
1.114	The birds are coming back to Port Talbot.	Stanno tornando… A Port Talbot.
1.115	That's nice.	*Oh, che bello.*
1.116	You all right?	Ti senti bene?
1.117	Just adjusting. You all right?	Mi sto abituando. Tu stai bene?
1.118	Yeah, not bad.	Sì, dai, non male.
1.119	Started spelling words backwards in your head yet?	Hai già cominciato a ripeterti ogni parola al contrario?
1.120	I have a bit, yeah.	Sì, un po' sì.
1.121	Have you tried Finsbury Park?	Hai già provato con… "Aro un autodromo?"
1.122	It's Krap Yrubsnif!	È "o mordo tua nuora!"
1.123	I almost had it.	C'ero quasi.
1.124	Krap Yrubsnif! I shouldn't be telling you,	"O mordo tua nuora!"
1.125	you're the one who does it.	Non dovrei dirtelo io. Sei tu l'esperto.
1.126	It's not a skill-set, it's a compulsion.	Non è una dote, è un disturbo.

1.127	Anna's got me painting.	- Anna mi ha convinto a dipingere.
1.128	Oh, is she there with you?	- Oh, è lì con te?
1.129	Yeah, she is. We were up early this morning to capture the dawn.	Sì, è qui. Stamattina ci siamo alzati presto, per usare un eufemismo.
		Per catturare l'alba.
1.130	Well, our family all sketched pineapples yesterday.	Beh, ieri tutta la famiglia ha disegnato degli ananas.
1.131	Oh! How did you get on?	- Uh! Com'è andata?
1.132	I'll show you mine if you show me yours.	- Ti mostro il mio se mi mostri il tuo.
1.133	Seems fair.	Mi pare giusto.
1.134	Right. One second.	Solo un secondo.
		[CINGUETTIO CONTINUA]
1.135	I see you, you little feathered shit.	Non credere che non ti veda, piccola…
		merdina pennuta.
1.136	- (BANG ON WINDOW) - (WINGS FLUTTER)	[COLPI SUL VETRO] [BATTITO DI ALI IN ALLONTANAMENTO]
1.137	Very good.	Davvero bello.
1.138	Yeah.	Dici?
1.139	And yours?	E il tuo?
1.140	You did that?	- Quello l'hai fatto tu?
1.141	Yeah, just this morning.	- Sì, proprio stamattina.
1.142	- Fuck off! - What?	- Va' a cagare! - Che c'è?
1.143	- You did not paint that this morning. - Yes, I did.	- Non l'hai dipinto tu stamattina. - Sì, invece.
1.144	You did not paint that this morning.	- Non è vero che l'hai dipinto tu.
1.145	I did!	- Invece sì!
1.146	- I don't believe you. - You drew the pineapple.	- Non ti credo. - L'ananas l'hai disegnato tu.
1.147	- My pineapple is shit. - Just needs a bit of shading.	- Infatti fa cagare. - Manca solo qualche ombreggiatura.
1.148	- Oh, shut up. - A little charcoal.	- Ma piantala. - Del carboncino.
1.149	When did you learn so much about art?	- Da quando t'intendi di arte?
1.150	I learned it for a role.	- Ho studiato per un ruolo.
1.151	- Which role? - David Frost. (SIGHS)	- Quale ruolo? - David Frost. [SOSPIRA]
1.152	What, could he paint?	- Sapeva dipingere?
1.153	Are you angry with me for having a hobby?	- Sei offeso perché ho un hobby?
1.154	Well, evidently, yeah.	Mi pare ovvio.
1.155	Yeah, can I moot an idea with you?	Senti, vagliamo insieme un'idea?
1.156	You don't use the word "moot".	Tu non usi la parola "vagliare".
1.157	Yeah, I do.	- Sì che la uso.
1.158	I've never heard you use that word before.	- Non ti ho mai sentito usarla prima.

1.159	I mean, historically, I have used it.	Beh, l'ho usata... nella mia vita, mi è capitato di usarla.
1.160	Simon uses that word.	Simon la usa, quella parola.
1.161	Does he?	Ah, sì?
1.162	Sorry, *Simon* wants to rehearse a *play* over the *internet*?	MICHAEL: *Quindi Simon vuole fare le prove* di uno spettacolo… via internet?
1.163	- It'll be fun. It's a funny play. - Is it?	- Sarà divertente. L'opera fa ridere. - Dici?
1.164	We'll make it funny. You know Simon speaks Italian?	Farà ridere. Simon parla italiano, sai?
1.165	I speak Italian.	- Parlo italiano anch'io. - Chiunque lo parla, chi non lo parla?
1.166	We all speak Italian. Everyone speaks Italian.	
1.167	So come on, what do you think? Are you up for it?	Quindi, dai, che ne pensi? Ci stai?
1.168	(GROANS)	Oh… oh!
1.169	- (GLASS CLINKS) - Hang on a minute. Thanks, babe.	Aspetta un attimo. Grazie, tesoro.
1.170	Is that... Did Anna just bring you wine, Michael?	Ma quella... ti ha… È... Anna ti ha appena portato il vino, Michael?
1.171	Hi, David.	Ciao, David!
1.172	Hi, Anna.	- Ciao, Anna. - Ciao, che bello vederti.
1.173	- Hi. Good to see you. - And you.	Altrettanto. Non è un tantino presto?
1.174	It's a bit early, isn't it?	
1.175	What time did you get up this morning?	A che ora ti sei alzato stamattina?
1.176	Um... about eight.	- Boh… verso le otto. - Beh, io sono in piedi dalle cinque.
1.177	Yeah, well, I was up at five for the dawn.	Per l'alba.
1.178	So I'm three hours ahead of you,	Quindi sono avanti tre ore… e sono le sei passate.
1.179	and it's after six. Cheers!	Salute!
1.180	Did Michael show you his painting, David?	Michael ti ha fatto vedere il dipinto, David?
1.181	He did, yeah. Yeah.	Sì, sì, me l'ha fatto vedere.
1.182	Isn't it stunning?	Non è stupendo?
1.183	I can scarcely believe it.	Da non crederci.
1.184	We're discussing *Six Characters In Search Of An Author.*	Stavamo parlando di *Sei personaggi in cerca d'autore*.
1.185	Oh, yeah, I heard about the cancellation, David.	Ah, vero. Ho saputo della cancellazione, David.
1.186	That's such a shame.	È davvero un peccato.

1.187	David's not ready to give up on it yet.	David non vuole ancora arrendersi.
1.188	He has an idea to cast it,	Vorrebbe assegnare i ruoli.
1.189	and then rehearse it like this.	E fare le prove in questo modo.
1.190	Could that work?	E funzionerebbe?
1.191	Well, I mean, in theory. I mean, you know…	Beh, in teoria dovrebbe. Cioè, sai com'è.
1.192	And then we're ahead of everyone else. When all the theatres reopen,	*Saremo più avanti di tutti.* *Quando riaprono, sceglieremo il teatro*
1.193	we get our pick of the West End houses.	che ci pare nel West End.
1.194	If the birds haven't taken over by then.	Se gli uccelli non avranno preso il controllo.
1.195	(BABY GURGLING)	[VERSI DI NEONATO]
1.196	Has he told you about the birds?	Ti ha già detto degli uccelli?
1.197	He mentioned a growing militia, yeah.	Sì, ha accennato alla milizia in espansione.
1.198	I mean, when will they reopen? What are we going to do,	MICHAEL: *Quando riapriranno?*
1.199	just, like, meet up every day ad infinitum?	Che faremo? Ci incontreremo ogni giorno, all'infinito?
1.200	"Morning, David." "Morning, Michael."	"Ciao, David. Ciao, Michael. Non c'è niente da fare."
1.201	"There's nothing to be done."	
1.202	"Yes, I'm beginning to come round to that opinion."	*"Già, inizio a pensarlo pure io."*
1.203	I mean, it's like something out of the damn play.	Sembra una scena uscita dallo spettacolo!
1.204	You don't do well in confinement, do you?	Non ti fa molto bene stare chiuso in casa, vero?
1.205	(MICHAEL SIGHS)	[MICHEAL SOSPIRA PROFONDAMENTE] [VERSI DI NEONATO]
1.206	Look, here's how I see it, OK?	Senti, io la vedo così, ok? Prima di tutto,
1.207	Firstly, we are not going anywhere, so it's a good way	*non potendo uscire di casa,* *è un buon modo per...*
1.208	to exercise our brain for a couple of hours every day.	tenere attivo il cervello un paio d'ore al giorno.
1.209	Secondly... Nice to see Anna, by the way.	- Piacere di aver visto Anna, comunque. - Ecco, infatti, è ancora qui, quindi…
1.210	Yeah, she's still here, she's still here, so…	
1.211	She's just rooting around for something in the cupboard,	Sta cercando qualcosa…
1.212	so don't say anything rude.	nella credenza, quindi non fare il maleducato.
1.213	Oh, your flies are undone.	Hai la patta aperta.

1.214	Lucky you.	È il tuo giorno fortunato.
1.215	Secondly, I get to spend some time with a mate.	Secondo, ho l'occasione di passare del tempo con un amico.
1.216	If something comes out of the other end of it, wonderful.	Se poi riusciamo a cavarne qualcosa di buono, fantastico. Se non succede…
1.217	If it doesn't, we've read the play a few times.	avremo letto l'opera di un grande autore.
1.218	We've got to know a great author.	
1.219	Pirandello was a fascist.	Pirandello era un fascista.
1.220	- Was he? - Yes.	- Ah, davvero? - Sì.
1.221	Well, I mean, most writers were fairly dubious people.	Beh, buona parte degli scrittori erano persone abbastanza losche.
1.222	I mean, look at the Marquis de Sade.	Cioè, prendi il Marchese de Sade.
1.223	Look at Nabokov.	Prendi Nabokov.
1.224	Hemingway.	- Hemingway.
1.225	Orwell	-Orwell
1.226	- Adolf Hitler. - Shakespeare!	- Adolf Hitler. - Shakespeare!
1.227	Shakespeare?	- Shakespeare? - Già!
1.228	Yeah, he was a rapacious, litigious landlord.	Era un padrone di casa avido e litigioso.
1.229	Yeah, but he'd stopped writing by then, hadn't he?	Però aveva già smesso di scrivere, no?
1.230	Maybe. Ooh.	Può darsi. Uh!
1.231	(MICHAEL CLEARS HIS THROAT)	[MICHAEL SI SCHIARISCE LA VOCE]
1.232	Pirandello was a fascist, you know.	Pirandello era fascista, sai?
1.233	Why do you say that?	Perché dici così?
1.234	Well, the play was first performed under Mussolini in 1921.	Beh, quest'opera fu messa in scena per la prima volta sotto Mussolini.
		Nel 1921.
1.235	Mussolini only came to power in 1922.	Mussolini salì al potere solo nel 1922.
1.236	So Pirandello couldn't have been a fascist	Quindi, Pirandello non poteva essere fascista
1.237	because the National Fascist Party didn't exist in Italy until a year later.	perché il Partito Nazionale Fascista sarebbe nato solo... l'anno successivo.
1.238	Well, I still don't think he was very funny.	Continuo a pensare che non faccia granché ridere.
1.239	Simon has worked really hard on this, you know?	*Simon ci ha lavorato davvero tanto.*
1.240	It's a big deal for him, working with you.	È importante per lui, sai, lavorare con te.
1.241	- He said that. - Really?	- *L'ha detto lui.* - Davvero?

1.242	Yeah, he's always saying that. He's always banging on about your Hamlet.	Lo dice sempre. Non smette mai di parlare del tuo *Amleto*.		
1.243	You should hear him.	*Dovresti sentirlo.*		
1.244	Life-changing, that was, for him, he said, when he saw it.	*Gli ha cambiato la vita, ha detto, quando l'ha visto.*		
1.245	Yeah.	Già.		
1.246	He was absolutely thrilled when you said you'd come on board.	Era veramente elettrizzato.		
1.247	Really?	Quando hai deciso di partecipare.		
1.248	Yeah.	- Davvero? - Già.		
1.249	Oh.	[CELLULARE VIBRA]		
1.250	SIMON: *David, hi.*	David, ciao.		
1.251	I'm going to set up a call with all three of us.	Dopo facciamo una chiamata con tutti e tre.		
1.252	Is Michael on board?	*Michael è dei nostri?*		
1.253	He wants to hear about it from you.	Vuole che lo spieghi tu.		
1.254	OK.	Ok.		
1.255	Did you see his Hamlet?	Hai visto il suo *Amleto*?		
1.256	No.	No.		
1.257	Yeah… All right, never mind.	Va bene, fa niente.		
1.258	All right. I'll set it up. Hang on.	Ok, aspetta, preparo tutto.		
1.259	(VIDEO CALL RINGTONE)	[SEGNALE VIDEOCHIAMATA IN CORSO]		
1.260	- Hello. - Hello.	Buon pomeriggio.	Ciao a tutti.	Ciao a tutti e due.
1.261	Afternoon, all.	Buon pomeriggio.	Bello avervi qui.	Mi sentite?
1.262	- It's great to see you. - Afternoon, all.			
1.263	(ALL SPEAK AT ONCE)	Ti sentiamo, Michael.	Ciao, David.	Bello rivederti, Simon.
1.264	- Shall I start? - You should start, Simon.	- Inizio? - Inizia tu, Simon.		
1.265	- Sorry, David, you go... - No, you should start.	*Scusa David, vai tu.*		
1.266	- I was going to say... - I wasn't saying anything.	- *No, inizia pure tu. Non stavo...* - *Stavo per dire…*		
1.267	- David? - Simon.	- Non stavo dicendo niente. Simon? - David?		
1.268	- Well, this is hardly Shakespearean. - OK, well, I'll start, yeah?	- Non esattamente shakespeariano. - Ok, parto io, allora.		
1.269	OK. David, thanks for sorting this out.	D'accordo? Ok.		
1.270	Michael, it's lovely to see you again.	David, grazie per aver organizzato. Michael, è un piacere rivederti.		

1.271	Um, I know that you've got some questions.	Ehm, so che hai delle domande.
1.272	Why don't I just try and summarise where we're at	Faccio il punto su dove siamo arrivati, così riprendiamo da lì? Può andare?
1.273	and then we can take it from there? Sound all right?	
1.274	Fine by me.	Per me va bene.
1.275	Yeah.	- Sì. - Ok, allora, propongo di…
1.276	OK, so I'm suggesting that we carry on casting this thing	Continuare ad assegnare le parti e fare le prove…
1.277	and we rehearse it like this.	in questo modo.
1.278	It won't feel natural, but we could discuss the play	Non sembrerà naturale, ma potremo discutere dell'opera,
1.279	and maybe even stage a little bit of it, and we might find	recitarne dei pezzetti, magari, e quando sarà tutto passato
1.280	that we've got something people need when this whole thing passes.	potremmo scoprire di avere qualcosa di cui ha bisogno la gente.
1.281	Why do you want to do this, Simon?	Qual è la vera ragione, Simon?
1.282	- Honestly? - Honestly.	- Sinceramente? - Sinceramente.
1.283	(ERROR TONE)	CONNESSIONE INTERROTTA
1.284	(MICHAEL GROANS SOFTLY)	Oh… [SOSPIRA INFASTIDITO]
1.285	Oh…	[DAVID SCHIOCCA LA LINGUA]
1.286	(DAVID GROANS)	[DAVID EMETTE UN LAMENTO]
1.287	I think he was about to talk about your Hamlet.	Secondo me stava per parlare del tuo *Amleto*.
1.288	- MICHAEL: I want my name first. - DAVID: What?	MICHAEL: *Voglio per primo il mio nome.*
1.289	On the poster.	- DAVID: *Come?*
1.290	There isn't a poster.	- Sulla locandina.
1.291	Michael Sheen and David Tennant in *Six Characters.*	- Non abbiamo una locandina. - "Michael Sheen…
		"e David Tennant…
		"in *Sei personaggi."*
1.292	- No. - Why not?	- No. - E perché no?
1.293	- You were first in *Good Omens.* - So?	- Eri primo in *Good Omens*. - E quindi?
1.294	So it's my turn.	È il mio turno.
1.295	(SIGHS) God, that's so childish.	[SOSPIRA] Mio Dio, quanto sei infantile.
1.296	It's not about turns.	Non è questione di turni.
1.297	- Yes, it is. - No, it isn't.	- Invece sì. - Invece no.

1.298	- Yes, it is. - No, it isn't!	- Invece sì. - Invece no!
1.299	Yes, it is.	- Invece sì.
1.300	It's about alphabetical order.	- È una questione di ordine alfabetico.
1.301	- No, it isn't. - Yes, it is.	- Invece no. - Invece sì.
1.302	"Sheen" comes before "Tennant".	"Sheen"… viene prima di "Tennant".
1.303	"David" comes before "Michael".	"David" viene prima di "Michael".
1.304	- That's not how it works. - So that's one point each.	- Ma non è così che funziona. - Siamo un punto pari.
1.305	- Have you got a middle name? - Yeah.	Hai un secondo nome?
1.306	What is it?	- Sì. - Qual è?
1.307	- John… - Christopher!	- John. - Christopher!
1.308	- Christopher! Fuck off. - (CHUCKLES)	- Christopher! Ma vaffanculo. - [RIDACCHIA]
1.309	Two points to moi.	Due punti per *moi*.
1.310	Un point to you.	Un punto per *toi*.
1.311	- You made that up. - No, I didn't.	- Te lo sei inventato. - Proprio no.
1.312	- Yeah. - What are you doing?	- Come no. - Che fai?
1.313	I'm checking Wikipedia.	*Controllo su Wikipedia.*
1.314	Oh, for…	Oh, ma vaf… [RIDE]
1.315	HOLLYWOOD VOICEOVER: Michael Christopher Sheen	[IMITA VOCE EPICA DA TRAILER]: "Michael Christopher Sheen…
1.316	and David John Tennant	"e David John Tennant… "in *Sei personaggi in cerca*…
1.317	in *Six Characters In Search Of An Author.*	*"d'autore".*
1.318	It also says you're a cu…	C'è anche scritto che sei uno stro…

Ep. 2	Original Version	Italian SDH
2.1	- Do you know what I did yesterday? - DAVID: I do not.	Lo sai cosa ho fatto ieri?
2.2	MICHAEL: I walked out into the middle of the field next to us	*No, non lo so.* *- Sono andato…* *In mezzo al campo di fianco a casa.*
2.3	and I screamed.	*E ho urlato.*
2.4	Why?	Come mai?
2.5	I wanted to see if anyone heard.	Volevo vedere se mi sentiva qualcuno.
2.6	- Did they? - Well...	- E quindi? *- Beh…*
2.7	- ...no-one came to my aid. - Right.	- Nessuno mi è giunto in soccorso. *- Capisco.*
2.8	DAVID: Do they scream a lot down there?	DAVID: *Dalle tue parti urlate molto?*
2.9	MICHAEL: We do. Well, it's how we say hello.	- MICHAEL: *Beh, è così che ci salutiamo.* *- Ah.*
2.10	DAVID: Oh.	
2.11	Aaah!	[STARNAZZA]
2.12	Not bad, thanks. How are you?	- Non male, grazie. Tu come stai? *- E lì in Scozia, urlate molto?*
2.13	MICHAEL: Do you do a lot of screaming in Scotland?	
2.14	DAVID: Of course. That's how we summon the haggis.	DAVID: *Certo, quello è…* *il richiamo per gli* haggis.
2.15	(MICHAEL LAUGHS)	[MICHAEL RIDE]
2.16	MICHAEL: Is that still happening in contemporary Scotland?	MICHAEL: *Ed è qualcosa che si fa ancora* *nella Scozia di oggi?*
2.17	Yeah. Yeah. It's like a rite of passage.	Sì, sì, è praticamente un rito di passaggio.
2.18	You go on a blasted heath	Si va su una brughiera sferzata dal vento,
2.19	and you strip down to your tartan undercrackers and you…	*ci si spoglia e si tengono solo* *i mutandoni a quadri scozzesi* *e poi…*
2.20	(HOWLS)	[URLO PRIMITIVO]
2.21	- Ooh! - It's a very open, very open thing.	- Wow. - È molto... molto aperto. - Un suono molto aperto. - È…
2.22	(HOWLS SUSTAINED NOTE) A meaty timbre.	Un timbro bello corposo.
2.23	(BOTH HOWL SUSTAINED NOTES)	[DAVID EMETTE UN URLO PROLUNGATO] [MICHAEL EMETTE UN URLO LIRICO, VIBRATO]
2.24	- (MICHAEL HOWLS) - That's more…	Quello è più…
2.25	I'm hearing Tarzan with you. That's more Tarzan.	Mi sembra di sentire Tarzan. Quello è più da Tarzan.

2.26	You know, the haggis doesn't come unless you get it right.	DAVID: *Se non lo fai bene, gli* haggis *non arrivano.*
2.27	We train for this for years.	*Ci alleniamo anni per riuscirci.*
2.28	MICHAEL: Listen, if the haggis doesn't come, no-one's going to be happy.	MICHAEL: *E se non arrivano gli* haggis… *Sarà un dispiacere per tutti.*
2.29	DAVID: No, exactly.	DAVID: *Sì, esatto.*
2.30	That's the Scottish tourism campaign right there.	Ed ecco a voi… La campagna per il turismo in Scozia.
2.31	Nicola Sturgeon can often be seen on the top of a hillock.	*Spesso, in cima ad un poggiolo, possiamo scorgere Nicola Sturgeon.*
2.32	(HOWLS SUSTAINED NOTE)	[RIPETE L'URLO]
2.33	Making her haggis come.	Mentre richiama gli *haggis.*
2.34	Did it help?	Ti è stato d'aiuto?
2.35	- The screaming? - A bit.	Urlare? *Un po' sì.*
2.36	- DAVID: I don't think I've ever tried it. - MICHAEL: Now's the time.	DAVID: *Non ci ho mai provato, penso.*
2.37	Mm? (DAVID HOWLS)	- MICHAEL: *È arrivato il momento.* - *Sì?*
2.38	[display:] Episode Two Up to No Good	Episodio Due Poco di buono [DAVID EMETTE UN URLO LIBERATORIO]
2.39	(PHONE RINGS)	[CELLULARE SQUILLA]
2.40	Can you hear that?	Lo sentite anche voi? [CELLULARE CONTINUA A SQUILLARE]
2.41	Whose phone is that?	Di chi è il telefono?
2.42	It's not me.	Non è mio.
2.43	Mine neither.	Neanche mio.
2.44	- (TONE ALERT) - Could we start?	[SEGNALE DI NOTIFICA]
2.45	Did you both hear that, too?	- Possiamo cominciare? - L'avete sentito anche voi?
2.46	- Maybe we should start. - Yeah.	Che dite, cominciamo? - Sì. - Va bene.
2.47	Fine.	Bene.
2.48	Well, welcome to rehearsals.	Benvenuti alle prove, mi rendo conto che questo è un primo giorno atipico.
2.49	I know that this is an unusual first day.	
2.50	I don't have any of the usual bits and bobs.	*Non ci sono tutte le solite cianfrusaglie, né…*
2.51	There's no creative team to introduce you to,	*i modellini di scena o un team creativo da presentarvi,*
2.52	and I don't have a model box to show you, but you've got the scripts, yeah?	ma i copioni ce li avete, giusto?
2.53	Yep.	Sì.
2.54	And I've got one of these, so…	Ne ho uno anch'io.

2.55	Erm...	Ehm…
2.56	I thought maybe we could just read the scene through, first scene,	Pensavo di leggere tutta la scena, magari, la prima scena, e poi…
2.57	and then...ask some questions, take it from there.	- Chiarire i dubbi e partire da lì. - Ok.
2.58	- Yeah, fine by me. - (COUGHS)	[TOSSISCE]
2.59	I thought because we obviously don't know each other very well,	E, dato che non ci conosciamo molto bene…
2.60	maybe we could just start with something to break the ice, so…	*Potremmo cominciare con qualcosa* *per rompere il ghiaccio. Quindi…*
2.61	# Who stole the cookie from the cookie jar? #	♪ *Chi ha rubato il biscotto* ♪ ♪ *dal barattolo?* ♪
2.62	# Michael stole the cookie from the cookie jar. #	♪ *Michael ha rubato il biscotto* ♪ ♪ *dal barattolo!* ♪
2.63	(PHONE RINGS)	[CELLULARE SQUILLA] [CELLULARE CONTINUA A SQUILLARE]
2.64	(WHISPERS) What the fuck was that?	[SOTTOVOCE]: Che cazzo era?
2.65	I'm sorry! It's a rehearsal exercise.	È un esercizio di riscaldamento. Scusa, sono nervoso!
2.66	- I'm nervous! - (PHONE RINGING)	
2.67	We're not at fucking Sylvia Young's! What are you doing?	Che è? Sylvia Young coi suoi attori bambini?
2.68	I sing, then Michael sings…	- Prima canto io... - *Devi solo…*
2.69	Just be normal, for fuck's sake! He's a pussycat, but you've got to...	- *Poi canta Michael.* - Comportati normalmente, cazzo!
2.70	You can't roll that shit out.	È un tenerone, ma... non puoi uscirtene con queste stronzate.
2.71	It's definitely coming from one of you.	Arriva decisamente da uno di voi.
2.72	- It's not mine. - It's not mine either.	- Non è il mio. - Neanche il mio.
2.73	(CLATTER)	[CELLULARE SQUILLA]
2.74	Simon?	Simon?
2.75	Simon! Phone. Jo.	Simon, il telefono! È Jo.
2.76	Hi, Jo.	*Ciao, Jo.*
2.77	Hi! I'm Lucy. I'm Simon's sister.	Ciao, sono Lucy, la sorella di Simon.
2.78	- David. Hi. - Michael.	- Piacere, io sono David. - Io Michael.
2.79	Hi.	- Ciao.
2.80	You live with Simon, then?	- Quindi vivi con Simon?
2.81	No, he actually lives with me. This is my place.	No, è lui che vive con me. È mia la casa.
2.82	Ah! Well. It's very lovely, what we've seen of it.	Ah! Beh, per quel che abbiamo visto, è davvero carina.

2.83	Thank you.	Grazie!
2.84	I'm a big fan.	Sono una grande fan!
2.85	- Aw, that's very kind of you. - Yeah, I saw *The Pillowman.*	- Ooh, gentilissima. - Ho visto *The Pillowman*.
2.86	Oh!	Oh!
2.87	Well, thank you.	Beh, grazie, è passato...
2.88	That was...a very long time ago now.	un sacco di tempo.
2.89	It never left me.	Ma ha lasciato il segno.
2.90	You need to say something nice about Michael now, or he gets jealous.	Di' una cosa carina su di lui o s'offende.
2.91	- That's actually true. - Well, I saw your *Hamlet*.	- In effetti è vero. - Beh, ho visto il tuo *Amleto*.
2.92	Twice.	Due volte.
2.93	- Twice! - Yeah.	- Due volte? - *Già.*
2.94	Er... you seemed so heartbreakingly conscious of human potential.	Sembravi straziato dalla consapevolezza del potenziale umano.
2.95	Well, that's what I was going for.	Beh, puntavo proprio a quello.
2.96	You lying shit.	Bugiardo di merda!
2.97	Er, David!	Ehi, David!
2.98	Lucy's not the first person to notice my…	Lucy non è la prima a notare la mia…
2.99	...heartbreaking consciousness of human potential.	straziante consapevolezza del potenziale umano.
2.100	Really? Name one other human being	Davvero? Nominami un altro essere umano che ha usato
2.101	who used that exact collection of words to describe you.	queste parole esatte per descriverti.
2.102	Tim Burton.	- Tim Burton. - Ma va' a cagare.
2.103	Er, I'd better get back to work, so...	Forse è meglio che mi rimetta al lavoro.
2.104	Is Simon ever coming back at all,	- Simon ha in intenzione di tornare? - Ma sì, ci meritiamo una pausa.
2.105	- or is he...? - Oh, we've earned a break.	
2.106	But it was lovely to meet you both.	È stato un piacere conoscervi.
2.107	You too.	Altrettanto.
2.108	Yes. Lovely to chat to a real theatre fan.	È bello parlare con una vera appassionata di teatro.
2.109	Oh, Lucy! Have you seen much of Simon's work?	Ah, Lucy! Per caso hai visto qualcuno... dei lavori di Simon?
2.110	No.	No.
2.111	Oh.	Ok.
2.112	Fair enough.	Mi pare giusto.
2.113	- Lovely. - Mm.	- Che carina. - Già.

2.114	Big fan of yours.	Ti adora.
2.115	Yes, and your *Pillowman* has never left her.	Già e il tuo *Pillowman* ha lasciato il segno.
2.116	Like some sort of 18th-century STD.	*Come una specie di malattia venerea settecentesca.*
2.117	Well, she had to come and see you twice.	- Il tuo l'ha visto due volte. - La prima non ci credeva.
2.118	Yeah, she couldn't believe it the first time.	
2.119	Couldn't believe it the first time!	La prima volta non poteva crederci!
2.120	Thought, "That can't be what's passing for *Hamlet* these days," she thought.	*Avrà pensato: "Non può essere!"*
		"Non spacceranno davvero questa roba per l'*Amleto*."
2.121	"I'd better go back and check."	"Sarà meglio che ricontrolli."
2.122	Not only did it not leave her, she had to come back.	Non solo le ha lasciato un segno, ma è pure tornata, quindi voleva...
2.123	- Yeah. - She didn't want to leave it.	Proprio un marchio indelebile.
2.124	What was it that Tim Burton said?	Che aveva detto Tim Burton?
2.125	Er, word for word, he said…	Ehm, ha detto e cito:
		[IMITA BURTON]: "Michael
2.126	(IMITATES BURTON): "Michael	- Sì, sì. - "Ho adorato…
2.127	"I loved how heartbreaking your consciousness	"il tuo essere così straziato dalla consapevolezza…
2.128	- "of human potential was in that." - Yeah. That's very good.	"del potenziale umano...
		- Ti viene bene. - "Su quel palco."
2.129	You've never actually met Tim Burton, have you?	- Non hai mai incontrato Burton, vero? - No.
2.130	- No. I mean, I worked with him... - No.	- Infatti. - *Ci ho lavorato.*
2.131	...but he wasn't there.	Ma lui non c'era.
2.132	- When's Simon coming back? - I think we're done for the day.	- Dov'è finito Simon? - *Per oggi è tutto, direi.*
2.133	It's a pleasure working with you, Michael.	È un piacere lavorare con te, Michael.
2.134	You too, David.	Anche per me, David.
2.135	Never leave.	Mi lasci sempre un segno.
2.136	- JO: I have three questions. - SIMON: Sure.	- JO: *Tre domande.* - SIMON: *Dimmi pure.*
2.137	One - why is this fucking actor's agent calling me	*Uno: perché il manager di quell'attore di merda*
2.138	every fucking hour of the fucking day?	mi chiama a tutte le cazzo di ore del giorno?
2.139	He left the fucking project.	Se n'è andato lui, cazzo.
2.140	Yeah. So his film has been cancelled	Già, ma gli hanno cancellato il film,
2.141	so he wants to get back involved again.	quindi vuole essere di nuovo coinvolto.

2.142	- And he can't be. - No.	- Non può? - No.
2.143	- Well, why? - Michael.	- Perché? - Michael.
2.144	(SCOFFS) Can't they both be in it?	- [SBUFFA] C'è posto per entrambi? - No, i protagonisti sono due.
2.145	No, there's just the two lead roles.	- Che altro ruolo importante c'è?
2.146	What's the next biggest role?	- Ehm, c'è la madre e...
2.147	Er, there's the mother and, um, the stepdaughter.	La figliastra.
2.148	Can you write a new character?	Puoi inserire un nuovo personaggio?
2.149	- No. - Why not?	- No. - Perché no?
2.150	It's a 100-year-old masterpiece.	È un capolavoro di un secolo fa.
2.151	Two - how did he get my fucking number?	Due: come cazzo ha avuto il mio numero?
2.152	I don't know.	- Non so. - Sei stato tu?
2.153	- Did you give it to him? - Yes.	Sì.
2.154	- Janine? - Yeah?	- Janine! - *Sì?*
2.155	Come here.	Vieni qua.
2.156	Is that your assistant?	- È la tua assistente? È lì con te? - Già.
2.157	- She's there with you? - Yeah.	
2.158	At yours?	- A casa tua? - A chi è d'aiuto se è a casa sua?
2.159	What benefit would she be at hers?	
2.160	What do you need?	- JANINE: *Che ti serve?* - Cambia il mio numero di telefono.
2.161	Cancel my phone. Get me a new number.	
2.162	Sorry, Janine!	Scusa, Janine!
2.163	Three - can you handle this?	Tre: sei in grado di gestire la cosa?
2.164	Yep.	Sì. [SEGNALE DI DISCONNESSIONE]
2.165	What you doing?	Che fai?
2.166	Yoga.	Yoga.
2.167	- You got some good options? - Mm.	- Hai trovato buone soluzioni? - Mm-hm.
2.168	Loads. I've narrowed it down to five.	Sì. Un sacco.
2.169	Oh, well done. You must be exhausted.	- Ho ristretto a cinque. - Oh, brava!
2.170	Yeah - that's why I'm having cake.	- Sarai sfinita. - Già. Infatti mangio la torta.
2.171	Where are the kids?	Dove sono i ragazzi?
2.172	Quiet.	Silenzio.

2.173	- Are they OK? - I don't know.	- Stanno bene? - Non so.
2.174	Should they not be doing school?	Non hanno scuola adesso?
2.175	Yeah, they're finished for the day.	Per oggi hanno finito.
2.176	It's, like, half past ten in the morning!	- Sono le dieci e mezza del mattino!
2.177	OK, I'm finished for the day.	- Beh, per oggi io ho finito.
2.178	I mean, how many fucking rainbows does a four-year-old need to make?	Quanti cazzo di arcobaleni deve fare un bambino di quattro anni?
2.179	How are rehearsals?	Come vanno le prove?
2.180	Oh, we've just... finished for the day.	Beh, abbiamo... finto, per oggi.
2.181	You've only been in there for an hour.	Avete fatto solo un'ora.
2.182	- Yeah, but it was a really intense hour. - Well done.	- Sì, ma è stata molto intensa. - Bravo. Sarai sfinito.
2.183	- You must be exhausted. - I am.	Esatto.
2.184	Simon got a phone call from Jo, so we said we'd pick it up tomorrow.	Simon era al telefono con Jo, quindi… Abbiamo deciso di riprendere domani.
2.185	- So you're done for the day? - Yeah.	Quindi hai finito per oggi? - Sì.
2.186	Yeah. I was really looking forward to doing something. Maybe I'll cook.	Ho proprio voglia di darmi da fare. Potrei cucinare.
2.187	Could you look after the kids?	Potresti guardare i ragazzi?
2.188	- I'll cook, maybe. - Mm. Seriously.	Posso cucinare, magari.
2.189	I really need to finish that final draft.	Sul serio. Devo assolutamente finire la stesura definitiva.
2.190	I'll cook as well.	Allora posso anche cucinare.
2.191	OK.	[RIDE] Ok.
2.192	DAVID: Coconut water. One bagel.	DAVID: *Acqua di cocco*, *un* bagel.
2.193	Grapes.	*Uva.*
2.194	Pitta bread.	Delle *pita*.
2.195	Er, leftover lasagne. Two carrots.	Ehm… avanzi di lasagne. Due carote.
2.196	Feta cheese.	*Della* feta.
2.197	And the remains of an Easter egg.	E resti dell'uovo di Pasqua.
2.198	What sort of Easter egg?	A che gusto?
2.199	Milkybar.	- Cioccolato bianco.
2.200	Nah.	- No.
2.201	What, nothing?	- Allora niente?
2.202	Just warm up the lasagne.	- Riscalda le lasagne.
2.203	She cooked the lasagne!	Le ha fatte lei le lasagne!
2.204	Well, garnish it with some white chocolate shavings.	Beh, guarniscile con delle scaglie di cioccolato bianco.
2.205	I promised I would cook!	Ho promesso di cucinare.

2.206	You have nothing of culinary value.	Non hai nulla che abbia valore culinario.
2.207	I have two carrots!	Ho ben due carote!
2.208	Then cook the carrots!	E cucina le carote, allora!
2.209	- You're no help. - What's this in aid of?	Non sei affatto d'aiuto.
2.210	- Georgia's novel! - Mm!	- *A chi serve aiuto?* - A Georgia, per il suo romanzo.
2.211	- Yeah. - Yes, of course.	- Ah! Giusto. - Già.
2.212	I've been... Look, I've been looking after the kids, like, all day, practically,	Guarda qua, sono stato dietro ai ragazzi…
2.213	so that she's got time to edit the last chapter,	Tutto il giorno, in pratica, così poteva rivedere l'ultimo capitolo e ho pensato:
2.214	and I thought, "Wouldn't it be lovely	"Non sarebbe bello farle trovare una…
2.215	"if there was a lovely meal prepared for her at the end of it?"	cenetta pronta per quando avrà finito?"
2.216	Oh, that's very nice. Is that you on that mug?	*Oh, che dolce! Ma…* - Sei tu quello sulla tazza? - No.
2.217	No. Home schooling's been slowing her down, so…	La DAD la stava rallentando.
2.218	Ah. Well, yes. I mean, I'd jack it in if I were…	Eh, sì, capisco. Io ci avrei già rinunciato.
2.219	Teach them a craft instead. Get them up a chimney.	Insegnategli un mestiere, piuttosto. Lo spazzacamino, per esempio.
2.220	Mm.	
2.221	- Pickpocketing! - Like in *Oliver Twist*?	- Il ladruncolo. - Tipo *Oliver Twist*?
2.222	Yeah. You could send them out across London, and back they'd come,	Già, li si potrebbe sguinzagliare per Londra e tornerebbero…
2.223	their little withered arms a-full of plunder.	con le loro deboli braccine *ricolme di bottini.*
2.224	"I bring home some neckerchiefs and wristwatches!"	[PRONUNCIA ANTIQUATA]:"Vi ho portato foulard e orologi da polso!"
2.225	"I sold my legs, Father.	"Ho venduto entrambe la gambe, padre.
2.226	"Can I have a little morsel?"	"Posso avere un boccone, adesso?"
2.227	- It's not a bad idea. - Just planting seeds.	- Non male come idea. - L'ho giusto buttata lì.
2.228	It is in stark contravention of social distancing laws.	Vìola gravemente le leggi sul distanziamento sociale, però.
2.229	Oh, well, I assumed if you were OK with your kids robbing total strangers,	Se va bene che i tuoi figli derubino la gente, non farai certo problemi
2.230	you'd be fine with them ignoring the two-metre rule.	se ignorano la regola dei 2 metri.

2.231	I think ethically it's a grey area, I'd say.	Dal punto di vista etico c'è ambiguità, direi.
2.232	Hmm.	
2.233	- You'd be a good Fagin. - Mm.	- Saresti perfetto per fare Fagin. - Sì?
2.234	You'd be a good Nancy.	- E tu per fare Nancy.
2.235	Thank you.	- Grazie.
2.236	No, I've never seen it before now,	*Non m'ero mai accorto,*
2.237	but just looking at you, if I met you now for the first time	ma se non ti conoscessi e ti incontrassi per la prima volta,
2.238	and I didn't know you, I'd think, "He's up to no good."	Penserei: - "Questo è un poco di buono." - Ah!
2.239	Ha! Well, you know, I...	Beh, io...
2.240	I am, actually...	Si dà il caso… che io sia…
2.241	...up to no good.	un poco di buono.
2.242	Pray tell me more.	- Mi dica di più. - Mah, niente di che.
2.243	Ah, it's not that bad. Really. Erm…	Davvero. Beh…
2.244	Just during the lockdown,	È che, durante il *lockdown*…
2.245	Anna and I have been drinking a little more than usual.	Io e Anna abbiamo… bevuto un po' più del solito.
2.246	- I'm sure that's fine. - It's not excessive.	- Che male c'è? - Senza esagerare.
2.247	- No, no. - But…	- No, no. - *Ma…*
2.248	...when we emptied the recycling this morning,	Stamattina, quando abbiamo svuotato la spazzatura
2.249	er, and got ready to put the bottles in the wheelie bin…	*e portato fuori le bottiglie per metterle nel bidone…*
2.250	- Yeah. - ...on the road,	Ok. - *Quello in strada…*
2.251	- it did look a bit… - Excessive.	Poteva sembrare… che avessimo… - Esagerato? - Sì.
2.252	- (CHILD SQUEALS) - Yes.	[NEONATO PIANGE]
2.253	- Yes. - Which is why I'm nervous about...	- Sì! - Per quello non me la sento…
2.254	- ...leaving the pile… - (CHILD SQUEALS)	Di lasciare il tutto sul bordo della strada.
2.255	...on the side of the road, outside the house.	Appena fuori casa.
2.256	People know it's me who lives here.	Si sa che qui…

			ci abito io.
2.257	Well, what are you going to do?		E che vuoi fare?
2.258	I'm going to sneak out tonight and put 'em in my neighbour's bin.		Stanotte le butto nel bidone della vicina.
2.259	- You can't do that. - Yes, I can!		- Ma non si fa! - E invece sì.
2.260	- What if their bin's full? - It won't be! She's 80.		- Se è pieno? - Figurati, ha ottant'anni!
2.261	She doesn't even recycle properly.		Neanche fa la raccolta differenziata.
2.262	You are sneaking out under cover of night		Vuoi uscire di soppiatto…
			Col favore delle tenebre…
2.263	to leave your Bacchanalian embarrassment		*Per celare i tuoi eccessi dionisiaci…*
2.264	in your octogenarian neighbour's bin?		nel bidone di una vicina ottuagenaria?
2.265	Bacchanalian embarrassment?		- "Eccessi dionisiaci"?
2.266	That's right, yes.		- Sì, esatto.
2.267	Yes, I am.		Sì, hai capito bene.
2.268	(LOUDLY) Anna?		- Anna!
2.269	No, no, don't, no...		- No, non... no, dai!
2.270	- Anna! - She knows! She knows!		- Anna! - Lo sa. Lo sa già.
2.271	Anna!		- Anna! - Che c'è?
2.272	- What? - Hi!		- Ehi, ciao! - Ciao!
2.273	- Hi. - Hi!		
2.274	Er, David doesn't agree with our recycling plan.		Beh, David non è d'accordo col nostro progetto di riciclo.
2.275	You know about this plan?		- Sai del progetto? - Sì.
2.276	- I do. - And you're fine with it?		E ti sta bene?
2.277	Would you rather we didn't recycle?		Hai qualcosa contro la differenziata?
2.278	- No… - Did you know		- No. - *Sai che…*
2.279	that Georgia's writing a novel?		Georgia sta scrivendo un romanzo?
2.280	- Mm. - She's finishing today.		- Dovrebbe finirlo oggi. - Ah! Di che parla?
2.281	Oh, what's it about?		
2.282	Spanish queen and... Columbus? Something about Columbus?		Della regina di Spagna.
			E…
			Qualcosa su Colombo, tipo.
2.283	Isabella de Castile?		Isabella di Castilla?
2.284	Isabella de Castile.		Isabella…
			Di Castilla.

2.285	(SUCKS AIR THROUGH TEETH)	[RISUCCHIA ATTRAVERSO I DENTI]
2.286	Maybe, yeah.	Può essere.
2.287	- Wonderful! - Mm.	- Bellissimo! - Vero?
2.288	I haven't got the patience to write.	- Io non ho pazienza per scrivere.
2.289	Of course you do.	- Ma sì che ne hai.
2.290	I'd like to try it.	- Io vorrei provare.
2.291	Oh, you should. Put me in it.	- Dovresti. Mettici me!
2.292	Nah. I'm very proud of Georgia.	Anche no. Sono molto fiero di Georgia.
2.293	Have you told her that?	- Gliel'hai detto?
2.294	Cooking her dinner...	- Le preparo la cena.
2.295	Mm. Something with carrots.	- Mmm. Qualcosa... con le carote. - Mmm.
2.296	- Ooh! - Mm.	
2.297	(BABY WAILS)	[NEONATO PIANGE]
2.298	Oh, hang on. Sorry.	Un secondo, scusate.
2.299	Do you need to go?	Devi andare?
2.300	Er, looks like it.	Eh, sembrerebbe di sì.
2.301	Oh, no, Georgia's there. Beat me to it.	Ah, no, Georgia è già lì. È arrivata prima lei.
2.302	GEORGIA: *Yeah. Hello, honey...*	[NEONATO PIANGE] GEORGIA: *Sì, beh, diciamo…*
2.303	On the phone. I think she's on the phone.	È al telefono. Penso sia al telefono.
2.304	*Yeah, David was brilliant, actually.* *He was so supportive.*	*Sì, David è stato fantastico, davvero.* *Mi ha incoraggiata un sacco.*
2.305	*Yeah.*	*Già…*
2.306	Saying nice things about me.	- Sta parlando bene di me! - Sì, la sentiamo.
2.307	Yeah, we can hear!	
2.308	*It's just that he's not been* *the same since lockdown started.*	*Non è più lo stesso,* *da quando è iniziato il lockdown.*
2.309	*He's listless, you know?* *He can't focus or get anything done.*	*È diventato fiacco, capisci?* *Non riesce a concentrarsi* *e finire un lavoro. Ieri, tipo…*
2.310	*You know, yesterday,* *he went out into the garden*	*è andato in giardino e si è messo…*
2.311	*and just screamed.*	*a urlare.*
2.312	*I'm sure it's nothing serious.* *It's just not like him, you know,*	*Sicuramente non è nulla* *di grave, ma non è da lui.*
2.313	*and... the kids have noticed a bit...*	*I ragazzi...*
2.314	I don't know how you switch this off.	Non so come si faccia a spegnere.
2.315	It's sad.	
2.316	- (DAVID TUTS) - (GEORGIA CONTINUES INDISTINCTLY)	

2.317	It's not good enough, Simon. - I know.	- Così non va, Simon. - Lo so.
2.318	You spent no small amount of effort persuading us to do this,	Prima ti fai in quattro per convincerci a farlo
2.319	then you disappear for a day and a night.	e poi sparisci per una giornata.
2.320	I know. I've just been trying to deal with a small problem.	Lo so, cercavo solo di risolvere un problemino.
2.321	- What problem? - (STAMMERS) And I wanted to wait	- Che problemino? - E… e volevo…
2.322	and come back to you when it was all resolved.	aspettare e parlarvi solo quando si fosse risolto tutto.
2.323	And has it been resolved?	Ora è risolto?
2.324	- Not yet. - What is it?	- Ancora no. - Che c'è?
2.325	And if your face freezes like a punched quiche again, I'm done.	Se ti si blocca ancora il video su quella faccia da schiaffi, ho chiuso.
2.326	(DOORBELL RINGS)	[CAMPANELLO]
2.327	Do not answer that door, Simon.	Non ti azzardare ad aprire la porta, Simon.
2.328	- It's not my door. - It's not mine.	- Non suonano qui. - Né qui.
2.329	- (DOORBELL RINGS) - I am getting very tired of this.	[CAMPANELLO] Questa storia mi sta davvero… stancando.
2.330	ANNA: Michael! Door!	ANNA: *Michael!*
2.331	I'll be right back.	*- La porta!* - Torno subito.
2.332	David, I'm sorry.	David, mi dispiace. Appena torna Michael vi spiego tutto.
2.333	I will explain everything to you and Michael as soon as he's back.	
2.334	Just need to focus a bit more.	Serve solo più concentrazione.
2.335	The whole thing so far's just been a bit meh…	- Per ora, è stato tutto un po'... - Lo so.
2.336	I know.	
2.337	But the other actor - it's him, from before.	L'altro attore, però, quello di prima. È lui che…
2.338	He's been calling again and again. He wants to get involved.	*Non smette mai di chiamare.* *Vuole essere coinvolto.*
2.339	(MOUTHS)	[SOLO LABIALE]
2.340	- Oh, fuck, I've got to go. - What is it?	- Devo andare. - Che c'è?
2.341	My neighbour's at the gate.	La vicina è al cancello. Mi ha riportato quelle cazzo di bottiglie.
2.342	She brought my fucking bottles back.	

2.343	(LAPTOP CLICKS OFF)	[SEGNALE DI DISCONNESSIONE]
2.344	I've been thinking about what Georgia was saying	DAVID: *Ripensavo a quello che avete detto tu e Georgia sullo scrivere.*
2.345	and what you were saying about writing.	
2.346	Oh! You…	Uh! Stavi pensando…
		Di immergerti in quelle…
2.347	You thinking of dipping your toe in those murky waters?	Torbide acque?
2.348	- Maybe, yeah. - Mm.	- Magari sì. - Bene.
2.349	I don't think I want to use my actual name, though.	Non credo di voler usare il mio nome, però.
2.350	A nom de plume!	Un *nom de plume*!
2.351	- Oui-oui. - Ohh! Très bien!	- *Oui-oui.* - Ah, *très bien*!
2.352	Oh-ho, yeah.	- Oh-ho, già.
2.353	Any ideas?	- Hai qualche idea?
2.354	Well, my birth name's McDonald.	All'anagrafe ero McDonald.
2.355	McDonald.	- Uh, proprio scozzese!
2.356	MCDonald.	- Esattamente.
2.357	(SCOTTISH ACCENT) "Written by David McDonald."	[FORTE ACCENTO SCOZZESE]: "Scritto da David McDonald!"
2.358	"A novel by David McDonald."	"Un romanzo… di David McDonald."
2.359	"A play? By David McDonald?!"	"Uno spettacolo?
		"Di David McDonald?"
2.360	Yes! Yeah, what do you think?	Sì! Che ne pensi?
2.361	I like it! Very much.	Mi piace!
		Un sacco!
2.362	- Yeah. - It's got… It's got history,	- Sì! - *Ha…* Ha una sua storia.
2.363	it's got, er, it's got nobility…	Ha… un suo prestigio.
2.364	I might rebrand completely.	Potrei… reinventarmi su tutti i fronti.
2.365	- Acting too! - Well, maybe.	Anche come attore? DAVID: *Può darsi.*
2.366	Oof. That's very bold.	Uh! È… molto audace.
2.367	Is it too bold?	Troppo audace?
2.368	Well… now's the time.	Beh, è il momento giusto.
2.369	"Starring…	"Con…
2.370	"…David McDonald."	"David McDonald."
2.371	(IMITATES TRAILER VOICEOVER) "Starring David McDonald."	[IMITA VOCE EPICA DA TRAILER]: "Con… David… McDonald!"
2.372	Of course, you know what that means.	Sai cosa vorrebbe dire, vero?
2.373	No!	No!

Ep. 3	Original Version	Italian SDH
3.1	- DAVID: I think I'm losing my authority. - MICHAEL: You have authority?	- Sto perdendo la mia autorità, credo. - MICHAEL: *Ah, hai autorità?*
3.2	DAVID: I thought I did, but the kids are starting to answer me back.	DAVID: Credevo di sì, ma i bambini adesso mi rispondono male.
3.3	- MICHAEL: Oh, it's a slippery slope. - DAVID: Days away from mutiny.	MICHAEL: *Oh, non si mette bene.*
3.4	MICHAEL: You wouldn't stand a chance.	- DAVID: *Si rischia l'ammutinamento.* - E non avreste scampo.
3.5	There are a lot more of them than there are of you.	Loro sono molti più di voi.
3.6	- Hmm. - How many have you got now?	- Già. - *Quanti ne avete ora?*
3.7	DAVID: Ah, can't quite remember.	DAVID: *Non ricordo di preciso. Un paio mi sembra di non vederli da settimane.*
3.8	There's a couple I feel like I haven't seen for weeks.	
3.9	Did your parents punish you for swearing?	I tuoi genitori ti punivano se dicevi le parolacce?
3.10	MICHAEL: Only if they caught me.	*Solo se mi beccavano.*
3.11	- DAVID: What would've happened? - MICHAEL: Depended on the severity.	- DAVID: *Che facevano?* - *Dipendeva dalla gravità.*
3.12	DAVID: Like if It was at the low end.	DAVID: *Per una cosa da poco, tipo?*
3.13	MICHAEL: My mother made me drink soapy water.	MICHAEL: *Mia madre mi faceva bere acqua e sapone.*
3.14	I don't think my kids would go for it.	Ai miei figli non piacerebbe l'idea.
3.15	Well, It's not supposed to be voluntary.	Non è mica su base volontaria.
3.16	- Are you sure that's not you on that mug? - No!	Non sei tu sulla tazza, sicuro?
3.17	- It looks Like you. - No.	- No. No. - Sembri tu.
3.18	- MICHAEL: What happened? - DAVID: One of them swore at me.	- MICHAEL: *Che ha detto?* - *Una parolaccia.*
3.19	- MICHAEL: What did he say? - DAVID: She.	- *Il bimbo?* - *La bimba.*
3.20	- MICHAEL: What did she say? - You know…	- *Che ha detto?* - Beh…
3.21	- How old is she? - Four.	Quanti anni ha?
		- *Quattro.* - E sa cosa vuol dire?
3.22	- Does she know what that means? - No, I don't think so.	No, non penso. L'avrà sentito da qualche parte.
3.23	- She just picked It up somewhere. - From where?	- *E dove?* - *Il maggiore è il principale sospettato.*
3.24	DAVID: Our eldest would be prime suspect.	
3.25	When I was a kid, my dad, if we lied,	DAVID: *Da bambini,*

		se dicevamo una bugia,
3.26	would make us stand in the corner for half an hour.	*mio padre ci faceva stare in piedi mezz'ora in un angolo.*
3.27	MICHAEL: Did It stop you lying?	*- Smettevate di dire bugie?* *- Sì, per mezz'oretta.*
3.28	DAVID: For half an hour, yeah. What happened with your neighbour?	*- DAVID: Com'è finita con la vicina?* *- Ha riportato le bottiglie.*
3.29	She brought the bottles back.	
3.30	- DAVID: Did she? - MICHAEL: Yeah.	*- Davvero? E tu che hai fatto?* *- Ho detto che si sbagliava.*
3.31	DAVID: What did you do? MICHAEL: I denied it.	*Ho negato tutto. Le ho detto:*
3.32	Told her she must be mistaken.	"Le metto fuori io senza problemi…
3.33	I said, "I'm happy to put them outside my house for now	"per stavolta, ma non la coprirò…
3.34	"but I will not cover for you again."	"una seconda."
3.35	You lied.	Hai detto una bugia.
3.36	I think you should stand in the corner for half an hour.	DAVID: *Dovresti stare in piedi nell'angolo per mezz'ora.*
3.37	All right.	D'accordo.
3.38	[display]: Episode Three Who the F#!k is Michael Sheen?	Episodio Tre Chi ca#!o è Michael Sheen?
3.39	David knows some of this.	David sa già qualcosa.
3.40	Er, before we cast you, Michael, we were talking to somebody else.	Ehm… Prima di prendere te, Michael, eravamo in contatto con qualcun altro. È…
3.41	He's kind of a big deal and has always wanted to do a play in London.	Un pezzo piuttosto grosso. Ha sempre voluto recitare a Londra.
3.42	I was running quite high after *Killer Joe*. In fact it was my idea	Dopo *Killer Joe* ero su di giri.
3.43	- to take it to David. - And they got it to me.	È stata mia l'idea di… di contattare David.
3.44	Yeah, we got it to David and David said…	- Mi hanno contattato. - L'abbiamo contattato e lui…
3.45	- I said yes, yes. - So we were all ready to announce,	- Ho detto sì. - Stavamo per presentarlo al pubblico.
3.46	then this actor got offered a film,	*Ma a questo attore è stato offerto un film.*
3.47	so he had to drop out of the project.	*E ha dovuto abbandonare il progetto.*
3.48	We couldn't postpone, so we had to...	Non potevamo rimandare, quindi si è dovuto... si è deciso per qualcun altro.
3.49	We chose to find somebody else, and David suggested you.	*E David ha proposto…*
3.50	- Of course I did. - And that film	- Te. - Ovvio.

3.51	that he went to do has been cancelled because of all of, er, this,	*E poi l'hanno cancellato…*
		Il film dell'altro attore.
		Per... ovvie ragioni.
3.52	and he has been phoning me a lot because he'd like to be involved again.	E mi sta chiamando in continuazione, perché vorrebbe essere coinvolto…
		di nuovo.
3.53	Well, thank you for suggesting me, David.	Beh, grazie per aver proposto me, David.
3.54	Well, not just a suggestion, it was a very…	Non era una semplice proposta. Era più una calda raccomandazione.
3.55	It was a strong recommendation.	
3.56	I was unaware that you'd been submitting me for roles	Non sapevo che fossi tu a procurarmi i ruoli.
3.57	- over the years. - Advocating.	- *Tutti questi anni.* - Ti raccomandavo.
3.58	Did you get a nice bit of commission on that?	Che percentuale prendevi?
3.59	I just really wanted to do it with you.	- Volevo solo farlo con te, davvero.
3.60	Yeah, he did, really.	- Sì, è così.
3.61	- I was really thrilled when you said yes. - Yeah, we both were. Ecstatic.	- Ero entusiasta che avessi accettato. - Eravamo estasiati.
3.62	I don't like you, Simon.	Non mi piaci, Simon.
3.63	No.	- Ok.
3.64	I find you weasely.	- Ti trovo viscido.
3.65	I understand.	Capisco.
3.66	Who is it?	Chi sarebbe?
3.67	I'd rather not say.	Preferirei non dirlo.
3.68	- Does he know about me? - No, not yet.	- Sa di me? - Non ancora.
3.69	Then how exactly have you told this someone else no?	E come avresti detto di no a questa persona, di preciso?
3.70	I haven't.	- Non gliel'ho detto.
3.71	The reason being...?	- Perché...?
3.72	He scares me.	- Mi fa paura.
3.73	He scares you?	- Ti fa paura?
3.74	I mean, he is quite an intimidating personality.	Beh, è piuttosto intimidatorio.
3.75	- Well, I can be intimidating. - I know, yeah, yeah.	- Posso esserlo anch'io. - Sì, sì, lo so bene.
3.76	I'm feeling a very strong urge to be intimidating.	Sento un forte impulso ad essere…
3.77	Yeah, yeah, yeah. Well, just resist it, OK?	- *Intimidatorio.* - Ok, ok. Resisti, però!
3.78	Please, please.	Ecco, per favore.
3.79		Ascoltate…

	Listen, I'm going to suggest I just call him up	Provo a sentirlo io.
3.80	and we just have a conversation, actor to actor,	*Giusto per farci una chiacchierata, da attore ad attore.*
3.81	I just tell him it's done, he had his chance,	*Solo per dirgli che ormai è fatta.* Ha avuto la sua occasione, ma ora c'è Michael.
3.82	but we have Michael now and we are over the moon.	E ne siamo più che soddisfatti.
3.83	Don't you feel that, you know, we should have...	Non pensi che dovremmo avere...
3.84	...we *deserve* a director who is	Che ci meritiamo un regista… *Che abbia…*
3.85	brave enough to have difficult conversations like that?	Coraggio sufficiente per sostenere conversazioni difficili, come quella?
3.86	Well…	Beh...
3.87	(DAVID CLEARS HIS THROAT)	[DAVID SI SCHIARISCE LA VOCE]
3.88	…we are where we are, aren't we? So...	Questo ci tocca, giusto?
3.89	These are exceptional times.	DAVID: *È un momento storico senza precedenti.*
3.90	I think we have to allow our individual exceptionalism	Penso che ognuno di noi debba dare la possibilità alla propria... *Eccezionalità…*
3.91	to catch up with the moment, you know?	Di rimettersi al passo con i tempi, no?
3.92	Do you know how you get people to trust you, Simon?	Sai come fare in modo che le gente si fidi di te, Simon?
3.93	Honesty.	Con la sincerità. Sì, beh, io…
3.94	- Yeah, I… - (LAPTOP BLEEPS)	[SEGNALE DI DISCONNESSIONE]
3.95	And if you can't be honest, just don't get caught, yeah?	E se non puoi essere sincero, almeno non farti beccare.
3.96	Oh, hi, Lucy.	Oh, ciao, Lucy.
3.97	- Hi. - (LAPTOP BLEEPS)	Ah, ciao. [SEGNALE DI DISCONNESSIONE]
3.98	David's going to phone Sam.	David chiamerà Sam.
3.99	Oh, right.	Ah, ottimo.
3.100	I'm not doing very good at this.	Non sto andando un granché bene.
3.101	(PHONE RINGS)	[SEGNALE DI CHIAMATA IN CORSO]
3.102	SAMUEL: David.	SAMUEL: *David.*
3.103	- I can't see your face. - *Yeah, yeah, that's a choice.*	DAVID: *Non ti vedo.* *Sì, sì, ho fatto apposta. Cazzo, quanto odio queste cose.*

3.104	*- I hate these fucking things.* *- What, video calls?*	*- Le videochiamate?* *- Sì.*
3.105	*Yeah. Everybody was happy with* *a fucking phone call before all this shit.*	*Prima di queste cazzate* *si accontentavano di una telefonata.*
3.106	*Now suddenly they feel this need* *to share a fucking close-up with me.*	*Adesso hanno tutti bisogno* *di un cazzo di primo piano.*
3.107	Right.	Va bene. Possiamo parlare di *Sei personaggi in cerca d'autore*?
3.108	Erm, can we talk about *Six Characters In Search Of An Author*?	[SEGNALE DI CONNESSIONE]
3.109	You know, I've been trying to get Simon on the fucking phone for days.	Sono giorni che chiamo Simon, cazzo! Ma quel figlio di puttana non risponde.
3.110	- That motherfucker's not picking up. - He's a cock.	È un coglione.
3.111	Erm, what happened to your movie?	*E... cos'è successo poi col tuo film?*
3.112	- Unofficially? - Sure. Unofficially.	- Ufficiosamente? - Sì, sì, ufficiosamente.
3.113	The script was a mess.	Il copione era già un inferno e poi...
3.114	And Then the director starts fucking the co-star, her husband finds out,	Il regista si è scopato la co-protagonista.
3.115	husband stomps his ass out, he's in the hospital,	Il marito l'ha scoperto.
3.116	that bitch goes to rehab, and we lost half our locations.	Gli ha fatto il culo. Lui finisce in ospedale e la stronza in riabilitazione.
3.117	What about officially?	E metà delle *location* sono andate.
3.118	Officially they are saying "global pandemic".	- E ufficialmente? - Ufficialmente dicono pandemia globale.
3.119	Sure. Well, silver lining, erm,	Ovvio. Beh, non tutti i mali...
3.120	by the sound of it. Are you still in LA?	Parrebbe. Sei ancora a Los Angeles?
3.121	Oh, yeah, for now. But I'm bored as shit.	- Per ora, sì. Ma sono stufo marcio.
3.122	- Right. - I've been trying to get hold of	- Capisco.
3.123	this goddamn Simon on his fucking phone -	*Ho cercato di contattare* *questo maledetto Simon.*
3.124	it's like I tell you, he is not goddamn picking up.	Su quel telefono di merda, come ti dicevo, ma non mi risponde, cazzo!
3.125	I know. He… He said you'd called.	Lo so. Ha detto che avevi chiamato.
3.126	What?! You talked to that motherfucker?	Cosa? Hai parlato con quel figlio di puttana?
3.127	- Voicemails is all that… - Ah…	Solo messaggi in segreteria, tutto qua…
3.128	Look, OK… All right, you know, fuck it.	Ok, sai cosa? Fanculo tutto.
3.129	I say we use the time to work on the play.	Io dico di sfruttare questo tempo per preparare lo spettacolo.

3.130	I get that it's strange, but we'll have something	So che sembra strano… *ma così avremo qualcosa di pronto,*
3.131	while everybody else is running round with their dicks in their hands, right?	mentre gli altri coglioni stanno con le mani in mano, giusto?
3.132	- Right, yeah. - So what do you think?	- Giusto. - Che ne pensi?
3.133	What do I think? Er…	Che ne penso? Beh…
3.134	Oh, what do I think?	Bah, cosa ne penso io?
3.135	- Yeah. - I think…	Esatto. Penso…
3.136	I think you're too late, because I think what happened is,	Penso che sia troppo tardi.
3.137	you left the production, and us, in real trouble.	Perché si dà il caso che tu abbia lasciato, noi e la produzione…
3.138	And, you know, I get why you did that, I understand completely,	In guai seri e capisco perché l'hai fatto.
3.139	I'd probably have done the same thing myself, but we were left	Capisco perfettamente. Al tuo posto avrei fatto lo stesso, ma…
3.140	to pick up the pieces, and we did that	È toccato a noi raccogliere i cocci.
3.141	by going out and getting someone else.	E l'abbiamo fatto andandoci a cercare qualcun altro.
3.142	So I wish you well, but we've moved on.	Quindi… Ti auguro il meglio, ma noi abbiamo voltato pagina.
3.143	Look, David...	Senti, David...
3.144	Yep?	Dimmi.
3.145	Er... you froze, so everything after "I think" I didn't get.	Ehm… si è bloccato tutto. Quindi quello che hai detto dopo "penso" non l'ho sentito.
3.146	So could you, like, run through all that shit again, please?	Quindi, potresti tipo… Ripetere tutto, per favore?
3.147	Erm, right.	Ehm... certo.
3.148	I was just saying I think, um...	Ho solo detto che penso, ehm...
3.149	I think...	Penso…
3.150	Er…	Ehm…
3.151	What? You think What?	Cosa? Cosa pensi?
3.152	I think that Jo won't allow it.	Penso che Jo non ce lo permetterà.
3.153	What the fuck is his problem? I don't even know this fucking Joe.	Cazzo vuole da me? *Non so chi cazzo sia questo Joe.*
3.154	Why would that motherfucker be mad with me?	Perché ce l'ha con me quello stronzo?
3.155	Well, because you left the production, she was…	Beh, perché hai lasciato la produzione e lei…
3.156	She? It's a she?	- *Sai...* - Lei? È una lei?

3.157	- Yeah. - It's a woman named Jo?	- Sì. - Jo è una donna?
3.158	- Yeah. - Like Joanne,	- Già! - Tipo Joanne?
3.159	- or Josephine? - Um…	- *O Josephine?* - È…
3.160	Or is It just fucking plain old Jo?	O è solo la cara vecchia Jo, cazzo?
3.161	I have no idea.	Non ne ho idea.
3.162	You know her! I don't even know who the fuck she is,	Tu la conosci, io neanche so chi cazzo sia.
3.163	- and she's pissed off with me. - She's Jo. I just know her as Jo.	- Ed è incazzata con me? - La conosco solo come Jo.
3.164	I'll talk to my assistant and I'll call her.	Sento la mia assistente e poi chiamo Jo.
3.165	Well, I wouldn't, because she doesn't like you very much now.	Io non lo farei. Perché al momento non le piaci un granché.
3.166	She doesn't want you to derail the show,	Non vuole che tu faccia deragliare lo spettacolo, quindi ha provveduto subito…
3.167	so she went straight out and she hired another actor.	ad ingaggiare un altro attore.
3.168	Who?	- Chi?
3.169	Michael Sheen.	- Michael Sheen.
3.170	Who the fuck is Michael Sheen?	E chi cazzo è Michael Sheen?
3.171	Some Welsh... British, er...	Un gallese…
3.172	You'll know him.	Cioè, britannico…
3.173	He was in *Good Omens.* We were...	Sicuro lo conosci. Era in *Good Omens*.
3.174	Erm...	Eravamo… Ehm…
3.175	*Frost/Nixon*?	*Frost/Nixon*?
3.176	*Passengers*? *Twilight*?	*Passengers*? *Twilight*?
3.177	Any of these movies make any goddamn money?	Ma un film di successo l'ha mai fatto?
3.178	Do you want to do this with him?	Tu vuoi lavorare con lui?
3.179	Of course I don't! I worked with him once. I want to do this with you.	Certo che no, ci ho già lavorato una volta.
3.180	I'm not, you know…	*Voglio lavorare con te stavolta.* *Non è che... capisci?*
3.181	But here we are, we're stuck.	Ma ormai non si torna più indietro e…
3.182	And... and Jo won't let us change.	Jo non ci farà mai cambiare. - Stammi a sentire.
3.183	Tell you what.	
3.184	I'll call Jo.	Chiamo io Jo. - Io non lo farei.

3.185	I wouldn't. She's not easy to talk to, and you'll…	Non è... facile parlare con lei e ti…
3.186	She's angry. I'd let her cool down.	È arrabbiata. Io aspetterei che le passi.
3.187	In the fullness of time, when the dust is settled,	Poi, col tempo, quando si saranno calmate le acque,
3.188	you and me will move on and we'll do something else,	noi due volteremo pagina
3.189	something better.	e faremo qualcos'altro, qualcosa di meglio.
3.190	(SIGHS)	[SOSPIRA PROFONDAMENTE]
3.191	Sorry.	- Scusami.
3.192	Oh, don't worry.	- Oh, nessun problema.
3.193	Got to keep a bit quiet. It's nap time.	Dobbiamo fare piano. È l'ora del pisolino.
3.194	No, I get it. Is she down yet?	Capito. Si è addormentata?
3.195	No, not Lyra. Michael.	No, non Lyra.
3.196	Michael has a nap time?	- Michael. - Ah, fa il pisolino?
3.197	He was a little angry earlier.	Era un po' arrabbiato prima.
3.198	Yeah. I heard.	Sì, ho sentito.
3.199	So...	Allora...
3.200	...he let off some steam in the garden,	È andato in giardino a sfogarsi.
3.201	then he sat down in the sun with his script.	Si è messo al sole col copione.
3.202	Then he fell asleep.	E si è addormentato.
3.203	Yeah, David does that.	È vero, anche David fa così... poi però finge di essere sempre stato sveglio.
3.204	And then he just pretends that he was awake the whole time.	
3.205	Mmm. Michael's strangely proud of it.	Bah. Michael ne va fiero, stranamente.
3.206	Claims he can sleep anywhere.	- Può dormire ovunque, dice.
3.207	Well, it's nice to have a hobby, isn't it?	- È bello avere un hobby.
3.208	Mm.	Già.
3.209	How are you all doing?	A voi come sta andando?
3.210	(SIGHS) Yeah, fine, fine.	[SBUFFA] Bene. Tutto bene.
3.211	Yeah, there are seven of us, so...	Beh, siamo in sette, quindi...
3.212	Hmm. How are you?	Eh, già. Voi come state?
3.213	Yeah, we're fine.	Stiamo bene.
3.214	I mean, Lyra is pretty low maintenance,	Cioè, Lyra è poco impegnativa.
3.215	- so... - (WAILING AND YAWNING)	[MICHAEL EMETTE UNO SBADIGLIO ANIMALESCO]
3.216	(DEEP GRUNTING)	[SBADIGLIO PROSEGUE, SEGUITO DA VERSI]
3.217	- So... things could be worse. - Mm.	Quindi potrebbe andare peggio.

3.218	So, a friend of mine is pregnant and alone.	Beh, una mia amica è incinta... e sola.
3.219	Father not around?	- E il padre? - È dovuto restare con la moglie.
3.220	- Nah, couldn't get away from his wife. - Oh.	Ah.
3.221	She's asked me to be her birthing partner.	- Vuole che l'assista io per il parto.
3.222	Is that allowed?	- Ma è permesso?
3.223	I don't know how I feel about leaving David on his own.	Non me la sento di lasciare David solo.
3.224	Yeah, how's he doing?	- Giusto, come se la passa?
3.225	Good days and bad days.	- Alti e bassi.
3.226	I suppose I thought these rehearsals would, you know, help,	Pensavo che le prove gli sarebbero state d'aiuto,
3.227	but it seems like more of a hindrance so far.	ma hanno avuto l'effetto opposto.
3.228	Just talking to Georgia.	Parlo un po' con Georgia.
3.229	Oh, did you tell her I fell asleep?	*Le hai detto che mi sono addormentato?*
3.230	I did.	- Sì. - Bravissimo, Michael.
3.231	- Well done, Michael. - MICHAEL: Thank you!	MICHAEL: *Ti ringrazio!*
3.232	So, David's actually started writing.	David si è messo a scrivere. Almeno così si concentra su qualcosa.
3.233	Thought that might give him a bit of a focus, you know.	
3.234	- How's your novel? - Oh, I, erm...	- Come procede il tuo romanzo? - Oh, l'ho…
3.235	I've actually sold it.	- In realtà, l'ho venduto. - Sul serio?
3.236	- You what? - MICHAEL: What?	- MICHAEL: *Che c'è?* - Georgia ha venduto il romanzo!
3.237	Georgia sold her novel!	
3.238	MICHAEL: Ohh!	MICHAEL: *Ohhh!*
3.239	- That's fantastic. - Thanks. Thanks.	- Ma è fantastico. - Grazie, grazie.
3.240	It's actually just happened, David doesn't know yet, so…	A dire il vero, l'ho appena saputo. David ancora non lo sa.
3.241	Oh! Mum's the word.	Acqua in bocca.
3.242	- It's all fine. - Really?	Tutto a posto.
3.243	Yeah, really. It's done, it's fine.	- Davvero? - Sì, davvero. Fatto, tutto a posto.
3.244	What did you say to him?	

3.245	I just stood up to him. I just told him, you know,	- Che gli hai detto? - L'ho affrontato. Gli ho detto…
3.246	that he'd had his shot.	Che la sua occasione l'ha avuta.
3.247	I told him we've got a superior actor now	Che avevamo un attore di prim'ordine
3.248	and that you weren't going anywhere, so…	*e che tu non ti saresti mosso di qui.*
3.249	How did he take that?	- E lui come l'ha presa? - Beh..
3.250	I mean, nobody likes getting bad news, do they?	A nessuno piacciono le cattive notizie.
3.251	- I wouldn't know. - Of course not.	- Non saprei. - Ovvio.
3.252	- But you stood your ground? - I did, I did. Chanelled Henry V.	- Però non hai ceduto terreno? - Esatto, esatto.
		Mi sono lasciato guidare da Enrico V.
3.253	"When the blast of war blows in our ears,	"Se clangor di guerra c'invade l'orecchi, allora s'ha da agir a guisa
3.254	"we imitate the actions of the tiger."	- "D'una tigre." - Hai detto così?
3.255	- You said that to him? - Not out loud, no.	- Non ad alta voce. - Certo che no.
3.256	No, of course not.	
3.257	Have you ever played Henry V?	Hai mai interpretato Enrico V?
3.258	- I have not, no. Have you? - For the RSC.	No, mai fatto. E tu?
3.259	Of course you did. Yes.	- Per la Royal Shakespeare Company. - E ti pareva. Certo.
3.260	No, I gave the RSC my Richard II.	No, con loro ho fatto Riccardo II.
3.261	I saw it.	L'ho visto.
3.262	I don't know that I would trust Richard II	Non so se mi fiderei di Riccardo II…
3.263	in a formal negotiation setting, though.	In un contesto di…
		Negoziazione formale, però.
3.264	- I don't know, he's impassioned. - That's true.	- Non saprei, è appassionato. È… - Questo è vero.
3.265	- He's eloquent. - Undeniably.	- Eloquente. - Vero.
3.266	- Very snappy dresser. - So history would have us believe.	Decisamente stiloso.
3.267	But not perhaps the right temperamental fit for the artistic battlefield.	Così sostiene la Storia. Forse, però, non avrebbe il giusto temperamento…
		Per una tenzone di natura artistica.
3.268	Perhaps not, no.	No, forse no.
3.269	What I'm saying is, I think you channelled the right Shakespearean monarch.	Sto cercando di dire che hai impersonato il monarca shakespeariano più adatto.
3.270	Well, thank you very much. Yes.	Beh, esatto, mille grazie.

3.271	I really should let Simon know, shouldn't I?	- Dovrei farlo sapere a Simon, vero? - Ne sarà felice.
3.272	He'll be delighted.	
3.273	Have you got a window this afternoon for some rehearsals?	Hai tempo nel pomeriggio per provare?
3.274	I'm afraid not, no, I've... errands.	Temo proprio di no, devo fare... delle commissioni.
3.275	Groceries?	Spesa?
3.276	Library.	- Biblioteca.
3.277	Really? Picking up or dropping off?	- Ritiri o restituisci?
3.278	Dropping off. Er, for my neighbour.	Restituisco. Ehm...
3.279	I thought that was all dealt with.	- Per la vicina. - Pensavo fosse tutto risolto.
3.280	- I thought so too. - You denied it.	- Pure io. - *Hai negato.*
3.281	You lied to a poor little old lady.	Hai mentito a una tenera, dolce vecchietta.
3.282	(LAUGHS) There... there is nothing poor or little about…	[RIDE] Non ha… Non ha proprio niente di tenero o dolce.
3.283	I'm beginning to doubt she's even old.	Comincio a pensare che non sia nemmeno vecchia.
3.284	Ohhh! She rumbled you.	Ooh! Ti ha beccato.
3.285	She has a CCTV camera on her garage.	Ha una telecamera a circuito chiuso sul garage.
3.286	She was kind enough to e-mail me a short little video clip.	È stata così gentile da mandarmi… Un breve video.
3.287	What, of you with armfuls of bottles, shoving them in her bin?	Di te che ficchi una caterva di bottiglie nel suo bidone?
3.288	So now I do her chores.	Quindi adesso le sbrigo le faccende.
3.289	(LAUGHS)	[RIDE FRAGOROSAMENTE]
3.290	You're being blackmailed by a wee little old lady.	Una simpatica vecchina ti sta ricattando!
3.291	Er, blackmail is a very strong word.	Beh, "ricatto" è una parola grossa.
3.292	Well, listen, it'll be lovely for everyone to see you out and about.	Saranno tutti contenti di vederti in giro.
3.293	Lovely for the community.	Sarà bello per la comunità.
3.294	"Local celebrity Michael Sheen visits the library."	"La celebrità locale, Michael Sheen, visita la biblioteca."
3.295	Yeah, not returning books like *Passion On The Plantation.*	Magari non quando restituisco libri come… *Passione nella piantagione.*
3.296	*The Smell Of The Poacher.*	*L'odore del bracconiere.*

3.297	*Ivory On Ebony.*	*Avorio su Ebano.*
3.298	- There's a sort of theme, isn't there? - Michael,	*C'è un tema ricorrente, o sbaglio?*
3.299	do you know how to get people to trust you?	Michael, come si fa a ispirare fiducia?
3.300	Oh, piss off.	Ma vaffanculo.
3.301	- SAM: You said Not to speak to Jo. - DAVID: *Yeah.*	SAMUEL: *Hai detto di non parlare con Jo.*
3.302	- Well, I spoke to Jo. - *Why did you do that?*	- DAVID: *Già.* - *Beh, ho parlato con Jo.*
3.303	- Cos you told me she was furious! - She was.	- *Perché?* - Perché mi hai detto che era furiosa.
3.304	Well, she seemed fine.	- Esatto. - A me pareva tranquilla.
3.305	She's quick to forgive.	È una che perdona in fretta.
3.306	Did you lie to me?	Era tutto una balla?
3.307	- No. - Do you want	- No. - Non è che vuoi lavorare con Michael?
3.308	to do this play with Michael?	
3.309	No!	- No.
3.310	So tell me again.	- Allora ripetilo.
3.311	DAVID: *I want to do it with you.* *That was the plan.*	*Voglio farlo con te.* *Questo era il piano.*
3.312	*That was always the plan.* *I was excited about the plan.*	*Ed è sempre stato questo.* *Ne ero entusiasta.*
3.313	*Michael's fine. I mean, he's...*	*Michael è a posto. Cioè, è...*
3.314	- *He's...* - (SIGNAL BREAKS UP)	*È...* [SEGNALE DISTURBATO]
3.315	He's all right. I mean, he's all right, but he's not you.	È uno a posto, è a posto, ma non è te.
3.316	- How so? - *He's overbearing.*	- In che senso? - *È arrogante.*
3.317	He drinks too much.	Beve troppo.
3.318	*He thinks that Henry V* *is better than Richard II.*	*Pensa che... Enrico V* *sia meglio di Riccardo II.*
3.319	I've worked with him once - I'd do anything not to do it again,	Ho già lavorato con lui e farei di tutto pur di non rifarlo.
3.320	but we're in it now. It's too late, you know.	Ma ormai ci siamo dentro, è tardi.
3.321	I know you're upset. Spare a thought for me - I'm stuck with him.	*Capisci? So che sei seccato.*
3.322	(CHUCKLES)	Pensa a me, che non posso liberarmene. [RISATA SARCASTICA]
3.323	But if the situation was different?	Se la situazione fosse diversa?

3.324	Yeah. Well, obviously, seriously, of course	Sì. Beh, ovviamente. Sul serio, senz'altro.
3.325	*I would want to do this with you, in a heartbeat.*	*Vorrei farlo con te, senza pensarci due volte.*
3.326	Hello, David.	Ciao, David.
3.327	- All right, Michael? - Yeah!	- Tutto bene, Michael? - Sì.
3.328	Back from the library?	- Tornato dalla biblioteca? - Già.
3.329	- I am, yeah. - All the books safe?	*- Tutti in salvo, i libri?* - Senza grossi problemi.
3.330	No major issues.	
3.331	I just wanted to give Michael a call, you know, clear the air.	Volevo sentire Michael per chiarire le cose.
3.332	- Yeah, that was good of you. - Yeah, we had lots to talk about.	- Hai fatto bene. - Sì, avevamo molto da dirci.
3.333	*(GROWLING)*	[DAVID EMETTE GRUGNITI SOFFOCATI]
3.334	(LINE CUTS OUT)	[CADE LA LINEA]
3.335	Has he gone?	Ha riattaccato?
3.336	Yeah, that motherfucker is ghost.	Sì, è sparito, quel figlio di puttana.
3.337	Probably tucked his tail between his legs	Probabilmente è corso giù per la strada con la coda fra le gambe…
3.338	and ran on his spineless spindly ass down the street like a wounded dog.	e quel suo culo secco e floscio, come un cane bastonato.
3.339	- Yeah, well, give him a second. - (PHONE VIBRATES)	Sì, beh, dagli solo un attimo.
		[CELLULARE VIBRA]
3.340	Is that him?	È lui?
3.341	It is, yeah.	Sì, è lui.
		[RIDE]
3.342	Ohhh.	Uh!
3.343	Been nice to meet you. Big fan.	È stato un piacere. Sono un tuo grande fan.
3.344	- Er, thank you. - Yeah. Strange circumstances.	- Ehm... grazie. - Già, che strane circostanze.
3.345	I can't believe our paths have never crossed before.	Come abbiamo fatto a non incrociarci prima?
3.346	Yeah, erm, we have actually…	Già, beh, in realtà abbiamo…
3.347	…done a movie together.	Fatto un film insieme.
3.348	Really? What was…? You were, like, a young actor	Davvero?
3.349	and you were, like, doing background or something?	Cos'eri, un attore alle prime armi e facevi da comparsa, tipo?
3.350	I had a bag over my head for some… Well, for most of it.	Avevo un sacco in testa in alcu... per quasi tutto il film.
3.351	A bag over your head?	Un sacco in testa?

3.352	You were torturing me all the way through.	Tu mi torturavi.
3.353	Oh, get the fuck out of here! That was you?!	- Dall'inizio alla fine. - No, cazzo, eri tu quello?
3.354	- Yeah. - You were in that, really?	- Sì! *- Eri tu?*
3.355	- Yeah. - Come on, man.	- Già. - No, non è vero!
3.356	That was a great fucking movie.	Quello sì che era un filmone, cazzo.
3.357	You were awesome in it.	Tu sei stato grande.
3.358	Hey, remember the night	Ehi, ricordi la sera in cui Obama vinse…
3.359	- that Obama won his first presidency? - Yeah.	*- Le prime elezioni?* - Sì.
3.360	We were torturing the fuck out of you.	Ti abbiamo fatto sputare sangue.
3.361	- Right? - I mean, yeah.	*- Vero?* - Sì, cioè…
3.362	- That shit was… - (PHONE VIBRATES)	È stato… [CELLULARE VIBRA]
3.363	You need to get that?	Devi rispondere?
3.364	Yeah. Erm…	Sì, ehm…
3.365	David…	David.
3.366	DAVID: *Listen, I know that* *that was cowardly.*	*Senti, so che sono stato un codardo.*
3.367	And you were caught.	E ti abbiamo beccato.
3.368	And, yeah, I was caught.	- Mi avete beccato. - Mentre mentivi.
3.369	- Lying. - Well, it's the day for it, isn't it?	Beh, è la giornata giusta, no?
3.370	So where do we go from here, then?	*Allora…*
3.371	Obviously I want to do this play with you,	- Adesso che si fa? - Io voglio fare lo spettacolo con te.
3.372	*but Sam has an ego like a fucking* *tour bus. I had to manage that.*	*Ma Sam ha un ego grosso come una casa.* *Dovevo occuparmi prima di quello.*
3.373	And I managed it badly and I got caught, OK?	*È andata male e mi avete beccato,* *ma voglio farlo con te. Hai passione.*
3.374	But I want to do this with you. You have passion, you have integrity.	*Hai integrità.*
3.375	Sam has a mansion in the Hollywood Hills and fucking zero imagination.	Sam ha una villa sulle colline hollywoodiane e zero immaginazione.
3.376	*I would do anything not to do it* *with him.*	*Farei di tutto pur di non farlo con lui.*
3.377	David?	David?
3.378	I should've seen that coming, shouldn't I?	Averi dovuto prevederlo.
3.379	Yes, motherfucker, you should have!	Sì, figlio di puttana, avresti dovuto.

3.380	- What the fuck's wrong with you? - Sorry.	Cazzo hai che non va?
3.381	You know how you get people to trust you?	- Scusa. - Come si fa a ispirare fiducia?
3.382	Is it honesty?	- Con la sincerità?
3.383	Grow a brain and a pair of balls!	- Usa il cervello e tira fuori le palle!
3.384	Fuck you, David.	*Vaffanculo, David.*
3.385	Goodbye.	Addio.
3.386	Oh, nice talking to you, Michael.	Bella chiacchierata, Michael.
3.387	(TIMER BUZZING)	[NOTIFICA TIMER]
3.388	That's half an hour.	È passata mezz'ora.
3.389	Shall I do it again?	Devo rifarlo?
3.390	The credits will be "Michael Sheen"	La locandina riporterà: "Michael Sheen…
3.391	and "That Fucking Liar David Tennant".	"E quel contaballe del cazzo… "David Tennant".
3.392	OK, seems fair.	Sì, mi sembra giusto.

Ep. 4	Original Version	Italian SDH
4.1	Have the photos come through?	Ti sono arrivate le foto?
4.2	They have.	*Sì, arrivate.*
4.3	Some.	*Alcune.*
4.4	Simon says we have to pick three.	Simon dice che dobbiamo sceglierne tre.
4.5	Er, 2089.	MICHAEL: *Ehm... 2089.*
4.6	- I'm not in 2089. - Oh, are you not?	- Nella 2089 io non ci sono. - Ah, no?
4.7	- You know I'm not. - Hadn't noticed.	- Lo sai benissimo. - Non ci avevo fatto caso.
4.8	Needs to have both of us in it.	*Dobbiamo esserci tutti e due.*
4.9	Where were you for 2089?	*Dov'eri quando abbiamo fatto la 2089?*
4.10	I don't know. Choosing a new shirt, I think.	Non so. A scegliere un'altra camicia, penso.
4.11	- You *chose* that shirt? - Yeah, you were rude about it then.	E hai scelto quella camicia lì?
4.12	You don't get to be rude about it now.	Hai criticato già quella volta. Adesso basta.
4.13	- Oh, was I rude about it? - Yeah, you were rude about it, yeah.	- *Ah, ho criticato?* - *Sì, hai criticato.*
4.14	- What did I say? - You said I looked like a J-Cloth.	- *Cosa avrei detto?* - Che sembrava una tovaglia.
4.15	Ha!	Ah!
4.16	Is that make-up, too?	Eri truccato, pure?
4.17	Yes, a little foundation, maybe.	Sì, un pochino di fondotinta, forse.
4.18	You look pox-ridden.	*Sembri un appestato.*
4.19	(SIGHS)	[SBUFFA]
4.20	Why do you do that thing with your mouth?	Perché fai quella cosa con la bocca?
4.21	- What thing? - You know, you make it…	- *Che cosa?* - Non lo so, la tieni…
4.22	...sort of... sort of flat, just like a…	Tipo... piatta.
4.23	...like a line straight across... Like a Muppet, you know?	Come... una linea retta, che ti attraversa... Come un Muppet, hai presente?
4.24	(MUMBLES)	[SUONI SOFFOCATI]
4.25	I don't do that.	- Non faccio così.
4.26	Yeah, I'm looking at 20 different photos of you,	- *Ho davanti venti foto diverse con te.*
4.27	I cannot see your teeth in one of them.	*Non ce n'è una dove ti si vedano i denti.*
4.28	I can't see your teeth in any of these either!	*Ma in queste neanche i tuoi si vedono!*
4.29	Yeah, but I have a twinkle in my eyes.	*Sì, ma io ho un luccichio negli occhi.*

4.30	- My eyes twinkle! - No, your eyes tire.	*- Pure i miei luccicano!* *- No, i tuoi fiaccano.*
4.31	- Tire? - Like a low-impact Gorgon.	*- Fiaccano?* - Come una Gorgone a bassa intensità.
4.32	Fuck you.	Ma vaffanculo.
4.33	Portals onto a barren...	Portali su di un paesaggio...
4.34	- Oh, Jesus! - ...parched, arid landscape.	- Oh, Gesù! - Riarso…
4.35	I have said sorry!	- Arido e sterile. - Ti ho già chiesto scusa!
4.36	And I have accepted your apology.	E io ho accettato le scuse.
4.37	Well, it doesn't look like it!	Beh, non si direbbe!
4.38	[display]: Episode Four Bara Brith	Episodio Quattro Bara Brith
4.39	Have you rehearsed any of it yet?	Avete provato almeno una scena?
4.40	- Yes, of course. - How much of it?	Sì, certo.
4.41	It's difficult to quantify.	Quante, di preciso?
		È difficile quantificare.
4.42	(EXHALES) Give me a page number.	[SBUFFA] Dimmi a che pagina siete.
4.43	We've been starting from a more conceptual place.	L'approccio d'inizio è più concettuale.
4.44	What does that mean?	- In che senso? - Beh, fa parte del mio processo.
4.45	Well, it's part of my process. Um…	Ehm…
4.46	We've begun with a sort of freewheeling discussion about the play,	Prima si è discusso a ruota libera dell'opera,
4.47	its themes, its inner workings	I suoi temi, le dinamiche interne
4.48	and what it might say to a 21st-century audience.	e cosa potrebbe trasmettere al pubblico del ventunesimo secolo.
4.49	You haven't done anything, have you?	Non avete fatto niente, vero?
4.50	- Not a thing. - Right.	- Niente. - Ok.
4.51	In my defence, the business with Sam threw us a little off the rails.	La faccenda di Sam ci ha un po' sviati.
4.52	Well, that was the business you failed to handle.	- Tu non hai saputo gestirlo. - Doveva risolvere David.
4.53	- David said he would deal with it. - And did he?	Ed è andata così?
4.54	Not really, no.	- Non proprio. - Ha peggiorato le cose?
4.55	- No. Did he make It worse? - Yes.	- Sì. - Bene.

4.56	- All Right. So, where are we? - Well, Sam's handled.	- Quindi come siamo messi? - Sam è sistemato.
4.57	He doesn't want to have anything to do with us or the play any more,	Non vuole più avere a che fare con noi o con lo spettacolo.
4.58	which is good.	Ed è positivo.
4.59	Um.. David and Michael are...	Ehm...David e Michael sono…
4.60	...angry.	arrabbiati.
4.61	- With you? - Mostly with each other.	- Con te? - Fra loro, soprattutto.
4.62	All right, Simon.	Ok, Simon… So che questa cosa significa molto per te.
4.63	- I know this means a lot to you. - Yes, it does.	- Sì, esatto. - Già, è…
4.64	Yeah, it's… it's… It's a really big opportunity.	È veramente una grande opportunità.
4.65	Yes, it is.	Sì, esatto.
4.66	And you promised me that you were up to it, so…	E mi avevi giurato che eri all'altezza, quindi…
4.67	…are you?	È così?
4.68	Yeah.	Sì.
4.69	Then make some fucking progress! Make some fucking progress!	Allora fai dei progressi, cazzo!
4.70	Do something, will you? Please! Please!	Vedi di fare progressi, cazzo! Fai qualcosa, ti prego! Ti prego!
4.71	(SIGHS)	[SBUFFA]
4.72	All right. Sorry.	Ok. Scusa.
4.73	It's just, you know… it's fine. It's fine, what you're doing.	Quello che stai facendo… *Va anche bene.*
4.74	Anybody could do it, really.	Potrebbe farlo chiunque, in realtà.
4.75	I... I just expected a little bit more of you, that's all.	È solo che da te mi aspettavo qualcosa di più, tutto qui.
4.76	- Me, too. - Well, you know, there's no need to…	Anche io. Beh, dai, non c'è bisogno di…
4.77	I don't need somebody hanging their head in shame,	Non ho bisogno di mea culpa,
4.78	I just need somebody to do something for me, all right?	ho solo bisogno che si faccia quello che c'è da fare, va bene?
4.79	Otherwise, what's the point? What's the point of you, really?	Altrimenti, che senso ha? Che senso ha la tua presenza?
4.80	- It's a good question. - Yeah. Well… All right.	- Bella domanda. - Appunto, che... vabbè.
4.81	All right. Well, I think this has been constructive, so…	Perfetto. Mi sembra che sia stato costruttivo, quindi…
4.82	- Yeah? - Yep.	- Vero? - Certo.

4.83	- Yeah. - Thanks for your time.	Grazie per la pazienza.
4.84	(QUIETLY) Oh, Christ.	[SOTTOVOCE] Oh, Cristo.
4.85	- Janine! - What?	- Janine! - *Che c'è?*
4.86	- I'm done here. - All sorted?	Qui ho finito. *Tutto a posto?*
4.87	- Nope, nightmare. Fucking nightmare. - You should have furloughed him!	JO: *No, un incubo. Un cazzo di incubo.* JANINE: *Ti conveniva metterlo in cassa integrazione!*
4.88	[display:] STAY 2M APART PROTECT THE NHS	MANTENETE LA DISTANZA DI 2 METRI PROTEGGETE IL SERVIZIO SANITARIO NAZIONALE
4.89	Jo is going to drop in on our session this afternoon.	Jo si collegherà alla riunione di oggi pomeriggio.
4.90	Why?	Perché?
4.91	Er, to check in on progress.	Ehm… per vedere i progressi.
4.92	There's been progress?	- Ne abbiamo fatti? - Molti.
4.93	- Plenty. - We haven't read anything yet.	- Manco abbiamo letto. - È voluto.
4.94	- That's deliberate. - Why is that?	E perché?
4.95	We've been, um, operating from a more conceptual… space.	Ci siamo… dedicati ad un approccio più… concettuale.
4.96	- Is Jo worried? - I think she just feels left out.	- È preoccupata, Jo? - Si sente esclusa.
4.97	- Left out? - Yeah, shall we have a look at page,	- Esclusa? - Già. Diamo un'occhiata a pagina…
4.98	um… page ten?	Pagina dieci?
4.99	(PAGES RUSTLE)	[VIOLENTO FRUSCIO DI PAGINE]
4.100	From, um...	Partendo da…
4.101	"We do not have time for insanity."	"Non c'è tempo da perdere coi pazzi."
4.102	- Sure. - Yep.	- Certo. - Va bene.
4.103	Whenever you're ready. Michael.	Quando vuoi. Michael.
4.104	Uh, "We do not have the time for insanity."	"Non abbiamo tempo da perdere coi pazzi."
4.105	"Life is crammed with insanity."	- "La vita è piena d'infinite assurdità."
4.106	"What the hell do you mean?"	- "Ma che diavolo dice?"
4.107	"Your craft should be considered a breeding ground for madness,	"Se pazzia è, questa è l'unica ragion d'essere del loro mestiere.

4.108	- "rendering falsity as truth." - Are you going to do it like that?	- "Far parer vero quello che non è." - La fai così?
4.109	Like what?	Così come?
4.110	Arch.	Maliziosa. - Andiamo avanti?
4.111	Can we just carry on, actually? Michael, it's with you.	*Michael, parti tu*.
4.112	"A profession of madmen…"	"Un mestiere da pazzi."
4.113	"You think this is a profession of madmen?"	"Le sembra un mestiere da pazzi, il nostro?"
4.114	"I think that is your mission. Give life to fantastic characters."	"Non è loro ufficio dar vita a personaggi fantasticati?"
4.115	I'll read the stepdaughter. "Believe me, we are some of	Leggo io la figliastra: "creda che siamo veramente personaggi interessantissimi."
4.116	"*the* most interesting characters."	
4.117	"Yes. And we, who have had the luck to be born as characters,	"Chi ha la ventura di nascere personaggio vivo può infischiarsi anche della morte."
4.118	- "can laugh even at death." - Can I just pause for a second?	Posso fermarti un secondo? Ho una domandina veloce sul tono.
4.119	I've got a quick question about tone.	
4.120	- Yeah. - Yep.	- Sì? - Certo.
4.121	So, this dialogue is heightened.	Dunque, questo dialogo… È enfatizzato.
4.122	Yeah. Mm-hm.	- Sì… - Già.
4.123	My impulse is to take the heat off it.	A me verrebbe spontaneo levare questa enfasi.
4.124	Try it as natural as possible.	Provare a farlo il più naturale possibile, farlo sembrare reale.
4.125	Try and make it sound real.	
4.126	- Yeah. - Yeah.	- Ok. - E David…
4.127	And David... seems to be going in a different direction?	Mi sembra che stia andando da un'altra parte.
4.128	- Can we just read on? - Sure.	- Possiamo andare avanti? - Certo.
4.129	Yeah, we can just save questions like that until the end.	- Le domande le vediamo dopo. - Sarebbe ottimo.
4.130	Yeah, I would like that. "Because we have the fortune to exist	"E la ventura di trovare una fantasia"
4.131	"in a fantasy which nourishes us for ever."	"che li seppe nutrire, far vivere per l'eternità."
4.132	"So what do you want here?"	- "Ma che cosa vogliono loro qua?"
4.133	"Not just to live, but to be heard."	- "Non solo vivere, ma essere ascoltati."
4.134	Michael, that... That's you.	Michael, tocca a te.
4.135		Faccio io, ok?

	I'll just do it, shall I? Um… "So, what do you want here?"	"Ma che cosa vogliono loro qua?"
4.136	- "Not just to live, but to be heard." - "For ever?"	"Non solo vivere, ma essere ascoltati."
4.137	"For however long I have, I want to be heard."	- "Per l'eternità?" - "Finché vivo, voglio essere ascoltato."
4.138	Are you done for the day, Michael, are you?	- Per oggi hai finito? - Per ora sì.
4.139	For now, yeah.	
4.140	- I'll do both sides, shall I? - Why's that?	- Faccio entrambi. "Come posso aiutare?" - E perché? Perché hai finito?
4.141	- "How can I help?" - Why's that?	
4.142	You guys can just listen. "I want to tell our story."	Voi ascoltate. "Siamo impazienti di rappresentarlo."
4.143	- I'm having trouble with the words. - Well, just try reading them.	- Ho problemi con le parole. - Leggile.
4.144	No, *your* words.	- No, le tue parole. - Ne parliamo alla fine. Prima leggiamo.
4.145	No, we can discuss all these questions at the end. That's what it's there for.	
4.146	- What's wrong with my words? - I'm struggling to believe them.	- Cos'hanno che non va? - Fatico a crederci.
4.147	- There's a lot going on. - A lot going on? OK.	- *Avrei molto da dire.* - Ah, hai molto da dire? Ok.
4.148	Would you try something for me?	- Proviamo una cosa? - Certo, volentieri.
4.149	- Oh, sure. Happy to, yeah. - Is that OK, Simon?	- Va bene, Simon? - Preferirei finire.
4.150	I'd rather we just pushed on, actually.	
4.151	Won't take a sec. Just give me "I want to be heard" again.	Facciamo subito. Ripetimi:
		"Voglio essere ascoltato."
4.152	- "I want to be heard." - Simon?	- "Voglio essere ascoltato." - Simon?
4.153	I thought that was great.	- Era ottima. - Non sembra un cartone animato?
4.154	You don't think he sounds cartoonish?	
4.155	- Cartoonish? - I've thought it for a while now.	- Cartone animato? - L'ho notato da un po'.
4.156	Absolutely not. No, I don't.	Assolutamente no.
4.157	It's why Georgia hasn't asked you	Per quello Georgia non ti voleva nel suo audiolibro.
4.158	- to do the audiobook for her novel. - What?	- Come? - Idea mia.
4.159	- I'm guessing. - She sold her book?	- *Ha venduto il libro?* - David, vai tu, da "ascoltato".

4.160	David, it's with you. "I want to be heard."	
4.161	"I want to be heard."	- "Voglio essere ascoltato."
4.162	"I wanna be heard."	- [A BASSA VOCE]: "Essere ascoltato."
4.163	*Please* can we carry on?	- Continuiamo?
4.164	"I wanna be heard."	- "Voglio essere ascoltato."
4.165	- "I wanna be *heard*!" - "I wanna be heard."	- "Voglio essere ascoltato." - "Voglio essere ascoltato."
4.166	- "I wanna be heard!" - "I wanna be heard."	- "Voglio essere ascoltato." - "Voglio essere ascoltato."
4.167	"I wanna be heard!"	- "Voglio essere ascoltato." - "Voglio essere ascoltato."
4.168	- "I wanna be heard." - But, I wanna be heard,	"Voglio essere ascoltato." Quindi mi faccio sentire!
4.169	so I'm trying to be heard!	
4.170	Just... It's simple. "I wanna be heard."	Basta... è semplice. "Voglio essere ascoltato."
4.171	It's got to have something… "I wanna be heard!"	Deve... "Voglio essere ascoltato." Deve andare oltre!
4.172	It's got to have something behind it.	
4.173	No, it's got to come from somewhere.	- Deve venire da dentro. - Non è che se borbotti diventa bello!
4.174	Just because you're mumbling doesn't make it good.	
4.175	I speak the same language as you. You don't have to…	Parliamo la stessa lingua. Non è…
4.176	You're barely speaking, though. You're basically whispering it.	Ma tu parli a malapena!
4.177	"I wanna be heard." Let's pretend we're all human beings…	- Praticamente sussurri! - "Voglio essere ascoltato." Fingiamo di essere tutti umani.
4.178	Yeah, who have ears that need to receive the vibrations.	Esatto, dotati di orecchie che devono ricevere vibrazioni.
4.179	It's not a hearing thing. It's sort of a feeling thing.	Non devi sentirlo con le orecchie, ma con il cuore.
4.180	You know, what I'm doing makes sense.	Quello che faccio io ha un suo senso.
4.181	And what you're doing is a sort of weird…	*Quello che fai tu è una specie di strano…*
4.182	It might sound weird to you because you won't be used to	A te sembrerà strano perché non sei abituato a sentirti produrre quei suoni.
4.183	hearing that coming out of yourself.	
4.184	It's so affected, if you don't mind me saying. (AS MICHAEL) "I wanna be heard."	È ostentato, se permetti. [IMITA MICHAEL]: "Ascoltato."
4.185	Isn't it interesting, Simon, that if you spend a career…	Simon, non è curioso che, se per tutta una carriera…

4.186	- Is that interesting? - ...speaking in such a stilted,	- Parli in modo così forzato... - È curioso?	
4.187	sort of artificial way,	Quasi artefatto, quando poi senti qualcosa di realistico, questo sembri…	
4.188	then hearing something that's truthful can sound affected to you?	- Ostentato? - [BORBOTTA]: "Essere ascoltato."	
4.189	(MUMBLES) "I wanna be heard."		
4.190	It's... I mean, yeah.	Cioè... Forse va bene…	
4.191	Maybe for Theatr Clwyd.	Per il Theatr Clwyd.	
4.192	I don't know.	*Non saprei.*	
4.193	(BOTH SPEAK OVER EACH OTHER)	Facciamo a modo tuo.	Quello dico!
		Facciamo a modo tuo.	Copio e basta.
4.194	We'll do it all your way.	Tutto a modo tuo.	No, no, faccio esattamente…
4.195	I'm just doing it exactly how you want to do it.	- Esattamente come vuoi tu. - [URLANDO]: "Voglio essere ascoltato."	
4.196	- (AS DAVID) "Ooh... - At least I can hear that!	- [LENTAMENTE]: *"Ascoltatemi!"* - Così almeno lo sento!	
4.197	(SLOWED SPEECH) Listen to me,		
4.198	- At least I can hear that, Simon. - …I wanna be heard!	- "Voglio essere ascoltato." - *Almeno lo sento! Simon? Simon?*	
4.199	- Simon… - Is that better?	- Simon? - Andava meglio?	
4.200	I mean...	Cioè...	
4.201	(PEN CLICKS)	[PENNA SCATTA NERVOSAMENTE]	
4.202	(PEN CLATTERS)	[PENNA COLPISCE IL TAVOLO]	
4.203	GEORGIA: Yeah, it's all completely normal.	GEORGIA: *Sì, è del tutto normale.* *Devi solo rimanere rilassata.*	
4.204	You just need to stay relaxed and keep breathing, OK?	Continua a respirare, ok?	
4.205	- It's all going to be fine. I promise. - Georgia?	- Andrà tutto bene, te lo prometto. - Georgia?	
4.206	That's it. In… (INHALES DEEPLY)	Così. Inspira. [INSPIRA]	
4.207	- Georgia. - Out…	- Georgia? - Espira. Sì?	
4.208	- Yeah? - You busy?	- Sei impegnata? - Sì, un po'.	
4.209	Yeah, a little bit, yeah.		
4.210	Do I sound cartoonish to you?	A te sembro un cartone animato quando parlo?	
4.211	What?	- Come?	
4.212	Cartoonish.	- Un cartone animato.	
4.213	- No. - You sure?	- No. - Sicura?	

4.214	Yeah, I'm sure.	Sì, sicura.
4.215	Yeah. That's it.	Sì, così.
4.216	Deep breath in. (INHALES DEEPLY)	Inspira profondamente. [INSPIRA]
4.217	Michael doesn't think I make it sound real.	- Michael dice che sembro finto. - Espira profondamente. [ESPIRA]
4.218	Deep breath out. (EXHALES) What?	- Che cosa?
4.219	The play.	- Nello spettacolo.
4.220	What, is he still angry at you?	Ma è ancora arrabbiato?
4.221	I've apologised.	Gli ho chiesto scusa.
4.222	OK, what did Simon say?	Ok, cosa ha detto Simon?
4.223	He was busy reading in the other parts.	- Era occupato a leggere le altre parti.
4.224	Why was he reading in the other parts?	- Perché le leggeva lui?
4.225	Michael and I were having a discussion about tone.	Io e Michael stavamo discutendo del tono.
4.226	Yes, sorry, I'm still here.	
4.227	- How far apart are they now? - We're doing a bit for Jo later.	- Sì, scusa, ci sono. Quanto frequenti? - Più tardi ne recitiamo un po' per Jo.
4.228	- How long? - Not long, I wouldn't have thought.	- Per quanto? - Non molto, penso. Ah, sei al... scusa.
4.229	Oh, you're on that... Sorry.	
4.230	Yeah. OK. I'll phone them now. All right. Hold on one sec.	Ok, adesso chiamo. Aspetta un minuto.
4.231	Babe, can I borrow your phone?	Tesoro, mi presti il telefono?
4.232	When are you talking to Jo?	Quand'è che sentite Jo?
4.233	- In about an hour. - OK. Well, you know,	Fra un'oretta.
4.234	she's got taste, and all the money,	Ok, beh, lei ne capisce.
4.235	so why don't you see what she says?	E i soldi sono i suoi, quindi perché non senti cosa ne pensa lei?
4.236	Yeah, hi.	Sì, salve, chiamo da parte di Victoria Kay.
4.237	I'm phoning on behalf of Victoria Kay. She's gone into labour	È in travaglio. La portate in ospedale voi?
4.238	and said you'd be able to take her to hospital.	
4.239	- Might do a bit of writing. - Yeah, that's the one.	- Magari scrivo un po'. - Ottima idea!
4.240	- That's a great idea! - Got a really good idea for this scene	Ho in mente una scena magnifica in cui un eroe scozzese
4.241	where a Scottish hero takes a shit on a Welsh twat's head.	caga in testa ad un coglione gallese!
4.242	That sounds promising.	Davvero promettente. Sì, è lei.
4.243	Yeah, that's the one.	
4.244	- Did you sell your novel? - 233.	- Ma hai venduto il romanzo? - 233. Ok.

4.245	- OK. - Georgia?	
4.246	- All right. - Did you sell your novel?	- Georgia, l'hai venduto? - Sì, venduto.
4.247	- Yes, I did. - Why would you not have told me?	- Perché non dirmelo? - Non sapevo come avresti reagito.
4.248	Because I didn't know how you were going to react to it.	
4.249	I'd have been really fucking nice about it!	- Ti avrei fatto i complimenti, cazzo! - Questi non sembrano complimenti.
4.250	You don't seem to be being really fucking nice about it.	
4.251	I'd just like to point out that's exactly why I didn't tell you. OK?	Ci tengo a sottolineare che è per questo che non te l'ho detto, ok?
4.252	- OK, I have to go now. - Where are you going?	Ok, devo andare.
4.253	Vicky's gone into labour. I need to go and help her.	- Dove vai? - Vicky è in travaglio.
4.254	And you're going to have to stay here. Are you going to be OK meeting Jo?	Io devo andare ad aiutarla e tu devi stare qui.
4.255	Yes.	- Puoi farcela a parlare con Jo? - Sì.
4.256	Looking after the kids, cooking them dinner and getting them to bed?	Cucinare e mettere a letto i ragazzi?
4.257	- I can manage all that. - Yeah?	- Ce la posso fare. - Sì?
4.258	- How long are you going to be? - I won't be back till tomorrow.	- Quanto stai via? - Fino a domani.
4.259	Oh, fine!	Nessun problema!
4.260	Beep-beep.	Beep-beep.
4.261	- See, that's Road Runner. - I know.	- È Beep Beep. - Lo so.
4.262	That's cartoonish. I can do it when I *choose* to do it.	- Un cartone animato. - Ah.
4.263	Yep.	So farlo se decido di farlo.
4.264	Go on. Go and do the deeds, Florence Nightingale.	Vai! Vai e fai ciò che devi. Florence Nightingale.
4.265	Simon tells me things have become a little bit tense between you?	Simon mi ha detto che le cose fra di voi sono un po' tese.
4.266	No.	No.
4.267	- Where is Simon? - Well, I'm hosting the meeting,	Simon dov'è? Sono io l'organizzatore e non l'ho fatto entrare.
4.268	- and I'm not letting him in. - OK.	Ok.

4.269	Um, he said we were going to read some of the play for you today?	Si era detto che ti avremmo letto un po' dell'opera oggi.
4.270	Do you feel ready to read?	- Va bene? - Se siete pronti.
4.271	Sure.	- Certamente.
4.272	Easy-peasy.	- Un bicchier d'acqua.
4.273	Did Simon say that we haven't actually spent a lot of time on the actual text?	Simon ti ha detto che non abbiamo passato…
4.274	No.	un granché di tempo sul testo, vero?
4.275	Yeah. No, we've been operating from a more conceptual place.	- Ah, no? - Già. No, ci siamo dedicati ad un approccio più concettuale.
4.276	- Is that you on that mug? - No.	- Sei tu quello sulla tazza? - No.
4.277	How serious is this?	Quanto è seria questa storia?
4.278	You don't need to put your hand up.	Non c'è bisogno di alzare la mano.
4.279	- Michael's being insufferable. - OK.	- Michael è insopportabile. - Ok.
4.280	Oh! (LAUGHS)	Oh! [RISATA SARCASTICA]
4.281	Let's try and be a bit more constructive.	Cerchiamo di essere costruttivi.
4.282	No, you don't have to put your hand up.	No, non serve che alzi la mano.
4.283	Well, do you think that I sound cartoonish?	Secondo te sembro un cartone animato?
4.284	- No. - Right. Well, because Michael's upset,	- No. - Beh, Michael è arrabbiato.
4.285	he started throwing around some very unhelpful phrases.	*E ha iniziato a blaterare dei commenti…*
4.286	Well, why is Michael upset?	- Davvero scorretti. - *E perché Michael è arrabbiato?*
4.287	Well, Michael is upset, Jo,	Michael è arrabbiato, Jo…
4.288	because he didn't realise that he was second choice for the role,	*Perché non aveva capito di essere la seconda scelta per questo ruolo e…*
4.289	which...cos apparently, that has never happened	A quanto pare, non era mai successo nella storia del teatro.
4.290	in the history of theatre, ever.	
4.291	We really don't need to keep raising our hands, so…	Davvero, non serve continuare ad alzare la mano.
4.292	Michael.	- Michael. - Beh, è vero…
4.293	It is true that I have never been the second choice before.	Che non sono mai stato la seconda scelta, prima d'ora.
4.294	Sorry, is that...? That's...	Scusami, è… è…

4.295	That's literally your complete point, is it?	Non hai altro da dire?	
4.296	I'd like it noted.	- Volevo farlo presente.	
4.297	I mean, do you see what I'm having to work with?	- Vedi con chi ho a che fare?	
4.298	Is that why you're upset, Michael?	- Per quello sei arrabbiato, Michael? - No, è perché…	
4.299	No, no, I'm upset because David and Simon are fucking liars.	David e Simon sono bugiardi di merda.	
4.300	All right. I admit it was handled badly.	D'accordo, ammetto che la situazione è stata gestita male, ma... sì, David?	
4.301	Yes. David?		
4.302	Yes, I will absolutely	Grazie. Ammetterò immediatamente…	
		senza problemi…	
4.303	hold my hands up that I did hold some stuff back.	Di aver tenuto nascosto delle cose e l'ho fatto perché, conoscendo Michael,	
4.304	The reason I did that is because of my experience of Michael,	*sapevo…*	
4.305	I knew that, at this time, he would become overly sensitive.	Che, a quel punto, era molto suscettibile.	
4.306	- Oh, fuck! Come on! - I didn't want to hold things up…	- Quante balle! - *Non volevo creare ritardi.*	
4.307	No, no. Let's not play	- No, no, non fare a scaricabarile. - I tempi erano stretti!	
4.308	- the blame game! - …because I knew we had limited time!		
4.309	Let's not start doing that.	Non provarci neanche.	
4.310	Start doing what?	A fare cosa?	
4.311	Pointing fucking fingers, you Scottish…	A puntare quel cazzo di...	
		Dito!	
4.312	That is you on that fucking mug!	Stronzo di uno scozzese! Sei tu su quella tazza di merda!	
4.313	Oh, this mug? This mug here? This one here?	Quale? Questa tazza? Quella che ho qui?	
4.314	Yeah. Look at that! Look at that!	- Questa qui? Guarda che roba! - Sì.	
4.315	You narcissistic Scottish man-boy-child.	- La mia faccia! - *Narcisista di uno scozzese.*	
4.316	I'll fill this mug full of your tears and make you drink them!	- Moccioso! - Mi vien voglia di riempirla	
		fino all'orlo con le tue lacrime e poi fartele bere!	
4.317	- (MICHAEL GROANS) - Let's just all take a step back.	- Bene! [GRUGNISCE] - Vediamo di fare tutti…	
4.318	(MEN SIGH)	[SOSPIRA]	[SOSPIRA]
4.319	Yeah.	un passo indietro.	
		Così.	

4.320	- That was impressive. - Look, Jo.	- Non è stato bello. - Jo, senti.
4.321	Yeah?	*Sì?*
4.322	You know as well as I do	Sai bene quanto me che io…
4.323	that I add concrete value to any project that I'm a part of.	appronto un immenso valore aggiunto ad ogni progetto
4.324	- Sorry, you add conCRETE value? - That's what I said.	- *A cui partecipo.* - Scusa, "appronti" valore?
4.325	ConCRETE value?	- E che ho detto? - "Appronti" valore?
4.326	Is that the same as CONcrete value?	- Come "apporto" valore? - Ho detto "apporto".
4.327	- I said CONcrete. - No, you said conCRETE.	- No, "appronto". - So cosa dico!
4.328	- I know what I said. - You said conCRETE. It's funny,	Hai detto "appronto". Buffo, data la tua formazione classica,
4.329	cos I thought you were classically trained.	
4.330	I thought you'd know, you know,	pensavo le conoscessi certe parole, ma a quanto pare non è così.
4.331	where to put the emPHAsis on a word, but apparently not.	
4.332	I bring gravitas, which is very important.	Io esprimo solennità.
		Che è molto importante.
4.333	- I bring charm… - All right.	- Io esprimo fascino che è... - Va bene.
4.334	- …which is more important. - Mmm…	- Più importante. - Nessuno mette in dubbio…
4.335	No-one is doubting what either of you bring to the party.	L'apporto di ognuno di voi
		al progetto, ok?
4.336	All right? I just want to get this resolved.	*Voglio solo risolvere la cosa.*
4.337	The play is a classic.	*È un classico.*
4.338	You are both exceptional,	Voi siete entrambi...
4.339	and Simon, he really knows what he's doing, he does.	Eccezionali e Simon sa quello che fa, sul serio.
4.340	We have a chance here to come out of all of this	Abbiamo l'occasione di uscire da questa situazione con qualcosa…
4.341	with something really special, if we can just resolve...	di veramente speciale.
4.342	Can we resolve this, please? David?	Se solo potessimo... riusciamo a risolverla? Vi prego. David?
4.343	Yeah.	- Sì.
4.344	Yes? Thank you. Yes.	- Ecco. Grazie. Sì.
4.345	Michael?	Michael?
4.346	Sorry, I just… You know, I just want to make sure	Scusa, mi assicuravo di non diventare troppo suscettibile.

4.347	that I don't get oversensitive.	
4.348	- Ohh! Such bullshit! - See? See?	- Ohhh! Ma quante stronzate! - Visto?
4.349	- David needs to calm down, too. - Such bullshit!	Anche David deve darsi una calmata.
4.350	Oh, yeah, do I? Cos when I get overemotional,	Ah, sì? Perché quando divento troppo emotivo, parlo come un cartone animato.
4.351	I start to sound cartoonish, don't I?	
4.352	Oh, I've heard that about you as well, yeah.	- Vero? - Oh, sì, l'ho sentito dire anch'io.
4.353	Fuck it! I wrote a scene today	Vaffanculo! Oggi ho scritto una scena in cui cago
4.354	about me taking a shit on your big fucking Welsh hairy head.	su quella zazzera gallese del cazzo!
4.355	- Yeah, well you've… - (BUZZER)	Ah, sì? Beh… [SVEGLIA SCATTA]
4.356	Oh, sh… I've got to go. Sorry. I'll be back.	Oh, ca… Devo andare. Scusate.
4.357	I've just got to drop some shopping off for my neighbour.	Torno subito, devo solo portare la spesa alla vicina.
4.358	Oh, that's kind. Isn't it? That's kind of him, David?	Che cosa carina, vero? Non è carino da parte sua?
4.359	No. She's blackmailing him.	- David? - No, lei lo ricatta.
4.360	Right. Why?	- Ok. Perché? - Perché è un trincone.
4.361	Because he's a lush.	È innocua, ok?
4.362	She's harmless, OK? And she's alone.	Ed è sola.
4.363	Does she have any family?	Non ha parenti?
4.364	Her children are stuck in Cardiff.	I figli sono bloccati a Cardiff. Non è un problema.
4.365	It's no trouble. I just pick up the shopping, I drop it around at four,	
4.366	I ring the doorbell, out she pops. We say "hello" and "hello"	Ritiro la spesa, alle quattro la porto di là, suono il campanello e lei esce.
4.367	and that's the end of it.	Io saluto lei, lei saluta me e fine.
4.368	I did it yesterday and she made me a bara brith to say thank you.	L'ho fatto ieri e mi ha preparato una *bara brith*, per ringraziarmi.
4.369	Oh, so it's a symbiotic relationship, then.	Ah, allora è una relazione simbiotica.
4.370	What's a bara brith, Michael?	Cos'è la *bara brith*, Michael?
4.371	Um, it's a Welsh fruitcake.	Un dolce gallese all'uvetta, vuol dire "pagnotta brizzolata".
4.372	Takes one to know one!	- Chi si somiglia, si piglia!
4.373	Don't. Don't.	- Non cominciare...
4.374	What are you dropping off to her today?	Cosa le porti oggi?

4.375	Um...	Ehm…
4.376	Mixed fruit, sugar, tea,	Frutta disidratata, zucchero, tè,
4.377	mixed spice, flour and eggs.	*spezie per dolci, farina,*
		e uova.
4.378	What's she making you today?	Chissà cosa prepara oggi.
4.379	It's another bara brith, innit?	Un'altra *bara brith*, vero?
4.380	All right. Hang on.	Ok, un attimo.
4.381	Is Simon up to this?	- Simon è all'altezza?
4.382	He's terrified of you both.	- Voi due lo terrorizzate.
4.383	- Why? - Because you're behaving like twats.	- Perché? - Perché state facendo i coglioni.
4.384	You're twats.	Siete dei coglioni.
4.385	Yeah.	Già.
4.386	I mean, it'll be fine.	
4.387	We went through half a dozen of these in *Good Omens.*	Si risolverà. Durante *Good Omens* succedeva di continuo.
4.388	How did you resolve it then?	Come risolvevate?
4.389	Battleships.	- *Battaglia Navale*.
4.390	- Battleships? - Mmm.	- Davvero?
4.391	- With a pen and a paper… - Mm-hm.	- Con carta e penna. - Mm-hm.
4.392	...and a grid with	La griglia.
4.393	- the hit and miss...? - Yeah.	- "Colpito" e "Mancato". - Già. Già.
4.394	Yeah. Yeah.	
4.395	You're back.	Eccoti.
4.396	Just telling Jo about Battleships.	- Le dicevo di *Battaglia Navale*.
4.397	Oh, yeah?	- Ah, già.
4.398	You all right?	Tutto bene?
4.399	She didn't answer the door.	Non mi ha aperto.
4.400	MICHAEL: I think the world would be a much better place	MICHAEL: *Il mondo sarebbe un posto migliore, penso,*
4.401	if more problems were resolved like this.	se i problemi si risolvessero sempre così.
4.402	E4.	E4.
4.403	Ooh.	Oh…
4.404	Miss.	Mancato!
4.405	Well, it's certainly helped us over the years, hasn't it?	Di certo negli anni ha aiutato noi.
4.406	Do you think it's game-specific?	- Vale solo per questo gioco? - Proviamo con altro.
4.407	- We can try something else if you want. - Like what?	- Tipo cosa? - *Twister*.

4.408	- Twister. - No. It's too sexual.	Troppo spinto.
4.409	B2.	*B2.*
4.410	Is a miss.	Mancato.
4.411	Chess?	- Gli scacchi?
4.412	Nah, it's too complex.	- No, troppo complicato.
4.413	- Snakes and ladders? - Oh, now, you're talking!	*Scale e serpenti*? Ah, adesso sì che si ragiona.
4.414	Yeah.	Sì!
4.415	Er, D2.	Ehm, D2.
4.416	- Hit! - Oh!	- Colpito! - Ah!
4.417	BOTH: A very palpable hit!	*William Shakespeare *Amleto*
		"E il colpo fu palese!" "E il colpo fu palese!"
4.418	I'm sorry I let the cat out of the bag about Georgia's novel.	Scusa se mi sono lasciato sfuggire… quella cosa sul romanzo di Georgia.
4.419	It's all right.	- Non fa niente. - B3?
4.420	- B3? - Is a miss.	Mancato.
4.421	And that I said you were cartoonish. That wasn't fair.	E che sembri un cartone animato. Non è stato carino.
4.422	Well, I mean, it's not so bad,	Beh… Cioè…
4.423	cos I am, after all, the voice of Scrooge McDuck.	Non è poi tanto male. Dopotutto, sono io…
4.424	Is that...?	a dare la voce a Zio Paperone.
4.425	(QUACKS)	È quello che fa… [STARNAZZARE STROZZATO DI PAPERINO]
4.426	- What? The voice of Scrooge McDuck? - Yeah.	- Intendi Zio Paperone? - Sì.
4.427	- No. - Who's that, then? (QUACKS)	- No. - E allora quello chi è?
4.428	I mean... I have no idea.	Non ne ho la più pallida idea.
4.429	That's like nothing I've ever heard on Earth...	Non ho... mai sentito niente del genere. Ok.
4.430	Um, D3.	Ehm, D3.
4.431	(AS DONALD DUCK) You've sunk my battle...	[VOCE STROZZATA DI PAPERINO]: Hai... affondato… *La mia…* [SUONI INCOMPRENSIBILI]
4.432	(AS HIMSELF) I'll do it as Mickey Mouse.	Meglio se faccio Topolino.
4.433	(AS MICKEY MOUSE) You've sunk my battleship!	[VOCE ACUTA, GIOIOSA]: Hai affondato la mia corazzata!
4.434	(AS MICKEY MOUSE) Victory is mine!	[COME TOPOLINO]: La vittoria è mia! [MICHAEL RIDE]

4.435	Does this victory mean we get to re-explore the conversation about credits?	Questa vittoria significa che possiamo…
		Riprendere la nostra discussione sull'ordine dei nomi?
4.436	You can have it.	Vai tu per primo.
4.437	She'll be fine.	Sta bene.
4.438	Michael, she'll be fine.	Michael, sicuramente sta bene.

Ep. 5	Original Version	Italian SDH
5.1	I had a dream about you last night.	Ho sognato…
		Te, ieri notte.
5.2	Oh, yeah?	Ah, sì?
5.3	MICHAEL: That… That doesn't seem to worry you.	MICHAEL: *La cosa* *non sembra impressionarti.*
5.4	DAVID: Not uncommon.	DAVID: *Non è poi così strano.*
5.5	- MICHAEL: What? - DAVID: Happens all the time.	- MICHAEL: *Cosa?* *- Succede di continuo.*
5.6	- Not to me. - No?	- A me no. - Ah, no?
5.7	No, I can confidently say I have… I've never dreamt about you before.	Posso affermare con assoluta certezza di non averti mai sognato prima.
5.8	- Never ever? - No!	Proprio mai?
		No!
5.9	- Oh! Missing out. - Why, do you dream about me?	*- Beh, non sai che ti perdi.* *- Perché, tu sogni me?*
5.10	DAVID: Yeah, all the time.	*Sì, spessissimo.*
5.11	So in this dream, erm, I was…	Beh, nel sogno...
5.12	- I was in the theatre… - Of course you were, love.	Ero…
		- Ero in un teatro. - Ovvio, caro.
5.13	- MICHAEL: I was on the stage… - DAVID: Of course you were!	- MICHAEL: *Ero sul palco.* *- Ovviamente.*
5.14	MICHAEL: …alone, and the lights	MICHAEL: *Da solo.*
		E…
5.15	were shining on my face, so I… I couldn't see the auditorium,	Avevo le luci puntate in faccia, quindi non vedevo la sala, non…
5.16	I couldn't… couldn't see if there was anyone out there,	Non vedevo se ci fosse qualcuno.
5.17	and suddenly this idea occurred to me.	*E all'improvviso mi è venuta un'idea.*
5.18	"Speak, and the room will answer."	Se parli…
		La stanza…
		Ti risponderà.
5.19	So I spoke, but the voice that came out was different.	*Quindi ho parlato.*
5.20	- Whose voice was it? - What? No, it was still my voice.	*- Ma la mia voce... era diversa.* *- Di chi era?*
5.21	It was… It was just that it had changed.	No, era... sempre la mia voce, è solo che era cambiata.
5.22	It was like I'd inhaled helium.	Era come se avessi inalato... dell'elio.
5.23	DAVID: And did the room answer?	*- E la stanza ti ha... risposto?* *- Hanno acceso le luci di sala.*
5.24	MICHAEL: They brought the house lights up,	
5.25	and the theatre was empty, except for you.	*E il teatro era vuoto.*
		C'eri solo tu.

5.26	- You were watching, alone. - And what did I say?	- Tu mi guardavi. Da solo. - E cosa ho detto?
5.27	"Happy the man whose wish and care a few paternal acres bound,	*Alexander Pope *Ode on Solitude* "Lieti color che premura e desio "volgono unicamente ai patri lari,
5.28	"content to breathe his native air in his own ground."	*"paghi di respirar l'aere natio,* *"di lidi a lor cari."*
5.29	Did I write that?	L'ho scritto io?
5.30	- No, it... no, it was in my dream. - So what does it mean, then?	No... no, era parte del sogno. *Quindi cosa significa?*
5.31	- That I'm pining for a bigger audience. - And what about the poem?	Che bramo un pubblico più grande. *E la poesia, invece?*
5.32	- That I should be happy at home. - Are you not?	*Che dovrei essere... felice a casa mia?* Non lo sei?
5.33	(WHISPERS) I'm trying.	[SOTTOVOCE]: Io ci provo.
5.34	[display]: Episode Five Ulysses	Episodio Cinque Ulisse
5.35	ADRIAN: *I feel fantastic.*	ADRIAN: *Sto davvero benissimo.*
5.36	- That's great. - Yeah, I mean, the situation is horrific.	- Grandioso. - Cioè, la situazione fa orrore.
5.37	- Sure. - Globally.	- Certo. - Globalmente.
5.38	- Yeah, no, I understand. - But the time - the time is a gift.	- Sì, senz'altro, capisco. - Ma il tempo... il tempo è un dono.
5.39	Such a... such a great way of looking at it.	È proprio un bel modo di vederla.
5.40	Have you read *Ulysses*?	- Hai letto *Ulisse*? - James Joyce?
5.41	- James Joyce? - Yeah.	- Sì. - No.
5.42	- No. - Twice.	- Due volte. - Hai letto due volte *Ulisse*?
5.43	You've read *Ulysses* twice?	
5.44	Yep. About to go for a third.	Già. E tra poco saranno tre.
5.45	That's amazing.	È fantastico.
5.46	Oh, er, er, Lucy, this is, er, this is Adrian Lester.	Ehm, Lucy, questo è, ehm... è Adrian Lester.
5.47	- Oh, hi. - Hi. Hiya.	- Oh, ciao. - Ciao.
5.48	Er, Adrian, this is my sister, Lucy.	Adrian, lei è mia sorella, Lucy.
5.49	- Lovely to meet you. - Yeah, you too.	- Molto piacere. - Altrettanto.
5.50	We were just discussing *Ulysses*.	- Parlavamo di *Ulisse*.

5.51	- Have you read it, Lucy? - Oh, God, yeah, twice.	- Tu l'hai letto, Lucy? - Oh, Dio, sì. Due volte.
5.52	- Oh, me too! - Oh, it's sublime.	- [RIDE] Anch'io! - È sublime.
5.53	- Yeah, I'm about to go for a third. - Oof, magical!	- Già. Sto per rileggerlo. - Uh, magico!
5.54	How are you coping through this?	Come sta andando?
5.55	Just keeping an eye on this one, really.	- Tengo solo d'occhio questo qua. - Fantastico.
5.56	- Fantastic. - Yeah, we're managing all right.	[SEGNALE DI CONNESSIONE]
5.57	- (LAPTOP BEEPS) - Yeah. Oh, here's Michael.	- Sì, ce la caviamo benone. - Già. C'è Michael.
5.58	I'll leave you to it.	- Vi lascio fare. - È stato un piacere.
5.59	- OK. Lovely to meet you. - Yeah, you too.	Sì, anche per me.
5.60	She's lovely.	- È adorabile. - Sì, è vero.
5.61	Oh, she is. Er, happy for me to bring in Michael?	- Faccio entrare Michael? - Certo.
5.62	- Yeah, yeah, course. - Oh, er, so they don't know you're here.	Oh, ehm, non sanno che ci sei tu.
5.63	Er, I mean, they'll know who you are, obviously,	Cioè, sanno chi sei, ovviamente, ma penso che…
5.64	but I think I will just introduce you as a new cast member,	ti presenterò solamente come nuovo membro del cast.
5.65	and then you can…talk me up a bit?	Tu metteresti… una buona parola per me?
5.66	Er, is there actually a part for me?	C'è davvero una parte per me?
5.67	Sure.	- Certo.
5.68	Because the next roles seem to be,	- Gli altri ruoli mi sembra che siano…
5.69	er, the mother and stepdaughter.	- Ehm… la madre e la figliastra.
5.70	Er, here's Michael.	- Ecco Michael.
5.71	(LAPTOP BEEPS)	[SEGNALE DI CONNESSIONE]
5.72	- Michael? - MICHAEL: Can't find my fucking script!	- Michael? - *Non trovo quel cazzo di copione!*
5.73	Has it been going well?	- Sta andando tutto bene?
5.74	Really well. Yeah. Seamless.	- Molto bene. Liscio come l'olio.
5.75	Where the fuck is it?!	Dove cazzo è?
5.76	It's an unusual set of circumstances, obviously.	Le circostanze sono insolite, ovvio.
5.77	Fuck!	Cazzo!
5.78	I just… I can't find it anywhere.	È che non lo trovo da nessuna parte.

5.79	You'll just have to feed me the lines and I'll try and keep up.	Basta che mi diate le battute e io cercherò di starvi dietro.
5.80	- Hi, Michael. - Michael, do you know Adrian?	- Ciao, Michael. - Lo conosci Adrian? [SOSPIRA PROFONDAMENTE]
5.81	Adrian?	- Adrian?
5.82	Adrian. Hi.	- Adrian. Ciao.
5.83	Adrian!	Adrian!
5.84	Oh, my God, of course!	Oh, mio Dio, certamente!
5.85	- I'm so sorry. - No, not a problem.	- *Scusami.* - No, nessun problema.
5.86	I just thought… I thought he could join the cast.	- Potrebbe unirsi al nostro cast. - Bello!
5.87	Lovely!	
5.88	- How are you? - Good. Great.	- Tu come stai? - Bene. Alla grande.
5.89	Fine.	Non c'è male.
5.90	- You? - Oh, I'm fantastic.	- Tu? - Ah, una meraviglia.
5.91	- Oh, well, that's great. - Adrian's been reading *Ulysses*.	- Ottimo. - Adrian ha letto *Ulisse*, sai?
5.92	- Er, twice. - Well, it's a tough book.	- Due volte. - Beh, libro tosto. [SUONO DI NOTIFICA]
5.93	- (LAPTOP BEEPS) - Here's David, too.	Ecco anche David. - Fallo entrare.
5.94	Oh, bring him in.	[SEGNALE DI CONNESSIONE]
5.95	Simon says it's been going well.	Simon dice che sta andando bene.
5.96	Oh…	Oh… beh, è fantastico collaborare con David.
5.97	…well, David's a wonderful collaborator.	
5.98	My script has completely vanished.	Il mio copione è sparito nel nulla.
5.99	Very focused.	È sempre concentrato.
5.100	DAVID: I mean, if it was anything of any value,	*Fosse qualcosa di valore, ce l'avrebbero sicuramente i ragazzi.*
5.101	I'd just assumed the kids had taken it, but it's just a shit play.	*Ma è un copione di merda.*
5.102	Yeah, David, do you know Adrian Lester?	Ok. David, conosci Adrian Lester?
5.103	DAVID: Oh, Jesus. Adrian Lester? Fucking hell.	*Mio Dio! Adrian Lester? Oh, cazzo.*
5.104	Yeah, no, he's… He's here. He's here now, on the call, with Simon, right now.	Già, è qui... è qui adesso, in chiamata con Simon. Adesso.
5.105	Oh, there he is!	Oh, eccoti.
5.106	- Heh, hello, David. - Hey, Adrian! How are you doing?	- Ciao, David. - Ehi, Adrian! Come va?
5.107	Erm, I'm fantastic.	Sto... una meraviglia.

5.108	- I thought Adrian could join our cast. - Great.	- Pensavo di farlo entrare nel cast. - Grandioso.
5.109	He and I've worked together before, so…	- *Abbiamo già lavorato insieme.* - Benissimo.
5.110	- Brilliant. - I thought we could flesh this cast out a little bit.	- Pensavo di rimpinguare un po' il cast. - Assolutamente.
5.111	Absolutely.	Ehm…
5.112	Er, have you, have read *Ulysses*, David?	Hai letto *Ulisse*, David?
5.113	- No, never. - No? Adrian's read it twice.	- No, mai. - Ah, no? Adrian l'ha letto due volte.
5.114	Well, I imagine it's quite hard	Immagino sia piuttosto difficile da capire, la prima volta.
5.115	to understand the first time through, isn't it?	
5.116	Simon, would you just email me the script again, please?	Simon, mi manderesti di nuovo il copione, per favore?
5.117	Er, yeah, I'd have to use the other computer.	- Dovrei usare l'altro computer. - Perfetto, grazie.
5.118	That'd be great, thanks.	
5.119	- I'll be right back. - OK.	- Torno subito. - Ok.
5.120	Oh, I'm really excited to be working with you both.	Sono molto entusiasta di lavorare con voi.
5.121	Simon's great, isn't he? He's...	Simon è fantastico, no?
5.122	Michael's feeling a bit blue about the project.	Michael non è contento del progetto.
5.123	Er, I mean, I'd say David was struggling more.	- Beh, David è più in difficoltà, direi. - Ah, davvero?
5.124	- Is that right? - Yeah, he's trying to write something.	*Sì, sta cercando di scrivere una cosa.*
5.125	- Yeah, nearly finished, actually. - Yeah, but it's been very tough.	- Già. Ho quasi finito, in realtà. - Ma è stata molto molto dura.
5.126	Oh, yeah, the creative process can be very tricky.	Il processo creativo può essere ostico.
5.127	And Georgia is better at it than he is, so…	E Georgia è più brava di lui a scrivere.
5.128	Ah...	- Quindi… - Ah…
5.129	You should speak to Simon about it, because…	- Parlane con Simon... - La vicina di Michael è scomparsa.
5.130	Michael's neighbour's gone missing.	
5.131	- Missing? - Under suspicious circumstances.	- Scomparsa? - In circostanze sospette.
5.132	I... Well, I haven't killed her or anything.	Non l'ho uccisa o cose simili.

5.133	I mean, she's just not answering the door.	È solo che non mi apre la porta.
5.134	But that... that must be frightening.	Beh, deve essere... terribile.
5.135	Georgia's birthing a child.	Georgia aspetta che nasca un bambino.
5.136	Oh, you're having another one!	- Ne avete un altro in arrivo? - Con un'altra donna.
5.137	- With another woman. - Yeah.	- Già. - Beh, è... moderno.
5.138	- Well, that's... that's modern. - She's helping a friend.	Sta aiutando un'amica.
5.139	So, how are rehearsals going?	Come vanno le prove?
5.140	I mean, Michael's finding it quite hard to focus.	Michael ha difficoltà a concentrarsi.
5.141	He's started having dark, upsetting dreams, really deep,	Fa dei sogni... *cupi, inquietanti e profondi.*
5.142	- weird, sort of disturbing dreams. - Wow, really? Me too.	- Strani e disturbanti, in qualche modo. - Wow, davvero? Anche io.
5.143	- Really? - Yeah, yeah. Most nights.	- Davvero? - Sì, quasi ogni notte.
5.144	- Am I in your dreams? - No.	- Io ci sono, nei tuoi sogni? - No.
5.145	David keeps popping up in the collective subconscious,	David continua a spuntare... *nel subconscio collettivo, senza invito, come...*
5.146	uninvited, like a sort of Highland Whac-A-Mole. You've just got to...	una specie di *Acchiappa la talpa* delle Highland. Basta...
5.147	- (MUTTERS UNDER HIS BREATH) - You know, I was in the theatre in mine.	[BORBOTTA SOTTOVOCE] Nel mio, invece, ero a teatro.
5.148	Me too!	Anch'io!
5.149	What, on stage?	Ma sul palco?
5.150	Yes! Did we have the same dream?	Sì! Abbiamo fatto lo stesso sogno?
5.151	- Well, could you speak in yours? - No, no.	- Nel tuo potevi parlare? - No, no.
5.152	I just had a sort of weird, high-pitched sound.	Emettevo solo uno strano suono acuto.
5.153	Yes! Yes!	Sì, esattamente!
5.154	So, in mine, I was lying on the stage, and I was...	Nel mio, ero disteso sul palco...
5.155	I was trying to scream, you know, get a sound out, and I couldn't,	e cercavo di... gridare, emettere un qualche suono.
5.156	so I started twisting and turning and trying to scream,	Non ci riuscivo e quindi mi contorcevo, mi rigiravo, cercando di gridare.
5.157	and then...and then these ropes came out of nowhere,	E poi...
5.158	and they were covered in oil, I think, and they were wrapping around me,	Delle corde sono comparse dal nulla, ricoperte di... olio, penso.

5.159	wrapped around me really tight, and I couldn't move.	*E mi si attorcigliavano addosso.* Tanto strette che non riuscivo a muovermi.
5.160	Then the audience, they started shouting, "Throw him to the bears!"	*Allora il pubblico ha cominciato a urlare.* - "Datelo in pasto agli orsi!" - Molto vivido.
5.161	- That's vivid. - Yeah. Maybe it was honey.	Sì, forse era miele. Era miele, forse, non olio.
5.162	Maybe it was honey. Not oil, on the ropes, honey, for the bears.	Sulle corde. Miele, per gli orsi.
5.163	And what did you do?	E che hai fatto?
5.164	Fought them, with my hands and my teeth, just…	Ho combattuto con le unghie e con i denti.
5.165	Yeah, sure, but I meant more in real life.	*Sì… chiaro.* Ma intendevo nella vita reale.
5.166	Oh, well, I spoke to my, er… I spoke to my life coach about it.	Beh, ne ho discusso col mio… col mio *life coach*.
5.167	Great. What did he say?	Ottimo. E che ti ha detto?
5.168	Well, he told me that it was connected	Allora, mi ha detto che è legato a…
5.169	to a repressed feeling of…	*Un sentimento represso di…*
5.170	…of powerlessness. - What did he suggest?	Impotenza.
5.171	He told me to just ignore it.	- Cosa ti ha suggerito di fare? - Mi ha solo detto di ignorarlo.
5.172	Yeah, just… just breathe it in… (INHALES)	Già. Basta inspirare… [INSPIRA PROFONDAMENTE]
5.173	…breathe it out. (EXHALES)	Ed espirare. [ESPIRA PROFONDAMENTE]
5.174	Did it work?	- Ha funzionato? - Sì, in realtà, sì.
5.175	Yeah, yeah, it did, actually.	
5.176	It did, yeah. So now, whenever I feel,	Sì, ha funzionato. Quindi, quando mi sento…
5.177	you know, sad, or angry, or powerless,	Ad esempio, triste o… Arrabbiato o… impotente, mi basta…
5.178	I just, er, just ignore it.	Ignorarlo.
5.179	How?	Come si fa?
5.180	Just…	Basta…
5.181	(EXHALES SHARPLY)	[ESPIRA RAPIDAMENTE]
5.182	…ignore it.	Ignorarlo.
5.183	Or… or sometimes I go for a little run.	Oppure… a volte, mi faccio una corsetta.
5.184	- When you're down? - Yeah, that's right.	- Quando ti senti giù? - Esatto.
5.185	- How far do you run? - About 20 miles a day.	- Per quanto? - Trenta chilometri al giorno.
5.186	That… That's a lot.	Wow. È un sacco.

5.187	It just gives me time to be alone, you know, with my thoughts.	Mi permette di stare solo, coi miei pensieri.
5.188	Well, it's nice to have company.	Beh, è anche bello stare in compagnia.
5.189	- LUCY: What are you doing? - Shh.	- LUCY: *Che fai?* - Sst!
5.190	I'm emailing a script to David.	Sto mandando il copione a David.
5.191	- You're snooping! - I'm not snooping.	[RIDE]: *No, stai ficcanasando!*
5.192	Did you bring Adrian in just to talk you up?	Non sto ficcanasando.
5.193	No. There were other things.	- Adrian serve solo a farti pubblicità? - No, anche per... altri motivi.
5.194	- What's he saying? - I can't hear if you keep talking!	- Che sta dicendo? - Non ci sento, se vai avanti a parlare!
5.195	He likes you, doesn't he?	Gli piaci, vero?
5.196	Oh, shh, shh, shh, shh...	Oh, sst, sst...
5.197	(WHISPERS) What do you think he's saying about me?	[SOTTOVOCE]: Cosa pensi che stia dicendo su di me?
5.198	And I'm eating well, as well, you know,	E, beh, sto anche mangiando bene.
5.199	spending more time with my family, reconnecting with my roots.	Sto passando più tempo in famiglia, riscoprendo le mie radici.
5.200	Yeah, I thought I could detect	Già, mi era sembrato di sentire un leggerissimo...
5.201	a little bit of hum of an accent in there.	- *Accento nella parlata.* - [RIDE]
5.202	Oh, what, can you...? Can you actually hear it?	Ma come... veramente lo sentite?
5.203	- Yeah! - Very, very subtle.	- Eh, sì! - Molto, molto leggero.
5.204	Yeah. It's not a conscious thing.	Beh, non è voluto.
5.205	No, of course not, no.	No, certo che no.
5.206	Have either of you two read *The Inner Voice*?	Uno di voi ha letto, per caso, *The Inner Voice*?
5.207	- No. - Twice.	- No. - Due volte.
5.208	It's about the artifice of acting.	Parla... Dell'artificio della recitazione.
5.209	- Great. - It's about the artifice of acting,	- Bello. - L'artificio della recitazione e...
5.210	and the freedom which comes from throwing off the mask of an RP accent,	La libertà che deriva dallo sbarazzarsi della maschera di una dizione standard.
5.211	and embracing a true inner voice.	*E dall'accettare...* Una voce interiore... autentica.
5.212	- That sounds fucking brilliant. - Mm, isn't it?	Davvero interessante, cazzo!

5.213	Cos Shakespeare, right, was from Birmingham.	Vero, eh? Shakespeare, per dire... era di Birmingham.
5.214	Was he? I mean, a bit down the road, but…	Sicuro? Cioè, era un po' più giù, ma…
5.215	(BIRMINGHAM ACCENT) "We are such stuff as dreams are made on,	*William Shakespeare *La Tempesta* [FORTE ACCENTO DI BIRMINGHAM]: "Siam fatti della stessa materia...
		"Di cui son fatti i sogni.
5.216	"and our little life is rounded with a sleep."	"E le nostre brevi vite...
		"Son cinte...
		"Da un sonno."
5.217	And that's Shakespeare.	E questo sì…
5.218	Have either of you two thought about, you know,	- Che è Shakespeare. - Avete mai pensato di fare emergere…
5.219	leaning into your own true voice?	La vostra voce autentica?
5.220	I didn't think I wasn't.	Credevo di farlo già.
5.221	- Oh, well, Mike, if I may... - Oh, you may, yeah.	- Beh, Mike, se posso permettermi... - Sì, puoi eccome.
5.222	...you speak, and the sound that emerges, it's…	Quando parli, il suono che emerge…
5.223	Oh, it's... it's unfiltered, you know? Raw.	È... senza filtri.
		Capisci? Grezzo.
5.224	Like, like...	Tipo... tipo...
5.225	(CLEARS HIS THROAT) Watch.	[SI SCHIARISCE LA VOCE] Sta' a sentire.
5.226	(BIRMINGHAM ACCENT) "This above all -	*William Shakespeare *Amleto* [ACCENTO DI BIRMINGHAM]: "E soprattutto questo:"
5.227	"to thine own self be true."	"Sii fedele a te stesso."
5.228	Huh? Could you... Could you feel that?	Eh? Sentite... lo sentite?
5.229	Have a go. Go on, have a go.	Provateci. Su, provate voi.
5.230	- Dave. - Thanks. Er…	- Dave? - Grazie. Ehm…
5.231	(SCOTTISH ACCENT) "To thine own self be true."	"Sii fedele a te stesso."
5.232	That's great, but…	Fantastico.
		Solo un po'…
5.233	...a little less RP. - I wasn't doing RP!	Meno pulito.
5.234	Just a little less RP, Dave.	- Stavo usando il mio di accento. - Solo un po' meno pulito, Dave.
5.235	I'm from Paisley!	- Sono di Paisley! - Fidati di me.

5.236	- Trust me, trust me. Go on. - Trust him.	- Vai! - Fidati.
5.237	(BROAD SCOTTISH ACCENT) "To thine own self be true."	[FORTE ACCENTO SCOZZESE]: "Sii fedele a te stesso."
5.238	Yes! Michael?	Sì! Michael?
5.239	(BROAD WELSH ACCENT) "To thine own self be true."	[FORTE ACCENTO GALLESE]: "Sii fedele…" "A te stesso!"
5.240	- Yes, more. More. More. - "To thine own self be true!"	Forza. Di più. - "Sii fedele a te stesso!"
5.241	"To thine own self be true!"	Di più. - "Sii fedele a te stesso!"

5.242	ALL: "To thy own self be true!"	Uh!	"Sii fedele a te stesso!"	"Sii fedele a te stesso, fesso!"
5.243	DAVID: Ya barm pot!	[IMITA TOM JONES]: "Sii fedele a te stesso!"		
5.244	"To thine own self be true!"	"Think I better dance now." Ah, vero!	Ecco… esatto!	"Sii fedele a te stesso!"

5.245	(IMITATES SEAN CONNERY) "To thine own shelf be true..."	[IMITA SEAN CONNERY]: "Sii fedele a te stesso!"
5.246	Huaghh! Oh, right…	
5.247	- "To thine own shelf be true." - Is...	Sta…
5.248	Is he all right?	Sta bene?
5.249	Yeah, he's fine.	Ma sì, sta benone.
5.250	You know, with the hair and the beard,	Con quei capelli e la barba, sembra…
5.251	- he just looks a bit... - What?	- Cosa? - Un pazzo.
5.252	- Wild. - Nah, he's fine.	- No, sta benissimo. - Ok.
5.253	OK.	
5.254	And what about you?	E che mi dici di te?
5.255	Are you all right? I mean, you could talk to Simon	Tu stai bene? Puoi parlare con Simon…
5.256	- about these things, cos he's… - The thing about Michael is,	Il problema di Michael è…
5.257	he feels helpless,	Che si sente un incapace.
5.258	and it's sobering, cos, you know, you reach the top of the tree,	E ti fa riflettere, capisci? Finalmente hai raggiunto l'apice, ma poi…
5.259	and then the world changes all around you,	Intorno a te tutto cambia e scopri di non essere più di aiuto a nessuno.
5.260	and you find you can't help any more.	
5.261	You're just...	E tu...

5.262	You're sat at home, spelling words backwards in your head.	Te ne stai a casa, a ripeterti parole al contrario nella testa.
5.263	What, is he doing that?	Ah, sta facendo quello?
5.264	All the time, yeah.	Eh, sì, di continuo.
5.265	You just stop feeling useful, don't you?	È solo che smetti di sentirti utile, capisci? Sai com'è…
5.266	You know, the theatres close,	I teatri chiudono.
5.267	the audiences go away, the roles dry up.	Il pubblico si allontana. I ruoli non si trovano più.
5.268	You've got nothing to offer.	*E tu non hai più niente da offrire.*
5.269	You're just sat looking out a window, twiddling your thumbs, hoping…	Stai lì a guardare fuori dalla finestra, girandoti i pollici e sperando…
5.270	…it's all going to be all right.	Che vada tutto bene.
5.271	(EXHALES SHARPLY)	[ESPIRA NERVOSAMENTE]
5.272	(INHALES AND EXHALES)	[INSPIRA ED ESPIRA] [SI SCHIARISCE LA VOCE]
5.273	I'm going to go for a run.	Io vado… a correre.
5.274	Sure.	Certo.
5.275	(LAPTOP BEEPS)	[SEGNALE DI DISCONNESSIONE]
5.276	(MICHAEL SIGHS)	[MICHAEL SOSPIRA]
5.277	Found the script.	Copione trovato.
5.278	Where was it?	Dov'era?
5.279	I threw it in the bin last night.	- Ieri sera l'ho buttato nel cestino.
5.280	The bin!	- Il cestino!
5.281	Where's Adrian?	Dov'è Adrian?
5.282	Gone for a run.	È andato a correre.
5.283	(LAPTOP BEEPS)	[SEGNALE DI DISCONNESSIONE]
5.284	Ah.	Ah.
5.285	- Where's Adrian? - Gone for a run.	Dov'è Adrian? È andato a correre.
5.286	Hi! Hi, hi, hi!	Ciao! Ma ciao.
5.287	CHILD: *The Magic Tree* by Olive Tennant.	BAMBINA: L'albero magico di *Olive Tennant.*
5.288	(READING CONTINUES)	[CONTINUA A LEGGERE] [PAROLE INDISTINGUIBILI]
5.289	- Oh, hi! - Oh, hello.	Ehi, ciao. - Oh, ciao. - Ciao.
5.290	- How did it go? - Fine, yeah.	- Com'è andata? - Bene, dai.
5.291	- She had a girl. - Nice.	- È una bambina. - Bello.
5.292	- Helen. - Very nice.	- Helen. - Bel nome.
5.293	- Mm. - You all right?	- Tu stai bene? - Sì, tutto ok.

5.294	Yeah, fine.	
5.295	The, um, the house appears to still be standing.	- La casa è ancora in piedi, pare. - Avverto forse un velato stupore?
5.296	- I'm sensing your surprise. - Well, I'm not trying to hide it.	- Non cercavo di nasconderlo. - Beh, così non è divertente.
5.297	- Well, that takes some of the fun away. - Mm.	
5.298	I did listen outside the kids' doors.	Stavo origliando alle porte dei bambini.
5.299	- Online lessons? - That's right.	- Lezioni online? - Esatto.
5.300	Did you try and teach them at all yourself?	Hai almeno provato a spiegargli qualcosa tu?
5.301	- I did. Yeah. - Yeah. And how did that go?	- Ci ho provato. - Com'è andata?
5.302	I realised that I am alarmingly ill-informed	Mi sono reso conto d'essere paurosamente ignorante su ogni argomento esistente.
5.303	on every subject under the sun.	
5.304	(LAUGHS) Yeah, well, that is true.	[RIDE] Sì, beh, effettivamente è vero.
5.305	Wish I didn't feel so helpless.	Vorrei non sentirmi così incapace.
5.306	Is the writing not going very well?	La scrittura non sta andando bene?
5.307	Actually, I've finished the screenplay.	A dire il vero…
5.308	- Ooh! - So, yeah.	- Ho finito la sceneggiatura. - Uh! Posso leggerla?
5.309	- Can I read it? - No, you can't.	- Non puoi. - Perché?
5.310	- Why not? - Because it might be shit.	- Perché è possibile che faccia cagare. - Sicuramente posso darti una mano.
5.311	Well, sure, but I could help.	
5.312	It's already in your inbox, I sent it	Ce l'hai nella mail.
5.313	- like an hour ago. - Oh, exciting!	- Te l'ho mandata un'ora fa. - Oh, che emozione.
5.314	Oh... *Behind Windows.*	Uh… *Dietro le Finestre.*
5.315	- Do you like it? - Mm, bit wanky.	- Ti piace? - Mah, se la tira un po'.
5.316	- Oh, come on, you can't say that. - Oh, I can.	- Dai, che commento è? - Ma è così.
5.317	- You don't even know what's in it yet. - What's in it, then?	- Neanche sai di cosa parla. - Di cosa parla, allora?
5.318	You know, lots of... things.	Di... un sacco di cose.
5.319	Well, it sounds excellent.	Beh, sembra eccezionale.
5.320	- Oh, fuck off back to the hospital. - Oh, OK, maybe I will.	- Tornatene a fanculo. - Ok, magari sì.
5.321	- But read my screenplay first. - Yeah, sure. I will,	- Ma prima leggi il copione. - Certo.
5.322	but I'm going to phone Anna first.	La leggo... ma prima chiamo Anna.

5.323	OK? And also take that.	D'accordo? E prendo pure... questo.
5.324	Oh, lovely. Well, I'm glad you've got your priorities right.	Oh, benissimo. Beh, mi fa piacere che tu abbia chiare quali sono le priorità.
5.325	- OK. - OK. See you later.	- A dopo. - A dopo.
5.326	See you.	
5.327	Hi. Sorry, I'm just going to minimise you	Ciao. Scusami...
5.328	- while I look something up, OK? - OK.	Ti rimpicciolisco mentre controllo una cosa, ok?
5.329	You all right?	Ok. Stai bene?
5.330	Yeah, just one minute.	Sì, solo un attimo.
5.331	(FOOTSTEPS)	[PASSI SI ALLONTANANO] [PASSI SI AVVICINANO] [SCRIVE SULLA TASTIERA]
5.332	- Hi, Michael. - Jesus Christ!	- Ciao, Michael. - Oh, Cristo!
5.333	Um…	Ehm…
5.334	- Georgia. - Hi.	- Georgia! - Ciao.
5.335	Oh, sorry, I didn't know you were... in there, you know.	Scusa, non sapevo fossi… Lì dentro.
5.336	- You all right? - Yeah. Just a sec.	- Tutto a posto? - Sì, dammi un secondo.
5.337	I was just calling to say that I've just got back from the hospital.	Ho chiamato giusto per dirti che sono appena tornata dall'ospedale.
5.338	- Oh, how did it go? - Yeah, really well. She, um…	- Ah! Com'è andata? - Molto bene. Ehm…
5.339	She had a girl.	Ha avuto una bambina.
5.340	Called her Helen.	L'ha chiamata Helen.
5.341	It's weird in hospitals at the moment because, you know.	È stranissimo andare in ospedale adesso, per... ovvi motivi.
5.342	But they gave me gloves and masks and stuff, so it was…	Ma mi hanno dato guanti, mascherina, di tutto, quindi…
5.343	Should I call back later?	Chiamo più tardi?
5.344	No. Sorry.	ANNA: No! Scusa.
5.345	An ambulance just turned up at our neighbour's an hour or so ago.	Dalla vicina è appena arrivata l'ambulanza.
5.346	- God. - Yeah.	- *Da un'oretta, circa.* - Oh, Dio.
5.347	I mean, we didn't see what was happening,	Già. Non abbiamo visto cos'è successo.
5.348	but Michael tried to go out and ask, and the paramedics	Michael è uscito a chiedere e i paramedici…
5.349	- just told him to go back inside. - Did you see her?	*l'hanno fatto rientrare in casa.*

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5.350	No, but…	- La signora, l'avete vista? - No, però…
5.351	…we saw a stretcher being carried in.	Hanno portato dentro una barella.
5.352	- OK, I'll get David. - Yeah.	- Ok, chiamo David. - Ok.
5.353	MICHAEL: Yeah, yeah. Still here. Yeah.	MICHAEL: *Sì, sì, sono ancora in linea, sì.*
5.354	Thank you.	*Grazie.*
5.355	Um, er, I don't know.	Ehm…
5.356	She's about five foot two.	È… ehm, non saprei… è alta più o meno 1,58, ehm…
5.357	Um, grey hair, glasses.	Capelli grigi, occhiali.
5.358	I'd say she's in her late 70s, early 80s maybe?	Avrà tra i 70 e gli 80 anni.
5.359	No. Sorry. I don't know her surname.	No, mi spiace, non so il cognome.
5.360	Her first name is, um, Hannah -	Il nome, però, è… Hanna.
5.361	H-A-N-N-A-H.	H-A-N-N-A-H.
5.362	My name? Er, Michael Sheen.	Il mio nome? Michael Sheen.
5.363	No, Michael.	No, Michael.
5.364	S-H-E-E-N.	S-H-E-E-N.
5.365	Yeah.	Eh, già.
5.366	Well, we all love Neil Gaiman.	Beh, chi non adora Neil Gaiman?
5.367	I know, but could you… please just ask	Eh, lo so, ma potrebbe semplicemente chiedere,
5.368	and see if you can find out? Let us know?	vedere cosa le dicono e poi farcelo sapere?
5.369	I mean, someone must have ordered the ambulance,	Qualcuno deve aver chiamato l'ambulanza. Vogliamo solo sapere dov'è…
5.370	so we just want to know where she is and what's happening.	E cosa sta succedendo.
5.371	Yes. Yes, I'll hold.	Sì, resto in attesa.
5.372	- Sorry. - Do you know where they've taken her?	- Scusate. - Sapete dov'è?
5.373	No, we don't know, but Michael's trying to find out.	No, ma Michael sta cercando di scoprirlo.
5.374	Oh, this is like a bad dream.	- MICHAEL: *Sembra un brutto sogno.* - No, andrà tutto bene.
5.375	- No. It will be fine. - It will be fine.	- Andrà tutto bene. - Pronto. Dica.
5.376	Hello. Yes.	
5.377	No, sorry, I explained. I don't know her surname.	No, mi spiace, come ho detto prima non so il cognome. Il nome è Hannah.
5.378	Her first name's Hannah.	
5.379	She's…	Beh, è…

5.380	...old, and on her own.	Vecchia... e sola.
5.381	Family's in Cardiff.	*La famiglia è a Cardiff.*
5.382	No, I don't know where. Um...	*No, non so dove. Sì...*
5.383	She runs an illegal neighbourhood watch from the CCTV camera	Gestisce illegalmente una vigilanza di quartiere con la telecamera
5.384	mounted on her garage. She likes interracial soft-core	*fuori dal garage. Le piace…*
5.385	pornographic literature.	La letteratura *soft-core* interrazziale.
5.386	She's an angry, shitty, blackmailing little…	È... una piccola, rabbiosa ricattatrice di merda.
5.387	Well, she makes a very bad bara brith and…	Beh, fa una *bara brith* veramente pessima e…
5.388	... she's kind.	È gentile. [SOSPIRA]
5.389	(MICHAEL CLEARS HIS THROAT)	[MICHAEL SI SCHIARISCE LA VOCE]
5.390	(EXHALES)	[INSPIRA ED ESPIRA PROFONDAMENTE]
5.391	Sorry.	[SOSPIRA] Mi scusi.
5.392	(CLEARS HIS THROAT)	[SI SCHIARISCE LA VOCE]
5.393	Yeah.	Sì...
5.394	Yeah. OK.	Sì, ok.
5.395	Thank you.	La ringrazio.
5.396	Yeah, I know this isn't the best time,	So che forse non è il momento migliore, ma l'ultima volta che se ne è parlato…
5.397	I just feel like the last time we talked about it…	
5.398	We were playing Battleships that time.	Stavamo giocando a *Battaglia Navale*. Avevamo deciso che…
5.399	...we did decide that, um,	
5.400	I'd have my name first on the poster - Tennant and then Sheen,	Beh, che il mio nome sarebbe stato…
		Primo sulla locandina: "Tennant" e poi "Sheen".
5.401	I think that's what we said that we would have.	Credo che avessimo deciso così.
5.402	Um, sorry.	*Mi dispiace, so che non ho un bel tempismo, ma, ecco…*
5.403	I know this isn't great timing,	
5.404	but I've just been sent a draft of the poster.	Mi hanno appena mandato la bozza della locandina.
5.405	You'll have... They'll have sent it to you too.	Sarà arrivata anche a te.
5.406	I mean, you won't have had time to look, probably, but…	Probabilmente non hai avuto tempo di guardare.
5.407	...um, the… They want to announce,	Beh, vogliono presentarlo al pubblico.
5.408	so they need approval on the…	Quindi gli serve l'approvazione per la…
5.409	...er, thing. I...	Per la cosa. Io...

5.410	Unfortunately, on the one they've mocked up,	Sfortunatamente, in quello che hanno abbozzato, il tuo nome è il primo.
5.411	your name is actually first.	
5.412	So, um, sorry.	Quindi, ehm...
5.413	This is really bad timing, but they need changes	*Mi dispiace, non è un buon momento,*
5.414	by the end of play today.	*ma gli servono le modifiche entro la fine di oggi.*
5.415	So do you mind if I just go back to them	Quindi, ti dispiace se gli rispondo io e dico di scambiare i nomi? Solo sul...
5.416	and tell them just to swap those names round? Just on the...	
5.417	So they're the right way round on the poster. Um…	Così sono giusti sulla locandina e...
5.418	I'm happy to do that on both our behalves quickly, if that's OK.	*Gli scrivo io subito, senza problemi. Da parte di entrambi, se per te va bene.*
5.419	Or we could leave it as it is, just…	Oppure possiamo lasciarlo così com'è, semplicemente…
5.420	Let's just leave it.	Lasciamolo così.
5.421	(PHONE VIBRATES)	[CELLULARE VIBRA]
5.422	We'll just leave it. We'll leave it.	Lo lasciamo così.
5.423	Don't worry about it.	Lo lasciamo così. Non preoccuparti.

Ep. 6	Original Version	Italian SDH
6.1	MICHAEL: Has it occurred to you that she's read it	Ti è venuto in mente che…
6.2	and hasn't got the heart to tell you it's no good?	*Potrebbe averlo letto, ma non se la senta di dirti che non è un granché?*
6.3	- Of course it has! - Right.	- Certo che mi è venuto in mente. - Ok.
6.4	Why would that not have occurred to me?	- Come faceva a non venirmi in mente?
6.5	Just thought I'd check.	- Chiedevo.
6.6	I mean, that is the single thing that is occurring to me repeatedly,	È la sola cosa che mi torna in mente, di continuo, ancora e ancora.
6.7	over and over again, of course.	- DAVID: *Ovviamente.* - Certo, certo.
6.8	MICHAEL: Of course, of course. What do you miss?	- MICHAEL: *A te cos'è che manca?* - *Del mondo reale?*
6.9	DAVID: About the real world?	
6.10	Yeah...	*Esatto.*
6.11	Feedback from my wife.	L'opinione di mia moglie.
6.12	Um... Rehearsals, I suppose.	*Boh…*
		Le prove.
		Immagino.
6.13	Film sets.	- I set dei film. - *Oh!*
6.14	Oh! People bringing you coffee every ten minutes.	La gente che ti porta il caffè ogni dieci minuti.
6.15	- They *have* to be nice to you. - Yeah.	- DAVID: *Devono ad essere gentili.* - *Già.*
6.16	It's, like, their job to make sure you're OK.	DAVID: *Il loro lavoro è proprio assicurarsi che tu stia bene.*
6.17	Yeah.	MICHAEL: *Esatto.*
6.18	MOTHERLY VOICE: "Would you like some thermals for today?	[TONO PREMUROSO]: "Vuoi della biancheria termica oggi?"
6.19	"You can slip a few on under your costume - nobody'll know."	"La puoi infilare sotto al costume, non se ne accorge nessuno."
6.20	"Yes, I'm a bit cold."	"Sì, ho un po' freddino."
6.21	"Yes, I know you are. Don't worry.	"Sì, lo so, caro. Non preoccuparti."
6.22	"I'll put some heat pads in your shoes."	"Ti metto i cuscinetti termici nelle scarpe."
6.23	"I need little warm hands and feet, like a hedgehog!"	"Piedini e manine devono stare al calduccio, come un riccio."
6.24	"Can we pop you over to make-up? Can we pop you over to make-up?"	"Facciamo un salto al trucco, che dici? Facciamo un salto al trucco?"
6.25	And then you go into make-up, and it's...	*Vai al trucco e sembra…*
6.26	(IMITATES THUMPING BASSLINE)	[IMITA MUSICA ELETTRONICA]

6.27	...fucking disco!	Una cazzo di discoteca.
6.28	(SHOUTS)"All right?!"	[URLA]: "Come andiamo?"
6.29	- "Oh, is the music too loud?" - "No, it's fine, it's fine."	*"La musica è troppo alta?"* *"No, va bene, va bene così."*
6.30	"Are you sure?! I can't hear you! What did you say?	*"Sei sicuro? Non ti sento!"*
6.31	- "Is it too loud?!" - "What...?!"	- *"Che dici? È alta?"* - "Come?"
6.32	Please can I have a professional to sort this fucking hair out?	Per favore, mi mandate un professionista a sistemare questo casino?
6.33	DAVID: Oh, God!	DAVID: *Oh, mio Dio!*
6.34	Michael, I think I'm going to stop.	Michael, io chiudo qui, credo.
6.35	Uh... Yeah, I should get going as well.	Ehm, già, dovrei andare anche io.
6.36	I mean... stop doing the play.	Intendevo… Chiuderla qui con lo spettacolo.
6.37	I'm going to stop doing the play.	Chiudo qui con lo spettacolo.
6.38	[display:] Episode Six The Cookie Jar	Episodio Sei Il barattolo dei biscotti
6.39	JO: Why do you think that?	JO: *Perché lo pensi?*
6.40	It's just a vibe, really.	È solo un'impressione, in realtà.
6.41	With you?	Fra te e loro?
6.42	With each other, and me.	Fra di loro e verso di me.
6.43	Everything, really.	Un po' verso tutto, in realtà.
6.44	Worse than the argument?	Peggio del litigio?
6.45	At least with the argument, it felt like they cared.	Almeno quando litigavano, sembrava gli importasse. Ora sono disinteressati.
6.46	Now they're just not interested.	
6.47	(SIGHS) Is one worse than the other?	- Chi è messo peggio? - Sono entrambi molto giù.
6.48	They're both pretty low.	
6.49	But you think if one goes, the other one's just going to follow?	- E se uno se ne va, l'altro lo segue? - Sì, credo di sì.
6.50	Yeah, I think so.	
6.51	Can we help them back in?	- Possiamo invogliarli a tornare? - Sì, sì!
6.52	Yes, yes! How?	- Come?
6.53	A whole new approach to rehearsals.	- Rivoluzionando l'approccio alle prove.
6.54	We haven't done anything yet.	- Non abbiamo fatto nulla. - Partire da capo, allora.
6.55	OK. Well, a fresh start. Kick off from page one.	- Partire da pagina uno. - L'ho proposto.
6.56	I suggested that, actually,	
6.57	- to them yesterday. - Great.	- Giusto ieri. - Bene!

6.58	- What did they say? - Michael called me, um…	- Che hanno detto? - Allora, Michael mi ha dato del…
6.59	…pusillanimous.	"Pusillanime".
6.60	Ugh. What does that mean?	E che vorrebbe dire?
6.61	I don't know. It's not good, is it?	- Non so, ma è negativo, no? - E David?
6.62	- And what did David say? - David nodded.	David… ha annuito.
6.63	- To starting over? - Or at "pusillanimous".	- Al ripartire? - O a "pusillanime".
6.64	- Janine, get my phone! - Do you want your old phone…?	Janine, portami il telefono!
6.65	- Right, there's just one thing… - …your new phone, or your secret phone?	- Il tuo, quello nuovo o quello segreto? - Ok, c'è solo una cosa…
6.66	Yeah, what's the thing? What's the thing?	Sì, cosa? Che cosa?
6.67	- You can drop that tone, Janine. - Is she all right?	- Abbassiamo i toni, Janine. - Sta bene?
6.68	- She missed her daughter's birthday. - Why?	- Ha perso il compleanno della figlia. - Come?
6.69	Fixing your mess.	- Stava sistemando i tuoi casini.
6.70	What did she… have to do?	- Cos'ha dovuto fare?
6.71	Well, I had her driving flowers and wine and cards to David and Michael.	Beh, le ho fatto consegnare fiori, vino e… biglietti a David e Michael.
6.72	- Michael's in Wales. - Yes, I know he is!	- Michael è in Galles. - Sì, lo so!
6.73	Is that even allowed?	Ma è permesso?
6.74	You sound just like her.	Mi sembri lei.
6.75	- Secret phone! - (PHONE CLATTERS)	Il telefono segreto!
6.76	- Sorry, Janine! - Pusillanimous prick.	- Mi dispiace, Janine! - Coglione pusillanime.
6.77	- (JO SIGHS) - (DOOR SLAMS)	[JO SOSPIRA] [JANINE SBATTE LA PORTA]
6.78	Right, this is a long shot,	Ok, potrebbe essere azzardato, ma conosco qualcuno del mestiere…
6.79	but there's an actor that I know who owes me a favour. (CHUCKLES)	Che mi deve un favore. [RIDACCHIA]
6.80	Who? Who is it?	Chi? Chi è?
6.81	Oh, let's just hope she honours her debts.	Oh… speriamo solo che sia una donna di parola.
6.82	Wagwan?	Che si dice?
6.83	(LAUGHS) Hello, trouble! How are you?	[RIDE] Ciao, peste! Tu come stai?
6.84	Go away.	Sparisci.
6.85	- (VIDEO CALL TONE) - No, darling. Not you.	- [SEGNALE DI DISCONNESSIONE] - No, tesoro, non tu. Senti…

6.86	Listen, cast your mind back - 2015, St Petersburg.	Torna con la memoria al 2015, San Pietroburgo.
6.87	Good God! You kiss your grandson with that mouth?!	Dio santo! Ci baci tuo nipote con quella bocca?
6.88	Do you know what this is about?	Sai di cosa si tratta?
6.89	I do not.	Non ne ho idea.
6.90	Well, Jo's message was very mysterious.	Il messaggio di Jo era molto enigmatico.
6.91	It was.	Davvero.
6.92	Did you get the flowers she sent?	Hai ricevuto i fiori?
6.93	- And the wine! - What wine?	- E il vino. - Quale vino?
6.94	Did I say wine? No. Flowers. Yes, that's right.	Ho detto vino? Sbagliato. Fiori, sì.
6.95	Yeah, yeah. Very kind.	Sì, sì, davvero gentile.
6.96	Yeah, lovely. The woman who delivered mine was a little short with me.	Sì, carinissima. La donna che ha consegnato i miei… È stata un tantino sgarbata.
6.97	Yes! And her car was full of "Happy 1st Birthday" balloons.	È vero! E aveva la macchina piena di palloncini di "Buon Primo Compleanno".
6.98	Probably does multiple deliveries in a day.	- Farà più consegne in un giorno. - Di sicuro è molto efficiente.
6.99	I'm sure she's very efficient.	
6.100	Can I tell you something that I shouldn't tell you?	Posso dirti una cosa…
6.101	- I don't know. Should you? - I don't know. Can I?	- Che non dovrei dirti? - Non saprei, ti conviene?
6.102	Well, I don't know now, do I?	- Non lo so, posso? - E io che ne so?
6.103	Georgia sent me your script.	- Georgia mi ha mandato il copione. - Sì?
6.104	- Really? - Yeah.	
6.105	She wanted to get another opinion on it	Voleva una seconda opinione prima di parlare con te, ma…
6.106	before she spoke to you, but, er... she thinks it's incredible.	- Beh, per lei è incredibile. - Tu che ne pensi?
6.107	- And what do you think? - (VIDEO CALL TONE)	[SEGNALE DI CONNESSIONE]
6.108	Oh, fuck!	Oh, cazzo!
6.109	- Sorry! - Sorry!	-Scusa! - Scusa!
6.110	Stop bleating, please.	- Basta piagnucolare. - Scusa!
6.111	- Sorry! - Hello!	- MICHAEL: *Ciao.* - Solo un attimo.

6.112	I'll be with you in a second.	
6.113	ASSISTANT: Jo says, "Flowers?"	*- ASSISTENTE: Jo chiede dei fiori.*
6.114	Yes, that's fine.	*- Andavano bene.*
6.115	- And Champagne? - That's fine.	*- Lo Champagne?* *- Bene.*
6.116	Oh, I hate this bloody machine.	Odio questo aggeggio maledetto.
6.117	Why can't we go back to cups and strings?	Perché non possiamo tornare alle lattine e allo spago?
6.118	I'm asking you, why can't we go back to cups and strings?!	Vi ho chiesto perché non torniamo alle lattine e allo spago?
6.119	- Yes. - Whatever you want.	- Certo. - Come vuoi tu.
6.120	David?	- David? - Scusa, non mi aspettavo fossi tu.
6.121	Sorry, I didn't realise you were joining us.	
6.122	Well, it would've somehow lessened the impact, wouldn't it?	Beh, sarebbe stato meno d'effetto, non credi?
6.123	Yes, absolutely.	Senza dubbio.
6.124	You've grown your hair.	- Hai fatto crescere i capelli.
6.125	Er, extensions, actually.	- In realtà sono *extension*.
6.126	Oh.	Ah.
6.127	- And Michael. - Judi.	- Michael... - Judi.
6.128	Are those extensions too?	Pure tu con le *extension*?
6.129	No, no, this, uh…	No, no, questi…
6.130	...this is all me.	Sono tutti i miei.
6.131	Hm…	*Mm-hm.*
6.132	Well, I've been talking to your director.	JUDI: Dunque, ho parlato col vostro regista.
6.133	- Simon? - Yes. He's a lovely boy.	- Simon? - Sì, un ragazzo davvero adorabile.
6.134	He's lovely, yeah.	- Già, adorabile. *- Un tantino…*
6.135	He's a tad ineffectual…	- Inconcludente.
6.136	Ineffectual! Yes.	- Inconcludente, esatto.
6.137	- …and ambitious. - Oh, absolutely.	- E ambizioso. - Oh, decisamente!
6.138	A bit like a well-meaning moth	Come una falena benintenzionata che continua a finire sulla luce sbagliata.
6.139	that keeps bumping into the wrong light bulb.	
6.140	He tells me you're not playing nicely.	Mi ha detto che non fate i bravi.
6.141	Well... it's been a tough few weeks.	Beh... sono state settimane difficili.
6.142	- Is that right? - Yeah, we've been through a lot.	- Ah, sì? - Sì, ne abbiamo passate tante.

6.143	- We've been rehearsing this play. - So I've been told.	- Stavamo provando uno spettacolo. - Ho saputo.
6.144	And you've fallen out of love with it?	E ora la passione non arde più?
6.145	Well, it's lost its lustre, yeah.	Beh, ha perso un po' il suo fascino, sì.
6.146	- Is it a comedy? - No, it's Italian.	- Commedia? - No, è italiana.
6.147	Oh, Italian?	Ah, italiana?
6.148	Any of you speak Italian?	Sapete l'italiano?
6.149	- Yeah, Michael does. - Oh, do you, Michael?	Sì, Michael.
6.150	I don't.	- Davvero, Michael? - No, non è vero.
6.151	Well, perhaps you should have said no.	Forse avreste dovuto dire di no.
6.152	I suggested that.	L'ho proposto, infatti.
6.153	Yeah, perhaps we should…	Già, forse avremmo dovuto. Anche io ero combattuto.
6.154	I was torn too.	
6.155	Yes. Well, it would have saved a lot of trouble.	Vi sareste risparmiati un sacco di rogne.
6.156	But you always say that actors shouldn't say no,	Dici sempre che un attore non dovrebbe rifiutare, sennò non te lo chiedono più.
6.157	because then people will stop asking you.	
6.158	Yes. Yes, I do say that.	Sì, è vero, lo dico.
6.159	- What, you don't mean it? - Certainly not!	- Ah, non dicevi sul serio? - Certo che no!
6.160	Oh.	Ah.
6.161	Well, do you think people are ever going to stop asking me?	A me pensate che smetteranno mai di chiederlo?
6.162	- I suppose not. - No.	- Immagino di no. - No.
6.163	No matter how often I say no, they never do. They keep on and on.	Non importa quante volte io rifiuti. Loro non smettono di chiedere.
6.164	"Do this." "Do that." "Play a queen." "Play a spy." "Play a cat."	"Fai questo. Fai quello. Fai una regina. Fai una spia. Fai un gatto."
6.165	Do you know how tiring it is to be everyone's first choice	Sapete quant'è stancante essere la prima scelta per ogni maledetto ruolo?
6.166	- for every bloody role? - I do.	- Sì, lo so. - No, Michael, non lo sai!
6.167	- No, Michael, you don't. - No, no.	No, no.
6.168	We're told in this industry to expect rejection.	Nel nostro settore ci viene detto di aspettarci il rifiuto.
6.169	Now, some of us are fortunate enough to reach the level	Beh, alcuni…

6.170	where we have to mete out the rejection.	hanno la fortuna di arrivare al punto in cui sono loro stessi a elargire rifiuti.
6.171	That's not an easy responsibility either.	Nemmeno questa responsabilità va presa alla leggera.
6.172	Are you saying we should have said no?	Intendi... che dovevamo dire di no?
6.173	I'm saying that the responsibility of saying yes or no	Intendo che la responsabilità di dire di sì o di no è unicamente vostra,
6.174	lies squarely with you,	
6.175	as does your behaviour afterwards.	così come lo è il vostro comportamento dopo aver scelto. Avete detto... di sì.
6.176	You said yes.	
6.177	- Yes. - Yes.	- Sì. - Sì.
6.178	Then stop fucking about.	Allora basta cazzeggiare.
6.179	We're actors. When we say yes, we do the bloody job.	Siamo attori. Se accettiamo un cavolo di lavoro, lo portiamo a termine!
6.180	(VIDEO CALL TONE)	[SEGNALE DI DISCONNESSIONE]
6.181	(DAVID SIGHS)	[MICHAEL SOSPIRA]
6.182	You don't speak Italian?	- Non sai l'italiano?
6.183	You think Simon's a lovely boy?	- E tu pensi che Simon sia adorabile?
6.184	(AS MICHAEL) "No, this hair - it's all me."	- "No, questi capelli sono tutti miei." - Beh, è vero!
6.185	Well, it is!	
6.186	- "It's all me!" - Arr… (LAUGHS)	- "Sono tutti miei!" - [MICHAEL RIDE, SBUFFA]
6.187	You are just jealous of my mane.	Sei solo geloso della mia chioma.
6.188	Trying to seduce the Dame.	Guardalo come vuole sedurre la Dama del Regno!
6.189	- Well, can you blame me? - You know, she's a national treasure.	- Beh, puoi biasimarmi? - È patrimonio nazionale, lo sai, vero?
6.190	- I felt like a rabbit in the headlights. - Yeah.	Ero come un coniglio che sta per essere investito.
6.191	There is something ethereal about her, isn't there?	Già. C'è qualcosa di etereo in lei, vero?
6.192	- Something otherworldly. - It's sort of like being…	- Qualcosa di ultraterreno. - È un po' come essere…
6.193	...consumed	Consumati...
6.194	by... Angel Delight.	Da una… Angel Delight, sai, la mousse?
6.195	Which flavour of Angel Delight are you imagining?	- E che gusto ti immagini? - Alla fragola, ovvio.
6.196	- Strawberry, of course. - I'd have said butterscotch.	Avrei detto al caramello, tipo *butterscotch.*
6.197	(MICHAEL SIGHS)	[SOSPIRA]
6.198	She's definitely hung up, hasn't she?	Sicuro che non sia più collegata, vero?

6.199	Well, I guess we should do the bloody job, then.	Finiamo quel cavolo di lavoro, allora.
6.200	I think we probably should, yeah.	Già, ci conviene.
6.201	Hey.	Ciao.
6.202	Thank you.	Grazie.
6.203	GEORGIA: "I can't believe you found us."	- GEORGIA: *"Non ci credo! Ci avete trovati."*
6.204	"The family stare at the woman,	- "La famiglia fissa la donna."
6.205	"Christopher and his two girls caked in mud from days walking.	"Christopher e le due figlie incrostati di fango dopo giorni di cammino."
6.206	"Sarah has a cut on her face."	"Sarah ha un taglio sul viso."
6.207	"Are you hurt, little girl?"	"Sei ferita, piccolina?"
6.208	"I'll be fine."	"Sto bene."
6.209	"Where have you come from?"	"Da dove venite?"
6.210	"The girls look at Christopher.	"Le bambine guardano Christopher."
6.211	"Tears begin to pool in his eyes."	"Gli occhi gli si riempiono di lacrime."
6.212	"Over the mountains."	"Dal di là delle montagne."
6.213	"You have food?"	"Avete del cibo?"
6.214	"And water and a place to rest."	- "Pure acqua e un posto dove riposare."
6.215	"We can rest! Dad, we can rest!"	- "Possiamo riposarci!"
6.216	"Her little sister begins to cry."	- "Papà, possiamo riposare!" - "La sorella minore inizia a piangere."
6.217	"Daddy."	- "Papà."
6.218	"And his knees give in."	- "Le gambe dell'uomo cedono."
6.219	"He sinks to the floor, gathering his daughters in his arms."	"Scivola a terra, stringendo fra le braccia le figlie."
6.220	"Stay as long as you need."	- "Rimanete finché ne avete bisogno."
6.221	"Oh, thank you."	- "Oh, grazie."
6.222	- "Somewhere, a dog barks." - Woof.	- "Da qualche parte, un cane abbaia." - Bau!
6.223	"How did you find us?"	"Come ci avete trovati?"
6.224	"The man looks up,	"L'uomo alza lo sguardo. Le lacrime come fiumi solcano la polvere sul suo viso."
6.225	"tears cutting rivers through the dirt on his face."	
6.226	"When I was young, a circus passed through town.	"Quand'ero giovane... "In città passò il circo."
6.227	"My father lifted me up on his shoulders so I could see.	"Mio padre mi prese sulle spalle per farmi vedere."
6.228	"I asked him how the elephants found their way, and he told me	"Gli chiesi come facessero gli elefanti a trovare la strada."
6.229	"they parade in single file,	"Lui mi disse che procedevano, in fila indiana."
6.230	"just holding the tail of the elephant in front..."	"Tenendosi alla coda dell'elefante che gli stava davanti."
6.231	"...until they get home."	"Fino a casa."
6.232	"He looks to the horizon."	"L'uomo guarda l'orizzonte."

6.233	- Aww... - Aww…	- Ohhh… - Oh!
6.234	Very good.	Perfetto.
6.235	It's not too pretentious?	- Ancora troppo presuntuoso? - No!
6.236	- No! - No? Sure?	- No? Sicuro? - Beh, non se finisce nelle mani giuste.
6.237	Well, not in the right hands.	
6.238	Right. Thanks for reading in, Lucy.	Ti pareva. Grazie per aver letto, Lucy.
6.239	Oh, my pleasure.	- Piacere mio.
6.240	And Anna and Georgia, of course, obviously.	- E ovviamente anche ad Anna e Georgia.
6.241	And good work with those dogs, Simon!	E ottimo lavoro con quei cani, Simon!
6.242	- Thank you! - I mean, such variety!	- Grazie! - Che varietà, davvero!
6.243	- Yeah. - Got any notes?	Esatto.
6.244	- Nothing. - Come on!	- Qualche osservazione? - Nessuna.
6.245	- No! - You must have something.	- Eh, dai! - No! Ci sarà pur qualcosa.
6.246	(SIGHS DEEPLY)	[INSPIRA]
6.247	Uh...	Ehm…
6.248	I loved how the daughter rescues the father.	Ho adorato… il fatto che sia la figlia a salvare il padre.
6.249	Oh!	*Oh!*
6.250	That was actually Georgia's idea.	- È stata un'idea di Georgia, in realtà.
6.251	Oh, it's very moving.	- Davvero commovente.
6.252	- And I loved the scene with the deer. - Yes!	- A me è piaciuta la scena del cervo. - Vero!
6.253	That one was Georgia, too, actually.	Sempre una sua idea, a dire il vero.
6.254	The visual language was striking.	Il linguaggio visivo era straordinario.
6.255	Thank you. I think… Yeah, that was me.	Grazie, quella dovrebbe essere farina del mio sacco.
6.256	What do the elephants symbolise?	Cosa... simboleggiano gli elefanti?
6.257	The elephants...	Gli elefanti...
6.258	- Memory. - Memory.	- La memoria. - La memoria.
6.259	Did you write any of it, David?	Hai scritto qualcosa tu, David?
6.260	I responded very well to notes.	Ho saputo… Far tesoro delle osservazioni.
6.261	- From a published novelist. - From a published novelist, yeah.	- Di una scrittrice affermata. - Esatto, proprio così.

6.262	Yeah. Could I be in the film of your book instead, Georgia?	Posso fare il film tratto dal tuo libro, piuttosto, Georgia?
6.263	No, no, no, no, no, no...!	No, no, no, no, no, no, no.
6.264	Er, why not?!	- Ehi! Perché no?
6.265	Because if anyone does that, it's going to be me.	- L'unico in diritto di farlo, sono io.
6.266	- Why? - Because I'm married to her!	- Perché? - Perché siamo sposati.
6.267	What would happen to your film, then?	E che ne sarà del tuo film? Chi si occupa degli elefanti?
6.268	- Who'd look after the elephants? - Fuck the elephants!	- Fanculo gli elefanti! - Signore e signori…
6.269	Ladies and gentlemen, fuck the elephants!	- Fanculo gli elefanti! - Già.
6.270	- Yep! - I miss elephants.	- Mi mancano gli elefanti!
6.271	ANNA: You miss elephants?	- ANNA: *Ti mancano gli elefanti?*
6.272	Yeah. David asked me earlier, what do I miss?	Prima David ha chiesto cosa mi mancasse.
6.273	And I miss elephants.	E... a me mancano gli elefanti.
6.274	- You miss elephants? - I do.	- Gli elefanti? - Già.
6.275	What, on a day-to-day basis?	- Tipo nella quotidianità?
6.276	No, not on a day-to-day basis, David.	- No, David, non nella quotidianità.
6.277	But I thought about it, and I would like to see an elephant.	Ma ci ho pensato. E mi piacerebbe vedere… Un elefante.
6.278	I would like to see an elephant. Yeah.	Anche a me piacerebbe vedere un elefante, sì.
6.279	Well, you've both survived this long without one, so…	Siete arrivati alla vostra età senza vederne uno.
6.280	That's true.	Vero.
6.281	I miss hairdressers.	A me mancano i parrucchieri.
6.282	- O-ho-ho! - What about you, Lucy?	[RIDE FRAGOROSAMENTE]
6.283	Oh, God, I miss my own space.	- E tu, Lucy? - Oh, Dio, a me mancano i miei spazi.
6.284	Well...	Beh...
6.285	Simon?	Simon?
6.286	Er, nothing. I am fine.	Niente, io sto... benone.
6.287	Really? Cos I...	Davvero? Perché avrei…
6.288	May I... moot an idea?	Potremmo…
6.289	No.	Vagliare un'idea?
6.290	Oh, please! Let him moot.	- No. - Ti prego, lasciagliela vagliare.
6.291	Let him moot an idea.	Lascia che vagli un'idea.

6.292	May I put forth a moot?	- Posso proporre un vaglio?
6.293	Yes. He moots so beautifully!	- Già, vaglia a meraviglia.
6.294	I do. And I've missed mooting.	Verissimo. E mi manca vagliare.
6.295	He's a master mooter.	È un vagliatore provetto.
6.296	Yeah. Master moot-ivator.	In-vagliatore provetto.
6.297	You really are! You moot-ivate me.	Lo sei davvero.
		Mi in-vagli sempre.
6.298	Thank you. If I may moot…	Grazie. Vaglio, permettete?
6.299	2-4-6-8, moot away.	Te vaglio bene assaje.
6.300	I moot that Simon misses…	Vaglierei l'idea che a Simon…
6.301	…well-behaved actors.	manchino gli attori disciplinati.
6.302	Absolutely not.	- Assolutamente no.
6.303	Not even trying!	- Non ti crede nessuno!
6.304	- Ah! You lie! You lie!	Tu menti!
	- Woohoo!	Tu menti!
6.305	(DOORBELL RINGS)	[CAMPANELLO]
6.306	- What was that?	Cos'era?
	- (DOORBELL RINGS)	[CAMPANELLO]
6.307	- There's someone at the front door.	- Qualcuno alla porta.
	- Who is it?	- Chi è?
6.308	I don't know. Uh… Just…	Non lo so. Scusate un secondo.
	Just give me a sec.	
6.309	- Rude, at this hour.	- Da maleducati a quest'ora.
	- Mm.	- Un po'.
6.310	What's the plan with the script, David?	- Che piani hai per il copione, David?
		- Beh…
6.311	Well, I'm sort of hoping	Sto, tipo, sperando
	that Michael will do it.	che Micheal accetti di farlo.
6.312	Oh, amazing!	Fantastico!
6.313	Although apparently,	Ora si è affezionato
	he's attached to Georgia's novel, so…	al libro di Georgia, però.
6.314	- Who's directing?	- Di chi sarà la regia?
	- I thought I might give it a go myself.	- Non lo so, magari…
		Potrei provarci io.
6.315	- Mm!	- Provarci tu?
	- Give it a go yourself?	- Beh…
6.316	Well, if you can do it, Simon…	Se ci riesci tu, Simon…
	(CLICKS TONGUE)	[SCHIOCCA LA LINGUA]
6.317	If I can do it, David…	- Se ci riesco io, David…
		- Già.
6.318	Who was it?	Chi era?
6.319	Er, Hannah's son.	Il… figlio di Hannah.
6.320	What did he say?	Che ha detto?
6.321	I don't know. I left Michael with him.	Non so, ci sta parlando Michael.
6.322	Who's Hannah?	

6.323	Michael's neighbour.	- Chi è Hannah?
6.324	Mm.	- La vicina... di Michael.
6.325	She's OK.	Sta bene.
6.326	Brilliant.	Ottimo.
6.327	(ALL SIGH IN RELIEF)	[SOSPIRI DI SOLLIEVO]
6.328	I mean, she was sick, but the hospital did an amazing job.	Cioè, è stata male, ma in ospedale hanno fatto... un lavoro eccezionale.
6.329	That was her son.	Quello era il figlio.
6.330	She wanted me to know...	Gli ha detto lei di avvisarmi…
6.331	(VOICE BREAKS) ...that she was OK.	[VOCE SPEZZATA]: Che sta bene. Sta bene!
6.332	That she was OK. Oh, ho-ho! Ah...	Uhhh!
6.333	(CLEARS THROAT) Excuse me. Excuse me.	[SI SCHIARISCE LA VOCE]: Scusate, scusate.
6.334	(CLEARS THROAT) Ah.	*Ah!*
6.335	- OK. We're going to leave you guys to it. - Yeah.	- Ok, vi lasciamo in pace. - Già.
6.336	- All right. Yeah, we'll go too. - Yeah. Lovely to see you all.	- Sì, andiamo anche noi. - È stato un piacere vedervi.
6.337	And you, Lucy.	- Anche per noi, Lucy. - Altrettanto.
6.338	Aww. She's lovely.	- Oh, è adorabile.
6.339	Yeah, she is. Yeah.	- Sì, è vero.
6.340	Um…	Beh…
6.341	We're rehearsing tomorrow?	Domani proviamo?
6.342	I see no reason why not. Michael and I are professionals.	Non vedo perché no.
6.343	When we say yes, we do the bloody job.	Siamo professionisti: se accettiamo un cavolo di lavoro, lo portiamo a termine!
6.344	Great! Where from?	- Perfetto! Da dove partiamo? - Si era concluso qualcosa…
6.345	Have we... done anything with scene one yet?	Con la scena uno?
6.346	No.	- No.
6.347	Maybe we should just start with scene one.	- Forse ci conviene partire da quella.
6.348	Start from scene one. Page one?	Allora partiamo da lì.
6.349	- Very good. See you there. - See you there!	- Pagina uno? - Per me va bene. A domani! A domani!
6.350	(VIDEO CALL TONE)	[SEGNALE DI DISCONNESSIONE]
6.351	God natt, sov gott!	*God natt, sov gott!*
6.352	Ooh! What's that?	- Uh, che vuol dire?
6.353	Goodnight and sleep well.	- Buonanotte e sogni d'oro.
6.354	- In Welsh? - No, in Swedish.	- In gallese? - No, in svedese.
6.355	In Welsh, it's nos da a chysgwch yn dda.	In gallese è: *Nos da a chysgwch yn dda.*

6.356	Oh, God, you're impressive.	Mio Dio, sei incredibile.
6.357	(VIDEO CALL TONE)	[SEGNALE DI DISCONNESSIONE]
6.358	- Mm. That was all right. - Mm…	- Non è andata male. - Mm-hm.
6.359	You know what I miss?	Sai cosa manca a me?
6.360	No! What do you miss?	No, che cosa ti manca?
6.361	You wearing a different top.	Quando ti cambiavi ancora la maglietta.
6.362	Oh, sorry.	Oh, scusa.
6.363	And sleep.	E dormire.
6.364	- I'm going to bed. - Na-night.	Vado a letto.
6.365	Na-night.	- Notte, notte.
6.366	(BLOWS KISSES)	- Buonanotte.
6.367	(VIDEO CALL RINGS)	[AVVISO DI VIDEOCHIAMATA]
6.368	All right?	Tutto a posto?
6.369	Are you alone?	Sei solo?
6.370	Yeah.	- Sì.
6.371	I have so many notes on your script.	- Ho un sacco di commenti sul copione.
6.372	Oh, fuck off!	Ma vaffanculo!
6.373	(LAUGHS)	[RIDE FRAGOROSAMENTE]
6.374	JUDI DENCH: Well, what was it to begin with?	JUDI: *Com'era, all'inizio?*
6.375	David Tennant, Michael Sheen.	"David Tennant. Michael Sheen."
6.376	- Well, that's absurd. - That's what I said.	- Assurdo. - È quello che ho detto anch'io.
6.377	I mean, when in doubt, it's alphabetical order!	Se si è in dubbio, si segue l'ordine alfabetico.
.378	That is not a fucking rule!	Ma non è una regola, cazzo!
6.379	David John Tennant, you're going the right way for a smacked bottom!	David John Tennant, stai rischiando seriamente una sculacciata!
6.380	He's been like this all the way through, Judi.	Ha fatto così tutto tutto il tempo, Judi.
6.381	Now, Judi, it says here	DAVID: *Judi, qui dice...*
6.382	your name came before Steve Coogan's	che il tuo nome era prima di Steve Coogan in *Philomena*.
6.383	- on *Philomena*. - Yes.	- Sì. - Di Billy Connolly in *La mia Regina*.
6.384	- Before Billy Connolly on *Mrs Brown*. - Yes.	- Sì.
6.385	Well, they all come before you alphabetically.	- Alfabeticamente, vengono prima.
6.386	- They do. - So why does your name come first?	- Vero. - Perché ci sei prima tu?
6.387	I'm Judi Dench.	Io sono Judi Dench.

6.388	- Er, what is the significance of "and"? - What do you mean?	- E… che significato ha la "e"? - In che senso?
6.389	"Gwyneth Paltrow, Joseph Fiennes, Geoffrey Rush *and* Judi Dench."	"Gwyneth Paltrow, Joseph Fiennes, Geoffrey Rush "E... Judi Dench".
6.390	Well, there is something to be said for magnanimity.	Beh, i gesti di magnanimità non vanno mai dati per scontati.
6.391	David Tennant...	"David Tennant…
6.392	*…and…*	"E…
6.393	...Michael Sheen.	"Michael Sheen".
6.394	Michael Sheen *with* David Tennant.	"Michael Sheen... con David Tennant".
6.395	David Tennant *minus* Michael Sheen.	"David Tennant meno... Michael Sheen".
6.396	Michael Sheen. Nevertheless, David Tennant.	"Michael Sheen, eppure... David Tennant".
6.397	David Tennant, notwithstanding Michael Sheen.	"David Tennant... "Ciononostante... Michael Sheen".
6.398	David Tennant and Martin Sheen.	"David Tennant e Martin Sheen".
6.399	How about Judi Dench introduces Michael Sheen and David Tennant?	JUDI: *Che ne dite di "Judi Dench presenta...* "Michael Sheen e David Tennant"?
6.400	- That sounds all right, yeah. - Yeah.	- Mi sembra perfetto. - Già!
6.401	Hmm!	Oh!
6.402	JUDI DENCH: I remember being in a scrap about billing once.	JUDI: *Ricordo che una volta abbiamo avuto una lite per la locandina.*
6.403	How did you resolve it?	- MICHAEL: *Come avete risolto voi?*
6.404	We had to recite "the quality of mercy"	- Ripetendo, a partire dalla fine...
6.405	from *The Merchant Of Venice,* backwards.	"La qualità della misericordia" da *Il Mercante di Venezia*.
6.406	The first one to get a word wrong took an item of clothing off.	Il primo che sbagliava una parola, si toglieva qualcosa di dosso.
6.407	At the end, the person left with no clothes on at all	Alla fine,
6.408	got second billing.	il nome di chi rimaneva senza vestiti…
6.409	And... And who won?	- Era il secondo sulla locandina. - E chi ha vinto?
6.410	Well, I did, of course, but, erm...	Beh, io, ovviamente, anche se…
6.411	...it was a close thing.	Di poco.
6.412	Oh, I bet.	Oh, immagino.
6.413	Have you tried that?	Ci avete provato?
6.414	Uh... Well, David only ever wears that bloody hoodie,	Ehm, David ha sempre addosso solo quella maledetta felpa, quindi vincerei facile.
6.415	so, you know, it's not really fair.	
6.416	Well, somebody should take something off!	Beh, qualcuno deve cominciare a spogliarsi!

6.417	Anyway, your name will be twice on the poster, David, cos you wrote it.	Comunque, David, il tuo nome ci sarà due volte, perché l'hai scritto tu.	
6.418	Well, yes. And I'm directing it, actually. Any tips?	Giusto. In realtà, sono anche il regista. Consigli?	
6.419	Well... You could try a good warm-up game.	Beh, potreste provare un bel gioco, come riscaldamento.	
6.420	- Really? - Mm. It always goes well.	- Davvero? - Sì. Funziona sempre bene.	
6.421	You know, who stole the cookie from the cookie jar?	Del tipo, Chi ha rubato il biscotto dal barattolo?	
6.422	- # Michael stole the cookie - # David stole the cookie	♪ Michael ha rubato il biscotto ♪	♪ David ha rubato il biscotto ♪
6.423	BOTH: #From the cookie jar!#	♪ Dal barattolo! ♪	♪ Dal barattolo! ♪