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***Language Varieties in Audiovisual
Translation: the case of Peaky
Blinders***

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*A mia cugina Giulia, perché i geni non esistono, esiste chi ha voglia e passione e, alla fine, arriva
più lontano degli altri.*

*A Marco, effervescente linguista e mite amico, che non ha sopportato il peso schiacciante del suo
tormento. A lui e alle sue fragilità. Eri curioso di leggere questa tesi. Ora è tua.*

Contents

_Introduction	III
1 Dialects and films	1
1.1 What is a dialect?	1
1.2 On English and Italian Dialects	3
1.2.1 English Dialects	3
1.2.2 Italian Dialects	5
1.2.3 The Sicilian Dialect	5
1.3 Dialect in film	8
1.4 Conclusion	9
2 Translating	11
2.1 The definition of Translation	11
2.1.1 Source Text, Target Text and Parallel texts	13
2.1.2 Translation errors	13
2.2 Audiovisual Translation	14
2.2.1 Subtitling	15
2.2.2 Revoicing	17
2.2.3 Dubbing	18
2.2.4 Assisting forms of audiovisual translation	19
2.3 AVT with regional dialects	19
2.4 Conclusion	20
3 Peaky Blinders in Sicilian	22
3.1 About Peaky Blinders	22
3.2 Methodology	22
3.3 My translation	25
3.4 Conclusion	31

_Conclusion	33
_Riassunto in italiano	36
_Bibliography	40

Introduction

My dissertation aims to explore the complex issue of translating audiovisual materials with language varieties.

In the first chapter I will introduce the definition of dialect, for which scholars' opinions are divergent. I will discuss the question: what is standard? Can the 'standard' variety of a language be considered a dialect? I will then describe the dialects of England and their distinction, which does not coincide with the geographical borders of the country. I will introduce the dialects of Italy, and their definition as 'sisters of Italian', and I will conclude with the classification of the Sicilian dialect, and a brief mention to the phenomenon called 'siculish'.

My second chapter will deal with translation. I will discuss the different opinions on what to include in its definition, as it is not really clear what 'translation' involves, it depends on what is taken in consideration. Then, I will discuss the use of Source, Target, and Parallel Texts to help a translator, and I will briefly mention the most common translation mistakes. Furthermore, I will talk about Audiovisual Translation and its forms (subtitling, dubbing, revoicing and assistive forms of AVT), with a focus on subtitling, the form of translation I will consider for chapter 3. I will discuss the issue of translating with dialect in AVT, its strength and weaknesses.

Although Parini (2022b) suggests that translating with dialect is challenging, because it may amplify stereotypes, in my third chapter I will explain why I choose to translate an episode of the Netflix TV series 'Peaky Blinders' using the Sicilian dialect, explaining the methodology and the data. The target of my translation will be a Sicilian speaking public, and I will consider subtitling, as dubbing is too complex, for I must consider lip-syncing. I will translate with dialects, as I believe that in a series where varieties play such a significant role in characterising the protagonists, attempting to deliver these emotions to the target audience is worth. I will discuss the reason for my choices, and I will explain how to use humour and swear words in AVT.

Chapter 1: Dialects and films

Through this chapter I will deal with dialects and their linguistic definition. Thus, I will explore the dialects of England, and those of Italy, I will focus my attention on the Sicilian dialect, and to conclude, I will talk about the use of dialects in films.

1.1 What is a dialect?

Linguists did not agree on a single explanation, as opinions are rather divergent. The Oxford Dictionary states that a dialect is “A particular form of a language which is peculiar to a specific region or social group” (*Oxford Dictionary*, 2023). According to Hodson (2014a), the sociocultural background of a speaker influences their variety. If a person is born of a wealthy family, their vocabulary will differ from a child grown up in a less well-off context. Hodson’s statement is slightly different to the one appearing in the Oxford Dictionary: “A dialect is a combination of regional pronunciation, vocabulary and grammar and can be described at those three levels” (Hodson, 2014: 2). Chambers & Trudgill (1998: 4) clarify providing their own definition: “Dialects can be regarded as subdivisions of a particular language”. However, Chambers and Trudgill retain that this characterisation of ‘language’ and ‘dialect’ may not be entirely successful, and it is relatively simple to think of two types of apparent counterexample. On the other hand, Graffi & Scalise (2002) ponder the question: “given two varieties X and Y, how can we establish whether we are dealing with two varieties of one language or two languages?”. Thus, Graffi and Scalise tried to solve this issue, listing five criteria to define ‘X’ and ‘Y’, even though they point out that these are not absolute solutions.

- a) if the two forms of speech have their roots in the same language.
- b) if the speakers understand each other.
- c) if they have in common around 80 percent of the vocabulary.
- d) if they have similar morphology.
- e) the presence of literature.

Chambers & Trudgill (1998) disagree with the position of Graffi and Scalise, as the characterisation of language and dialect may not be entirely successful if the analysis

predominantly involves similarities. They observed that Norwegians can understand Danish and Swedish people, even though they speak three different languages, and that “there are some types of German which are not intelligible to speakers of other types” (Chambers & Trudgill, 1998: 4). According to Chambers and Trudgill, the common idea people have on dialect and language is rather different from the definition used by linguists: “In common usage, of course, a dialect is a substandard, low-status, often rustic form of language, generally associated with peasantry, the working class or other groups lacking in prestige” (Chambers & Trudgill, 1998: 3). ‘Language’ is, Chambers and Trudgill say, a nontechnical term from a linguistic point of view, rather, they suggest the use of the word ‘variety’, a neutral term that defines better any kind of language. Therefore, Chambers and Trudgill provide their final definition of dialect, referring “to varieties which are grammatically (and perhaps lexically) as well as phonologically different from other varieties which we wish, for some purpose, to consider as a single entity” (Chambers & Trudgill, 1998: 5). In the next paragraph I will discuss the definition of Standard Language.

Is Standard Language a dialect?

Hodson (2014a) explains that people commonly consider dialect and the Standard Language different entities: dialect is commonly retained a less important version, a colloquialism, and standard language the only accepted formal language. Subsequently, Hodson explains that ‘standard’ and ‘dialects’ share the same root. Trudgill (2005) defines them varieties, and as varieties, their importance and linguistic relevance is the same: “It is a basic principle of linguistics that all varieties are qualitatively equal” (Hodson, 2014: 21). As a result, in line with Hodson, Trudgill states that Standard is not the only version of a language, as socially retained, but “less than a language, since it is only one variety” (Trudgill, 2005: 117-128). Therefore, the definition of ‘standard’ is “just as much a dialect as any other form” (Chambers & Trudgill, 1998: 3), and “like all other dialects, admits stylistic variation, including the use of swearing and highly informal vocabulary, or slang” (Trudgill, 2005: 4).

In fact, Hodson concludes that it is only a social agreement that the Standard dialect is used in formal contexts.

Baker (1992) provides six bases to classify dialects:

1 Geographical (e.g. a Scottish dialect, or American as opposed to British English: cf. the difference between *lift* and *elevator*).

2 Temporal (e.g. words and structures used by members of different age groups within a community, or words used at different periods in the history of a language: cf. *verily* and *really*).

3 Social (words and structures used by members of different social classes: cf. *scent* and *perfume*, *napkin* and *serviette*).

1.2 On English and Italian Dialects

In the next section I will discuss the dialects of English and the dialects of Italian, with a special focus on Sicilian.

1.2.1 English Dialects

How many dialects are there in England? Trudgill (2005) writes that if we travel from one part of the country to another, we will notice a gradual change, which does not coincide with borders of countries, for example, “Yorkshire Dialect does not suddenly change dramatically into Durham Dialect as you cross the Country Durham boundary” (Trudgill, 2005: 7). Hence, the question is impossible to be answered. Although dialectologists divide dialects in areas, examining a particular word or pronunciation, these separations are imprecise, for dialects differ from the ones immediately neighbouring. In fact, Trudgill talks about a continuum of dialects, “a matter of more-or-less rather than either/or” (Trudgill, 2005: 7), and he attempts to reply to the question: why are there dialects? First, he says, English, like all the other languages, is in constant change, and different changes take place in different parts of the country, except for some parts in the countryside which are particularly difficult to cross. Secondly, conquests of England have influenced the dialect composition. In fact, by looking at some words of the languages in those nations sharing the same linguistic root with England, we can assume that

they have a common ancestor, as shown below, but they cannot understand each other.

Dutch	Norwegian	English
twee	to	two
drie	tre	three
huis	hus	house
man	mann	man
brood	brød	bread

Some English words compared with other similar languages (Trudgill: 2005)

According to Trudgill's classification, English Dialects are generally divided, as shown below and in Figure 1.2, in two macro areas: the North and the South.

- The Northern dialects count two major areas: Northumberland and Lower North, the latter covers Cumbria, North Lancashire, Dunham, North and East Yorkshire.
- The South Traditional Dialects, like the Northerns, are split into two areas: Central and Southern, and cover those areas of England south of the Humber, except Western Cornwall, also includes some areas of Western Wales which are traditionally English Dialect-speaking. The Central Traditional Dialects are included between Lancashire, Yorkshire and the Midlands, and register an intermediate change, with northern features mixed with some southern ones. The Southern Dialects are spoken from the Wash to the Bristol Channel, also including north of the Bristol Channel and west of the West Midlands.

Northeast	Newcastle, Durham, Sunderland, Middlesbrough
Central North	Carlisle, Lancaster, Leeds, Bradford, York, Sheffield
Central Lancashire	Blackburn, Burnley, Accrington
Humberside	Hull, Scunthorpe, Grimsby
Merseyside	Liverpool, Birkenhead
Northwest Midlands	Derby, Stoke-on-Trent, Chester, Manchester
West Midlands	Birmingham, Wolverhampton, Walsall
Central Midlands	Nottingham, Leicester
Northeast Midlands	Lincoln, Louth
East Midlands	Grantham, Peterborough
Upper Southwest	Gloucester, Hereford
Central Southwest	Bristol, Salisbury
Lower Southwest	Plymouth Exeter, Truro
South Midlands	Bedford, Northampton, Cambridge
East Anglia	Norwich, Ipswich
Home Counties	London, Brighton, Dover

Figure 1.1: Classification of the English Dialect, Trudgill 2005

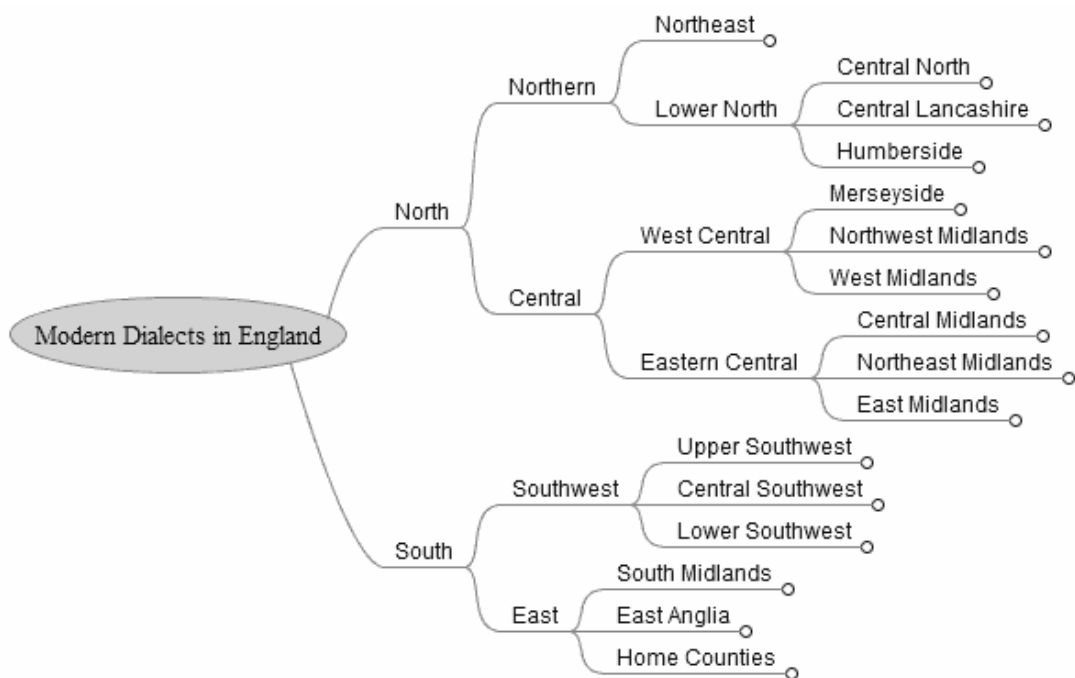


Figure 1.2: Classification of Modern English Dialects (Trudgill, 2005)

1.2.2 Italian Dialects

Maiden (1997) states that “the often used term ‘Italian dialects’ may create the false impression that the dialects are varieties of the standard Italian language” (Maiden, 1997: 2), but instead the Italian language represents the continuation of the Florentine variety of Tuscans, therefore the dialects of Italy are “sisters of Italian” (Maiden, 1997: 2). Now I would like to focus on the classification of Italian dialects listed by Loporcaro (2009). Firstly, he defines the Italian dialects as independent Italo-romance varieties, or primary dialects, juxtaposed to the secondary dialects. The former are in a sociolinguistic subordination with Italian, with which they share a common Latin origin. On the other hand, the latter developed side by side with Italian. The secondary dialects are called ‘regional Italian’, and they are a hybrid between Standard Italian and local dialects. In other words, these forms of regional Italian contain elements of dialects, but they are varieties of Italian. Loporcaro concludes explaining the etymology of the term ‘dialetto’, to be dated back to the ancient Greek ‘dialektos’, used in the Greek literature to refer to varieties of Greek.

The case of the Italian dialects has been discussed also by Graffi & Scalise (2002), who stated that the first to classify dialects was Dante Alighieri in ‘De Vulgari Eloquentia’, who listed fourteen Italian dialects that he called vulgars. Graffi and Scalise take in analysis the area of dialects for their classification. A similar classification had been made by Dante, in fact, the authors consider Dante’s research, examining it in depth. Maiden (1997) goes through Graffi and Scalise’s examination and summarises the modern classification for the Italian dialects into Northern (Gallo-Italic and Venetians, Tuscan is considered apart), Tuscan, Central-Southern (Umbro-Marchigiano, Abruzzese-Molisano, Romanesco, Aquilano, Pugliese, Neapolitan, Materano, Potentino) and Extreme Southern dialects (The Extreme Southern are Calabrian, Salentino and Sicilian).

1.2.3 The Sicilian Dialect

I will now briefly discuss the Sicilian dialect. A short section on Sicilian is necessary for my translation in Chapter 3.

In *Introduzione allo studio della linguistica siciliana*, Ruffino (2018) places the Sicilian dialect among the Central-Southern dialects. The Sicilian dialect is rather complex, and to describe it, I want to focus my review on a precise series of historical elements.

Pocetti (1996) states that “The linguistic history of Sicily in the two millennia that precede our era is amongst the most interesting and problematic in the ancient Mediterranean world” (Pocetti, 1996). Tribulato (2012) explores the various dominations that fought over in Sicily, among which, dating back to the 1000 B.C., the Sicels and the Sicanians were the first settlers to have a significant influence on the land, and the borders of the two populations were delimited by the Salso river.

However, Avolio (1882) outlines that the Sicilian dialect doesn't have its origin from Sicels and Sicanians, as many Sicilians claim, but from three main roots: Latin, the languages of those who conquered Sicily after the Romans, and a bit of Italian itself. Through history the Sicilian dialect developed an identity which was parallel to the Italian language. According to Avolio, Sicilian was not only spoken by the common people, contrasting Italian, but even official Councils and documents were written in Sicilian. Further, linguists have evidence of a written alphabet which differed from the Florentine, later adopted for Italian. In fact, Avolio explains that Italian didn't have letters like 'j', 'k', 'š', thus, when it was imposed in Sicily in the late XIX century, Sicilian linguists adopted the Florentine alphabet, transliterating letters (in words like *sciatu*, breath) with *sc*, even though the Italian *sc* in 'sciare' (skiing), did not correspond to the exact Sicilian pronunciation of that consonant. Subsequently, according to Avolio, a Sicilian council of linguists established the use of the letter 'c' (so, 'ciatu'), and despite this little imprecision, it is still used nowadays. Avolio describes how the issue of the imprecision on transliteration was solved with a replacement of a Florentine letter with another Florentine, in fact the linguistic lack in transcription still represents an issue. (In the next chapters I will provide a Sicilian translation always referring to the Florentinian transcription, because it needs to be understandable by a general audience).

Ruffino (2018) writes that the first classification of the Sicilian linguistic variations was described in *Laute und Lautentwicklung des sicilianischen Dialectes*. The classification ramified into three points:

a) dialects from the coasts, subsectioned in East and West part.

b) backcountry dialects.

c) Southeastern dialects, subsectioned in the varieties of Modica and Noto

Afterwards, Ruffino indicates the morphologically distinctive traits of Sicilian: preservation of the final syllable of infinitives: southern [va'sa], becomes [va'sari], lack of an enclitic possessive adjective with kinship terms, a series of lexical innovations, usually of northern origins, like Italian.

Siculish

In my personal experience as a Sicilian speaker, I noticed that English has had a relevant influence on Sicilian. Terms like 'raggia' (Montana, 2006: 117) or 'truppicari' have the same meaning of the English 'rage', 'to trip' (*Glosbe Dizionario Siciliano - Inglese*, 2023), used in the same context in a conversation. This phenomenon is described by Lambert (2018). and it is called siculish. Siculish is the sicilianisation of the English language by immigrants from Sicily. Perhaps as an effect of linguistic contamination, these words are still in use in the current vocabulary.

1.3 Dialect in film

Hodson (2014a) says that dialects are used in films because a dialect speaker is commonly associated with a particular personality, more friendly and informal, hence, a dialect can add extra information about the background of the character. Hodson examines a scene from the film 'Nil by Mouth', showing how the public can assume the provenience and the social class of the protagonist just by hearing his accent. In fact, the scene shows a man in a pub, speaking Cockney, an accent of a specific area of London, culturally associated with the working class. By receiving this information, the audience can assume that probably he is in London. Hodson clarifies that even if dialect in film acquires a positive connotation, it does not always correspond to what is spoken in real life, for two factors.

Firstly, it may happen that an actor plays a role of a character from a specific place, but they don't come from that place. Plus, the director needs the cast to learn this new speech, these

new expressions, to study and analyse the phonemes and the intonation with a voice coach, to teach them how to sound natural. Subsequently, there is a second factor: films have a limited duration, so the screenwriters are asked to summarise dialogues, avoiding repeated words, hesitations, and too long pauses. Therefore, limited timing affects the structure of dialogues, becoming “of crucial importance in the construction of the identity of characters, and the use of language variation is a helpful tool which enables the audience to rapidly and easily identify them as possessing of certain features” (Parini, 2019: 246). Hodson concludes by saying that these conditions make the speech different from how it would have been in real life, for it has been pondered, rewritten, corrected, in other words, it is not natural.

1.4 Conclusion

In this chapter I have explored the definition of dialect, comparing some different viewpoints of linguists. I talked about the Italian and the English dialects, then, I opened a section on Sicilian. Lastly, I introduced use of dialect in cinema, but I will examine that topic better in a section of my next chapter. The next chapter will deal with the concept of translating, with a particular focus on the Audiovisual Translation: Subtitling, in particular, which will be the type of AV I am aiming to use for my translation in Chapter 3.

Chapter 2: Translating

This chapter explores the difficulty of defining ‘translation’. I will deal with the issue of translating with regional dialects, after a focus on the Audiovisual Translation, in particular, Subtitling, Dubbing and Revoicing.

2.1 The definition of Translation

The Oxford Dictionary suggests: “to translate is to express the sense of (words and texts) in another language” (*Oxford Dictionary*, 2023). Boase-Beier disagrees, arguing that dictionaries typically give a narrow sense of translation, and finding a definition is a difficult task. In fact, he says that it is not really clear what translation involves, although many scholars aimed to find a definition.

Jakobson splits translation in three categories:

Intersemiotic, (or rewording), from ‘semiotics’, means to do with signs.

Interlingual, which Jakobson and almost everyone defines ‘translation proper’.

Intralingual, (or transmutation), i.e. the translation of a poem in Yorkshire dialect into Standard English.

Instead, Boase-Beier considers Jakobson’s categories “quite separate, none of them have exact defining characteristics” (Boase-Beier, 2011: 4), and by analysing these categories, he elaborates his main points:

1. Some cases of translation would probably be deemed by everyone to be translations (the English translation of a Swedish crime novel).
2. There are cases such as putting thoughts into words which some scholars would consider to be translations, but many people would not.
3. Intersemiotic translations, such as novels made into films or poems captured in paintings, could reasonably be called translations.
4. A translation might involve a change of both language and medium (such as an English

film of a Swedish novel).

5. If a text that has already been translated is translated again (such as an English film of the English version of a Swedish novel), we might assume that the first act of translation plays a role in the second.

On the other hand, Toury (1980) provides his definition, using the expression ‘communicative act’. Translation, he writes, “is a communication in translated messages within a certain cultural-linguistic system, with all relevant consequences for the decomposition of the source message, the establishment of the invariant, its transfer across the cultural-linguistic border and the recomposition of the target message” (Toury, 1980: 17). Venuti (2013) completes Toury’s definition, describing translation as not only a communicative act, but also a negotiation of linguistic cultural differences of the source text, where the translator decides whether to reduce them, or supplying another set of differences to enable the translation to circulate in the receiving situation. Venuti states that through translating, any communication will involve the release of a domestic remainder, in fact, the source text may be rewritten using domestic dialects and discourses, registers and styles, which produce textual effects that could have a sense only in the history of the translating language and culture. Venuti examines the English translation of an Italian novel, Declares Pereira, Creagh’s version of Antonio Tabucchi’s *Sostiene Pereira* (1994). “Creagh’s English – writes Venuti – consists mostly of the current standard dialect. But he cultivated a noticeable strain of colloquialism that sometimes veers into the underworld argot” (Venuti, 2013: 14). Thus, Creagh translated ‘taceva’ as ‘gagged’, ‘quattro uomini dall’aria sinistra’ as ‘four shady-looking characters’, *stare con gli occhi aperti* as ‘keep your eyes peeled’ etc. Venuti’s analysis concludes that the translator may operate these choices to communicate the source text, inventing analogues for its forms and themes. In line with Venuti, in Chapter 3 I will attempt a translation of a Netflix TV series, using Sicilian dialect.

2.1.1 Source Text, Target Text and Parallel Text

In the section above, Venuti uses the term ‘Source Text’. In order to explain the meaning of ‘Source’ and ‘Target’, I will go through the definition of ‘text’, introduced by Brown & Yule (1983), then split in ST and TT by Colina (2015). In line with Brown and Yule, a text is “the verbal record of a communicative event” (Brown & Yule, 1983: 6). However, Colina develops the previous definition, following the “traditional sense of a linguistic unit made up of interconnected sentences” (Colina, 2015: 111). According to Colina, a text is more than a simple concatenation of sentences or paragraphs, as in order to write it, a translator needs to acquire a writing proficiency in the language, otherwise, they could produce flawed texts. In the act of translating, Colina indicates two types of text: Source Text (ST), the text to be translated, and Target Text (TT) the translated text.

In addition, Colina mentions a third type of text, in between the ST and the TT: Parallel Text. A Parallel-text analysis “consists of examining a corpus of target-language texts (referred to as "parallel texts"), independently produced (not translated), and of the same type and genre as the one assigned to the target text, in order to isolate common features of organization and textual markers” (Colina, 2015: 149).

Given this set of complicated factors, what Boase-Beier defines ‘the difficulty of definition’ in translation, Castellano writes that the profession of translating has the longest apprenticeship of any profession, in fact “Not until thirty do you start to be useful as a translator, not until fifty do you start to be in your prime.” (Castellano, 1988).

In the next section I will explore the most common translation errors following Mossop’s classification.

2.1.2 Translation errors

Mossop (2001) classifies the most common translation errors for editors and revisers. I will now summarise them.

Accuracy: not “as accurate as possible, but as accurate as necessary” (Mossop, 2001: 139).

Completeness: the NANS (No Additions No Subtractions) principle “should not be taken too literally [...] small additions and subtractions are inevitable” (Mossop, 2001: 142).

Logic: no “contradictions, impossible temporal or causal sequences” (Mossop, 2001: 144).

Facts: incorrect addresses, names or references.

Smoothness: style errors in smoothness; “poor sequencing of verb tenses from sentence to sentence, as well as improper selection of tense” (Mossop, 2001: 106).

Tailoring: the right level of language, whether formal or not, adapted to the context.

Sublanguage: “Each genre (text type) and each field of writing in the target language draws on a different selection of the lexical, syntactic and rhetorical resources of that language” (Mossop, 2001: 151).

Idiom: wrong “grammatical ... combinations of words” (Mossop, 2001: 152).

Mechanics: “errors in grammar, spelling, punctuation ... number writing conventions and capitalization” (Mossop, 2001: 154).

Layout: translation layout errors (numbered list, paragraphs, alignment, margins...).

Typography: if words are in “**bold**, *italics*, underlined, coloured or in ALL CAPS” (Mossop, 2001: 156).

Organisation: “paragraphing, section numbering, cross references...” (Mossop, 2001: 157).

2.2 Audiovisual Translation

According to Pérez González (2009: 13) ‘Audiovisual Translation’ is a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture. Díaz Cintas & Remael (2007: 13) revise the previous definition, claiming that audiovisual translation implies the translation of those products in which the verbal dimension is supplemented by elements of other media. According to them, the term ‘audiovisual translation’, abbreviated to AVT, started to be of regular use in the early 1990s, replacing the adjectives ‘constrained’ and ‘subordinate’.

Here I report what Pérez-González considers the most common modalities of AVT for the

audience: Subtitling, Dubbing, Revoicing, Assistive forms of audiovisual translation.

In the next section I will talk about all these modalities in detail.

2.1.1 Subtitling

Díaz Cintas & Remael (2007) ponder the importance of valuing the image, as we are everywhere surrounded by screens of all shapes and sizes. That is why Díaz-Cintas and Remael outline the importance of subtitling, an unexplored area, ignored by academics for years, which gained visibility only since the 1990s, after the massive distribution of AV materials in our society. Subtitling, they write, is “one of the most thriving areas within the wider discipline of Translation Studies” (Díaz Cintas & Remael, 2007: 8). Pérez-González provides a definition of subtitles: “snippets of written text superimposed on visual footage that convey a target language version of the source speech” (Pérez González, 2009), where snippet is in synchrony with the corresponding fragment of spoken language.

On the other hand, Díaz-Cintas and Remael consider subtitling as a translation practice that presents a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, including all the discursive elements appearing in the image and the information contained therein the soundtrack. In some languages, like Japanese, they are presented vertically on the right-hand side of the screen. Following Díaz-Cintas and Remael, subtitles need to follow specific criteria: they “must appear in synchrony with the image and dialogue, provide a semantically adequate account of the SL dialogue, and remain displayed on screen long enough to the viewers to be able to read them”. Moreover, Díaz-Cintas and Remael dispute on the spatial and temporal limitations, so for some this activity is an adaptation, rather than a translation proper.

Classification of subtitles

Pérez-González (2020: 30-35) classifies subtitles in the following: Intralingual subtitles: “where captions are composed in the same language as the source speech, plays an

important role in fostering the integration of minorities such as immigrants in their host communities”; Interlingual subtitles: “provides a written rendition of the source speech in the target language. In communities where at least two languages co-exist, bilingual subtitles deliver two language versions of the same source fragment, one in each of the two constitutive lines of the subtitle”; in Addition, Díaz Cintas & Remael (2007: 18) state that bilingual subtitles “are produced in geographical areas where two languages are spoken”.

How to create subtitles?

Subtitles need to follow specific rules. The BBC Academy (2024) web guidelines for subtitling explains a couple of practical information to write good subtitles in BBC programmes. First, subtitles and lines should be broken at natural points (e.g. before a punctuation like a full stop, comma, dash etc., or noun, verb, prepositional phrases etc.), and should not be longer than three lines, as shown in Figure 2.1. Besides, in Figure 2.2 the BBC recommends also to be faithful to the audio, keeping the meaning and the style, and to subtitle everything, even the use of accents or noises and sound effects, without editing short words, names, mistakes or swear words out if they're in the audio.



Figure 2.1: How to create subtitles, what to include (BBC Academy, 2024)



Figure 2.2: How to create subtitles, length and composition of the lines (BBC Academy, 2024).

2.1.2 Revoicing

‘Revoicing’ is a generic term that Pérez González (2009) uses to indicate a range of spoken translation methods, that he summarises in the followings:

Simultaneous interpreting has been presented by Lecuona Lerchundi (1994). It is a live versioning method used for film translations. It occurs where more elaborate forms of revoicing are not an option, typically due to time or funding constraints (e.g. film festivals). The interpreter sometimes could even perform without accessing the relevant script, and he normally dubs the voices of the whole film cast.

Free commentary, performed by presenters or commentators while broadcasting a high-profile event, is “an adaptation [of the original voice track content] for a new audience, with additions, omissions, clarifications and comments” (Gambier, 2003: 174)

Narration, live or prerecorded. Pérez González (2009) argues that it provides a summarised but faithful version of the original speech, with timed delivery, as to avoid clash with the visual syntax of the programme.

To conclude, Pérez-González distinguishes between a voiced-over material, considered by O’Connell “a cheap alternative to dubbing” (O’Connell, 2007: 124), where original soundtrack is maintained and overlaps the translation, and a lip-synchronized dubbing, where the gamooriginal speech is completely replaced by a voice track “which attempts to follow as closely as possible the timing, phrasing, and lip movement of the original

dialogue” (Luyken, 1991: 311).

2.1.3 Dubbing

According to Chaume (2012), dubbing is a type of Audiovisual Translation (AVT) consisting of “replacing the original track of a film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language” (Chaume, 2012: 1). The remaining tracks (the soundtrack – including music and special effects – and the images) are left untouched. Chaume identifies the areas where dubbing is mainly used: Europe (Germany, Italy, France, Spain, Austria, Switzerland, Hungary, the Czech Republic, Slovakia, Turkey, etc.) the Americas (Brazil Mexico, Venezuela, Colombia, etc.), some Asian countries (China, Japan, Korea) and some North African countries. Dubbing, like subtitling, has also moved into other complex audiovisual translation modes: in videogame localization, in blockbusters and in some commercials, in fact, ‘fandubbing’ (Chaume, 2012: 2) and ‘fansubs’ (Díaz Cintas & Remael, 2007: 26) are nowadays popular.

2.1.4 Assistive forms of audiovisual translation

The assistive forms of audiovisual translation, as described by Pérez González (2009), are subtitling for the hard of hearing or the audio description, that help sensory impaired members of the community by providing a text display of the characters’ speech interspersed with written descriptions of sound features from the diegetic action that would otherwise not be accessible to Deaf viewers”. Romero-Fresco (2011) introduces the term ‘respeaking’, or real-time subtitling for the hard of hearings, “a technique in which the respeaker listens to the original sound of a live programme or event and respeaks it, including punctuation marks and some specific features for the deaf and hard of hearing audience, to a speech recognition software, which turns the recognized utterances into subtitles displayed on the screen with the shortest possible delay” (Romero-Fresco, 2011: 1). According to Pérez-González, AVT has helped enhancing the social integration of the

minorities, in particular, freely available subtitles were essential for those immigrants who wanted to achieve their proficiency in the language spoken by their host communities.

2.3 AVT with regional dialects

In chapter 1 I described how dialect can be used in cinema to characterise the protagonists of the stories, in other words, dialect is what Lippi-Green (1997) calls “a shortcut to characterization” (Lippi-Green, 1997: 81). Though, starting from Hodson and Lippi-Green’s considerations, it is as well important to understand that a translation using dialect may be problematic, as Parini (2022a) proposes. In line with Parini, Bruti & Ranzato (2019) outline: “If on the one hand dialect lends narratives an undisputed quality of authenticity [...], its presence makes translation into a target language and culture quite challenging” (Bruti & Ranzato, 2019: 341), mainly because, as Parini argues, there is no correspondence between a dialect spoken in a geographical area of a country and another one spoken in another country. Each dialect is unique and impossible to be transposed in another variety of another language. Parini continues saying that the problem becomes more complicated specifically in AVT.

Consequently, the translation is modified taking in account images and sounds. Moreover, Parini warns to be careful with the use of dialects exclusively for evil characters, it may be interpreted as an act of manipulation resulting in stereotyping. Translating with Sicilian dialect may associate people speaking dialect with Mafiosi. Developing this statement, Parini analyses the English translation of “La Mafia uccide solo d’estate”, a film settled in Sicily, dealing with Mafia corruption in the 1990s, when Falcone and Borsellino were killed by the Mafiosi. Going through her analysis, the characters speak Italian, only with a regional identifiable Sicilian accent, whilst the Mafiosi always speak dialect, so “their variety is much more marked and is loaded with connotations not only at the level of accent, but also at the level of lexis and syntax” (Parini, 2022: 391). The misleading message could be interpreted in this way: “the Mafiosi – who are cruel and evil – are foolish and slow-witted, whereas the non-mafiosi are usually not” (Parini, 2022: 391) On the other hand, “comedy and light-hearted films [...] seem to be the privileged environment for the use of accents and

dialects with a clear humorous function" Bruti & Vignozzi (2016: 44). Parini concludes giving the reasons for her call to be careful: in the Italian context, in particular, dialects have often been used with this specific purpose, as noted by Galassi (1994: 67), "dialects in Italian cinema carry a heritage that presumably originates from the theatre of masks, from the farce, and therefore they are bound to connote any character that speaks with an accent in a grotesque way" ("il dialetto nel cinema italiano è portatore di un retaggio che forse trae origine dal teatro delle maschere, dalla farsa, ed è perciò condannato a connotare in modo grottesco il personaggio che parli con qualsiasi accento"; Parini's translation). In line with Galassi, Parini (2022b) states that the practice of dubbing with dialects is used very rarely, usually for comic purposes

2.4 Conclusion

In this chapter I explained the difficulty of defining translation, comparing what scholars have argued. Then, I introduced the concept of Source Text or Target Text, and the common errors of a rough translation. Afterwards I dealt with Audiovisual Translation (AVT), and the various forms (subtitling, dubbing, revoicing), and I concluded with a section about the use of AVT with regional variations. In the next chapter I will provide my translation of selected parts of an episode of the TV Series 'Peaky Blinders' in Sicilian Dialect, explaining the reason of my choices.

Chapter 3: Peaky Blinders in Sicilian

In this chapter I will attempt to translate an episode from the Netflix TV series ‘Peaky Blinders’ using the Sicilian dialect, after an introduction to the plots, the settings, and the background of the TV series. Through my analysis, I will discuss the issue of translating humour and swear words in AVT.

3.1 About Peaky Blinders

Peaky Blinders is a TV series produced by the BBC. Long (2017) explains that the plots concern a criminal gang that deals in the black market, illegal gambling, robbery and ‘protection’ in the “Birmingham/ Black Country area” (Haverman, 2019: 10). The gang’s name comes from a particular type of caps: “The Peaky Blinders are caps into which razor blades have been sewn; as we see on several occasions these make for effective weapons often in tandem with fists, knives, guns and explosives. The central figures of this gang are the Shelby family whose menfolk are all veterans of the Great War while the women are equally formidable having managed business in their absence” (Long, 2017: 3). The protagonists are, according to Long, an intelligent, ambitious, and cold-hearted Thomas Shelby (Cillian Murphy), and his impulsive brother Arthur (Paul Anderson), and the Shelby family is “a mixed-blood Romanichal or ‘Gypsies’” (Long, 2017: 11). The fourth season introduces the fight of the Shelby family (or the Peaky Blinders) against Sicilian-Americans: “a villain and nemesis of the Shelby family [...] goes by the name of Luca Changretta” (Haverman, 2019: 6) (Adrien Brody) and his gang.

3.2 Methodology

I will now introduce the methodology used for my translation of Peaky Blinders in Sicilian. My translation will be addressed to a Sicilian target audience. It will be an AVT with subtitles, so I will refer to the English subtitles available in the Netflix episodes for the Source Text, followed by my subtitles for the Translated Text. Even if it is not dubbing, I attempted to

respect the original length, trying to use, where possible, the same number of words, with the same length, with similar letters, in line with the subtitling guidelines from the BBC Academy (2024) in chapter 2.

Language profile of characters in *Peaky Blinders*

I have selected for my analysis some parts of episode 3 season 4, as I find it to be of linguistic interest. In fact, from a linguistic point of view, this episode has two diverse language varieties:

The *Peaky Blinders*, speaking a West Midland dialect of English, a dialect from the West Central English dialects, as shown in Figure 1.2 in the first chapter: the Birmingham (or, ‘Brummie’) dialect [...] used by most characters, and it therefore reflects a certain lifestyle; namely that of gloominess, violence, threat and illegality” (Haverman, 2019: 6). Although the particular dialogues that I have chosen to translate do not present any notable features of the Brummie dialect, because these characters have used dialects through the series, for consistency, I want to make this dialect difference clear for my target audience.

The Changretta gang, Sicilian-Americans speaking an Italian-American dialect of American English, Italian and, in more than one scene, Sicilian dialect from an unspecified place. During the episode, they constantly switch between English and Sicilian, sometimes (but rarely) Italian.

This switching gives an idea to the English speaking audience of the background of the speakers: the Changretta gang, emigrated in the USA from Sicily, juxtaposed to the English dialect spoken by the Shelby Family living in Birmingham. As Beal (2011: 66) claims, “specific linguistic variants are associated in the minds of speakers and hearers with particular social characteristics”, therefore, to trigger the same characteristics, I will try to deliver this difference in my translation.

Language profile of characters in translated version

In my translated version, the *Peaky Blinders* dialect will be a mixed Sicilian dialect among the

dialects from the coast (Western part, an unspecified area in province of Agrigento), in line with Ruffino's classification mentioned in chapter 1. Therefore, my version of the Peaky Blinders dialect will be a fictional dialect, a set of expressions used in the Sicilian Southcoast. My intention is that all the Sicilians will understand everything, so I avoid using a dialect from a specific city, rather I prefer an unspecified dialect from the Southcoast.

On the other hand, the Changretta dialect will be translated using Palermitano, a dialect from Palermo, to give the idea to the public of the presence of two different dialects: the local family, and the one coming from a different place on purpose to fight.

In chapter 1 I discussed the accuracy of dialogues in cinema. According to Hodson (2014b), dialogues in films do not correspond to real life speech, as they have been pondered, rewritten, revised, but also, a character may play a role in a dialect or language which is not their first language. Although a coach may train the actor, their speech may sound unnatural to native audience. The whole Peaky Blinders TV series does not have a Sicilian audience as a target, thus, in the scene where the Changretta gang speaks Sicilian, the speech presents, as far as I know, as a native Sicilian speaker, some grammar mistakes, it seems that the character has mispronounced some words, or the dialogue may be written with other influences, perhaps from Italian. The reason is unclear to me, but in order to direct my translation to a Sicilian audience, I have chosen to modify those words.

To conclude, I will translate a scene with a meeting of the Shelby family in formal Sicilian. However, there is not a real formal Sicilian, so I tried to create a fictional formal Sicilian, taking inspiration from Sicilian poems. For example, the poem 'A Settima Armata contr'a lu sceccu', collected by Carità (2013), presents some features that may be noticeable for my fictional formal Sicilian, as the article 'lu'/'li'/'la' instead of 'u'/'i'/'a'. In the poem, if a character speaks, they use the article 'u', but when the narrator speaks, they use 'lu': "Anchi se u scèccu è disarmatu", "...ddrù Generali vunciàu lu pettu!" (Carità, 2013: 252). This distinction is outlined also in Sicilian Dictionaries: as in Montana (2006: 68) "si lauda u iornu fina ca scura", or "A comu mi pennunu li giumma di lu partò" (Montana, 2006: 56).

Translating swear words and taboo

Díaz Cintas & Remael (2007: 196) suggest that “taboo words are words whose use is restricted or prohibited by social custom”, whilst “swear words are offensive words, used as an expression of anger, despair, contentment, emotion, etc. some swearwords are also taboo words, and require careful handling”. In fact, “taboo words, swear words and interjections are often toned down in subtitles or even deleted if space is limited” (Díaz Cintas & Remael, 2007: 195). However, Díaz Cintas & Remael (2007: 196) remind that their function in the dialogic interaction is fundamental, “so deleting them is certainly not the only or the best option available”. Then, it is necessary to consider whether to keep swear words or not. Díaz Cintas & Remael explain that a subtitler must identify and evaluate the impact and emotional value of a given word or expression in the source culture, and then translate it into a target culture equivalent that is deemed appropriate in the context.

Translating humour

The MacMillan English Dictionary for Advanced Learners (2002: 702) defines humour “the quality that makes a situation or entertainment funny: a novel full of humour”. So, humour is something fun. On the other hand, Díaz Cintas & Remael (2007: 212) debate the issue of translating humour, “much attention is devoted to questions relating to its (un)translatability, or at least to difficulties involved in its translation”. Despite the difficulty, Díaz Cintas & Remael suggest translating humour, as “comedies have proved to travel well, be it in book form, on the stage, or on the screen. In other words: humour is certainly translated somehow” (Díaz Cintas & Remael, 2007: 212).

3.3 My translation

I write my translation of a part of the episode coming from 21:22 to 22:19.

ST	TT
LUCA CHANGRETTA: (SPEAKING ITALIAN) Nun s'arricughieru Arthur Shelby ancora campa	LUCA CHANGRETTA: (IN PALERMITANU) Un s'arricughieru Arthur Shelby ancuora campa.

<p>Mannaci un messaggiu o so villaggu e ricillu</p> <p>You wire Polo and let him tell the family.</p> <p>He has four kids. (GRUNTS)</p> <p>Don't you two have any other clothes to wear?</p> <p>Huh?</p> <p>(SPEAKING ITALIAN) Vui caminati nta stu postu piccirilu cuminati comu delinquenti ri citirali</p>	<p>Mannaci un messaggiu o so' paìsi e ricillu.</p> <p>Ciu fa riri r'iddu stiessu a so' famigghia.</p> <p>C'avi quattru figghi. (MUSSÌA)</p> <p>Un'aviti autri ruobbi ri miettiri?</p> <p>Ah?</p> <p>Vuavutri caminati ni stu pittusu ri paìsi cuminati cuomu delinquenti ri città?</p>
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Table 3.1: Translation of the speech of Luca Changretta to the Changretta gang (from 21:22 to 22:19)

In my subtitles, I revised some expressions which would not have been clear for a Sicilian audience, such as ‘nta stu postu piccirilu’ and ‘delinquenti ri citirali’, maybe the result of a contamination, maybe a misspelling of the actor, it is not clear to me. Though, even if in the ST characters switched between English and Sicilian, I kept Palermitano for the whole time, but completely changing the meaning of ‘You wire a Polo/ and let him tell the family’, because the literal translation would not have maintained the original length.

Moreover, I changed ‘villaggu’ with ‘paìsi’, as I believe ‘villaggu’ is a direct translation of the English term ‘village’. In fact, by checking the Oxford Dictionary (2023), a village is:

“A group of houses and associated buildings, larger than a hamlet and smaller than a town, situated in a rural area.

A self-contained district or community within a town or city, regarded as having features characteristic of village life.

US A small municipality with limited corporate powers.” (Oxford Dictionary, 2023)

On the other hand, Glosbe Dizionario Siciliano - Inglese (2023) says: “Villaggu: insiemu di casi cchiu' picciriddu di na città, cu na pupulazzioni di na para di migghiara” (a set of houses smaller than a city, with around two thousand inhabitants). However, ‘villaggu’ is more

used in common speech to refer to a rural area, instead, the definition of ‘paisi’ fits better to the English original version: “Paisi: riggioni giugràfica cu carattirizzazzioni pulitica distinta” (geographical region with a separate political characterisation).

In line with what I wrote in section 3.2, Sicilian in poetry and in dictionaries presents a difference between the written form and the speech, in particular, the article ‘lu’, ‘la’ becomes ‘u’, ‘a’ in direct speech. Another difference is ‘nun’ instead of ‘un’: “unn’ava ne fichita e mancu giseri” (Montana, 2006: 56), “Stasira nun si ntrocchila, dinari nun ci nn’è” (Montana, 2006: 174). Here I report my translation, paying attention to the situation: this is an extremely tense moment, where all the characters are forcing themselves to be formal, but at the end their true nature emerges. My translation considers the differences presented by Carità and Montana, creating my version of a fictional formal Sicilian.

ST	TT
<p style="text-align: center;">TOMMY: Right. Before we start this extraordinary general meeting of the board of the Shelby Company Limited I'd like to note the absence of the Deputy Vice President who has not yet arrived. We will continue without his presence.</p>	<p style="text-align: center;">TOMMY: Bonu. Prima d'accuminzari stu 'ncontru di lu cunsìgghiu d'amministrizioni Shelby, vulissi scriviri di l'assenza dû Vicepresidenti, ca ancora avi arrivari. Facemmu puru senza di iddru.</p>

Table 3.2: Translation of the speech of Tommy Shelby in a formal meeting (from 10:25 to 10:40)

I chose to avoid the name Shelby Company Limited (which will be kept in English in the next abstract) to respect the length, and I used some literary yet unused terms and constructions such as ‘di l’assenza’, ‘sanza’, and even if I prefer ‘Allà’ (short form of ‘allora’) instead of ‘bonu’, I chose it anyway, otherwise it would have been a bit informal.

ST	TT
<p style="text-align: center;">TOMMY: (CLEARS THROAT) Item number one. The reinstatement of the Shelby Company Limited Company Treasurer.</p>	<p style="text-align: center;">TOMMY: (RASCHIA A VUCI) Puntu nummaru unu. Rimettemmu alla Shelby Company Limited un tesorerieri.</p>

<p>The board welcomes back the former treasurer with generously improved terms and conditions.</p> <p>Due to the exceptionally difficult circumstances the company now finds itself in.</p> <p>The proposed treasurer will now check the terms and conditions to see if they are in order.</p> <p>[...]</p> <p>TOMMY: All those in favour of the reinstatement of Mrs Elizabeth Gray, To the position of Shelby Company Limited Treasurer, please raise your hands.</p> <p>POLLY: Why goodness, thank you.</p> <p>TOMMY: Any other business?</p> <p>Right.</p> <p>I declare this extraordinary general meeting over.</p> <p>Now we can talk about the real business.</p> <p>But for that we need Arthur.</p> <p>Where the fuck is Arthur?</p>	<p>Lu cunsìgghiu nomina arrè lu vecchju tesoreri aggiornannu tanticchia i Termini e Condizioni. Picchè straordinariamenti l'azienda sta attraversannu un periudu cumplessu.</p> <p>Lu tesoreri numinatu si leggi li Termini e Condizioni pi vidiri si su giusti.</p> <p>[...]</p> <p>TOMMY: Chiddri a favuri di la nomina di Elizabeth Gray, pi lu postu nâ Shelby Company Limited comu tesoreri, aisati li manu pi piaciri.</p> <p>POLLY: Pi carità di Diu.</p> <p>TOMMY: Ci su altri problemi?</p> <p>Bonu.</p> <p>Chiuru ora lu 'ncontru di lu cunsìgghiu straordinariu.</p> <p>Ora passammu ê cosi seri.</p> <p>U fattu è ca ni serva Arthur.</p> <p>Unni minchia finìu Arthur?</p>
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Table 3.3: Translation of the dialogue during the meeting of the Shelby family (from 10:40 to 11:03 [...] from 11:27 to 11:53)

Firstly, I decided to keep the original English name Shelby Company Limited. Subsequently, I will focus my analysis on the change of register at the end of the speech, that I maintained in TT, changing from the formal Sicilian to the Southcoast one, although even during the formal meeting, like in the original, some words are written with an informal register. After ‘I declare this extraordinary general meeting over’, the formal meeting comes to a conclusion, and the sentence ‘Now we can talk about real business’ opens the informal meeting, where the characters can start talking about blackmarket, guns, fights, so this is reflected in the language as well, in fact, the use of a swear word outlines the informal tones of the situation. Apart from the swear word maintained in the TT, the

informal tone could be deduced also by the interruption of the use of formal articles ‘lu’/ ‘la’/ ‘li’, introducing ‘ê’.

In the next section I will explain the reasons of my choices concerning swear words and taboo.

Taboo and swear words in my translation

Even if there are other examples of humour, swear and taboo words in the episode, I have chosen the most interesting. I will now present two abstracts of my translation, in the first, I deleted a swear word, so as not to sound redundant and to respect the length of the speech, in the second, I decided to keep it.

ST	TT
<p>TOMMY: Where's Arthur? POLLY: Do I look like his fucking mother?</p>	<p>TOMMY: E Arthur? POLLY: Ma chi ti parù a so mamma?</p>

Table 3.4: Dialogue between Polly and Tommy (from 08:38 to 08:44)

In the line ‘Where’s Arthur?’, the literal translation should have been ‘Unn’è Arthur?’, however, the immediateness of the phonemes pronounced /we:z’ɑ:θə/, suggests a shorter sentence for the target language, fitting better in ‘E Arthur?’, as the letter ‘e’ in ‘E Arthur’ resembles to the /e/ in /we:z/.

The second extract comes from 06:05 to 06:20 is following.

ST	TT
<p>ADA: Come on, Poll, Tommy's expecting us. POLLY: Who's with us? ADA: Islah and two Lee boys POLLY: Ada? How long since you've had a fuck?</p>	<p>ADA: Alle', Poll, Tommy ni sta aspettannu. POLLY: Cu c'è cù nuatri? ADA: Islah e do carusi. POLLY: Ada? Quant'avi ca un ti fa na ficcata?</p>

ADA: What?	ADA: Comu?
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Table 3.5: Dialogue between Ada and Polly before the meeting of the Shelby family (from 06:05 to 06:20)

In the sentence “How long since you’ve had a fuck”, the swear and taboo word is stressed, as it was the main point of the dialogue. Deleting it, would involve a radical change of the target text. It is also a trigger word that unlocks a series of puns directly depending on that word. Deleting it means deleting the whole dialogue. Besides, the assonance of ‘ficcata’ with ‘a fuck’ fits perfectly. In the next paragraph I will deal with those puns, and how to translate them.

Humour in my translation

To conclude, I will present a part of my translation concerned with the translation of humour. The following extract is a dialogue immediately following the one in Table 3.5, it comes from 06:20 to 06:40.

ST	TT
POLLY: Been nearly two years with me. Over Christmas I counted it up. So I’ve made a New Years resolution to change the situation ADA: Oh. Anyone particular in mind? POLLY: Not really. Just me and someone unsuitable.	POLLY: Almenu do anni, ca sacciu iu. Sutta Natali mi ficiu u cuntù. E all’annu novu mi spurnuciavu pi sbrogliari sta matassa. ADA: Ah. Quarcunu ti vinna ‘ntesta? POLLY: Nonzi. Sulu iu e cocchi catabràsima.

Table 3.6: Conclusion of the dialogue between Ada and Polly (from 06:20 to 06:40)

Here I changed the meaning of some sentences in the TT: ‘So I’ve made a New Years resolution to solve this problem’ would not have made sense in Sicilian, plus, it would have been too long to be inserted into this short sentence. Therefore, I used the idiomatic expression ‘sbrogliari sta matassa’ (lit. unravel this skein), with the figurative meaning of solving a problem. Even though there are no puns in the extract, all the sentence contextualised in the episode contain irony and humour, because they make the audience laugh.

3.4 Conclusion

In this chapter I provided my translation of episode 3 season 4 of the Netflix TV series *Peaky Blinders*, I explained the reasons for my choices, discussing the methodology used, as well as how to translate swear words, taboo and humour in subtitling. Looking at poetry and dictionaries, I created a fictional form of formal Sicilian, to be used for a scene with a formal meeting, and I outlined the change of register at the end of the meeting. I discussed the use of Palermitano for the Sicilian-American family Changretta, and I commented some puns and idioms in Sicilian.

Conclusion

Translating with dialect has always been a great issue for translators. If on one hand Hodson argues that the use of dialect in cinema gives personality to the characters, making the public empathise with the protagonist, adding background just by letting someone use a dialect, avoiding dialogues, on the other hand, Parini warns about the choice of translating with varieties in AVT, as may sound stereotypical. In fact, particularly in my translation, *Peaky Blinders* in Sicilian could increment the association of gangsters with the Sicilian Mafia. Galassi (1994: 67) suggests that “dialects in Italian cinema carry a heritage that presumably originates from the theatre of masks, from the farce, and therefore they are bound to connote any character that speaks with an accent in a grotesque way”, and for that reason, Parini (2022b) argues that especially for dubbing, dialect is preferred in comedy. However, Hodson states that it is difficult to establish if the use of dialects creates stereotypes or if dialects in cinema may be a report of what the audience has in mind for that particular dialect. So, the debate is still open, and my opinion is in line with Hodson. I am aware of what Parini suggests, that dialects in cinema create an issue, and that my choice could be criticised, but I think that considering the impact, the personalisation and the characterisation a dialect can create in the audience, in the end, is worth it. In addition, my translation was thought for a Sicilian speaking audience, so choosing to subtitle exclusively in Sicilian aimed to be an experiment rather than a generalisation. My translation was an experiment, delivered to a Sicilian-speaking audience. If I had an Italian audience as a target, I would have chosen a different translation, perhaps not exclusively in Sicilian, but just with short dialogues or just a few words. My intention is not to state that Sicilian is better than other dialects, neither my translation claims to be above the original one. It is just my personal version. I translated with dialect because mixing dialect with Audiovisual Translation has always been of interest for me. I translated with Sicilian because I was born and I lived in Sicily, and the Sicilian culture meets my interest.

Through the series the Shelby family meets several villains from different countries, some of them speaking different varieties of English (Scottish, Irish, American, Londoner etc.), others speaking English as a nonnative language (Russians, Italians, French etc.). These

features should have been taken into account if a whole episode or the whole series were to be translated. Perhaps I could have translated English native speakers with other variants of Sicilian (e.g. Catanese, Messinese, Trapanese, Nisseno), and nonnative English speakers with nonnative Sicilian speakers, for example, whether in the original episode Russian characters speak English, they might be translated as Russians speaking Sicilian, maybe with some grammar mistakes, or with some words directly from Russian, clarifying the provenience in the subtitles or specifying the accent (e.g. “ACCENTU RUSSU”, Russian accent).

Moreover, I translated only selected dialogues of an episode, the ones I believed to be the most important for my experiment. If I attempt to translate a whole episode, in my subtitles I also need to consider effects, sounds or mistakes, as described in chapter 2. I translated some of these features in my selected passages, like “RASCHIA A VUCI” (clears throat) or “MUSSÌA” (grunts) but this translation needs to be applied to everything (fights, music etc.) and must be done in Sicilian (e.g. “SCRUSCIU DI DARRERI”, background noise, “SCIARRA” fight, “ITTANNU VUCI”, screaming).

Riassunto in italiano

Questa tesina ha come obiettivo quello di analizzare l'uso del dialetto all'interno del contesto di una traduzione audiovisiva, dove inserisco la mia versione della serie tv 'Peaky Blinders' in siciliano.

I linguisti non si sono accordati su un'unica definizione, poiché le opinioni sono piuttosto divergenti. Secondo Hodson, un dialetto è una combinazione di pronuncia regionale, lessico e grammatica, e può essere descritto seguendo questi tre elementi. Tuttavia Chambers e Trudgill sostengono che questa caratterizzazione di lingua e dialetto potrebbe non essere del tutto efficace, infatti è relativamente semplice pensare a due tipi di evidenti controesempi. 'Lingua' non è un termine tecnico da un punto di vista linguistico, piuttosto, Chambers e Trudgill suggeriscono l'uso della parola 'variante', poiché è un termine neutro che definisce meglio qualsiasi tipo di lingua. Pertanto, forniscono la loro definizione finale di dialetto: varianti che sono grammaticalmente (e forse lessicalmente) oltre che fonologicamente diverse da altre varietà che vogliamo, per qualche scopo, considerare come un'unica entità.

Quanti dialetti ci sono in Inghilterra? Trudgill scrive che, se viaggiamo da una parte all'altra di essa noteremo un cambiamento graduale, che non coincide con i confini dei paesi. Sebbene i dialettologi dividano i dialetti in aree, esaminando una particolare parola o pronuncia, queste separazioni sono imprecise, poiché ogni dialetto differisce da quelli immediatamente vicini.

A grandi linee, la suddivisione dei dialetti inglesi è la seguente: dialetti settentrionali (che si dividono in dialetti della Northumberland e in quelli del basso nord), dialetti meridionali (divisi anch'essi in due: centrali e meridionali).

Il termine 'dialetti italiani' potrebbe creare la falsa impressione che i dialetti siano varianti della lingua italiana standard, in realtà la lingua italiana rappresenta la continuazione della variante fiorentina; infatti, i dialetti d'Italia sono chiamati "sorelle dell'italiano". Si dividono in: settentrionali (gallo-italici e veneti), centro-

meridionali (umbro-marchigiano, abruzzese-molisano, romano, aquilano, pugliese, napoletano, materano, potentino), dell'estremo sud (calabrese, salentino e siciliano).

Ruffino colloca il dialetto siciliano tra i dialetti centro-meridionali. Lo divide in: dialetti delle coste (suddivisi in Est e Ovest) dialetti dell'entroterra, dialetti del Sud-Est (suddivisi nelle varietà di Modica e Noto). Il siciliano presenta varie caratteristiche comuni: la conservazione della sillaba finale degli infiniti ([va'sa], diventa [va'sari]), la mancanza di un aggettivo possessivo enclitico con termini di parentela, una serie di innovazioni lessicali, di solito di origine nordica, come l'italiano, il francese o lo spagnolo.

Hodson afferma che uno dei motivi per i quali i dialetti sono sfruttati nel cinema è perché un parlante dialettale viene culturalmente associato a una particolare personalità, più amichevole e informale, quindi, un dialetto può aggiungere ulteriori informazioni sulla storia o sull'origine del personaggio.

Secondo l'Oxford Dictionary, tradurre vuol dire esprimere il senso di parole o testi in un'altra lingua, anche se, come sostiene Boase-Beier, dare una definizione di traduzione è più complesso di come sembra, poiché non esiste un concetto che espliciti chiaramente la traduzione, nonostante diversi studiosi si cimentino nel cercare una definizione.

Secondo Colina, un testo è più di una semplice concatenazione di frasi o paragrafi, poiché per scriverlo, un traduttore deve acquisire una competenza di scrittura nella lingua, altrimenti potrebbe produrre testi imperfetti. Nell'atto di tradurre, Colina indica due tipi di testo: Source Text (ST), il testo da tradurre, e Target Text (TT) il testo tradotto.

La traduzione audiovisiva (AVT) è una branca della traduzione che si occupa del trasferimento di testi multimodali e multimediali in un'altra lingua e/o cultura.

Pérez-González indica quattro tipi di traduzione audiovisiva comuni per il pubblico: sottotitolaggio (frammenti di testo scritto sovrapposti a filmati visivi che trasmettono una versione nella lingua di destinazione del discorso di partenza),

doppiaggio (che secondo Chaume consiste nel sostituire la traccia originale dei dialoghi della lingua di partenza di un film, o di qualsiasi testo audiovisivo, con un'altra traccia su cui sono stati registrati dialoghi tradotti nella lingua di destinazione), revoicing e traduzioni audiovisive assistite.

Non c'è corrispondenza, scrive Parini, tra un dialetto parlato in un'area geografica di un paese e un altro parlato in un altro paese: ogni dialetto è unico e impossibile da trasporre in un'altra variante di un'altra lingua. Inoltre, se da un lato il dialetto restituisce alle narrazioni un'indiscussa autenticità, la sua presenza rende piuttosto impegnativa la traduzione in un'altra lingua e cultura di destinazione, specialmente quando si parla del campo audiovisivo. Inoltre l'uso dei dialetti esclusivamente per i personaggi malvagi, può essere interpretato come un atto di manipolazione che porta a stereotipi, ad esempio, tradurre con il dialetto siciliano può far risultare mafiose le persone che parlano dialetto; invece, tale uso è giustificato nella comicità, infatti il doppiaggio usando dialetti è molto più comune nella commedia.

Ho scelto di tradurre in siciliano, usando il sottotitolaggio, la serie tv *Peaky Blinders*, prodotta per la BBC. La storia narra di una banda criminale che si occupa di mercato nero, gioco d'azzardo illegale, rapina e “protezione” nell'area di Birmingham. La quarta stagione descrive la lotta della famiglia Shelby (o i *Peaky Blinders*) contro i siculo-americani capeggiati da Luca Changretta. La mia traduzione considera l'episodio 3 stagione 4.

Traducendo ho esaminato l'uso dell'umorismo all'interno del contesto audiovisivo (per il quale molta attenzione è dedicata alle questioni relative alla sua (in)traducibilità, o almeno alle difficoltà che comporta la sua traduzione), e la difficoltà di tradurre ingiurie e parolacce (la cui funzione nell'interazione dialogica è fondamentale; quindi, cancellarle non è certo l'unica o la migliore opzione disponibile).

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