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# *Approaching Audiovisual Translation: Issues and Trends in Subtitling the TED Talks*

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## **Abstract**

The purpose of the present dissertation is to analyse the discipline of audiovisual translation, focusing on the different categories of this field and highlighting their advantages, as well as their downsides. Dubbing, subtitling, voice-over, surtitling and respeaking are presented, while special attention is given to the topic of accessibility when introducing audio description and subtitles for the hearing impaired. Particular mention is made of subtitling, the principal topic of the present dissertation, which has the objective to answer to two main questions: what are the features of subtitles? How does a subtitler deal with translation issues? For this reason, subtitling is analysed both theoretically and practically: after presenting subtitling from the point of view of its semiotic, linguistic and technical characteristics, the main issues are analysed which subtitlers are likely to encounter while translating, as well as the principal trends are pointed out which are often followed by this category of audiovisual translators. Then, these issues and trends are further highlighted and given a possible answer with a practical demonstration involving the subtitling of some TED Talks.



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## Introduction

Over the years, the discipline of translation studies has developed considerably while arousing considerable interest among linguistic scholars. These researchers have studied the importance of language, its relationship with other human dimensions and the degree of interconnection between the different social, cultural and linguistic systems that are taken into consideration in the translation process.

Many studies and many research projects concerning translation have made their appearance in the linguistic field, above all in recent years. These scholars soon noticed the fact that language is strictly linked to the cultural system of every population, which experiences constant development. Consequently, language constantly develops as well, and so does the discipline of translation. Thus, what was once considered as an innovative and advanced study in this field might now be regarded as outdated and erroneous.

In the light of these numerous changes in linguistic studies, a new kind of discipline has been identified and has emerged from the waters of the more general discipline of translation studies. This area of study is now known as *audiovisual translation* (AVT), which has begun to be considered and analysed per se, due to its particular nature. Audiovisual translation cannot be compared to the more common textual translation, since its principal focus is represented by multimodal material. In the translation of multimodal products, not only is the written dimension involved, but this type of activity is also influenced by the visual and the acoustic contents that are linked to the textual element to be translated. Audiovisual translators, therefore, have to render any written, visual and acoustic information of the source product into the target product as well.

The purpose of the present dissertation, therefore, is to present the discipline of audiovisual translation to the reader. In particular, this thesis focuses on the AVT mode of subtitling, whose principal characteristics are analyzed together with the main trends and issues which are likely to be encountered in this translation modality. The approach to subtitling that I have chosen to adopt in this thesis will be both theoretical and practical, thanks to the concrete translation I have made of some talks held at different TED events. Yet, this dissertation has not the presumption of being exhaustive. On the

contrary, it pursues the aim to arouse the reader's curiosity about this topic and to make him/her realize how vast and sometimes blurred the field of screen translation can be, in order to understand that this situation can also lead to some advantages from the point of view of the audiovisual translator.

First, audiovisual translation is discussed in Chapter One. In this section, the main subcategories of this audiovisual translation are presented and classified, therefore dubbing, subtitling, voice-over, surtitling and respeaking are analysed in this part of the dissertation, with particular mention of each category's advantages as well as possible drawbacks. Additionally, one has to consider the fact that there may also be visually- or hearing-impaired people among the viewers of a multimodal product, therefore audiovisual translators are expected to make it usable from the point of view of this kind of audience, too. Consequently, the concepts of accessibility and usability are introduced and two particular types of AVT modalities are presented in this section, that are audio description for the visually-impaired and subtitles for the deaf and hard-of-hearing.

Chapter Two discusses subtitling, which is the principal focus of this dissertation. Subtitling is analysed from a theoretical point of view and from four different perspectives. First, the relationship between subtitling and semiotics is presented. As the object of the translation is a multimodal product, the translator has to consider the fact that there is a constant dialogue between four different semiotic channels, consequently great attention should be paid to semiotic cohesion in the translation. Particular mention here is made of the relationship between words and images, with the introduction of anchoring and redundancy, and between speech and gesture, with the discussion on multimodality. Second, the relationship between subtitling and linguistics is presented. On the one hand, subtitlers tend to reduce the text through the strategies of omission, condensation and reformulation, while on the other hand they tend to reinforce the cohesion and coherence of the text with the help of some guidelines concerning segmentation. Third, the technical characteristics of the subtitled text are discussed. In this section, the spatial and temporal constraints of subtitling are mentioned, together with the typographical conventions that are most likely to be encountered. Finally, the principal issues in the discipline of subtitling are presented, because subtitlers often have to face linguistic variation, extralinguistic elements and marked speech. In



addition, the translation of humor represents a demanding task for the translator, as well.

To conclude, Chapter Three makes the reader consider subtitling from a more concrete perspective. This chapter integrates the theoretical explanation of the main issues and trends in subtitling – exposed in Chapter Two – and presents three cases of talks which have been held at some TED events. These talks are subtitled from English into Italian, and the most typical issues are highlighted that could be encountered while subtitling, as well as some examples are stressed which required more creativity and inventiveness.



# Chapter One - Audiovisual Translation

The first chapter of my dissertation is divided into two sections. The first one gives a general overview of the different categories of translation modalities that have been developed and studied in recent years and that have been grouped together under the more general definition of *multimedia translation*. Besides classifying the different screen translation methods, special mention is made of the drawbacks and the constraints that each kind of audiovisual translator has to face when working on multimodal contents. Furthermore, it is worth making particular mention of the relationship which has been proven between audiovisual translation and accessibility, therefore in the second section of this chapter great emphasis is placed on this link and on two particular screen translation modalities, that are audio description and subtitles for the deaf and the hard-of-hearing.

## 1.1 Different modalities of audiovisual translation

When we talk about audiovisual translation, we actually refer to an interdisciplinary field of translation. On the one hand it involves the linguistic aspect of a culture, since it is dedicated to the translation of a text – be it an interlingual or an intralingual multimedia translation. On the other hand it cannot be separated from the technological field as well, since what is to be translated is a combination of visual, acoustic and textual elements.

With the beginning and development of several studies concerning audiovisual translation, many researchers have noticed that, due to its interdisciplinary nature, this field was quite difficult to define clearly. When referring to this issue, for instance, Zabalbeascoa (2008: 33) states that

“neat compartmentalisation (i.e. typologies and classifications with uncrossable, everlasting, unmovable dividing lines) is almost completely out of the question given the constant progress of technology and social dynamics”.

The more developed and diversified technology is, the more complicated a clear taxonomy of audiovisual translation modalities becomes, as claimed by Hernández-

Bartolomé and Mendiluce-Cabrera (2005: 92). For instance, as for the sound elements, the multimodal content could be replaced entirely with the substitution of the original soundtrack from a language into another (dubbing) or it could be overlapped by the translated soundtrack and coexist with it (voice-over) thanks to the technological support. Instead, for what concerns the visual aspect involved by multimedia translation, one could find the original or the translated text that run on the screen (this is the case of subtitling, surtitling and respeaking).

Even if this classification of audiovisual translation modalities is not well delineated and neat, translation scholars have been able to identify and characterize the predominant methods used to translate multimodal material, which will be illustrated in the following paragraphs. However, it is worth noticing that there are also screen translation modes which are situated between two different translation tendencies (for instance the audiovisual translation applied to video game localisation) which make the definition of every single mode even fuzzier and more complicated.

### **1.1.1 Dubbing**

Dubbing, together with subtitling, has been recognised as the “most widespread modality adopted for translating products for the screen” (Chiaro, 2009: 141). The principal focus of this method is represented by the acoustic content. In this case the aim of the audiovisual translator is to substitute the original soundtrack for a translated one, in order “to make the target dialogues look as if they are being uttered by the original actors so that viewers’ enjoyment of foreign products will be enhanced” (Chiaro, 2009: 144).

The dubbing process does not only consists in the translation of the acoustic content of a film, documentary, commercial clip or animated production. As it has been highlighted by Martínez (2004: 2-7) it is a process which includes several phases. For instance, synchronisation between the dubbed text and the visual content is required, as well as the organisation of all the actors involved in the dubbing process and the adaptation of the text.

Despite the great emphasis which has been placed on dubbing as one of the most useful audiovisual translation modalities, one has however to acknowledge that it is not

considered equally important in every country throughout the world. Chiaro (2009: 143), for instance, states that

Traditionally western Europe has been roughly divided into two major screen translation blocks: the UK, Benelux, Scandinavian countries, Greece and Portugal, which are mainly 'subtitling nations', and central and southern European countries stretching from Germany down to Spain (so-called 'FIGS', France, Italy, Germany and Spain, but also Austria), which are mainly 'dubbing nations'.

What is the reason behind this separation into two different audiovisual translation methodologies? In order to answer this question, Chiaro says that it is worth taking into consideration the political ideologies of the different countries, above all in the 20<sup>th</sup> century. Especially at the beginning of this century, the countries which have been called "FIGS" experienced a strong wave of nationalistic fervour, which brought every foreign multimodal material to be translated into the national language "to inhibit English and to exalt national languages, as well as to censor content" (Chiaro, 2009: 143). The dubbing method was therefore born with a defence purpose in these countries, yet successively it has become a translation stronghold and has been developed more and more across the years. On the other hand, the subtitling process has become "second nature to the literate population" (Gottlieb, 2004a: 83-84).

In this case, the choice of an audiovisual translation method over another one involves – and is influenced by – the political sphere as well and one can notice the impossibility of multimedia translation of being included in a neatly limited discipline.

If dubbing allows the audience to watch a foreign multimodal product, it is also true that this translation modality has its drawbacks (Bogucki, 2013: 34-35). First, audiences get used to listen to the voice of the dubbing actor instead of the original actor's voice and consequently they expect to hear that voice when the same actor plays in another movie. In addition, the original voice's prosodic features (such as the accent) get completely lost, thereby limiting the real cinematic experience. This experience is also threatened by the fact that the lip-sync constraint must be respected. Consequently, this forces the translator to choose words that are less faithful to the original script, but more similar to the visual content. Finally, one has to take the economic factor into consideration as well. The costs of the dubbing industry are very high, therefore producers who cannot afford to pay for this service often see their product being ignored

by the audiences who are not accustomed to subtitles. Hence, dubbing becomes a source of discrimination.

### 1.1.2 Subtitling

Subtitling is the second most common modality of screen translation. In contrast to dubbing, this branch of multimedia translation does not focus on the soundtrack of the multimodal material. What changes in the subtitling process is the text that runs on the screen, since the original text is replaced by its translated version. In other words,

“subtitling consists in the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in sync with the original verbal message” (Gottlieb, 2001: 163).

Therefore the written text, in the case of subtitling, is divided into several segments which appear on the screen for an interval of time which is more or less prolonged, depending on the length of the translated segment.

Over the years, many language scholars have proposed their own parameters for the classification of subtitles, which have been delineated and reorganised efficiently by Liu (2014: 1104-1108). Following this classification, subtitles can be divided according to a linguistic or a technical perspective.

Bartoll (2004:57) defines the linguistic parameter as “the relationship that is established between source and target languages, whether this is the same or not”. According to this parameter, and following the classification proposed by Gottlieb (1997),<sup>1</sup> subtitles can be divided into interlingual subtitles (that is the translation of subtitles from one language to another one) or intralingual subtitles (when referring to the subtitling within the same language). For instance, focusing on intralingual subtitling, one can observe that that is the case of subtitles for the deaf or the hard-of-hearing, which convey an acoustic message in the same language as the original soundtrack.

The second element contributing to the classification of subtitles is technical. It separates open subtitles, that are subtitles which cannot be eliminated from the screen

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<sup>1</sup> Gottlieb, H. 1997. Subtitles, Translation & Idioms. Thesis. Copenhagen: University of Copenhagen. Mentioned in Liu, D. 2014. On the classification of subtitling. *Journal of Language Teaching and Research* 5(5), 1103-1109.

(since the text is linked to the original visual content), from closed subtitles, which are optional. If we go back to the example of subtitles for the deaf or the hard-of-hearing, we can easily acknowledge that they are closed subtitles, since the viewer can decide whether to see them on the screen or not. For instance, captions like “phone rings” or “door closes” (or the one shown in Figure 1) are useful from the point of view of a hearing-impaired, yet they can be considered superfluous by non-hearing-impaired viewers and can therefore be removed from the screen.



*Figure 1* Example of closed subtitles (*The Fellowship of the Ring*, 2001, dir. Peter Jackson)

It is worth remembering, however, that the undefined nature of audiovisual translation, and consequently of subtitling, does not allow a neat separation of the limits between the different types of subtitles. For this reason Liu (2014: 1106-1108) stresses that new categories of subtitles are more and more widespread and gives the example of interlingual subtitles for the deaf and hard-of-hearing, which cannot be included in a single category.

Similarly to dubbing, subtitling has some limits as well (Bogucki, 2013: 35-36). First of all, there could be some contrasts between the textual and the visual content of the multimodal product. Subtitles cover the lower part of the screen, thereby hiding visual elements which could ease the audience’s comprehension of the film or documentary (the actors’ gestures, for instance). Vice versa, however, the visual element could render the textual content difficult or impossible to read, for example when their colour is similar. Secondly, the introduction of subtitles is likely to turn the audience’s attention to the captions instead of to what happens on the screen, increasing the risk of losing the actors’ body language and facial expressions. Furthermore, in the same way as dubbing, some changes to the original text are inevitable. On the one hand

subtitles have to follow spatial and temporal restrictions (which will be analysed in Chapter 2) which lead to the reformulation or the elimination of parts of the original text. On the other hand the shift from spoken to written mode leads to some modifications as well. Finally, although it is true that subtitling is not as expensive as dubbing, one has to acknowledge the fact that the costs of professional subtitling software packages are high as well.

Among the new subtitling tendencies which have become popular nowadays, amateur subtitling should get particular mention. This kind of multimedia translation, also called *fansubbing*, “is a fan-produced, translated, subtitled version of a Japanese anime programme” (Díaz-Cintas and Muñoz-Sánchez, 2006: 37). Although the original content to be translated was limited to Japanese anime programmes, over time fansubbing has become a mass phenomenon involving the translation of other kind of multimodal material, mainly TV series. This particular kind of translation has raised many questions and has attracted criticism, above all because it is not made by language experts and consequently it has brought to many translation errors and technical inaccuracies, as highlighted also by Bogucki (2009: 51-55). Furthermore, Díaz-Cintas and Muñoz-Sánchez (2006: 43-45) have highlighted the doubtful legality of fansubbing, since these fan-made subtitles are done without the permission of the companies which deliver the multimedia product and this is considered to be a violation of the copyright. Nonetheless, the ethical aspect concerning fansubbing is still vague and imprecise. Some Japanese distributors actually claim that fansubbing contributes to the promotion of their products beyond the country’s borders and, as a consequence, they tend to accept and justify this kind of multimedia translation. In the end, “the fact remains that [...] regardless of ethics, or motive, fansubs are technically illegal” (Díaz-Cintas and Muñoz-Sánchez, 2006: 45), but many people decide to disregard this issue in order to receive financial benefits.

### **1.1.3 Voice-over**

Voice-over has been defined by Bogucki as “the orphan child of audiovisual translation” (2013: 20) and has been compared to the dubbing modality. Similarly to dubbing, it involves the acoustic part of a multimedia product, since it consists in the



simultaneous reproduction of both the original soundtrack and its translated version. As a consequence, “a voice in a different language than that of the original programme is heard on top of the original soundtrack” (Orero, 2009:132). Sometimes one can even hear the overlapping of three languages, as Orero explains:

“in some exceptional cases three languages can be heard, as is the case when we hear Osama Bin Laden speaking, whilst being translated into English and then into Spanish or Catalan”. (Orero, 2009: 134)

However, contrary to dubbing, voice-over does not pay particular attention to perfect synchronization between the translation and the original content. Instead, sometimes the translated version begins some seconds later than the original one, and it may even end sooner (Hernández-Bartolomé and Mendiluce-Cabrera, 2005:95).

Voiceover has been given more and more emphasis in the latest years in Western countries, since it is used above all in documentaries, interviews and TV programmes (Perego and Taylor, 2012: 241-242), for instance when a politician’s speech is broadcast on the news in a foreign country. However, there are also some countries, mainly situated in Eastern Europe (such as Poland, Russia and Estonia) where voice-over is not limited to documentaries and interviews: it is used to translate films and TV series as well. Bogucki, for instance (2013: 20-22), highlights the huge success that this translation mode has in Poland and focuses on two different voice-over strategies. While Polish translation is always performed by a single voice, independently of the number of people who appear and talk on the screen, this voice changes depending on the genre of the multimodal product. Usually, a male voice is used for film dialogues, whereas a female voice is used for narration, with the latter being “more condensed and less faithful to the original” (Bogucki, 2013, 22).

The drawbacks of voice-over are quite easy to notice. Since there are two simultaneous voices heard by the audience, voiceover is often confusing and distracting (Bogucki, 2013, 36). In addition, there is no attempt from the point of view of the translating voice to act out the dialogue: the translator’s objective is to be as neutral as possible, yet in this way the translation can be considered monotonous. Finally, although there is no lip-sync constraint, the delayed start of the translation compared to the original acoustic element often brings to the reduction and reformulation of the message conveyed.

### 1.1.4 Surtitling

While on the one hand voice-over has been compared to the practice of dubbing, surtitling has been connected to the one of subtitling. Surtitling works on the textual content of a multimedia product as well, yet one can notice some distinctions between surtitles and subtitles. The first difference between these two modalities stands in the position of the text, since subtitles are usually shown in the lower part of the screen, whereas surtitles mainly run above the image. For this reason, they are also referred to as “supertitles” (Burton, 2009: 58). However, it is worth noticing that there is not a universally accepted definition to indicate this category of multimedia translation. On the one hand, Freddi and Luraghi (2011:55) prefer to call them “opera titles” since it is becoming increasingly common to display these subtitles on the back of the single seats. Bartoll (2011: 88) prefers the term “theatre – or theatrical – translation”, distinguishing it from the expression “drama translation”, as the latter considers the visual content of a product as the conclusion of a process that started from a text, and not the opposite:

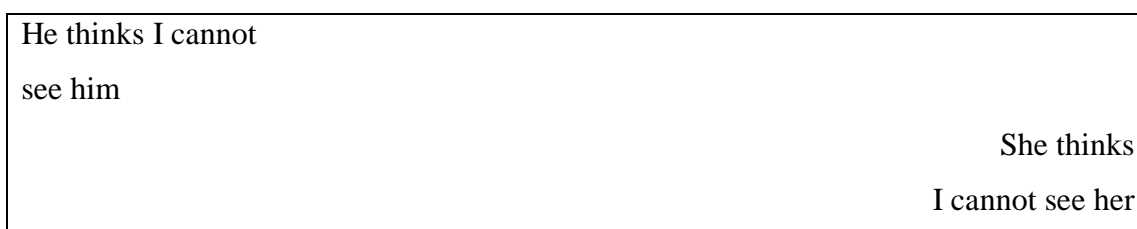
Despite the similarities between the translation of dramatic texts and the translation of theatrical texts it is possible to state that, whilst in a dramatic text the images will be created from the written text, in theatrical translation – and in all audiovisual texts – the translation will be determined by the images.

Surtitles differ from subtitles from a technical point of view as well, since they do not follow the same rules which have been established for subtitling (and which will be presented and analysed in Chapter 2). The reason behind this technical distinction is linked to the distinct field where surtitling is most used. Surtitling is connected to the world of theatres and opera houses and has become more and more successful over the years, since the audience became increasingly interested not only in the way a play sounded, but also in its textual content, as explained by Burton (2009: 61):

Our approach to watching opera has changed in recent decades and we are no longer content just to appreciate the lovely sound of the voices and let the opera wash over us. We are now a text-dominated society, and audiences expect to know in detail what words are being sung, as they would for the dialogue in a subtitled foreign film. No longer do we sit in the dark for hours at a time, listening to whole acts of Wagner or Richard Strauss with only the dimmest idea of what is actually going on. Surtitles are now largely a necessity and there are likely to be complaints if they are not provided.

Burton (2009: 64) also lists the technical rules a surtitler is expected to follow. As the principal objective of surtitles is to make the audience understand the message conveyed

in the play, one should be able to identify the different utterances and to recognise the character who expressed them, even if there were two or more actors speaking – or singing – simultaneously or there was an offstage voice. Consequently, surtitlers tend to simplify the structure of the message (for instance, eliminating any repetition or redundancy). In addition, they are likely to add the name of the character next to the respective utterance and, in some cases, surtitles appear on the left or on the right side of the screen to identify which character is speaking or singing, as shown in Figure 2:



*Figure 2 Example of surtitles on the left and on the right side of the screen (Burton, 2009:64)*

Another difference highlighted by Burton (2009: 64) between subtitling and surtitling is the use of punctuation marks in order to convey the message clearly. For instance, the use of brackets or parentheses indicates an utterance expressed by a character who does not wish for it to be heard by other characters on stage, whereas quotation marks help the audience understand that what is included between them is a reported speech.

Although some changes at a textual level can be noticed in surtitling, the principal disadvantage of this category of multimedia translation is economic (Bogucki, 2013: 37). The installation of expensive hardware is required in order to follow the original text, be it watched above the stage or on the back of seats.

### **1.1.5 Respeaking**

Respeaking is quite a recent field of multimedia translation where, according to Bogucki (2013:27) “audiovisual translation borders closely on interpreting”. With the application of this modality, human and machine performances are closely connected with each other since they work together in order to produce, starting from an oral text, a simultaneous written text., as explained also by Perego and Taylor (2012: 188):

Through respeaking [...] an oral text is translated simultaneously into a written text. The translation process, that is the transformation of the oral input into written output, is obtained thanks to the mediation of two fundamental elements: the speech recognition software and the respeaker, the human element.<sup>2</sup> [Translation mine]

Respeaking, therefore, is likely to be the translation mode which relies the most on technology, in order to guarantee the simultaneity criterion is fulfilled. In opposition to the screen translation modalities which have been analysed so far, respeaking stands out because of the need for the written text produced to be immediately available and comprehensible. For this reason, the speech recognition software has been reinvented and updated over the years to lead machines to understand human speech accurately and to produce real-time written texts.

The respeaker's onus is to ease the comprehension of the oral text. In this case the human, who repeats the oral input to the speech recognition software, has to choose carefully what to keep and what to eliminate from the original oral text, as well as he/she has to reformulate the message in order to make it faithful to the original speech (Perego and Taylor, 2012: 188).

Since the process of respeaking inevitably involves computers, many errors can occur from the technological point of view. For instance, the speech recognition software may not understand properly what has just been said by the respeaker (Perego and Taylor, 2012: 192-198). Therefore, the wrong version of the speech can appear on the screen, although the human translation was faithful to the original and correct. Human mistakes can occur as well: one has to keep in mind that respeakers work live, therefore they have to endure a certain amount of stress and mental fatigue even for hours. In addition, not only do they have to translate the original speech by eliminating the useless parts such as repetitions and by reformulating the message, but they also have to organise their speech so that it is understood by the software without any possibility of being misinterpreted. Consequently, the respeaker needs multiple skills (Perego and Taylor, 2012: 198-201). These include an excellent grammar, lexical, syntactical and linguistic knowledge, deep understanding of the topic of the speech, a multitasking ability and phonetic competence (that is being able to eliminate anything

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<sup>2</sup> “Attraverso il *respeaking* [...] un testo orale viene tradotto simultaneamente in un testo scritto. Il processo di traduzione, vale a dire la trasformazione dell'input orale in output scritto, si realizza grazie alla mediazione di due elementi essenziali: il software di riconoscimento del parlato (*speech recognition*) e il *respeaker*, l'elemento umano.”

that could hint at accents and speech impediments, as well as being able to articulate every part of the speech).

## **1.2 Overcoming obstacles: audio description and subtitles for the deaf and hard-of-hearing**

The increasing number of studies concerning audiovisual translation has turned the researchers' attention to a fundamental aspect of audio description. Screen translation results from the dialogue between different types of contents – visual, acoustic and textual –, which are reproduced (more or less) simultaneously to obtain the final product. Yet, one has to acknowledge the possibility that one or more of these channels might not be entirely accessible by everyone: this is the case of hearing- or visually-impaired people, who need particular consideration in this field, otherwise they would be excluded from a huge amount of information and knowledge. For this reason, the relationship between multimedia translation and sensory impairment has seen the increase in the number of studies concerning this topic, above all in the last few years (for instance Bogucki 2013; Braun 2007; Igareda 2011; Neves 2008a and 2008b; Orero 2011; Perego and Taylor 2012; Szarkowska 2011).

### **1.2.1 Accessibility and usability**

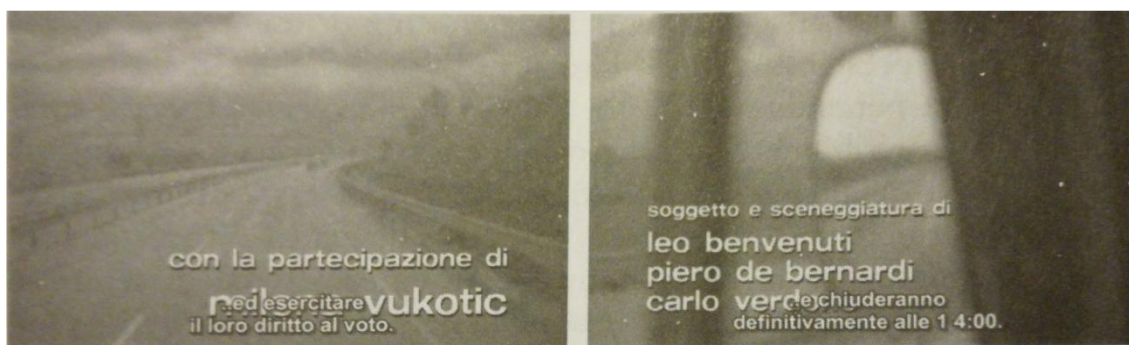
According to Perego and Taylor (2012: 48-55) the concepts of “accessibility” and “usability”, once restricted only to the technological field, have become fundamental in order to understand whether a multimedia product can be fully enjoyed by everyone. Yet, a clear definition of these two concepts is needed since they are often used interchangeably, but their meanings are not the same.

Accessibility can be defined as the feature a product or service has of being reachable by everyone, thanks to the removal of any kind of physical, mental or cognitive barriers, as well as of any cultural or geographical barriers, as claimed by Perego and Taylor (2012:49):

The concept of accessibility [...] implies that any product or service has to be reachable by any user [...] thanks to the elimination of physical or virtual barriers and independently of the user's geographical, cultural, social, personal, sensory and cognitive conditions.<sup>3</sup>

In the field of audiovisual translation, however, not every multimodal material is accessible by everyone, therefore audio description for the visually-impaired and subtitles for the hearing-impaired have been introduced, in order not to exclude the disadvantaged parts of the population (Orero, 2005: 8).

Nonetheless, it has to be observed that if on the one hand a multimodal product is accessible, on the other hand this does not mean that it is automatically usable: usability consists in the quality of a product of being easy to use, intuitive, “efficacious” and “efficient” (Perego and Taylor, 2012: 50). Sometimes users are offered an accessible product, yet this product is difficult to control or to understand, or it does not meet the users' need for a specific action (Mosconi and Porta, 2012: 107). For instance, subtitles in a video could run on the screen with a delay of some seconds or they could be (nearly) illegible due to the same colour of the background. In this case, the product would be accessible even by hearing-impaired people, but it would be irritating to watch (and therefore it would not be usable).



*Figure 3 Example of subtitles for hearing-impaired people: the product is accessible but not usable, since the subtitles are scarcely visible (Perego & Taylor, 2012: 52)*

Accessibility and usability, therefore, are two different features of any kind of multimodal material, yet both criteria are necessary in order to obtain a valid and generally accepted product.

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<sup>3</sup> “La nozione di accessibilità [...] implica che qualsiasi prodotto o servizio debba essere raggiungibile da parte di qualsiasi utente [...] a seguito della rimozione di barriere fisiche o virtuali e indipendentemente dalle condizioni geografiche, culturali, sociali, anagrafiche, sensoriali, e cognitive dell'utente stesso”.

## 1.2.2 Audio description

When we talk about audio description, we refer to a particular kind of audiovisual translation (which could be intralingual or interlingual) specifically intended for visually-impaired people. Audio description consists in the oral description of the visual content of a product, in order to make sure any visually-impaired user is able to follow the film, documentary, TV series etc. which is broadcast on the screen.

Bogucki (2013: 24) states that audio description took quite a long time to appear in Europe. Although it was first conceived in the USA in the 1960s, many years passed before it was given enough emphasis by European authorities. For instance, the first audio described movie which appeared in a Polish cinema dates back to 2006 (Chmiel and Mazur, 2011: 279), yet many efforts are still required in order to make each kind of multimodal material accessible to the visually-impaired (Szarkowska, 2011: 156-157).

The description of visual content includes the actors' gestures, facial expressions and, generally speaking, body language, but it is not limited to them: audio describers also bear the responsibility for rendering the scenery, the costumes, any temporal and special information and any written text which appears on the screen and could be a key element for the comprehension of the plot (about this topic, see for example Orero, 2011: 239-255). In order to avoid the overlapping of oral description and the original soundtrack, the audio describer usually waits for moments of silence between the dialogues.

The principal limit of audio description, therefore, consists in time. Due to this constraint, the audio describer has to select what should be described on the one hand and what should be ignored on the other hand, in order not to exceed with the description and hide the original soundtrack (Braun, 2007: 361). This time constraint, however, leads to another issue: how can an audio translator distinguish between something that is important to render orally and something which could be excluded instead? Perego and Taylor (2012: 53-54) state that, unfortunately, there is no standard which regulates the selection of the information yet, therefore the choice over which kind of visual content should be described or not is up to the audio describer.

A further aspect that could affect the final audio description consists in the audio describer's ability to be objective. Special attention should be paid in order not to anticipate any key element of the story or give a personal opinion about the product.

Unobtrusiveness is quite a difficult task to perform, yet according to Holland (2009: 173-174) it is simply impossible to be totally impartial:

When I trained to be a describer we were constantly reminded to be ‘impartial’ and ‘objective’. Our job was to ‘say what we see’. The more description I undertake, however, the more impossible I feel that position to be. We were warned away from talking to creative people: ‘If you talk to the director or the actors’, we were told, ‘they’ll tell you what they want you to see’. While there is a certain amount of logic in this assertion, there is a counter claim that this information – what they ‘want you to see’, their artistic intention if you like – is a valuable thing to know about.

What is important in audio description, therefore, is the translator’s ability to be creative when choosing what to describe to the audience and what to ignore: “Once in a position of knowledge, it is then up to the describer to choose whether to use this information or not” (Holland, 2009: 174). In addition, besides having good visual and acoustic capacities, one cannot ignore the fact that audio describers should have a pleasant and clear voice (Perego and Taylor 2012: 233-234), otherwise the filmic experience (or any other sort of multimodal experience) is likely to be annoying and frustrating.

### **1.2.3 Subtitles for the deaf and hard-of-hearing**

In the discourse concerning audiovisual translation and accessibility, audio description is often mentioned together with subtitles for the deaf and hard-of-hearing (SDH). This particular kind of translation mode (which, similarly to audio description, could be interlingual or intralingual) is often compared to subtitling, yet these two modalities present some differences between each other. First, as has been explained in the first part of this chapter, SDH belong to the category of closed subtitles – or closed captions – therefore they can be eliminated from the screen, unlike open subtitles. Moreover, subtitles for the deaf and hard-of-hearing pay special attention to the acoustic content of a multimedia product. Their objective is to render not only the dialogues, but also music, sounds, noises and every element which would otherwise be lost by an hearing-impaired audience. Subtitling for the deaf and hard-of-hearing, therefore, turns every acoustic element into written text (Bogucki, 2013: 25).

Nonetheless, some clarifications about the SDH audience need to be made. Neves (2008a, 2008b and 2009) explains that this audience is not homogeneous. She distinguishes the “Deaf”, who belong to the Deaf community and therefore use sign



language as their mother tongue, from the “deaf” and hard-of-hearing, indicating people who have – partially or entirely – lost their hearing ability, for instance elderly people, but “live among and integrate with the hearing majority” (Bogucki 2013: 23).

This audience heterogeneity must not be underestimated by subtitlers (as has been claimed also by Neves, 2008a:131-132). The reading ability of the deaf and hard-of-hearing are quite distinct from each other. The Deaf audience poses problems. The text they have to read on the screen is not in their first language and consequently they tend to read more slowly. Finally, a third element has been highlighted by Bogucki (2013: 26) who states that actually SDH are not used only by the d/Deaf or the hearing-impaired, instead many non-hearing-impaired people use them as well: for instance, elderly people who have some difficulties in following fast-paced utterances or the owners of public places, that are often noisy.

After considering these issues, subtitlers should proceed to create a written text which can be generally accepted by the audience. SDH share some technical rules with the more general category of subtitling, yet some precautions should be taken (Perego & Taylor, 2012: 213-229): firstly, subtitlers have to make the written text as clear and easy as possible, therefore they have to try and avoid any misinterpretation or doubt. In order to do this, and due to the spatial and time constraints imposed by the visual content, subtitlers often reformulate the discourse and eliminate any part which is repetitive or useless from the point of view of the plot (such as repeated exclamations or parts of speech).

In addition, one has to remember that the acoustic elements play a major role in SDH, therefore the sound content has to be integrated in the text without interfering with the original visual content and with the synchronisation between the subtitling and the visual content. This indication of the acoustic content is made following various strategies. For instance, when the indication of a sound is between brackets or parenthesis the audience understands that there is background music being played, whereas when the text is written all in capital letters it is likely to indicate an exclamation or a shouted utterance.

The identification of the different interlocutors in SDH has to be noticed as well. Sometimes subtitlers use different punctuation marks, such as an angle bracket or a dash, in order to distinguish the different characters acting on the screen. However, on

some occasions different colours are used as well. Usually, the most legible colour is linked to the most important character and, following a legibility hierarchy, the least visible is dedicated to less present characters (Perego and Taylor, 2012: 222).

Finally, from a more technical point of view, subtitlers have to take into consideration the audience heterogeneity and to adapt the synchronisation of the visual and textual elements to their viewers. Since the deaf tend to read more slowly in comparison with non-hearing-impaired people, the running time of each subtitle segment is likely to be longer than the one of a regular subtitle (Perego and Taylor, 2012: 224). Furthermore, some lexical adaptations are likely to be done as well. Due to the fact that the filmic language is not the Deaf audience's mother tongue, simpler and more straightforward words are required in order to make the plot understandable to everyone, whereas expressions which belong to dialects are likely to be rendered into the official language of the translation.

The purpose of the present chapter was to put the reader in contact with the field of audiovisual translation, in order to understand how complex – and sometimes confusing – this research area is. Various disciplines are included in and influenced by screen translation, which experiences constant progress due to its strong connection with the technological field, and it is precisely technology that has made audiovisual translation more and more accessible to everyone. However, audiovisual translation still needs further research and analysis, above all because the number of studies concerning less known and used audiovisual translation modalities (for instance voice-over or fansubbing, but also interlingual audio description or SDH) is quite limited and should therefore be increased, in comparison to more usual audiovisual translation modes.

## **Chapter Two - Subtitling: Features, Strategies and Issues**

This chapter examines the translation mode of audiovisual subtitling, which is the principal focus of the present dissertation. Since this modality can be analysed from more than one perspective, this chapter is divided into four sections, with each part presenting the subtitling activity from a specific point of view. These sections, however, are connected with one another, since they all try to answer to two main questions concerning the subtitling discipline: what is a translator expected to do when coping with the rendering of a product which is not only textual, but involves visual and acoustic elements as well? Are there some strategies which could be adopted, or some norms to be followed, while subtitling multimodal material which is linked to a foreign culture?

The first section of this chapter explores the relationship between subtitling and semiotics, therefore elucidating the interaction between words, images, sounds and speech. Since the filmic message is conveyed through verbal and non-verbal signs, subtitles are expected to integrate into this semiotic cohesion, even in case of a multimodal audiovisual message. With reference to the interplay of different semiotic channels, particular mention is made of anchoring, redundancy and multimodality.

The second section of the present chapter analyses the relationship between subtitling and linguistics. This part emphasises some linguistic trends which subtitlers normally follow. Since subtitles are usually a reduced form of the original textual content, the principal strategies adopted by translators are represented by condensation and reformulation, which are accompanied by omissions as well. Finally, this section highlights the importance of respecting linguistic cohesion and coherence in subtitling, therefore correct segmentation and line breaks are analysed.

After these semiotic and linguistic considerations about this AVT discipline, the third section of this chapter delves more deeply into the technical aspects of subtitling. The principal technical limitations to subtitling, namely spatial and temporal, are presented in order to explain what has to be taken into consideration in the practical application of subtitles. In addition, particular mention is made of the typographical conventions subtitlers are expected to follow as well.

Finally, unlike the previous sections concerning the semiotic, linguistic and technical limitations of subtitling, the fourth part of the present chapter analyses a wider field which use influence over this AVT modality. It concentrates on the extralinguistic translation issues which subtitlers often encounter. In this section, therefore, linguistic variation is explained and examined together with culture-bound terms and marked speech. In addition, the translation of humour will be surveyed in this last part, since this aspects often represents a thorny issue in the discipline of subtitling.

## **2.1 Subtitling and semiotics**

One of the principal aspects which have to be taken into consideration by linguistic researchers when studying the discipline of subtitling – and AVT in general – is the nature of the audiovisual text, which is necessarily different from other forms of written translation. As it has also been stated by Bogucki (2013: 40), “traditional translation is monosemiotic, an example of which may be translating a book with no illustrations. Audiovisual translation is polysemiotic [...]”.

The audiovisual text, therefore, is the result of the interconnection of different semiotic channels (Zabalbeascoa, 2008). One can identify a visual-nonverbal channel, represented by the pictures running on the screen, a visual-verbal channel, i.e. captions or other written elements appearing on the screen (for instance letters, road signs...), an aural-nonverbal channel, which includes music or sound effects, and finally an aural-verbal channel, which is represented by the filmic dialogue. These four semiotic channels have not always the same importance in conveying the filmic message. For instance, the dominant semiotic channel in a documentary about the history and changes in the music field is likely to be the aural-nonverbal one, whereas in other kinds of audiovisual material (such as commercial videoclips) more emphasis is likely to be placed on the visual-nonverbal and visual-verbal channels. In addition, these four semiotic channels are more or less highlighted depending on the screen translation methodology used, as has been pointed out by Gottlieb (2005: 45) through the following table:

	Original production (TV/DVD)	Subtitled version	Dubbed version	Voiced-over version	Deaf and HoH version	Audio-described version
Image	1	1	1	1	1	—
Writing	4	2	4	4	2	—
Sound effects	3	4	3	3	—	2
Speech	2	3	2	2	—	1

*Figure 4 Impact ranking of semiotic channels in screen translation (Gottlieb, 2005: 45)*

Although each semiotic channel can be of great or of little importance in an audiovisual product, all of them contribute to convey the information, which is therefore distributed through one or more of these four semiotic channels (Pedersen, 2011: 113). Nonetheless, translators have to acknowledge the fact that not everyone is able to take full advantage of this dissemination of information (Bogucki, 2013: 42). This is the case of visually- or hearing-impaired people, since the blind will have access only to the two aural channels, whereas the deaf’ comprehension of the message will be restricted to the two visual channels (or they will have limited access to the aural channels). Thus, the translators’ responsibility is to disseminate the information through the available channels, consequently any visual elements should be described orally – through audio description – whereas sounds, music and dialogues should be displayed on the screen – through subtitles for the hearing-impaired –.

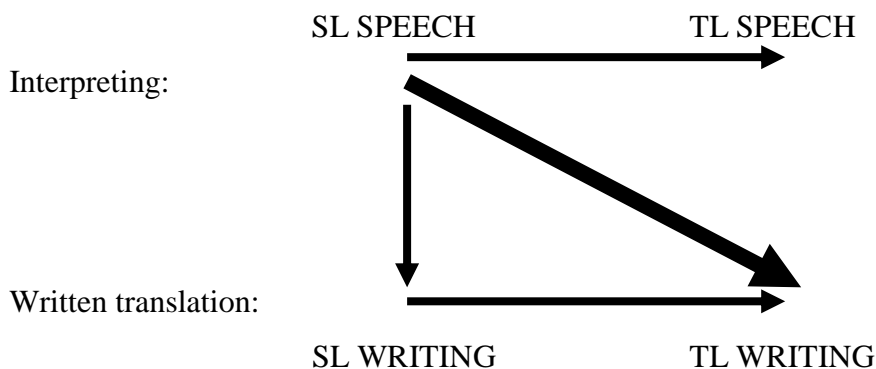
### **2.1.1 Semiotic cohesion**

In light of the multi-semiotic nature of the audiovisual text, Tortoriello emphasizes the fact that the traditional concept of semiotic cohesion introduced by Halliday and Hasan (1976) is no longer sufficient, since

“[...] cohesion in an audiovisual text operates on a semiotic, rather than a merely semantic or lexicogrammatical, level, resulting as it does from the interrelation between the acoustic and the visual dimensions and between the various codes at play – the linguistic, the paralinguistic and the kinesic.” (Tortoriello, 2011: 62)

Cohesion in the case of audiovisual translation, therefore, not only occurs “where the INTERPRETATION of some element in the discourse is dependent on that of another” (Halliday & Hasan, 1976: 4), referring to the sole textual level, but the meaning is produced thanks to the interplay of various semiotic channels.

Following a distinction introduced by Gottlieb (1998) audiovisual translation can be either isosemiotic or diasemiotic. If a translation is isosemiotic, it means that it uses the same semiotic channel as the original, whereas if it is diasemiotic the channel which is used in the translation differs from the one of the original. Thus, if one considers this distinction parameter, dubbing can be considered an isosemiotic translation, which starts from a verbal channel and ends with the same one, whereas subtitles are included in the category of diasemiotic translation, since their purpose is to translate a speech or a sound – therefore an element pertaining to the aural channel – into a written text, which refers to the visual channel. Due to this feature of subtitling, Gottlieb (2004b: 220) states that the process of diasemiotic translation is *diagonal*, as shown in the following figure:



**Figure 5** Diagonal process of diasemiotic translation (Gottlieb 2004b: 220)

Furthermore, one may notice that, due to their diasemiotic nature, subtitles cannot exist independently of the visual component (Bogucki, 2004: 86), otherwise the – ideal – audience would lose part of the overall meaning of the filmic message.

Tortoriello (2011: 62) also emphasizes another significant feature of audiovisual texts. It is worth noticing that semiotic cohesion is often achieved through the repetition of the same message between verbal and non-verbal elements, for instance when the utterance *Yes, I understand* is accompanied by a nod of the head. This mechanism is quite frequent in audiovisual texts, yet a further distinction concerning the function of subtitles (introduced by Marleau 1982) can be made depending on the channels which

are involved in this repetition method. For this reason, the following paragraphs are going to analyse the strategies of anchoring and redundancy, when referring to the reiteration between the visual-verbal and the visual-nonverbal channels, and the feature of multimodality, where the connection between the aural-verbal and the visual-nonverbal channels is noted.

### **2.1.2 The relationship between words and images: anchoring and redundancy**

According to Marleau (1982: 274), when the reiteration between different semiotic channels involves words and images, therefore including the visual-verbal and the visual-nonverbal channels, the function of subtitles can be further subdivided into two cases. On the one hand one may find instances where the text specifies the visual information and has therefore the function of anchoring (*fonction d'ancrage*).<sup>4</sup> On the other hand, there are cases where the text and the visual content convey the same information, therefore Marleau refers to this category as redundancy (*fonction de redondance*),<sup>5</sup> which is more frequent in audiovisual translation.

Translators should take this function of subtitles into consideration, since it often helps them in the translation process. As words usually reflect the visual elements on the screen, subtitlers may decide not to convey some parts of the textual content (perhaps due to spatial or temporal limitation), and yet the information would not be lost, because the visual-nonverbal channel would substitute the visual-verbal one. For instance, translators may choose to eliminate the pronouns in the dialogue if the audience can still identify the people or the objects they refer to on the screen. This subtitling strategy, however, is not possible with a visually-impaired audience, since they have limited or no access to the visual channel and therefore need as much information as possible about the content which is shown on the screen.

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<sup>4</sup> “Les paroles précisent le sens de l’image, car celle-ci est polysémique la plupart du temps.” [“Words specify the sense of the image, since it is polysemous most of the time”. Translation mine.]

<sup>5</sup> “L’image et les sous-titres disent en gros la même chose. Si l’image, toutefois, dit les choses autrement, il y a redondance. Si le recouvrement est exact, il y a pléonasm.” [“The image and the subtitles express basically the same thing. However, if the image expresses the concepts differently, there is redundancy. If the overlapping is complete, there is pleonasm.” Translation mine.]

### **2.1.3 The relationship between speech and gesture: multimodality**

If one considers the interaction between the characters' speeches and gestures, therefore focusing on the relationship between the aural-verbal and the visual-nonverbal channels, a different form of semiotic cohesion is at play (Díaz-Cintas & Remael, 2007: 52-53) and different challenges are posed to subtitlers. This particular feature of the filmic text – and of language in general – is called *multimodality* and has been widely used in the cinematic field, where the relationship between what a character says and what he/she does is of paramount importance in order to convey the message. In this case of semiotic cohesion any facial expressions, body-postures and gestures are emphasized and, consequently, cannot be ignored by the subtitler.

Sometimes, however, these nonverbal elements can be quite challenging to translate since they are often culture-bound and “belong to what we can call the kinesic heritage of different communities” (as highlighted by Díaz-Cintas & Remael, 2007: 52). For instance, in the Greek culture people usually shake the head to approve something, instead of nodding. In this case, the subtitler should not translate the original literally. On the contrary, he/she should reformulate the utterance in order to make the words reflect what is seen on the screen, otherwise the subtitles are likely to appear confusing to the audience. Therefore, with reference to this particular case, the ideal subtitles would include a negative answer in order to mirror the character's body language and the reformulation of the question so as not to distort the overall message of the filmic text.

Unlike the interconnection between the textual content and the images on the screen, multimodality is still a field which has not been studied in depth, as claimed also by Gambier (2006: 6-7). However, he states that the multimodal discourse analysis will help researchers to “develop awareness and analysis of the integration of semiotic resources in AVT”, therefore the progression of studies concerning multimodality is highly supported by linguistic scholars, as the skills of the translators are likely to be increased if they know how the different semiotic channels are combined to create an audiovisual product.



## 2.2 Subtitling and linguistics

As already stated, subtitles usually express verbally what is already conveyed through the images appearing on the screen, therefore they have an additive nature (Taylor 2012: 26; Gottlieb 2012: 39). Moreover, Díaz-Cintas and Remael (2007: 145) point out the fact that subtitles interact with the elements pertaining to the other semiotic channels (such as visual and aural contents) and for this reason “a complete translation is [...] not required”. As a consequence, subtitlers tend to reduce the information which should be conveyed through the written text.

Díaz-Cintas and Remael (2007: 146) explain that, thanks to this textual reduction, the audience is able to read and understand the subtitles better, since there are fewer words to read and their time of permanency on the screen is often prolonged. In addition, the audience manages to focus not only on the written text running on the screen, but on the images and soundtrack of the original audiovisual material as well. Finally, text reduction allows the translator to respect the spatial constraints concerning the subtitles (which will be explained more clearly in this chapter).

Textual diminution can be achieved through two different modalities (which will be the focus of the next paragraphs). On the one hand the reduction can be partial, whereas on the other hand it can be total. When the message conveyed by subtitles is partially reduced, this process is called condensation or reformulation. Conversely, if there are parts in the textual content which are totally eliminated, one can talk about omissions. Díaz-Cintas and Remael (2007: 146) emphasise the fact that these methodologies are different from each other, yet they often occur together in the same filmic message and it is not possible to establish *a priori* whether one method is more useful or preferable than the other. Subtitlers have to ascertain the best solution depending on the single scene which is to be translated. For instance, omissions are likely to be less frequent in a documentary where there is an external voice explaining the images that run on the screen, whereas if a scene shows a character speaking in an agitated and fast-paced way subtitlers tend to omit parts of the dialogue.

It has to be noticed, however, that the process of textual reduction in AVT does not mean creating a less faithful, and therefore low-quality, translation. According to many linguistic scholars such as Bogucki (2004: 75, 2013: 106-107) or Díaz-Cintas and Remael (2007: 148), subtitlers are expected to follow the norms developed from

Relevance theory, which establishes that the main purpose of a translator does not consist in the mere word-for-word rendering – that is literal translation. Instead,

“it is the balance between the effort required by the viewer to process an item, and its relevance for the understanding of the film narrative that determines whether or not it is to be included in the translation”. (Díaz-Cintas & Remael, 2007: 148)

In other words, subtitlers have to take into consideration the fact that the audience is already forced to follow the target text – which consists in the subtitles – together with the filmic message, and this fact may result in the repetition of information (Caffrey, 2012: 225-226). Consequently, textual reduction is possible – and recommended –, in order to relieve the audience’s efforts to understand the audiovisual material.

Although nowadays text reduction is regarded as an advantageous factor in AVT, and above all in subtitling, it has to be noticed that this process threatens the cohesion and the coherence of the text. The elimination of information can cause misunderstandings or ambiguities from the point of view of the audience. For this reason,

“as subtitlers delete they must also make sure that the logic of the ST is maintained within and across the subtitles. They must continually look back at what they have already translated and anticipate what is still to come”. (Díaz-Cintas & Remael, 2007: 172)

Thus, in order to preserve cohesion and coherence of the text in the subtitling activity, a careful distribution of the information is necessary. For this reason, the next paragraphs will also introduce the concepts of segmentation and line breaks, which represent two further elements that contribute to the audience’s understanding of the filmic message.

### **2.2.1 Text reduction: condensation and reformulation**

As already stated in the previous paragraph, condensation and reformulation occur when the omission of information in the textual content is partial. However, Díaz-Cintas and Remael (2007: 150) claim that a clear and exhaustive generalization of the different condensation and reformulation strategies is not possible, since the AVT field is heterogeneous and usually subtitlers have more than a single option to reduce the message of the filmic material. Thus, the only possibility left is to present some text reduction strategies which appear to be more frequent and used in subtitling. These

strategies can be divided into two categories. On the one hand there are condensation and reformulation at word level, while on the other hand condensation and reformulation take place at a clause or sentence level. As for the word level, subtitlers normally tend to simplify verbal periphrases which would however be too long and therefore would take too much time to be read (see Figure 6, example A).

Verbal expressions can be subject to another text reduction strategy as well, since condensation can also be achieved by substituting compound past tenses with simple tenses (Figure 6, example B). Yet, this method can only be used if the target audience's language does not perceive this reformulation as grammatically incorrect.

Another typical reformulation strategy consists in the substitution of some words with shorter synonyms or equivalent versions, which ease the reading (Figure 6, example C). However, particular attention should be paid in this situation, since there is not always exact equivalence between the source and the target term. For instance, they could pertain to a different register, therefore the translated version would sound odd to the audience. Next, subtitlers tend to reduce the textual content by changing the word classes, for instance they replace verbs with nouns, adjectives with verbs, verbs into adverbs and vice versa (Figure 6, example D). A less frequent text reduction strategy consists in generalizations. In this case the source text, which is usually represented by enumerations, is substituted by a more general expression or word, therefore abbreviating the utterance (Figure 6, example E).

Finally, subtitlers can benefit from the fact that many languages allow the contracted or abbreviated forms of some fixed expressions, for instance the English short forms "I'm" or "I'll". In addition, there are also cases when the language uses pronominal enclitic forms, such as French or Italian, yet these forms are quite uncertain since they can involve a change in the linguistic register (see Figure 6, example F). Moreover, it has to be noted that despite their utility in text reduction these forms might worsen the audience's comprehension, as viewers would be constantly expected to remember the element they refer to.

A) He is gonna be just the same	→	Non cambierà mai. [He won't change.]
B) Suo padre l'aveva messa alla porta. [Her father had thrown her out.]	→	Her father threw her out.
C) He's got lots of money	→	È ricco. [He is rich.]
D) Mi sono messo a lavorare. [I started working.]	→	I found a job. ( <i>Verb into noun</i> )
E) You lied to us, son. Your own mother and father.	→	Ci hai mentito, a noi, i tuoi genitori. [You lied to us, to us, your parents.]
F) Would you like to share it with me?	→	Condividiamolo. [Let's share it.]

**Figure 6** Examples of reformulation or condensation at word level (Díaz-Cintas & Remael, 2007: 151-154)<sup>6</sup>

Not only are condensation and reformulation achieved at word level, but also at clause or sentence level (Díaz-Cintas & Remael, 2007: 154-161). If one considers the latter strategy, subtitlers tend to turn negations into affirmative sentences or they transform questions into assertions, so as to make the message more immediate (Figure 7, example A). Secondly, some languages – such as English – make great use of modal auxiliaries and other markers in order to indicate possibility, probability, uncertainty etc. or to make the sentence sound more polite to the addressee. These expressions are normally simplified in the written text, yet subtitlers should try to avoid making some utterances sound more impolite or more decisive without these modality indicators (Figure 7, example B).

Another useful strategy adopted by translators consists in the substitution of the direct speech with the indirect speech, therefore the verb which introduces the utterance

<sup>6</sup> These examples, together with the ones in Figure 7 and Figure 8, are inspired by the work of Díaz-Cintas and Remael, yet I have replaced the French and the Spanish versions proposed by the two authors with an Italian equivalent in order to establish a link with Chapter 3 of the present dissertation, whose purpose will be the translation of subtitles from English into Italian.

made by a character is often omitted in the translation (Figure 7, example C). One of the most widely used strategies to reduce the textual content in subtitling is the transformation of active sentences into passive ones, or vice versa. Yet, translators should consider the fact that the choice between the active or the passive form is often indicative of a precise will of the author, therefore any changes in the written text might lead to a shift in the original meaning (for instance in Figure 7, example D). In addition, this change in the original sentence is linked to another text reduction strategy, which consists in changing the subject of the phrase in order to shorten the message.

A further situation where reading is eased thanks to text reduction is the simplification of complex sentences, which are turned into simpler and shorter sentences instead (Figure 7, example E). One has to consider the fact that this strategy has some limitations as well. If a complex sentence is cut into several shorter sentences, the connexions between them might become less clear, thus the subtitler's purpose, although aiming for text reduction, is to avoid any ambiguity. Contrary to the strategy I have just explained, subtitlers may also merge two or more phrases or sentences together, in case they were too short, in order to clarify any logical connection between two or more different clauses and ease the readers' comprehension (Figure 7, example F).

Text reduction can be achieved thanks to the use of pronouns and other deictic forms, as well. In this case, deictics such as pronouns or adverbs – like “here”, “him”, “her”, etc. – often replace nouns or noun phrases with the help of the visual channel, which already conveys the information that should be included in the written text (Figure 7, example G). One can argue that this strategy finds its basis in the semiotic relationship between the textual dimension and the visual channel, therefore it may represent the conjunction point between the field of semiotics and the one of linguistics.

Finally, the last reformulation strategy at sentence level which has been identified by Díaz-Cintas and Remael consists in the manipulation of theme (the information which is known) and rheme (new information). As speakers tend to place the rheme at the beginning of their utterance so as to put emphasis on it, the classical word order is often not followed. Yet, in order to simplify the reading, subtitlers usually reverse this order and prefer to lose part of the stylistic features of the original utterance, although

one has to remember that this loss is rarely total, since much information is conveyed through the visual channel as well (Figure 7, example H).

A) Ok, non abitavamo in un palazzo... [Ok, we did not live in a palace...]	→	Ok, the place was small...
B) Can you see the light up there in the window?	→	Vedete la luce, lassù? [You see the light, up there?]
C) Spesso mi dico: “Tanto meglio che sia partita, così siamo più a nostro agio”. [I often tell myself: “Good thing she went, we’re more at ease like this”.]	→	Sometimes I’m glad she went. It makes things easier.
D) Ascoltate. Voi avete una fedina penale vergine. Non avete molto da rimproverarvi. [Listen. You have a virginal judicial record. You do not have much to reproach yourself.]	→	Listen, you have a clean record, you can’t be blamed for much.
E) Here, I’ve got an idea. Suppose you agree that he can’t actually have babies, not having a womb, which is nobody’s fault, not even the Romans’, but that he can have the right to have babies.	→	Ho un’idea. Ammettiamo che lui non possa avere un bambino. [I have an idea. Let’s agree that he can’t have a child.] —— Non ha un utero. Non è colpa di nessuno, nemmeno dei Romani... [He doesn’t have a womb. It’s not his fault, not even the Romans’...] —— ma ha il diritto di farne. [but he has the right to make them.]
F) I want to know what I may take away with me. I don’t wanna be accused of stealing.	→	Voglio sapere cosa posso portar via senza essere accusata di furto. [I want to know what I may take with me without being accused of stealing.]
G) The murderer must have -like- hidden in this closet, right?	→	L’assassino si dev’essere nascosto qui. [The murderer had to hide here.]
H) Your father isn’t Mr Cohen.	→	Il signor Cohen non è tuo padre. [Mr Cohen isn’t your father.]

**Figure 7** Examples of reformulation or condensation at clause/sentence level (Díaz-Cintas & Remeael, 2007: 154-161)

### 2.2.2 Text reduction: omissions

When the textual reduction in subtitles is total, one can no longer consider this situation as an example of reformulation or condensation of the original message. Instead, in this case scholars normally prefer to talk about *omissions*.

This strategy is most used in subtitling, in comparison with other audiovisual translation modes. Yet, it is a risky method to apply, as it has been clarified by Hosseinnia (2014: 397). When subtitlers omit some parts of the source text

“Clarity of expression and fidelity to the original are at stake: the deletion of ostensibly redundant elements cannot be done automatically, as they may be integral to the mode of expression of a character. The major problem a subtitler encounters when transferring spoken dialogue into subtitles originate from the stylistic and structural divergences between speech and writing. Written texts are more formal in style, while spoken language is characterized with informal style and plenty of redundancy and repetition”.

What makes this subtitling strategy even more complicated is the fact that so far scholars have not established any guidelines concerning the omission of information yet (Devos, 2016: 32), therefore the subtitler is responsible for the choice of what has to be kept in the translation or, on the other hand, of what has to be eliminated. Consequently, “subtitlers must become experts in distinguishing what is essential from what is ancillary” (Díaz-Cintas & Remael, 2007: 162).

Despite being a complex and not universal procedure (since different translators can come up with different solutions and omit different parts of the same text), omission is often adopted because “a complete transcription of the film dialogue is not possible” (Hosseinnia, 2014: 402) due to the differences between the speed in spoken language and the reading speed, as well as to the spatial limitations of the screen.

If on the one hand there are no guidelines concerning the omission strategy, on the other hand Díaz-Cintas and Remael (2007: 163) affirm that the subtitlers’ decisions to omit parts of the ST are normally based on the redundancy or relevance theories. When a textual element can be easily seen and understood thanks to the images on the screen (and therefore the textual information is conveyed through the visual channel as well), this part of the text is considered as redundant and is likely to be removed from the subtitles. Instead, according to relevance theory, if a textual element does not contribute to the comprehension of the filmic message and, on the contrary, makes the reading even more demanding, this part of the textual content will be omitted from the screen.

Following the concepts based on redundancy and on the relevance theory, Díaz-Cintas and Remael (2007: 163-171) have developed a list of candidates for omission in subtitling according to the language function they perform. Similarly to condensation and reformulation, the category of omission is divided into omissions at word level and omissions at clause or sentence level. The first classification includes culture-bound words (for instance question-tags in English) which might not be present in the target language, or modifiers such as adjectives and adverbs, whose omission often does not cause a change in the message (Figure 8, example A). Phatic elements tend to be omitted in subtitles as well, since they are not fundamental in conveying new information (Figure 8, example B), and the same happens with terms expressing greeting, interjections, courtesy formulas, hesitations etc. (Figure 8, example C).

A) Tell me if I put too much hot fudge.	→	Ho aggiunto troppa cioccolata? [Have I added too much chocolate?]
B) Anyway, whatever the fuck it is, she uses a lot of it you know.	→	Chiamala come vuoi. Se ne mette un sacco. [Call it what you like. She puts on a load.]
C) A cup of coffee, please.	→	Un caffè. [A coffee.]

**Figure 8** Examples of omissions at word level (Díaz-Cintas & Remael, 2007: 163-166)

As for omissions at clause or sentence level, Díaz-Cintas and Remael (2007: 166) suggest avoiding the elimination of huge parts of the message, yet they also acknowledge that sometimes the characters' speech does not convey much new information, whether in some other cases the scene is so much crowded that subtitlers tend to omit the speech of characters who are of secondary importance and prefer to subtitle only the main characters' speech, which conveys crucial information. Furthermore, it may also happen that translators omit entire clauses or sentences because the information which would be conveyed is already expressed in the previous or in the following subtitles and the subtitling of these textual parts would lead to redundancy, as shown in Figure 9:

Perché è partita? Se è partita, è perché aveva delle ragioni! [Why did she leave? If she left, it's because she had some reasons!]	→	Why did she leave? She must have had a reason.
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**Figure 9** Example of omission at a clause/sentence level (Díaz-Cintas & Remael, 2007: 169)



### 2.2.3 Reinforcing cohesion and coherence: segmentation

Earlier on this chapter focused on the importance of omissions and condensations in subtitling in order to ease the reading and to lighten the audience's efforts made while following a filmic product. Yet, one must also acknowledge the fact that too many reductions of the textual content could lead to cohesion and coherence issues in the subtitles themselves, for instance when they are too short or lack the verbal component.

For this reason, subtitlers should pay special attention to achieve a correct segmentation as this method can help to reinforce the coherence of the text. It has been explained by Díaz-Cintas and Remael (2007: 172) that segmentation consists in the separation of the ST into several sections which are likely to be immediately understood by the viewer. This process can be done in two different ways: either one sentence corresponds to the two available lines of a subtitle – which are called *line breaks* –, or the sentence is more complex and therefore its information has to be distributed over two or more subtitles. The latter option is more difficult from the point of view of both the subtitlers and of the audience since more efforts are required to the viewers in terms of memory, while subtitlers should try to split complex sentences into simpler ones.

In the segmentation process great emphasis is placed on the syntactic-semantic sphere. While distributing the information over the lines appearing on the screen, subtitlers should focus on the syntactic tree of the sentence in order to make each segment of the subtitle correspond to the syntactic nodes of the sentence, as has been clarified by Karamitroglou (1998: 6):

Subtitled text should appear segmented at the highest syntactic nodes possible. This means that each subtitle flash should ideally contain one complete sentence. In cases where the sentence cannot fit in a single-line subtitle and has to continue over a second line or even over a new subtitle flash, the segmentation on each of the lines should be arranged to coincide with the highest syntactic node possible.

After expressing his theory, he gives an example of the correct way to segment the sentence “The destruction of the city was inevitable” by highlighting its syntactic tree and concludes: “the higher the node, the greater the grouping of the semantic load and the more complete the piece of information presented to the brain” (Karamitroglou, 1998: 7).

It has to be noticed, however, that in practice a sentence hardly ever corresponds to a single subtitle. Díaz-Cintas and Remael (2007: 175) point out the fact that long and

complex sentences are frequent in speeches, for instance when someone gives instructions or tells a story. It is therefore crucial for subtitles to make sense for themselves, in the sense that the same rules concerning syntactic-semantic segmentation have to be applied in the separation of the sentence. Yet, at the same time, subtitlers should be able to link the different subtitles between one another in order to make the audience understand that the concept develops over two or more captions.

Rhetorical segmentation deserves a particular mention in this discourse. One has to remember the fact that subtitling mirrors the characters' speech and renders it into writing. For this reason, the category of rhetorical segmentation pays more attention to "the meaningful features of spoken language" (Díaz-Cintas & Remael, 2007: 179) rather than to the syntactic-semantic rules concerning the distribution of information. For instance, this kind of segmentation helps the subtitler to convey hesitations, pauses, irony and all the prosodic features of spoken language, consequently the syntactic-semantic norms of segmentation may be ignored, or partially followed, for the sake of the prosodic rendering of the message. However, from the point of view of rhetorical segmentation, no rules have been established in this field which could be considered as a sort of guidelines by subtitlers. Instead, in this case "this is a matter of personal preference" (Díaz-Cintas & Remael, 2007: 179). Subtitlers are therefore responsible for the choice of the best break-off point, depending on whether they consider the impact of the disruption more important than the semantics of the utterance.

### **2.3 Technical features of subtitling**

Besides the semiotic and linguistic analysis of subtitling, some technical considerations concerning this translation form are worth being made as well. On the one hand subtitlers can choose the semiotic or linguistic strategy which suits the most in order to convey the message of the ST, and therefore have a greater chance of expressing their creativity. On the other hand some norms are expected to be followed when considering the practical installation of subtitles on the screen. For instance, Díaz-Cintas claims that

"norms are on occasions applied by laboratories, production and distribution companies, dubbing actors and directors, technicians, adaptors, linguistic advisers or TV stations, and not so much by individual translators". (2004: 27)

Due to the huge number of stages and people involved in the subtitling process, linguistic scholars stressed the need for universally-accepted conventions which could regulate and guide the subtitlers' work, in order to reach a satisfactory degree of homogeneity when presenting the subtitles on the screen. As a consequence, these aspects were discussed in the *Conference on Dubbing and Subtitling* that took place in Stockholm in 1987. Since then, some research has been undertaken such as Ivarsson and Carroll's *Code of Good Subtitling Practice* (1998)<sup>7</sup> and Karamitroglou's *A Proposed Set of Subtitling Standards in Europe* (1998), which are still widely regarded as standard in this translation field (McClarty 2012; Bartrina 2009).

However, these guidelines are not applied universally. Instead, they represent some recommendations which are more or less taken into consideration in the different countries and by the different subtitling companies. Rather than strict norms, they should be considered "a declaration of good intentions aspiring to set some minimum standards in the profession and to safeguard subtitlers' rights" (Díaz-Cintas & Remael, 2007: 80) or, as stated by Pedersen (2017: 214), they represent "an early, but still valid, attempt at formulating what is high-quality subtitling practice". Thus, the next paragraphs are going to illustrate the recommendations made by many linguistic scholars in subtitling. The first two categories consist in spatial and temporal restrictions, whereas the third (and most extensive) category is represented by punctuation and other textual recommendations.

### **2.3.1 Spatial constraints**

What has to be reminded by the reader is that the main purpose of subtitles is to transform the oral content of an audiovisual product into a written text which appears simultaneously with the images. Consequently, this text necessarily has some spatial constraints which originate from the limited dimension of the screen.

Although there are no specific and universal norms concerning the spatial dimension of subtitles, as it has been said in the previous paragraph, "there certainly are a number of trends" (Díaz-Cintas & Remael, 2007: 81). Firstly, as for the length aspect,

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<sup>7</sup><https://www.esist.org/wp-content/uploads/2016/06/Code-of-Good-Subtitling-Practice.PDF.pdf>. Last accessed: 21/01/2019. The Code was originally published in: Ivarsson, J. & Carroll, M. 1998. *Subtitling*. Simrishamn: TransEdit.

the *Code of Good Subtitling Practice* establishes that subtitles should be limited to one or two lines, since they are supposed to be as unobtrusive as possible. Yet, Díaz-Cintas (2005: 6-7) emphasises the fact that this aspect is different if one considers subtitles for hearing-impaired people, which sometimes distribute the information over three or four lines so as to not make the viewer miss any relevant content.

The second spatial constraint concerns the position of subtitles on the screen. Since televisions differ from one to another, subtitles should be centrally positioned in order to avoid any distortions on the edges of the screen. In addition, they should run horizontally and at the bottom of the screen, otherwise the visual-nonverbal semiotic channel (i.e. the images shown to the audience) would risk being covered by the textual content. However, it is sometimes necessary to move the subtitles to another part of the screen – usually at the top –, for instance when the background is too bright and does not allow the reading or when some crucial information is shown at the bottom of the screen (this happens for example in the case of other subtitles or in the insertion of dates or information about the speaker).

A further trend concerning the font type indicates that nowadays subtitles are usually white (only occasionally yellow), whereas fonts without serifs are used and the size of the text may vary. In addition, in order to stress the contrast between the text and the images, the characters tend to be shadowed or black contoured, although sometimes subtitlers insert them in grey or black boxes.

Furthermore, subtitles should have a maximum number of characters per line as well. While a TV subtitle should not have more than 37 characters in each line, this number increases to 40 in the case of cinema subtitles. Yet, it has to be acknowledged that with the progression of digital technology pixels are becoming the measuring unit of text on the screen (Pedersen, 2011: 19), therefore the number of characters per line may vary according to how much space they occupy. In addition, the number of characters per line differs from one language to another, since different alphabets are taken into consideration. For instance, the Japanese subtitling trend normally uses between 12 and 14 characters in each line.

For what concerns the distribution of information over one or two lines, in case of long sentences subtitlers tend to respect the syntactic and semantic units of the utterances, as stated earlier on this chapter, and to divide the information over the two

lines. Instead, if a subtitle is short and occupies only one line, the general rule is to avoid splitting it, yet there is still disagreement about which line – the top one or the bottom one – should be used in this case.

Finally, Díaz-Cintas and Remael (2007: 88) state that there is a general trend which prefers centring subtitles, whereas in the past the text was left-aligned most of the times. This change of position, however, has occurred only in TV subtitles, since many broadcaster logos have been placed in the lower left-hand corner of the screen and would therefore be covered by the text. On the contrary, cinema subtitles have always been centre-aligned, otherwise people sitting on the right side of the room would have experienced difficulties in reading the text.

### **2.3.2 Temporal constraints**

As it has been underlined by Tveit (2009: 90), subtitlers have to take into consideration that “It is increasingly important for the subtitles to be integrated with the film and to fall in with the rhythm of the visual information on the screen.” Therefore, the second principal constraint to the activity of subtitlers is represented by the temporal parameter.

The first aspect to be considered is the spotting of the dialogue – also known as *timing* or *cueing* –, which consists in the moment when subtitles appear on and disappear from the screen. In one of his works, Díaz-Cintas (2005: 11) claims that

“One of the golden rules in interlingual subtitling is that the in and out cueing of a subtitle should coincide with the beginning and the end of the corresponding speech segment”.

Therefore, there should be synchrony between the text and the utterances. In addition, spotting should follow the shot changes as well, therefore a subtitle should disappear from the screen just before the cut occurs, “which functions as a dividing frontier between subtitles” (Díaz-Cintas & Remael, 2007: 91). Moreover, a clear pause between subtitles is recommended, in order to make the viewers understand that new information has been added to the screen. Unfortunately, perfect spotting is not always possible. For instance, if two characters are arguing and their speeches overlap, the spotter has to decide which utterance should be given more importance and which one, on the contrary, has to come after or even has to be eliminated from the subtitles.

Many scholars have researched how subtitles are used by the audience in order to give some guidelines to the producers of audiovisual material. For instance, the study of subtitle consumption has become one of the main purposes of eye tracking procedures (Ghia 2012; Lautenbacher 2012; Perego & Ghia 2011; Schotter & Rayner 2012). These studies have demonstrated that the duration of subtitles is of great importance as well. If a subtitle remains on the screen longer than the actual reading time, the audience tends to read it again. As this fact can annoy the viewers, the “six-seconds rule” has been introduced in this field (Díaz-Cintas, 2001: 6), which establishes that a full two-lines subtitles should remain on the screen for a maximum of six seconds. This strategy allows the audience to understand what is written on the screen, yet at the same time reduces the chance of a second unnecessary reading. If an utterance is longer than this period of time, subtitlers are expected to split it according to the syntactic and semantic structure of the sentence (as explained earlier on this chapter), or when a natural pause occurs. However, this rule has its exceptions. For instance, if the character on the screen speaks quickly the maximum exposure time of subtitles can be reduced to five seconds, or on the contrary they could remain on the screen for more than six seconds, as in the case of songs subtitling or in children’s programming, since the target audience’s reading speed is reduced (Pedersen, 2011: 20). On the other hand, subtitles which are too short can represent an issue as well. If their exposure time is too short the audience will not be able to read them. Consequently, their duration has been fixed at one second, even in the case when subtitles could disappear earlier due to their limited length.

Another relevant feature of subtitles in temporal terms is represented by the synchronization between the text and the soundtrack. If subtitles appear too early or too late on the screen, or disappear before or after the original soundtrack, the audience is likely to be frustrated with this asynchronous relationship between textual and oral contents (Georgakopoulou, 2009: 22-23). For this reason,

“Accurate timing is crucial for optimal subtitling since it reinforces the internal cohesion of the translated programme and plays the essential role of helping the viewer identify who is saying what in the programme”. (Díaz-Cintas & Remael, 2007: 90)

An essential tool which can help audiovisual translators to achieve perfect synchronization between the subtitles and the original soundtrack is represented by timecodes, which assign a number to every single frame of the programme or film.

Thanks to timecodes, subtitlers can identify the exact moment when subtitles should be added to the images and the moment when they should be removed from the screen, as well as they are able to know the duration of a speech – or of a pause – and to assign the correct exposure time to their subtitles.

A final aspect which has to be highlighted when talking about the temporal constraints of subtitling is the viewers' reading speed. One has to notice that it is not possible to establish a "universal" reading speed, since the audience is heterogeneous and comes from different cultural and educational backgrounds (Díaz-Cintas & Remael, 2007: 95-96). Also, subtitlers have to consider the fact that not only has the audience to read the text running on the screen, but the viewers should also be given the time to analyse the visual information conveyed by the images. In addition, they could have some issues in understanding the filmic message if it uses a particularly obscure vocabulary, if the original soundtrack is not their mother tongue or if they are not accustomed to the practice of subtitling. Furthermore, an important role is played by the distribution channel as well. TV subtitles are likely to have a longer permanence time than cinema or DVD subtitles, since it is believed that the cinema allows the audience to concentrate more on the filmic message, and therefore on the text on the screen as well, whereas DVDs can be rewound and rewatched. For these reasons, subtitlers have to analyse each single case and determine the subtitle speed which is more suitable for the viewers.

### **2.3.3 Typographical conventions**

If one considers the use of typographical signs in subtitling, the principal aspect which can be noticed is the lack of universal conventions concerning the correct application of punctuation marks and of other elements of layout "that are used for separating, highlighting and clarifying written text" (Díaz-Cintas & Remael, 2007: 102). On the one hand, subtitling follows the same typographical rules which should be respected by other kinds of written texts, yet the multimodal nature of audiovisual translation leads to some differences as well. Subtitles cannot be reread and each of them is an isolated unit appearing simultaneously with some images and a soundtrack, which represent the co-text of the subtitles (Moran, 2012: 187). In addition, subtitlers

have to render the characters' speech into a written text, yet at the same way they have to respect the syntactic and semiotic structures of the utterances (as explained in the previous paragraphs), without forgetting to ease the reading of the audience. Despite these differences with other kinds of written texts, however, Díaz-Cintas and Remael (2007: 102-142) managed to list some typographical guidelines which can be individuated in this field.

As for the use of commas (,), one can notice that they are very frequent in subtitling: on the one hand they can help the viewers understand the prosody of the speech since they insert a pause between the subtitles, yet they also indicate that the discourse continues in the next subtitle. Frequent use is made also of full stops (.), which are a clear indication that the sentence ends and that the next sentence has to begin in upper case. On the contrary, parentheses () and brackets [] are rarely used in subtitling. Their function is to add some relevant information to the text, yet they tend to disappear due to the condensation tendency in subtitling.

Besides the use of commas, the prosody of the speech is often rendered through exclamation marks (!) as well. This typographical sign normally conveys anger, surprise, irony, disgust, insults etc., yet Díaz-Cintas and Remael (2007: 110) warn the reader against overusing exclamation marks as the intensity of the message is likely to be conveyed also by the visual content – i.e. by the characters' gestures – and by the soundtrack.

As for dashes (–), their function is more specific in subtitling than in standard written language. They are used to show that the utterances included into a subtitle – one on the top line and one on the bottom line – are separated and belong to two different characters. While in the past each utterance was introduced by a dash, nowadays the trend has changed: in order to save space in the subtitle, one can find a single dash at the beginning of the second utterance.

In subtitling, a unique use is made of triple dots (...): besides indicating prosodic features such as pauses or hesitations, subtitlers include continuation dots at the end or at the beginning of a subtitle so as to make the audience understand that it is linked to the next or to the previous subtitle respectively, and therefore the discourse continues over two or more subtitles. Moreover, continuation dots are used to link subtitles which



are far from each other, for instance in the case of overlapping dialogue, when a speaker is interrupted by another one:

We have been travelling since... - We are all tired here. ----- ... the early hours
--

**Figure 10** Example of the use of triple dots in overlapping dialogue (Díaz-Cintas & Remael, 2007: 115)

However, similarly to the use of dashes, the application of triple dots has changed as well. Due to spatial limitations, they are less and less included in the text.

For what concerns the use of asterisks (\*), then, subtitlers normally include them in the text to omit some letters or words which are considered as insulting. This strategy is sometimes accompanied by the obscuring of the character's lips as well.

The use of other symbols (for instance currency references, mathematical symbols) is not recommended in subtitling. Instead, where possible, the ideal solution consists in writing the full name rather than the symbol:

What's his stake? - I'd say 10,000 pesos.
--

**Figure 11** Example of the use of the full name instead of the symbol (Díaz-Cintas & Remael, 2007: 117)

Capital letters can be found in subtitles as well, although their use implies the occupation of more space than small letters. Usually, they appear to indicate the title of a film or of a programme or to highlight the written content appearing on the screen, such as newspaper headlines, messages on telephone screens or on computer monitors etc.

Another frequent typographical problem in subtitling is represented by quotation marks as well – also known as *inverted commas*. They are used to indicate direct speech or to report the exact words of a quotation, both from a person and from a book, a newspaper or a film. If a quotation is longer than one subtitle, Díaz-Cintas and Remael suggest opening the quotation marks at the beginning of each subtitle containing the quotation and closing them only at the end of the last quotation subtitle. In addition, sometimes quotation marks are used to stress a particular word or concept, therefore they indicate the intonation or the prosodic emphasis of the speech (similarly to exclamation marks and commas):

By saying your “son”  
you mean Enrique, right?

**Figure 12** Example of the use of quotation marks to emphasise a word (Díaz-Cintas & Remael, 2007: 123)

An alternative to quotation marks in the stressing of a concept or word is represented by italics, which have also the advantage of not occupying any extra space. This printing type also identifies sounds or voices which are off-screen, at the other side of a phone, or they indicate thoughts and monologues. In addition, italics are normally used when there is a borrowing from a foreign language, as well as when the subtitles include literary references or in the subtitling of songs.

Due to the spatial constraints in subtitling, abbreviations are also frequently used in subtitling as long as they are widely known by the target audience. Díaz-Cintas and Remael (2007: 132-133), however, state that special attention should be paid in the translation of these abbreviations as sometimes they change from one language to another.

The last typographical conventions listed by Díaz-Cintas and Remael concern the numbers in subtitling. The two authors explain that there is a difference between cardinal and ordinal numbers: as for cardinals, the general rule is that numbers up to ten are written in letters, whereas from eleven onwards they are written in digits (although there are some exceptions). Cardinal numbers are used to indicate the time, as well, and they are normally separated by a colon or a period. On the other hand, ordinal numbers tend to be long, therefore they are usually abbreviated and written in digits. However, if there are two or more numbers appearing in one subtitle, the tendency is to write only one of them in digits.

Finally, measurements and weights deserve particular mention. When translating from English into other languages, subtitlers normally convert imperial measurements into metric ones, in order to allow the target audience to understand the filmic message clearly. Nonetheless, the exact translation of the original is not always required. Instead, sometimes it is better to give only the approximate translation of the original, otherwise too precise figures would be considered as unusual and inappropriate from the point of view of the audience.

## **2.4 Subtitling Issues**

Subtitlers, and translators in general, are always confronted with many translation challenges as the linguistic systems they work with are – more or less – different from each other. Yet, some translations can be more demanding than other ones because they present some issues which do not result from the linguistic component of a sentence. Instead, they are more related to the cultural aspect of a language or, especially in the case of subtitling, they originate from the particular way a character expresses him/herself. For this reason, the next paragraphs are going to present the principal translation issues which are linked to the extralinguistic components of a language.

### **2.4.1 Linguistic variation**

The principal aspect which has to be taken into great consideration by subtitlers is linguistic variation, which has been defined by Cavalheiro (2008: 19) as “a feature that characterizes and codifies a speaker’s/character’s profile”. These speech markers can involve changes in grammar, syntax, lexicon, intonation and pronunciation (Díaz-Cintas & Remael, 2007: 185). and give the audience some hints of the speaker’s socio-cultural and geographical background.

For this reason, sometimes linguistic variation acquires a connotative function in the filmic message, for instance when a regional dialect is stressed and is used to help the audience to identify easily a character typology – a notable example being Italian characters in English films, who are recognizable through a specific way of speaking and a particular accent, which are normally used in the south of the country.

As stated earlier in this chapter, subtitles turn speech into written text, therefore they are widely affected by the constraints of linguistic variation. As a consequence, subtitlers are expected to render these typical features of the speech in the textual component as well, yet this operation is not always possible. Indeed,

“on some occasions, it is very hard to preserve dialectal speech with its characteristic features, because there is no equivalent between the regional, socio-cultural or historical dialect/accents”. (Cavalheiro, 2008: 19)

Thus, most subtitlers prefer to replace these linguistic variants with synonyms carrying the simple denotative meaning of the utterances, or they tend to follow the conventional word order of the sentence. By doing this, they also manage to fulfill the audience's need for clarity and readability in subtitles. Furthermore, in some cases one can notice not only the subtitler's tendency to rephrase or to modify the spoken language, but also to omit any connotative meaning of the utterance.

Cavalheiro (2008: 19) tries to motivate this neutralization tendency by stating that

“the unwillingness to cope with the translation of dialect is very often explained by the risk of creating an artificial language equivalent, which could spoil the effect of the whole text”.

On the other hand, Díaz-Cintas and Remael (2007: 186) provide the example of a documentary regarding the variation in the Hebrew spoken by immigrant interviewees in Israel, which has been subtitled in standard French, and explain that the homogenizing affect has led to the loss not only of the connotative meaning of the film, but also of its denotative meaning.

Thus, an agreement among linguistic scholars has not been reached yet in order to understand how – or how much – subtitlers should render the denotative and the connotative meaning of a filmic message. In other words, nobody knows where is the limit between correcting grammatical mistakes and interfering with the typical way of expression of a character.

## **2.4.2 Culture-bound terms**

A further challenging aspect which subtitlers have to deal with are culture-bound terms, also known as cultural references, realia or, according to Pedersen (2005), Extralinguistic Cultural References (ECR). They are represented by words or expressions which “are references to places, people, institutions, customs, food etc. that you may not know even if you know the language in question” (Pedersen, 2011: 44). Thus, these elements are inextricably linked to the cultural system they originate from, consequently their rendering into another language – and therefore into another culture – is not straightforward, above all in the case when no similar item exists in the target culture.

Many scholars have introduced several strategies which could help translators, and especially subtitlers, in dealing with these extralinguistic references (for instance Pedersen 2011). Among them, Díaz-Cintas and Remael (2007: 200-207) have individuated nine principal translation strategies: the first one is *omission*, which has already been analysed in depth earlier on this chapter, whereas the second one is represented by a *loan*, where the ST term is reproduced in the same way in the TT because it is used by the target audience as well (the classic examples could be the words ‘spaghetti’ or ‘pizza’). A third strategy consists in *calques*, which are a literal translation of the ST (for instance the Italian ‘grattacielo’ is a calque of the English ‘skyscraper’). The strategy of *explicitation*, then, leads the subtitler to clarify the meaning of a word by replacing it with its specification (i.e. a hyponym) or with its generalization (i.e. a hypernym), for instance when the word ‘flower’ replaces the more specific term ‘tulip’. A particular kind of explicitation is represented by *substitution*, a strategy which is typical of subtitling. In this case there is not the need to clarify the meaning of a word with a hyponym or a hypernym, yet the subtitler tries to save space in the subtitle by using a shorter word. The next strategy is called *transposition* and occurs when a concept linked to the ST culture is replaced by a concept pertaining to the TT culture (an example being the adaptation of measurements and currencies), whereas *lexical recreation* consists in the invention of a neologism in the TT, above all when the ST has just been invented as well. The strategy of *compensation*, then, occurs when there is a translational loss, therefore the extra space is occupied by the overtranslation of another element. Finally, *additions* can also be employed by subtitlers in order to explain cultural references which cannot be translated and yet are fundamental for the comprehension of the filmic message. However, due to the spatial constraints which have been explained in this chapter, additions are not so usual in subtitling.

The strategies mentioned above can be adopted more or less frequently in subtitling, depending also on the content which subtitlers are expected to translate, and can even occur together and overlap. In addition, one has to consider the fact that the target audience is not homogeneous, therefore the adoption of these strategies depends on the addressee of the audiovisual product as well. For instance, if a film is expected to be seen by a well-educated category of people, subtitlers are likely to use fewer

explicitations or additions as the viewers are expected to know the different aspects related to the ST cultural system.

### 2.4.3 Marked speech

The translation of marked speech is another challenging feature of subtitling. It has been defined by Díaz-Cintas and Remael (2007: 187) as

“speech that is characterized by non-standard language features or features that are not ‘neutral’, even though they do belong to the standard language, and may therefore have more or less specific connotations”.

Thus, speech can be marked by different factors which give to the utterances a connotative meaning and subtitlers are expected to recognise this particular shade in the sentences so as to render it into the target language as well.

The first element which contributes to speech marking is represented by the style of the ST. It is expressed through the way a character speaks, through the words chosen, through the grammatical structures used etc. and makes the audience understand the socio-cultural background of a speaker. In this case, subtitlers are expected not only to translate the message expressed by the character, but also to render the manner this message is expressed. Nonetheless, the importance of the stylistic features of a speech may vary depending on the film genre. For instance, a documentary about a poet requires much more attention in terms of stylistic aspect than a horror movie.

Secondly, speech is marked by register, which has been defined as “the language produced by a particular social situation and characterised by the different degrees of formality linked to that situation” (Díaz-Cintas & Remael, 2007: 189). Thus, register depends on the single social interactions and clarifies the relationship between the speakers, therefore subtitlers tends to respect this feature so as to ease the audience’s comprehension of the filmic message. For instance, in hospital series such as *Grey’s Anatomy* subtitlers tend to translate the lexicon related to the medical profession maintaining the same register in the TT, whereas in crime drama TV series such as *CSI* the lexical element is likely to be linked to the police profession.

The third element that marks the speech is represented by dialects, which can be compared to register because register mainly involves changes in the lexicon of the

language, while dialects affect the grammatical aspects of the language and are recognizable through a distinctive accent. The purpose of dialects is normally to identify a class of people from the same geographical area or having the same socio-economic status, therefore subtitlers have to decide whether these dialects are worth being rendered in the TT or if it is better to standardize them, depending on how much they contribute to the conveying of the filmic message (Bartoll, 2006: 4).

Finally, speech is also marked by what has been defined by Díaz-Cintas and Remael (2007: 195) as “emotionally charged language”, which includes taboo words, swearwords and interjections. In this case, subtitlers have the tendency to reduce the emotional impact of these elements in the written text or even to omit them from the translation. Yet, it has to be noticed that these words often have a clear connotative function in the filmic dialogue. On the one hand they convey anger, frustration, happiness, surprise etc., while on the other hand they are linked to specific situations and population groups, therefore they contribute to the characterization of the speakers, similarly to dialects (Mattsson, 2006: 3).

Since emotionally charged language contributes to conveying the tone of the message and to characterizing the speakers, subtitlers should transfer these elements in the written text as well (Greenall 2011). However, they have to consider the fact that these elements are culture-specific, therefore they are not perceived in the same way by every linguistic community and “literal translations of swearwords with no target language equivalents are perceived as unnatural by the target language audience” (Han & Wang, 2014: 1). Thus, subtitlers should find an equivalent expression of the source language in order to convey the tone of the filmic message, yet at the same time they have avoid hurting the sensibility of the target audience by using words which would be considered unacceptable (Eugeni 2011: 270).

#### **2.4.4 Translating humour**

Together with linguistic variation, extralinguistic cultural reference and marked speech, the translation of humour represents a challenging task for the subtitler. Many scholars have analysed some of the strategies which could ease the translators’ work in dealing

with this aspect (e.g. Shipley Young 2007; Zabalbeascoa 2005), often basing their research on the influential work written by Attardo<sup>8</sup> (e.g. Asimakoulas 2004).

Vandaele (1999) identifies the two principal features which are typical of the humorous phenomenon: incongruity and superiority. According to this author, incongruity can be defined as a contradiction of cognitive schemes, in the sense that the addressees' expectations about a particular situation are not fulfilled, whereas superiority consists in "a 'reinforcement' or happiness increment" which is linked to "a heightened self-esteem" (Vandaele, 1999: 241). In other words, the speakers involved in the humorous dialogue feel more important than the others, either because they have understood the incongruity of the message or because they are laughing at someone else.

Díaz-Cintas and Remael (2007: 217-228), referring to the distinction made by Zabalbeascoa (1996),<sup>9</sup> have listed the different types of humour which normally occur in audiovisual productions. These categories include jokes which are known both by the source and the target audience, as well as jokes concerning a national institution or reflecting a community's sense of humour. In addition, humour can also be expressed by wordplays or puns or may derive from the information expressed visually or orally. One may notice, however, that these categories are not separated from one another, since two or more humour types can occur together in an audiovisual product, for instance when there is a wordplay referred to a visual element which is shown on the screen. A further issue, then, may be encountered in the case of situational comedies (sitcoms), where the humorous effect is guided by the use of canned laughter, that is recorded laughter added to the acoustic content of the audiovisual product. In this case, subtitlers necessarily have to include a joke in that precise scene shown on the screen.

The challenges which have to be faced by subtitlers, therefore, have a cognitive nature, since the dimension of humour is based on the cognitive abilities of the speakers that are expected to recognise any incongruities in the speech, with reference to the world around them (Bogucki, 2013: 74-75). Sometimes the rendering of the humorous effect may be simpler to achieve, for instance in the case when the joke is known both

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<sup>8</sup> Attardo, S. 1994. *Linguistic Theories of Humor*. Berlin: de Gruyter.

<sup>9</sup> Zabalbeascoa, P. 1996. Translating jokes for dubbed television situation comedies. *The Translator* 2(2), 235-267. Mentioned in Díaz-Cintas, J. & Remael, A. 2007. *Audiovisual translation: Subtitling*. Manchester & Kinderhook, NY: St. Jerome Publishing, 217.



by the source and the target audience, whereas some other times this task may present more issues, or may even be impossible, as in the case of the translation of some wordplays. The literal translation might not be the right solution as it would not make sense in the TT, consequently subtitlers might decide to avoid conveying the humorous effect in the TT.

The subtitler's task is to work at a cognitive level and to render this humorous effect not as faithful as possible to the ST, but as logic as possible in the TT. The joke should therefore be understandable by the target audience, even though it had to be completely changed through the translation. If this is not possible, the strategy of compensation is likely to be adopted by subtitlers (Bogucki, 2013: 75).

In conclusion, the principal objective of the present chapter was to present and analyse in depth the translation form of subtitling, in order to make the reader understand how variegated and complex this discipline is. Due to the multimodal nature of the audiovisual product, subtitling is the result of the relationship and the interplay between different semiotic channels, which represents both an advantage and a challenge from the subtitler's point of view. The written text appearing on the screen has also to conform to some technical standards, mainly spatial, temporal and typographical. Consequently, subtitlers tend to reduce the textual content which is expected to run on the screen through omission and reformulation strategies, therefore making some changes at a linguistic level, yet they also have to take into consideration the fact that the coherence and the cohesion of the text should not suffer the consequences of these modifications. Finally, some of the principal extralinguistic challenges of subtitling have been presented, although no clear and universal solutions have been given to the reader as each translation differs from the other ones. Thus, one may conclude that it is up to the subtitler to decide which is the best strategy to adopt, in order to reach the most suitable translation of the audiovisual product.



## Chapter Three - Subtitling the TED Talks

The focus of the present chapter is provide a more practical analysis of the translation mode of subtitling. While Chapter 2 adopted a more theoretical approach and analysed the methodology of subtitling through its semiotic, linguistic and technical features, in this chapter the practical application of the subtitling strategies and norms will be considered which have been analysed in the previous chapter. For this reason, this chapter focuses on the practical aspect of subtitling, above all in order to stress the principal issues and difficulties subtitlers are likely to experience in their job.

The audiovisual material which is analysed and subtitled in the present chapter consists in different talks which have been collected and broadcast by TED, a non-profit organisation whose objective is to spread innovative ideas all over the world. For this reason, the first part of Chapter 3 generally presents the TED organisation and the TED Talks, so as to make the reader understand the characteristics of the audiovisual material which is subtitled in the next paragraphs.

The subtitling process of these TED Talks has been made simpler and more straightforward with the help of a subtitling platform called *Amara*. For this reason, the second section of this chapter presents this technological support to subtitling, as well as it explains how it works.

Finally, in the last part of Chapter 3 I subtitle some TED Talks highlighting the issues I encounter while translating and making some observations on the strategies I believe are worth being adopted in every specific situation.<sup>10</sup> Nonetheless, one has to consider the fact that my translation solutions are to be regarded as proposals, since there are no strict norms concerning subtitling – and audiovisual translation in general, as stated in Chapter 2 –, but only some guidelines which may or may not be adopted. Consequently, the reader has to acknowledge that it may be possible for another subtitler to find a different, yet equally effective, solution to the same translation issue.

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<sup>10</sup> In order to maintain a logical sequence while translating this kind of audiovisual material, all the TED talks which are taken into consideration in this chapter share the same topic, that is language.

### 3.1 What is TED?

TED is a non-profit organisation whose aim is to collect various talks held both online and in many events organised all around the world.<sup>11</sup> It began in 1984 with a conference concerning Technology, Entertainment and Design – which together form the acronym this organisation is known by – and the number of the topics has increased over the years. This organisation welcomes experts from all over the world, who are eager to talk about their research fields or about their passions and aim “to make great ideas accessible and spark conversation”. For this reason, the motto of this organisation reads “Ideas worth spreading”. In addition, many talks are held independently and locally, with the name of TEDx, in order to reach even the smallest communities around the globe. However, the influence of this organisation is not limited to these talks. TED has also published many books covering different topics and has a web log which puts people in contact with the most various ideas on a daily basis.<sup>12</sup>

### 3.2 Amara, the subtitling platform

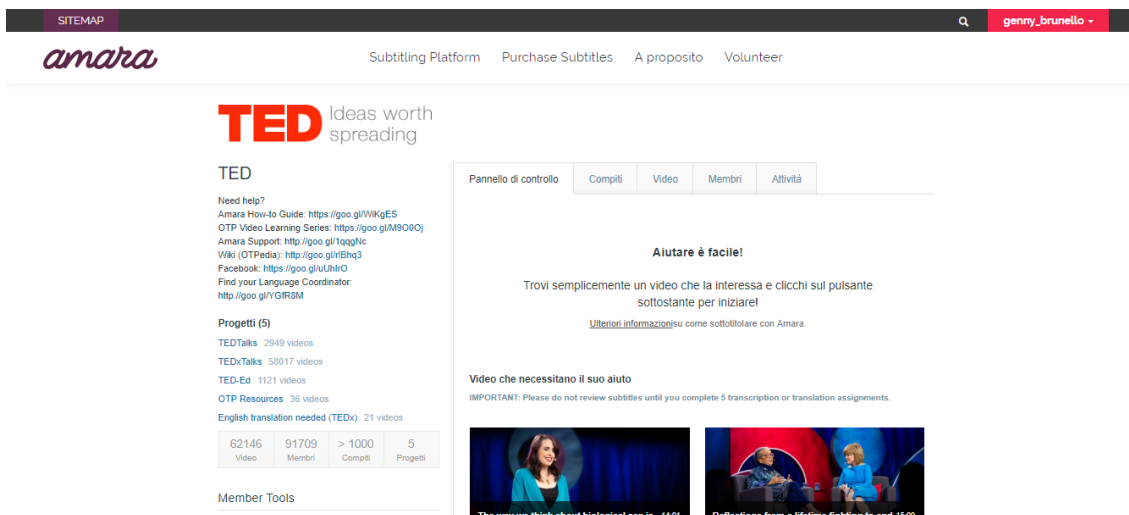
In order to spread its ideas to as many people as possible, TED necessarily has to make its talks understandable by translating them into as many languages as possible. For this reason, the audiovisual content which can be found and watched on the TED website has been – and still is – translated and subtitled into more than 100 languages. However, one has to consider the fact that this is a challenging and time-consuming operation, which has to be performed for each single video posted on the website. Since the original audiovisual material consists in an orally-expressed content, it has to be firstly transcribed into a written text, which will be then translated into different languages, reviewed and approved.

Consequently, TED allows many volunteer translators and language experts to take part into this translation activity with the help of a very intuitive subtitling platform called *Amara*, which is available online for free. After receiving the confirmation of the application to subtitle for TED, translators are redirected to the main page of this subtitling platform and can join the TED translators team.

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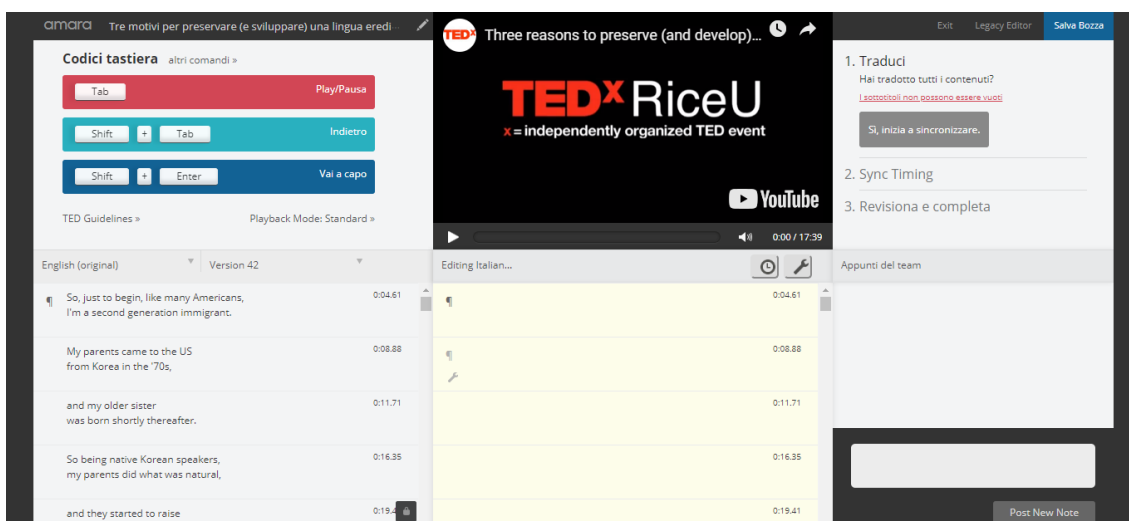
<sup>11</sup> <https://www.ted.com/about/our-organization> [Last accessed: 26/01/2019]

<sup>12</sup> <https://ideas.ted.com/> [Last accessed: 26/01/2019]



**Figure 13** TED group page on the Amara subtitling platform. [<https://amara.org/it/teams/ted/>. Last accessed: 26/01/2019]

When this stage has been completed, one can choose among several videos which one is more interesting or more suitable to their own translation abilities. After that, the subtitling editor is shown to the translator, who can start the subtitling activity:



**Figure 14** How the subtitling editor appears to the translator [<https://amara.org/it/subtitles/editor/LyrPosAbX8By/it/>. Last accessed: 27/01/2019]

Thanks to the technological support of the Amara subtitling platform, one can easily subtitle a video in any language respecting the synchronisation with the original visual and aural content (represented by the speaker, the speech and the feedback coming from the audience, such as laughter or applause). In addition, with the help of this tool the spatial and temporal constraints (which have been analysed in Chapter 2) are respected as well. When one clicks on a single subtitle, the subtitle editor automatically shows its length and the number of characters in each line (TED has established that subtitles

longer than 42 characters should be split into two lines), together with the start and end times of the subtitle and the number of characters which are expected to be read per second:

Start	0:04.61
End	0:08.88
Characters	81
Line 1	40
Line 2	41
Chars/sec	19.0

*Figure 15* Example of the info box available for each subtitle on the Amara subtitling platform.

### 3.3 Issues and trends in subtitling the TED Talks

For this section of my dissertation, I have taken into consideration three talks which have been broadcast by TED. However, I do not analyse every single subtitle of each talk. Instead, I intend to present only the principal issues that I have encountered, as well as the strategies I think are worth being adopted. A precise and word-for-word comment, in this case, would be of no use to the reader, since the focus of this chapter is represented by the translation issues and strategies which are more connected to the category of subtitling.<sup>13</sup>

The first talk that I analyse was given by Charles Chang at a TEDx event in 2014 and its title is “Three reasons to preserve (and develop) a heritage language”.<sup>14</sup> In this talk, Chang explains why heritage languages should not be forgotten and focuses on the cognitive advantages which can derive from the development of these languages.

As this talk concerns a linguistic topic, the first characteristic one can notice about this audiovisual material is the presence of a specific lexicon, which has to be maintained and translated in the subtitles. For instance, the English version makes mention of “lax and aspirated consonants”, which I have translated as “consonanti deboli e aspirate”:

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<sup>13</sup> The complete transcripts of both the English and the Italian subtitled versions of these talks, together with their timings, can be found in the Appendices section of the present dissertation.

<sup>14</sup> *Three reasons to preserve (and develop) a heritage language: Charles Chang at TEDxRiceU*. 2014. <https://www.youtube.com/watch?v=yBSA2G0083k>. Last accessed: 28/01/2019

They're these so-called lax and aspirated consonants.	→	Sono le cosiddette consonanti deboli e aspirate.
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In addition, as these subtitles consist in the translation of an orally-expressed content, one can find a huge number of elements pertaining to the oral dimension, such as hesitations and many repetitions:

<i>So</i> , just to begin, like many Americans, I'm a second generation immigrant.	→	Tanto per cominciare, come molti americani sono un immigrato di seconda generazione.
<i>So</i> being native Korean speakers, my parents did what was natural,	→	Essendo madrelingua coreani, i miei fecero ciò che era naturale,
the teacher <i>sort of</i> pulled my parents aside	→	gli insegnanti parlarono con i miei genitori
we never, <i>you know</i> , got the chance to be raised in Korean.	→	non abbiamo mai avuto l'opportunità di imparare il coreano.
<i>And</i> when you look at native speakers, <i>you know</i> , [...]	→	Se osservate i madrelingua, [...]

The ones which have been highlighted in the table above are only a few examples of the huge number of elements linked to the oral dimension in the case of this talk. As one can easily notice from these sentences, they do not help the translator to convey the audiovisual message, since they do not convey any new information to the audience. Therefore, I decided to omit these elements in the Italian subtitles, as they would only make the reader's experience more complicated.

In the following example, one can see that the speaker is referring to the same concept twice, which is a typical feature of the spoken language, therefore I chose to eliminate this repetition and to simplify the sentence:

[...] but <i>novice learners, total beginners</i> in their Korean class, [...]	→	[...] mentre i principianti assoluti durante le lezioni di coreano [...]
--	---	--

Additionally, sometimes the English subtitled version only consisted in a single word pertaining to the oral dimension, but with no significant meaning when transferred to the textual content. In these cases, I preferred to remove the whole subtitle, since no relevant information could be conveyed:

<i>So,</i>	→	_____ <sup>15</sup>
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Together with omission, condensation and reformulation are the principal strategies I adopted while subtitling this talk. There are many cases where the concept could be reformulated or the sentence could be simplified using different structures or words, as shown in the following table:

[...] have shown that that type of experience, of constantly navigating two languages [...]	→	[...] dimostrano che il costante passaggio tra due lingue [...]
And what you notice _____	→	Si nota che _____
is that there's actually two pieces of information about the buttons.		in realtà ci sono due diverse informazioni sui pulsanti.
Heritage speakers, they have this natural head start [...]	→	I parlanti etnici hanno un vantaggio naturale [...]

Sometimes, I managed to condense the message conveyed in the subtitles with the help of the visual content of the video. The visual element allowed me to omit some parts of the written text, as the information was already conveyed by the images on the screen, as shown in this case:

[...] using tasks like the one schematized here	→	[...] tramite attività come questa
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Here, the speaker is talking about the methods that can measure the native speakers' ability to identify different sounds in their language, in comparison with heritage speakers. In the Italian version, I managed to leave out nearly half of the expression because the speaker is showing a table to the audience, therefore referring to a visual support to his speech. Consequently, I avoided translating the phrase “the one schematized here” and, instead, I simply used the expression “come questa”. By doing

<sup>15</sup> This line suggests that there is not an equivalent Italian version of the subtitle, although in the official version there are simply no subtitles at this point. In the next examples, this line indicates the separation between two subtitles.



this, I managed to condense 41 characters into 28 characters, therefore helping the viewer to read the subtitle more quickly and to concentrate on the images on the screen. Additionally, not only does any reference to the visual content lighten the reader's activity while watching the video, but these intersemiotic connections are a valid help for the subtitler as well, as shown in this table:

[...] native speakers, they score very high near the top of this five-point scale.	→	[...] daranno punti molto alti ai madrelingue, quasi il massimo su questa scala.
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In this case, if one translated the English version literally, the Italian subtitle would be too long to read (“daranno punti molto alti ai madrelingue, quasi il massimo su questa scala da 1 a 5”). Yet, the information about the scale – the fact that it is a *five-point* scale – can be easily inferred from the visual content shown to the audience. This, therefore, can be considered as an example of audiovisual redundancy, where the speech conveys the same information of the visual content. Consequently, the written text can avoid this repetition without losing part of the meaning of the message.

The second talk which I have decided to analyse in the present chapter was given by Matthew Youlden at a TEDx event in 2016.<sup>16</sup> This linguist and lecturer explains the importance of learning new languages and believes that a good amount of fun is necessary in order to learn them effectively.

Unlike the talk examined earlier on this chapter, in this case the number of expressions which belong to the oral domain is reduced. For example, in this talk there are fewer expressions which indicate hesitations. There are, however, some expressions of exclamation which I chose to render into the Italian version as well:

"Ugh! My kids are doing French in school. I really want them to become fluent.		"Ah! I miei figli studiano francese, voglio veramente che diventino bravi.
But I can't, no way, it's impossible	→	Io, invece, non posso, è impossibile.
I should've simply paid more attention when I was at school."		Avrei dovuto semplicemente prestare più attenzione a scuola."

I maintained this exclamation in the Italian subtitles because I think that it helps conveying the speaker's message. Here, the speaker is reporting the words of other

<sup>16</sup> *How to learn any language easily: Matthew Youlden at TEDxClapham.* 2016. [https://www.youtube.com/watch?v=Yr\\_poW-KK1Q](https://www.youtube.com/watch?v=Yr_poW-KK1Q). Last accessed: 29/01/2019.

people – those who always find an excuse for not learning a new language – and imitates them while speaking. Therefore, I decided to keep this exclamation, as it helps the reader to understand what the speaker thinks of those people.

In the same way, I translated another exclamation from English into Italian as well because I thought that it helps conveying the original message:

[...] and bam!, he's given an upgrade on his hotel room straight away.	→	[...] e <i>bam!</i> , gli viene subito data una stanza migliore.
--	---	--

Here, the speaker is talking about his uncle, who travelled to Turkey and, after exchanging some greetings in Turkish with the hotel staff, immediately got a better room. I chose to maintain the exclamation in the Italian version as well. Giving the audience the idea of the rapidity of the action and of the direct connection between the greetings in Turkish and the upgrade on the room helps the speaker to convince the audience of the importance of learning new languages. Additionally, in order to stress this element even more and to make it stand out in the sentence, I also decided to put this exclamation in italics. Following the typographical strategies that subtitlers typically adopt, I preferred italics over quotation marks in order to save space in the subtitle, in the same way as in the following examples, where the film title in the first subtitle is italicized, instead of being put between inverted commas, whereas the second subtitle emphasizes a specific word in the discourse. Nonetheless, the solution including the inverted commas is possible – and correct – as well:

We all remember Jamie from Love Actually learning Portuguese for Aurélia.	→	Tutti ricordiamo Jamie ne <i>L'amore davvero</i> che impara il portoghese per Aurélia.
And by time, I don't mean years upon years of endless learning	→	E per <i>tempo</i> non intendo anni e anni di studio infinito

Similarly to the first talk about the importance of developing an heritage language, one can find some examples of repetition in this video as well, as shown in the following table:

[...] for example, financial benefits and mental benefits,	→	[...] ad esempio vantaggi finanziari e cognitivi,
The first rule is - wait for it - the first rule is live the language	→	La prima regola è - rullo di tamburi - vivere la lingua

In the first case, there is no need to reiterate the word “benefits” of the English version, otherwise the Italian subtitle would have sounded repetitive (“ad esempio vantaggi finanziari e vantaggi cognitivi”) and would have been unnecessarily longer. The same logic is applied in the second example. Although the phrase “the first rule is” is reiterated in two different subtitles, it would sound too repetitive from the point of view of an Italian audience. Therefore, I decided to omit these elements in the Italian version.

There are also cases, as the one in the table below, where the structure of the English sentence can be simplified in the Italian version:

These active forms of learning, we need to complement them with what I'd like to refer to as passive forms of learning.	→	Dobbiamo completare queste forme attive di apprendimento con quelle che amo definire forme passive di apprendimento.
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Here, there is a case of left dislocation, where the direct object “these active forms of learning” precedes the main clause and appears before the subject and verb of the sentence. This construction, however, would complicate the translation and would make it longer (“queste forme attive di apprendimento, le dobbiamo completare...”). Consequently, I decided to simplify this structure and to translate the English version by putting the Italian sentence in the unmarked order (“dobbiamo completare queste forme attive di apprendimento”).

Since this second talk concerns the ability to learn new languages and to become polyglots, one can find some examples of linguistic variation. There are many words and expressions in languages other than English. How is a subtitler supposed to act in this type of situation? Almost at the end of his speech, the speaker includes some sentences in French, in Italian and in Ukrainian, and then translates them into English in order to make them understandable for the audience. In this case, I decided to translate these expressions following the English subtitles, without making any major changes to

the translation. Consequently, I first maintained the original French, Italian and Ukrainian versions in the Italian subtitles as well, and then I translated them into Italian, in the subsequent subtitles. Yet, one has to acknowledge that the Italian expression is fully understandable from the point of view of an Italian audience. For this reason, I explored the possibility of removing its explanation in the Italian subtitles. However, with the elimination of this subtitle – which is emphasized in the table – the Italian version would have been considered odd by the audience. There would have been a moment in the video when the English speaker would have spoken for about three seconds without having any written support to make the audience understand his discourse. Consequently, I decided to include the translation of this expression into the Italian version as well:

<p>The first one would be, as you say in French,</p> <hr/> <p>(French) “Ayez les dents longues”, (English) which is “be ambitious.”</p> <hr/> <p>It literally means, however, “have long teeth.”</p>	→	<p>La prima sarebbe, come dicono i francesi,</p> <hr/> <p>"Ayez les dents longues", che significa "siate ambiziosi".</p> <hr/> <p>Tuttavia, letteralmente significa "abbiate denti lunghi".</p>
<p>I'd like to wish you all in Italian</p> <hr/> <p>(Italian) “In bocca al lupo”, (English) which is “good luck,”</p> <hr/> <p><i>but literally means</i> “into the mouth of the wolf.”</p>	→	<p>Vorrei augurare a tutti voi in inglese</p> <hr/> <p>"Good luck", che letteralmente vale "buona fortuna",</p> <hr/> <p>ma in realtà significa "in bocca al lupo".</p>
<p>And finally, as we say in Ukrainian,</p> <hr/> <p>(Ukrainian) Skil'ky mov ty znayesh - stil'ky raziv ty lyudyna,</p> <hr/> <p>(English) which means</p> <hr/> <p>"The more languages you know, the more people you are."</p>	→	<p>E infine, come diciamo in ucraino,</p> <hr/> <p>"Skil'ky mov ty znayesh - stil'ky raziv ty lyudyna",</p> <hr/> <p>che significa</p> <hr/> <p>"Più lingue conosci, più persone sei".</p>

Another issue that I found in this talk concerns an acronym. In order to remember the three myths about language learning – and to make the audience remember them as well –, the speaker invented an acronym and joked about it. After presenting this acronym, therefore, the laughter of the audience is clearly audible. This acronym forms the word “die” and is described by the speaker as “nice and friendly sounding”. Here, the ironic

tone is clear and perfectly understandable by the English audience, yet one cannot say the same from the point of view of the Italian viewer, who is likely to miss the joke and therefore will not understand why the audience is laughing. For this reason, I decided to maintain the acronym, yet I also put its Italian translation so as to make the Italian viewers understand the irony at this point:

I came up with the nice and friendly sounding acronym D.I.E.	→	ho inventato l'acronimo carino e dal suono piacevole D.I.E. [ <i>morire</i> ]
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As this acronym helps the speaker develop his discourse, the Italian version of the subtitles is supposed to follow these three letters as well, in order not to lose the logical thread established by the speaker. For this reason, I translated the English words “difficult”, “irrelevant” and “expat” with the Italian equivalents “difficile”, “irrelevante” and “espatriato”:

Myth number one: learning a language is simply too difficult.	→	Mito numero uno: imparare una lingua è semplicemente troppo difficile.
Myth number two: languages are simply irrelevant.	→	Mito numero due: le lingue sono semplicemente irrilevanti.
Myth number three: _____	→	Mito numero tre: _____
you have to be an expat and be in a place where the language is constantly spoken, [...]		devi essere un espatriato e vivere dove la lingua è costantemente parlata, [...]

The third talk analysed in the present chapter was given by Aly G. at another Tedx event, which took place in 2015.<sup>17</sup> In this talk, the 14-year-old boy discuss the advantages and downsides of an hypothetical universal language, taking as an example the artificial language of Esperanto, and tries to answer a principal question: what would happen to the world if everyone, everywhere, spoke the same common language?

Compared to the videos that have been analysed so far in this chapter, the subtitling of this audiovisual material has posed a different type of translation difficulty. The principal obstacle to subtitling in this case was represented by the temporal and

<sup>17</sup> *One language, one people: Aly G. at TEDxYouth@LCJSMS.* 2015. <https://www.youtube.com/watch?v=TaxLFIsIb3Q>. Last accessed: 31/01/2019.

spatial limitations of subtitles, because this speaker tends to talk quickly and consequently there are almost no pauses between the subtitles, which often consist in many words and include different concepts. For this reason, the principal strategies I adopted here are omission, condensation and reformulation, in order to lighten the reader's activity when following the subtitles. In the table below, I highlighted the English elements which have been omitted or reformulated in the Italian version:

Esperanto only has 1,000 native speakers, but <i>the language</i> has heaps of potential.	→	l'esperanto ha solo mille parlanti nativi, ma ha molto potenziale.
<i>This could make colleges all around the world</i> seem much more accessible to aspiring <i>young</i> students.	→	In questo modo le università di tutto il mondo sembreranno più accessibili agli aspiranti studenti.
The last main advantage of Esperanto – <i>and this one was</i> the real clincher for me – [...]	→	L'ultimo grande vantaggio dell'esperanto - il fattore determinante secondo me - [...]
If everyone <i>were to take the language</i> for three months, [...]	→	Se tutti la studiassero per tre mesi, [...]
<i>I knew</i> there had to be some downsides, because if there weren't any, [...]	→	Dovevano esserci degli svantaggi, perché se non ce ne fossero stati [...]

A different type of translation issue can be found at the beginning of the talk. At this point, the speaker is talking about code-switching, the ability to switch easily between two or more cultural and linguistic systems. On the one hand, he only mentions this skill and then he immediately moves on and starts another sentence referring to a previous statement he made. On the other hand, one can see on the screen that in this moment the speaker is no longer framed because the definition of “code-switching” is given to the viewer, while the speech about a different concept can be heard:

**Code switching:** \ 'kōd 'swich-in\ *verb*. The ability to use your knowledge of two or more cultures or languages and switch between them, depending on the situation, to best communicate your message.

*Figure 16* The image appearing on the screen during Aly G.'s talk, explaining the concept of code-switching.

Consequently, the subtitler is expected to find a suitable solution in order not to overload the viewer with too much information, causing the loss of the logic thread of the discourse. The audience cannot understand the concept of code-switching and at the same time manage to follow the speaker's discourse. In order to overcome this issue, I came up with the solution that is shown in the following table:

And unless you're a master code-shifter, then you probably agree with me.	→	Se non riuscite ad alternare più lingue - code switching - concorderete con me.
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As can be seen, I decided to include part of the definition that is shown on the screen in the Italian subtitled version, therefore I substituted the aspect of mastering this ability, expressed in the English subtitles, with the clarification of what this ability consists in – “alternare più lingue”, that is switching between different languages – in the Italian subtitles. In the translated version I inevitably had to sacrifice one element, that is the degree of capability to change the cultural and linguistic systems indicated by the term “master”, and I simply used the verb “riuscire” – that is “be able to” – instead, in order to follow the spatial constrictions established at a maximum of 42 characters per line.

The second translation issue which I have found quite challenging is to be found almost in the middle of the talk. Here, the speaker is talking about an article he read concerning the advantages and drawbacks of a universal language. In the English version, the speaker introduces both the article and its author in the same subtitle, yet this is not possible in the Italian version, as the equivalent subtitle would be too long:<sup>18</sup>

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<sup>18</sup> The asterisk symbol indicates that the subtitled version proposed is not correct.

but I came across an article written by a linguistic anthropology professor,	→	ma ho trovato un articolo scritto da una studiosa di antropologia linguistica,*
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As one can notice, the second line of this subtitle in the Italian version would be too long, with a total of 52 characters. Yet, another possible solution to this translation issue might be provided. Some of the words included in the second line could be moved to the first line, which only consists of 25 characters. Consequently, the information could be distributed as follows:

but I came across an article written by a linguistic anthropology professor,	→	ma ho trovato un articolo scritto da una studiosa di antropologia linguistica,*
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However, in this case the spatial constraints would have been respected (the two lines would include 36 and 41 characters respectively), yet the segmentation guidelines proposed by Karamitroglou (1998) – discussed in Chapter 2 – would have been ignored. The two lines of this subtitle would not correspond to the syntactic nodes of the sentence, since the Italian phrase “da una studiosa di antropologia linguistica” would be split into two parts.

Consequently, I devised a further solution involving the following subtitle of this video. As it is much shorter than the one analysed in the previous tables, I decided to distribute the information which was originally contained into a single subtitle over two different subtitles, as shown in the table below:

00:06:25,051 --> 00:06:28,678 but I came across an article written by a linguistic anthropology professor,	→	00:06:24,971 --> 00:06:28,249 ma ho trovato un articolo scritto da un'antropologa linguistica,
00:06:28,679 --> 00:06:30,302 Jillian Cavanaugh.		00:06:28,249 --> 00:06:30,302 la Prof.ssa Jillian Cavanaugh.

As can be noticed, I moved the term “professor” and included it into the second subtitle, which respects the spatial constraints anyway – including 30 characters –. Yet, with this solution the audience would have heard this word before the actual appearing on the screen of the Italian equivalent in the second subtitle. Therefore, as the discourse of the



speaker is rapid at this point, I took advantage of the loss of pauses between subtitles and I made a change on the timing of the two subtitles as well. Consequently, compared to the original English version, in the Italian translation the first subtitle ends slightly earlier and gives the floor to the second subtitle, which appears earlier as well, while the start of the first subtitle and the end of the second one remain the same in both the English and the Italian versions.

Differently from the previous talks analysed in the present chapter, this talk has made me reflect above all on the ways to reinforce cohesion and coherence in subtitling. In order to respect the syntactic and semantic dimension of the utterances contained in the subtitles, I often wrote two-line subtitles where the first line was much shorter than the second one. In this way, I could test many different segmentation options and find the most suitable solutions, as can be seen in the table below:

I've been exposed to a multitude of languages, [...]	→	sono stato esposto ad una moltitudine di lingue, [...]
[...] and I began researching the positives and negatives of a universal language.	→	[...] quindi ho iniziato a ricercare i pro e i contro di una lingua universale.
I had never heard of this language before, [...]	→	Non avevo mai sentito parlare di questa lingua, [...]
Students, regardless of their mother tongue, [...]	→	Gli studenti, a prescindere dalla lingua madre, [...]
[...] with the introduction of a universal language.	→	[...] con l'introduzione di un linguaggio universale.
Nowadays, scientific transcripts are written [...]	→	Attualmente, i documenti scientifici sono scritti [...]
Yet again, I found that a single common language [...]	→	Di nuovo, ho scoperto che una singola lingua comune [...]

These, however, are only some of the numerous cases where I tried to reinforce cohesion and coherence in the Italian version of the subtitles. Moreover, it has to be noticed that the Italian segmentation does not always mirror the English one. This is the consequence of the difference between the two linguistic systems, the English one and the Italian one, which have a different word order, a different word length and different verb patterns.

The objective of this chapter was to introduce the reader to the concrete application of the different subtitling trends, as well as to make the reader aware of the principal issues that can be encountered while working with subtitling. First, the visual element could represent a valid help for the subtitler, who can omit some piece of information in the written text. Yet, sometimes it is considered as an obstacle to subtitling, since it causes an overload of the information that is expected to be conveyed in the text. In addition, a further issue is represented by the spatial and temporal limitations which are typically established by the client who requests the subtitles and are expected to be followed. However, as one can infer from the TED Talks analysed in this chapter, a single solution that is universally seen as correct cannot be found. There could be other ways to distribute the information, other ways to emphasise a specific written content or, on the contrary, other ways to ignore and omit part of the information. In this case, again, the limit is to be found in the subtitler's creativity.

## Conclusion

The main goal of the present dissertation was to describe audiovisual translation and especially subtitling, with the hope to make the readers aware of the enormous amount of work behind any kind of audiovisual product, from an ad on television to a movie at the cinema, passing through websites and nights at the theatre.

Screen translation is a complex research area where the different categories are sometimes interconnected and, as a consequence, difficult to distinguish. For instance, what are the typical features of interlingual audio description, compared with intralingual audio description? What is the difference between interlingual and intralingual subtitles for the hearing-impaired?

The discipline of audiovisual translation, therefore, is still far from being considered homogenous. However, it has to be acknowledged that it is also a recent research area. The discipline of translation studies has considered audiovisual translation as a translation category with its own characteristics and methods only in recent years. For this reason, one can find many studies concerning translation in general, yet a more specific research concerning AVT is still needed. I believe that this research should be made in two different ways. On the one hand, it should concern less known AVT modalities in order to identify them in a clear way, while on the other hand some studies should be developed which could further clarify the condition of the most used AVT modes, even from a legal point of view – as in the case of *fansubbing* –.

In addition, I believe that the latter research category could identify some translation norms and regulations that could be universally applied. If this is not possible, this kind of studies should consider the guidelines that are already – more or less – adopted by audiovisual translators and should make them official, at least in the European area. By doing so, the discipline of audiovisual translation would be a step closer to internal homogeneity.

One has to acknowledge that a clear definition of the different categories of audiovisual translation is far from being easy and straightforward, above all because the development and the progress of this discipline is much faster when compared to other translation modalities. This is an effect of the close relationship between AVT and

technology. A multimedia product cannot be considered independent from the technological support, which operates on the visual or acoustic content of the product. However, technology also represents a crucial element which could help researchers with the categorization of the different disciplines of audiovisual translation, on the one hand, and with the spread of universal norms to adopt, on the other hand.

Currently, audiovisual translation is still regarded as a complex field of translation, as I showed when I presented and analysed in depth the discipline of subtitling. As there are no rules regulating AVT in general, subtitlers do not follow any specific norms either. In addition, by comparison with other types of audiovisual translators, they have a more demanding task to perform. As the written text they work on consists in the visual transposition of an oral input, they constantly have to face the interplay between – and sometimes the overlapping of – two or more semiotic channels.

Moreover, one has to remember the fact that subtitlers are also limited by spatial and temporal constraints, which are supposed to be respected in order to make the audiovisual product more usable from the point of view of the audience. These constraints, however, should not be regarded solely as a kind of obstacle to the translation process. On the contrary, subtitlers should consider them as a springboard. On the one hand, it is true that they make the translation process even more difficult and demanding: there is always a specific number of characters per line that should not be exceeded, the written content has to be in a specific position when appearing on the screen, there is an overload of information etc. On the other hand, subtitles, more than other forms of audiovisual translation, can offer as much freedom as possible to translators, who can decide to cut parts of the written text, to rephrase the content of the original version, to experiment with language etc. in their own and innovative way, as there are no fixed rules regulating their work and directing – or better, curb – their creativity. In other words, subtitles mirror a subtitler's unique way of expression, his/her own style and translation choices, as well as his/her creative solutions to a modern translation issue.

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## Appendices

**Table 1.** *Three reasons to preserve (and develop) a heritage language: Charles Chang at TEDxRiceU.*

<i>Title:</i> Three reasons to preserve (and develop) a heritage language   Charles Chang   TEDxRiceU	<i>Titolo:</i> Tre motivi per preservare (e sviluppare) una lingua ereditaria   Charles Chang   TEDxRiceU
<p><i>Description:</i> Charles Chang notes that learning a heritage language keeps our mind sharp, gives us a head start when relearning the language, and develops a mental toolset to be used when dealing with language. This talk was given at a TEDx event using the TED conference format but independently organized by a local community. Learn more at <a href="https://www.ted.com/tedx">https://www.ted.com/tedx</a></p>	<p><i>Descrizione:</i> Charles Chang spiega che imparare una lingua ereditaria mantiene la mente acuta, dà un vantaggio quando la si re-impara e sviluppa diversi strumenti cognitivi utili per rapportarsi con il linguaggio. Questo intervento è stato presentato a un evento TEDx che utilizza il format della conferenza TED, ma è stato organizzato in maniera indipendente da una comunità locale. Per maggiori informazioni, visita il sito <a href="http://ted.com/tedx">http://ted.com/tedx</a></p>
<p>1 00:00:04,614 --&gt; 00:00:08,875 So, just to begin, like many Americans, I'm a second generation immigrant.</p> <p>2 00:00:08,875 --&gt; 00:00:11,708 My parents came to the US from Korea in the '70s,</p> <p>3 00:00:11,708 --&gt; 00:00:15,126 and my older sister was born shortly thereafter.</p> <p>4 00:00:16,347 --&gt; 00:00:19,411 So being native Korean speakers, my parents did what was natural,</p> <p>5 00:00:19,411 --&gt; 00:00:23,183 and they started to raise my sister in Korean.</p> <p>6 00:00:23,183 --&gt; 00:00:25,658 But that all changed when she went into kindergarten</p> <p>7 00:00:25,658 --&gt; 00:00:28,390 because she had trouble understanding the teacher at first</p> <p>8 00:00:28,390 --&gt; 00:00:30,923 since she wasn't being exposed to English at home.</p> <p>9 00:00:30,923 --&gt; 00:00:32,937 So early on in the school year,</p> <p>10 00:00:32,937 --&gt; 00:00:35,067 the teacher sort of pulled my parents aside</p>	<p>1 00:00:04,614 --&gt; 00:00:08,875 Tanto per iniziare, come molti americani sono un immigrato di seconda generazione.</p> <p>2 00:00:08,875 --&gt; 00:00:11,708 I miei genitori arrivarono dalla Corea negli anni '70,</p> <p>3 00:00:11,708 --&gt; 00:00:15,126 e mia sorella maggiore nacque poco dopo.</p> <p>4 00:00:16,347 --&gt; 00:00:19,411 Essendo madrelingua coreani, i miei fecero ciò che era naturale</p> <p>5 00:00:19,411 --&gt; 00:00:23,183 ed iniziarono ad educare mia sorella in coreano.</p> <p>6 00:00:23,183 --&gt; 00:00:25,658 Ma tutto cambiò quando lei iniziò l'asilo,</p> <p>7 00:00:25,658 --&gt; 00:00:28,390 perché aveva difficoltà a capire gli insegnanti</p> <p>8 00:00:28,390 --&gt; 00:00:30,923 dato che a casa non era stata esposta all'inglese.</p> <p>9 00:00:30,923 --&gt; 00:00:32,937 Quindi all'inizio dell'anno scolastico</p> <p>10 00:00:32,937 --&gt; 00:00:35,067 gli insegnanti parlarono con i miei genitori</p>

<p>11 00:00:35,067 --&gt; 00:00:39,071 and recommended that they switch to speaking only English at home.</p> <p>12 00:00:39,411 --&gt; 00:00:41,459 And so fast-forward 20 years,</p> <p>13 00:00:41,459 --&gt; 00:00:43,749 my older sister's forgotten most of her Korean,</p> <p>14 00:00:43,749 --&gt; 00:00:45,179 and my younger sister and I,</p> <p>15 00:00:45,179 --&gt; 00:00:47,959 we never, you know, got the chance to be raised in Korean.</p> <p>16 00:00:47,959 --&gt; 00:00:49,100 So you could sort of say</p> <p>17 00:00:49,100 --&gt; 00:00:52,540 that we were robbed of the chance at a bilingual childhood.</p> <p>18 00:00:53,590 --&gt; 00:00:57,765 Now, some of you might be thinking, "Well, what's the big tragedy here?"</p> <p>19 00:00:57,765 --&gt; 00:01:00,072 Because English is really the language</p> <p>20 00:01:00,072 --&gt; 00:01:02,812 that you need to get by in the United States,</p> <p>21 00:01:02,812 --&gt; 00:01:06,212 and, you know, we all learned English just like we needed to."</p> <p>22 00:01:06,212 --&gt; 00:01:09,424 So maybe the teacher was right.</p> <p>23 00:01:09,424 --&gt; 00:01:13,274 Maybe being raised in English helped us become</p>	<p>11 00:00:35,067 --&gt; 00:00:39,071 e raccomandarono loro di parlare solo inglese a casa.</p> <p>12 00:00:39,411 --&gt; 00:00:41,459 Così, 20 anni dopo,</p> <p>13 00:00:41,459 --&gt; 00:00:43,749 mia sorella ha dimenticato quasi tutto il coreano</p> <p>14 00:00:43,749 --&gt; 00:00:45,179 e io e mia sorella più giovane</p> <p>15 00:00:45,179 --&gt; 00:00:47,959 non abbiamo mai avuto l'opportunità di imparare il coreano.</p> <p>16 00:00:47,959 --&gt; 00:00:49,100 Si potrebbe quindi dire</p> <p>17 00:00:49,100 --&gt; 00:00:52,540 che siamo stati privati di un'infanzia bilingue.</p> <p>18 00:00:53,590 --&gt; 00:00:57,765 Ora, alcuni di voi potrebbero pensare: "Qual è il problema?"</p> <p>19 00:00:57,765 --&gt; 00:01:00,072 Perché l'inglese è la lingua</p> <p>20 00:01:00,072 --&gt; 00:01:02,812 che bisogna sapere negli Stati Uniti,</p> <p>21 00:01:02,812 --&gt; 00:01:06,212 e tutti abbiamo imparato l'inglese, proprio come dovevamo fare."</p> <p>22 00:01:06,212 --&gt; 00:01:09,424 Quindi forse gli insegnanti avevano ragione.</p> <p>23 00:01:09,424 --&gt; 00:01:13,274 Forse essere cresciuti in inglese ci ha aiutati a diventare</p>
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<p>24 00:01:13,274 --&gt; 00:01:15,812 the best English speakers that we could be.</p> <p>25 00:01:16,755 --&gt; 00:01:17,961 And meanwhile,</p> <p>26 00:01:17,961 --&gt; 00:01:22,281 there are, throughout the country, like in Arizona and also here in Texas,</p> <p>27 00:01:22,281 --&gt; 00:01:26,351 some outspoken American language nativists</p> <p>28 00:01:26,351 --&gt; 00:01:28,941 who believe that, as important as English is in the US,</p> <p>29 00:01:28,941 --&gt; 00:01:30,941 it should actually be given greater status,</p> <p>30 00:01:30,941 --&gt; 00:01:33,701 that it should be the only language spoken in the US</p> <p>31 00:01:33,701 --&gt; 00:01:35,621 or at least the official language.</p> <p>32 00:01:36,222 --&gt; 00:01:40,692 It's also plain to see that you can get very far in this country,</p> <p>33 00:01:40,692 --&gt; 00:01:41,982 just speaking English.</p> <p>34 00:01:41,982 --&gt; 00:01:45,510 So, this guy, for instance, he's doing pretty well,</p> <p>35 00:01:45,510 --&gt; 00:01:46,888 I'd say, for example.</p> <p>36 00:01:47,548 --&gt; 00:01:50,578 So I mean, if you can become the President of the United States,</p> <p>37 00:01:50,578 --&gt; 00:01:51,958 just speaking English,</p>	<p>24 00:01:13,274 --&gt; 00:01:15,812 i parlanti inglesi migliori che potessimo essere.</p> <p>25 00:01:16,755 --&gt; 00:01:17,961 E intanto ci sono,</p> <p>26 00:01:17,961 --&gt; 00:01:22,281 in tutto il paese, come in Arizona e anche qui in Texas,</p> <p>27 00:01:22,281 --&gt; 00:01:26,351 alcuni accaniti attivisti per la lingua americana</p> <p>28 00:01:26,351 --&gt; 00:01:28,941 per i quali, data l'importanza dell'inglese negli USA,</p> <p>29 00:01:28,941 --&gt; 00:01:30,941 esso dovrebbe avere uno status superiore</p> <p>30 00:01:30,941 --&gt; 00:01:33,701 ed essere l'unica lingua parlata negli Stati Uniti,</p> <p>31 00:01:33,701 --&gt; 00:01:35,621 o almeno essere la lingua ufficiale.</p> <p>32 00:01:36,222 --&gt; 00:01:40,692 È anche evidente che si può andare lontani in questo paese,</p> <p>33 00:01:40,692 --&gt; 00:01:41,982 parlando solamente inglese.</p> <p>34 00:01:41,982 --&gt; 00:01:45,510 Come questo signore. lui sta andando piuttosto bene, direi.</p> <p>35 00:01:45,510 --&gt; 00:01:46,888 Per esempio.</p> <p>36 00:01:47,548 --&gt; 00:01:50,578 Voglio dire, se si può diventare Presidente degli Stati Uniti,</p> <p>37 00:01:50,578 --&gt; 00:01:51,958 solo parlando inglese,</p>
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<p>38 00:01:51,958 --&gt; 00:01:55,048 then what's the problem with being monolingual,</p> <p>39 00:01:55,048 --&gt; 00:01:56,918 with just speaking one language?</p> <p>40 00:01:58,119 --&gt; 00:02:02,309 Well, the problem is that that sort of linguistic complacency,</p> <p>41 00:02:02,309 --&gt; 00:02:07,209 it's led to these systematic language deficits in the United States.</p> <p>42 00:02:07,210 --&gt; 00:02:10,400 And this is something actually the President has alluded to himself,</p> <p>43 00:02:10,400 --&gt; 00:02:13,560 saying that, in this increasingly interconnected world,</p> <p>44 00:02:13,560 --&gt; 00:02:16,090 we need advanced foreign language skills.</p> <p>45 00:02:17,204 --&gt; 00:02:18,274 So,</p> <p>46 00:02:18,888 --&gt; 00:02:23,098 actually, a number of major news outlets have reflected these sentiments</p> <p>47 00:02:23,098 --&gt; 00:02:26,288 with major headlines that kind of show this recurring theme</p> <p>48 00:02:26,288 --&gt; 00:02:30,988 of a language skills shortage in both the public and private sectors.</p> <p>49 00:02:30,998 --&gt; 00:02:33,638 And these are headlines just from the last two years.</p> <p>50 00:02:33,993 --&gt; 00:02:36,563 So, how to fill this gap?</p> <p>51 00:02:37,706 --&gt; 00:02:39,166 Well, what I'd like to suggest</p>	<p>38 00:01:51,958 --&gt; 00:01:55,048 allora dov'è il problema nell'essere monolingue,</p> <p>39 00:01:55,048 --&gt; 00:01:56,918 e parlare solamente una lingua?</p> <p>40 00:01:58,119 --&gt; 00:02:02,309 Il problema è che questa sorta di noncuranza linguistica</p> <p>41 00:02:02,309 --&gt; 00:02:07,209 ha causato deficit linguistici ricorrenti negli Stati Uniti.</p> <p>42 00:02:07,210 --&gt; 00:02:10,400 E questo è qualcosa a cui anche il presidente ha fatto riferimento</p> <p>43 00:02:10,400 --&gt; 00:02:13,560 affermando che, in questo mondo sempre più connesso,</p> <p>44 00:02:13,560 --&gt; 00:02:16,090 dobbiamo migliorare le competenze linguistiche.</p> <p>45 00:02:17,204 --&gt; 00:02:18,274</p> <p>46 00:02:18,888 --&gt; 00:02:23,098 alcuni dei principali notiziari hanno espresso questi sentimenti</p> <p>47 00:02:23,098 --&gt; 00:02:26,288 con titoli importanti, riportando il tema ricorrente</p> <p>48 00:02:26,288 --&gt; 00:02:30,988 della mancanza di competenze linguistiche sia nel pubblico che nel privato.</p> <p>49 00:02:30,998 --&gt; 00:02:33,638 E questi sono solo i titoli degli ultimi due anni.</p> <p>50 00:02:33,993 --&gt; 00:02:36,563 Quindi, come colmare il divario?</p> <p>51 00:02:37,706 --&gt; 00:02:39,166 Quello che vorrei suggerire</p>
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<p>52 00:02:39,166 --&gt; 00:02:42,616 is that the gap is not as large as one might think,</p> <p>53 00:02:42,616 --&gt; 00:02:45,066 because a lot of these languages that are in need</p> <p>54 00:02:45,066 --&gt; 00:02:47,256 are, in fact, already spoken in the US,</p> <p>55 00:02:47,256 --&gt; 00:02:49,158 namely as heritage languages.</p> <p>56 00:02:50,532 --&gt; 00:02:52,726 The last census showed</p> <p>57 00:02:52,726 --&gt; 00:02:57,006 that over one in five Americans over the age of five,</p> <p>58 00:02:57,006 --&gt; 00:02:59,786 they regularly speak a language other than English at home,</p> <p>59 00:02:59,786 --&gt; 00:03:02,926 and there's great diversity in the languages that are being spoken:</p> <p>60 00:03:02,926 --&gt; 00:03:07,182 not just Spanish, but also Cantonese, Vietnamese, Arabic, and so on.</p> <p>61 00:03:10,765 --&gt; 00:03:15,723 So if you are a person who's trying to acquire a heritage language,</p> <p>62 00:03:15,733 --&gt; 00:03:19,171 you know, why would you want to do this?</p> <p>63 00:03:19,178 --&gt; 00:03:23,654 Because what do you have to gain, really, from developing a language</p> <p>64 00:03:23,654 --&gt; 00:03:25,920 that is not the dominant language in the US?</p>	<p>52 00:02:39,166 --&gt; 00:02:42,616 è che la differenza non è così grande come si potrebbe pensare,</p> <p>53 00:02:42,616 --&gt; 00:02:45,066 perché molte di queste lingue di cui c'è bisogno</p> <p>54 00:02:45,066 --&gt; 00:02:47,256 sono in realtà già parlate negli Stati Uniti,</p> <p>55 00:02:47,256 --&gt; 00:02:49,158 come lingue ereditarie.</p> <p>56 00:02:50,532 --&gt; 00:02:52,726 Secondo l'ultimo censimento</p> <p>57 00:02:52,726 --&gt; 00:02:57,006 un americano su cinque, oltre i cinque anni d'età,</p> <p>58 00:02:57,006 --&gt; 00:02:59,786 parla regolarmente una lingua diversa dall'inglese a casa</p> <p>59 00:02:59,786 --&gt; 00:03:02,926 e c'è grande eterogeneità tra le lingue parlate:</p> <p>60 00:03:02,926 --&gt; 00:03:07,182 non solo spagnolo, ma anche cantonese, vietnamita, arabo...</p> <p>61 00:03:10,765 --&gt; 00:03:15,723 Quindi se siete una persona che cerca di acquisire una lingua ereditaria</p> <p>62 00:03:15,733 --&gt; 00:03:19,171 perché dovrete volerlo?</p> <p>63 00:03:19,178 --&gt; 00:03:23,654 Cosa si guadagna dallo sviluppo di una lingua</p> <p>64 00:03:23,654 --&gt; 00:03:25,920 che non è predominante negli Stati Uniti?</p>
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<p>65 00:03:28,836 --&gt; 00:03:30,606 Well, there's a number of reasons.</p> <p>66 00:03:30,616 --&gt; 00:03:33,412 And what I'm going to do in the next 10 minutes or so</p> <p>67 00:03:33,412 --&gt; 00:03:37,602 is to try to show you, using the tools of modern linguistics and psychology,</p> <p>68 00:03:38,220 --&gt; 00:03:39,641 three scientific reasons</p> <p>69 00:03:39,641 --&gt; 00:03:45,411 why it actually makes a lot of sense to actively work to preserve</p> <p>70 00:03:45,921 --&gt; 00:03:50,903 and even develop your proficiency in and use of the heritage language</p> <p>71 00:03:50,903 --&gt; 00:03:52,422 rather than letting it die.</p> <p>72 00:03:52,771 --&gt; 00:03:56,644 So the first has to do with these cognitive benefits</p> <p>73 00:03:56,644 --&gt; 00:04:00,564 that are associated with regularly using more than two languages.</p> <p>74 00:04:01,005 --&gt; 00:04:05,037 And the idea here is that using two languages</p> <p>75 00:04:05,037 --&gt; 00:04:07,437 is a form of cognitive training</p> <p>76 00:04:07,437 --&gt; 00:04:10,545 because when you know more than one way of saying something,</p> <p>77 00:04:10,545 --&gt; 00:04:12,975 when you know two ways of saying everything,</p>	<p>65 00:03:28,836 --&gt; 00:03:30,606 Ci sono molte ragioni.</p> <p>66 00:03:30,616 --&gt; 00:03:33,412 E ciò che farò nei prossimi dieci minuti circa</p> <p>67 00:03:33,412 --&gt; 00:03:37,602 è mostrarvi, con il supporto della linguistica e della psicologia,</p> <p>68 00:03:38,220 --&gt; 00:03:39,641 tre ragioni scientifiche</p> <p>69 00:03:39,641 --&gt; 00:03:45,411 per cui in realtà ha molto senso lavorare attivamente per preservare</p> <p>70 00:03:45,921 --&gt; 00:03:50,903 e sviluppare le competenze e l'uso della lingua ereditaria,</p> <p>71 00:03:50,903 --&gt; 00:03:52,422 piuttosto che lasciarla morire.</p> <p>72 00:03:52,771 --&gt; 00:03:56,644 La prima ragione ha a che fare con i benefici cognitivi</p> <p>73 00:03:56,644 --&gt; 00:04:00,564 che sono associati all'uso regolare di più di due lingue.</p> <p>74 00:04:01,005 --&gt; 00:04:05,037 L'idea è che usare due lingue</p> <p>75 00:04:05,037 --&gt; 00:04:07,437 è una forma di training cognitivo,</p> <p>76 00:04:07,437 --&gt; 00:04:10,545 perché quando si conosce più di un modo per dire una cosa,</p> <p>77 00:04:10,545 --&gt; 00:04:12,975 quando si conoscono due modi per dire ogni cosa,</p>
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78 00:04:13,695 --> 00:04:17,292 the task of speaking ends up being actually quite difficult	78 00:04:13,695 --> 00:04:17,292 parlare diventa un compito piuttosto difficile,
79 00:04:17,292 --> 00:04:21,994 because you're constantly needing to focus and block out irrelevant information	79 00:04:17,292 --> 00:04:21,994 perché occorre concentrarsi, bloccare le informazioni inutili
80 00:04:21,994 --> 00:04:23,205 and make a quick decision	80 00:04:21,994 --> 00:04:23,205 e decidere velocemente
81 00:04:23,205 --> 00:04:26,683 about how you're supposed to say this thing that you're trying to express.	81 00:04:23,205 --> 00:04:26,683 come dire ciò che vuoi esprimere.
82 00:04:26,683 --> 00:04:28,592 And a number of psychological studies	82 00:04:26,683 --> 00:04:28,592 Diversi studi psicologici
83 00:04:28,592 --> 00:04:32,774 have shown that that type of experience, of constantly navigating two languages,	83 00:04:28,592 --> 00:04:32,774 dimostrano che il costante passaggio tra due lingue
84 00:04:32,774 --> 00:04:36,324 essentially amounts to a form of cognitive training	84 00:04:32,774 --> 00:04:36,324 essenzialmente equivale ad una forma di training cognitivo
85 00:04:36,324 --> 00:04:41,514 that has serious benefits even beyond the domain of language.	85 00:04:36,324 --> 00:04:41,514 che porta grandi benefici anche oltre il campo linguistico.
86 00:04:42,215 --> 00:04:43,914 So some of these studies	86 00:04:42,215 --> 00:04:43,914 Alcuni di questi studi
87 00:04:43,914 --> 00:04:48,014 have focused on people's ability to focus on important information	87 00:04:43,914 --> 00:04:48,014 hanno analizzato l'abilità delle persone di concentrarsi su informazioni importanti
88 00:04:48,684 --> 00:04:52,374 and to ignore or suppress irrelevant information,	88 00:04:48,684 --> 00:04:52,374 e di ignorare o sopprimere le informazioni irrilevanti
89 00:04:52,954 --> 00:04:55,451 using tasks like the one schematized here,	89 00:04:52,954 --> 00:04:55,451 tramite attività come questa
90 00:04:55,451 --> 00:05:01,226 where the objective is to press the button that matches the dot in color.	90 00:04:55,451 --> 00:05:01,226 in cui l'obiettivo è premere il pulsante dello stesso colore del cerchio.
91 00:05:02,345 --> 00:05:03,369 And what you notice	91 00:05:02,345 --> 00:05:03,369 Si nota che

<p>92 00:05:03,369 --&gt; 00:05:06,631 is that there's actually two pieces of information about the buttons.</p> <p>93 00:05:06,631 --&gt; 00:05:09,383 There is the color of the button and also its position,</p> <p>94 00:05:09,383 --&gt; 00:05:12,405 whether it's the button on the left or the button on the right.</p> <p>95 00:05:13,033 --&gt; 00:05:16,232 Now, in the case where the button you need to press</p> <p>96 00:05:16,237 --&gt; 00:05:20,517 matches the dot both in color and in position,</p> <p>97 00:05:21,097 --&gt; 00:05:24,937 the task is easy because both color and position are telling you,</p> <p>98 00:05:24,937 --&gt; 00:05:27,416 "Press the blue button on the left."</p> <p>99 00:05:27,416 --&gt; 00:05:29,564 So you don't have to ignore anything.</p> <p>100 00:05:30,455 --&gt; 00:05:33,169 On the other hand, when position is misleading,</p> <p>101 00:05:33,679 --&gt; 00:05:38,490 and you actually have to actively ignore the position information</p> <p>102 00:05:38,490 --&gt; 00:05:40,220 in order to press the right button -</p> <p>103 00:05:40,220 --&gt; 00:05:42,881 the correct button here is the green button on the right,</p> <p>104 00:05:42,881 --&gt; 00:05:44,954 which is not aligned with that green dot -</p>	<p>92 00:05:03,369 --&gt; 00:05:06,631 in realtà ci sono due diverse informazioni sui pulsanti.</p> <p>93 00:05:06,631 --&gt; 00:05:09,383 C'è il colore del pulsante e anche la sua posizione,</p> <p>94 00:05:09,383 --&gt; 00:05:12,405 che sia il pulsante sulla sinistra o il pulsante sulla destra.</p> <p>95 00:05:13,033 --&gt; 00:05:16,232 Nel caso in cui il pulsante che dobbiamo premere</p> <p>96 00:05:16,237 --&gt; 00:05:20,517 coincida sia per colore che per posizione con il cerchio,</p> <p>97 00:05:21,097 --&gt; 00:05:24,937 il compito è facile perché sia il colore che la posizione ci dicono:</p> <p>98 00:05:24,937 --&gt; 00:05:27,416 "Premi il pulsante blu sulla sinistra."</p> <p>99 00:05:27,416 --&gt; 00:05:29,564 Quindi non dobbiamo ignorare nulla.</p> <p>100 00:05:30,455 --&gt; 00:05:33,169 Nell'altro caso, quando la posizione è fuorviante</p> <p>101 00:05:33,679 --&gt; 00:05:38,490 e dobbiamo attivamente ignorare l'informazione della posizione</p> <p>102 00:05:38,490 --&gt; 00:05:40,220 per premere il bottone corretto,</p> <p>103 00:05:40,220 --&gt; 00:05:42,881 in questo caso il bottone verde sulla destra</p> <p>104 00:05:42,881 --&gt; 00:05:44,954 che non è allineato con il cerchio verde,</p>
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<p>105 00:05:44,954 --&gt; 00:05:47,416 then that task becomes a lot harder.</p> <p>106 00:05:47,434 --&gt; 00:05:48,587 And so, naturally,</p> <p>107 00:05:48,587 --&gt; 00:05:52,814 you expect people to be a little slower, at least, in the harder condition</p> <p>108 00:05:52,814 --&gt; 00:05:56,764 because they have to actively ignore that irrelevant position information.</p> <p>109 00:05:58,225 --&gt; 00:06:01,694 What's amazing is that bilinguals are hardly fazed by this.</p> <p>110 00:06:02,406 --&gt; 00:06:06,619 So when you look at the amount of extra time it takes people to respond</p> <p>111 00:06:06,619 --&gt; 00:06:09,515 in that kind of task in the harder condition,</p> <p>112 00:06:09,515 --&gt; 00:06:12,155 where they have to ignore this irrelevant information,</p> <p>113 00:06:12,516 --&gt; 00:06:16,036 in contrast to the monolinguals, who are shown in the solid line here,</p> <p>114 00:06:16,827 --&gt; 00:06:20,082 they show, you know, a delay, as you would expect.</p> <p>115 00:06:21,205 --&gt; 00:06:24,136 But the bilinguals show virtually no delay.</p> <p>116 00:06:24,136 --&gt; 00:06:26,938 And this is true all the way up until age 60.</p> <p>117 00:06:27,427 --&gt; 00:06:29,086 And even in old age,</p>	<p>105 00:05:44,954 --&gt; 00:05:47,416 allora il compito diventa molto più difficile.</p> <p>106 00:05:47,434 --&gt; 00:05:48,587 E quindi, naturalmente,</p> <p>107 00:05:48,587 --&gt; 00:05:52,814 ci si aspetta che le persone siano un po' più lente nella situazione più difficile,</p> <p>108 00:05:52,814 --&gt; 00:05:56,764 perché devono ignorare l'informazione sulla posizione.</p> <p>109 00:05:58,225 --&gt; 00:06:01,694 La cosa sorprendente è che i bilingue sono poco turbati dal problema.</p> <p>110 00:06:02,406 --&gt; 00:06:06,619 Se osservate la quantità di tempo in più che le persone impiegano</p> <p>111 00:06:06,619 --&gt; 00:06:09,515 per risolvere questo quesito nella condizione più complicata,</p> <p>112 00:06:09,515 --&gt; 00:06:12,155 cioè quando devono ignorare l'informazione irrilevante,</p> <p>113 00:06:12,516 --&gt; 00:06:16,036 i monolingue, rappresentati da questa linea spessa,</p> <p>114 00:06:16,827 --&gt; 00:06:20,082 mostrano un ritardo, così come ci si aspetta.</p> <p>115 00:06:21,205 --&gt; 00:06:24,136 Ma i bilingue non mostrano praticamente nessun ritardo.</p> <p>116 00:06:24,136 --&gt; 00:06:26,938 E questo succede fino all'età di 60 anni.</p> <p>117 00:06:27,427 --&gt; 00:06:29,086 E anche da anziani,</p>
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<p>118 00:06:29,086 --&gt; 00:06:32,746 the bilinguals are still doing a lot better than the monolinguals.</p> <p>119 00:06:32,746 --&gt; 00:06:35,076 And this dovetails nicely with some other findings</p> <p>120 00:06:35,076 --&gt; 00:06:38,379 that show that the normal cognitive decline</p> <p>121 00:06:38,379 --&gt; 00:06:42,905 that is associated with aging and also pathologies like dementia,</p> <p>122 00:06:42,905 --&gt; 00:06:47,485 they present significantly later in people who are bilingual than monolingual.</p> <p>123 00:06:47,865 --&gt; 00:06:52,476 So in essence, life with two languages keeps the mind sharp,</p> <p>124 00:06:52,476 --&gt; 00:06:54,696 and it does this because of the mental demands</p> <p>125 00:06:54,696 --&gt; 00:06:57,096 that it places on you on a daily basis.</p> <p>126 00:06:59,406 --&gt; 00:07:00,418 Okay.</p> <p>127 00:07:00,418 --&gt; 00:07:02,038 So, moving on to the second reason</p> <p>128 00:07:02,038 --&gt; 00:07:05,748 for maintaining and developing a heritage language.</p> <p>129 00:07:07,138 --&gt; 00:07:10,736 Heritage speakers, they have this natural head start</p> <p>130 00:07:10,736 --&gt; 00:07:14,920 over people who have no previous exposure to the language.</p>	<p>118 00:06:29,086 --&gt; 00:06:32,746 i bilingue se la cavano molto meglio dei monolingue.</p> <p>119 00:06:32,746 --&gt; 00:06:35,076 Tutto ciò concorda con altri studi</p> <p>120 00:06:35,076 --&gt; 00:06:38,379 che dimostrano che il normale declino cognitivo</p> <p>121 00:06:38,379 --&gt; 00:06:42,905 associato all'invecchiamento e ad altre patologie come la demenza,</p> <p>122 00:06:42,905 --&gt; 00:06:47,485 si presenta significativamente più tardi nei bilingue rispetto ai monolingue.</p> <p>123 00:06:47,865 --&gt; 00:06:52,476 Quindi essenzialmente la vita con due lingue mantiene la mente acuta</p> <p>124 00:06:52,476 --&gt; 00:06:54,696 e ciò succede a causa delle esigenze mentali</p> <p>125 00:06:54,696 --&gt; 00:06:57,096 che ci si presentano quotidianamente.</p> <p>126 00:06:59,406 --&gt; 00:07:00,418 Bene.</p> <p>127 00:07:00,418 --&gt; 00:07:02,038 Ora passiamo alla seconda ragione</p> <p>128 00:07:02,038 --&gt; 00:07:05,748 per mantenere e sviluppare una lingua ereditaria.</p> <p>129 00:07:07,138 --&gt; 00:07:10,736 I parlanti etnici hanno un vantaggio naturale</p> <p>130 00:07:10,736 --&gt; 00:07:14,920 rispetto a chi non è mai stato esposto alla lingua.</p>
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<p>131 00:07:15,210 --&gt; 00:07:18,193 And that is something that is really a national resource</p> <p>132 00:07:18,193 --&gt; 00:07:20,592 and can be taken advantage of.</p> <p>133 00:07:21,132 --&gt; 00:07:22,222 So,</p> <p>134 00:07:22,523 --&gt; 00:07:25,621 one way in which you can get this knowledge</p> <p>135 00:07:25,621 --&gt; 00:07:27,708 that sometimes people don't even remember</p> <p>136 00:07:27,708 --&gt; 00:07:29,648 or have no conscious knowledge of</p> <p>137 00:07:30,628 --&gt; 00:07:32,378 is hypnosis.</p> <p>138 00:07:33,333 --&gt; 00:07:36,642 And so a lot of people have been exposed to some childhood language,</p> <p>139 00:07:36,642 --&gt; 00:07:38,663 but they don't really remember it anymore.</p> <p>140 00:07:38,663 --&gt; 00:07:40,817 They don't have any conscious knowledge of it.</p> <p>141 00:07:40,817 --&gt; 00:07:41,879 And it's been reported</p> <p>142 00:07:41,879 --&gt; 00:07:45,189 that under hypnosis, people can be made to access</p> <p>143 00:07:45,189 --&gt; 00:07:48,428 that kind of deep buried language knowledge</p> <p>144 00:07:48,428 --&gt; 00:07:50,698 that they are not consciously aware of.</p>	<p>131 00:07:15,210 --&gt; 00:07:18,193 Questo costituisce una vera propria risorsa nazionale</p> <p>132 00:07:18,193 --&gt; 00:07:20,592 da cui si può trarre vantaggio.</p> <p>133 00:07:21,132 --&gt; 00:07:22,222 Quindi,</p> <p>134 00:07:22,523 --&gt; 00:07:25,621 un modo in cui si può ottenere questa conoscenza,</p> <p>135 00:07:25,621 --&gt; 00:07:27,708 che le persone nemmeno ricordano di avere</p> <p>136 00:07:27,708 --&gt; 00:07:29,648 o di cui non sono consapevoli,</p> <p>137 00:07:30,628 --&gt; 00:07:32,378 è l'ipnosi.</p> <p>138 00:07:33,333 --&gt; 00:07:36,642 Tante persone sono state esposte ad una lingua durante l'infanzia,</p> <p>139 00:07:36,642 --&gt; 00:07:38,663 ma non la ricordano più.</p> <p>140 00:07:38,663 --&gt; 00:07:40,817 Non ne hanno nessuna conoscenza consapevole.</p> <p>141 00:07:40,817 --&gt; 00:07:41,879 Ed è stato osservato</p> <p>142 00:07:41,879 --&gt; 00:07:45,189 che, sotto ipnosi, le persone possono accedere</p> <p>143 00:07:45,189 --&gt; 00:07:48,428 a quella conoscenza linguistica seppellita nel profondo</p> <p>144 00:07:48,428 --&gt; 00:07:50,698 di cui non sono nemmeno consapevoli.</p>
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<p>145 00:07:50,698 --&gt; 00:07:52,067 So that's pretty cool.</p> <p>146 00:07:52,067 --&gt; 00:07:55,026 And you might think, "It's a little spooky too."</p> <p>147 00:07:55,866 --&gt; 00:07:59,372 But most people don't have access to a professional hypnotist</p> <p>148 00:07:59,372 --&gt; 00:08:01,901 every time they want to speak their heritage language.</p> <p>149 00:08:01,901 --&gt; 00:08:04,901 So is there maybe a better way or more practical way</p> <p>150 00:08:04,901 --&gt; 00:08:07,367 of accessing this knowledge</p> <p>151 00:08:08,297 --&gt; 00:08:10,737 that can help you speak a different language?</p> <p>152 00:08:11,232 --&gt; 00:08:13,525 And there is, as it turns out.</p> <p>153 00:08:13,531 --&gt; 00:08:15,819 Basically: relearn the language.</p> <p>154 00:08:16,871 --&gt; 00:08:22,346 So one example of this heritage head start expressing itself in relearning</p> <p>155 00:08:22,346 --&gt; 00:08:26,241 comes from a study of heritage learners of Spanish in LA,</p> <p>156 00:08:26,831 --&gt; 00:08:30,301 and when you look at the way they pronounce Spanish,</p> <p>157 00:08:31,751 --&gt; 00:08:35,300 you can basically measure this with accent readings.</p> <p>158 00:08:35,300 --&gt; 00:08:38,738 So if you take native Spanish speakers,</p>	<p>145 00:07:50,698 --&gt; 00:07:52,067 È una cosa molto bella.</p> <p>146 00:07:52,067 --&gt; 00:07:55,026 Potreste pensare: "È anche un po' inquietante."</p> <p>147 00:07:55,866 --&gt; 00:07:59,372 Ma gran parte delle persone non può rivolgersi ad un ipnotizzatore</p> <p>148 00:07:59,372 --&gt; 00:08:01,901 quando vogliono usare la propria lingua ereditaria.</p> <p>149 00:08:01,901 --&gt; 00:08:04,901 C'è forse un modo migliore o più pratico</p> <p>150 00:08:04,901 --&gt; 00:08:07,367 per accedere a questa conoscenza</p> <p>151 00:08:08,297 --&gt; 00:08:10,737 che può aiutarci a parlare una lingua diversa?</p> <p>152 00:08:11,232 --&gt; 00:08:13,525 C'è, a quanto pare.</p> <p>153 00:08:13,531 --&gt; 00:08:15,819 In pratica: reimparare la lingua.</p> <p>154 00:08:16,871 --&gt; 00:08:22,346 Un esempio del vantaggio ereditario nel riapprendimento</p> <p>155 00:08:22,346 --&gt; 00:08:26,241 viene da uno studio su studenti ereditari di spagnolo a Los Angeles.</p> <p>156 00:08:26,831 --&gt; 00:08:30,301 Quando ascoltate il modo in cui pronunciano lo spagnolo,</p> <p>157 00:08:31,751 --&gt; 00:08:35,300 potete praticamente misurarlo grazie alla lettura degli accenti.</p> <p>158 00:08:35,300 --&gt; 00:08:38,738 Se prendete dei madrelingue spagnoli</p>
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<p>and you ask them to rate</p> <p>159 00:08:38,738 --&gt; 00:08:41,739 the accents of some people that they're hearing on headphones,</p> <p>160 00:08:42,109 --&gt; 00:08:47,040 native speakers, they score very high near the top of this five-point scale.</p> <p>161 00:08:47,040 --&gt; 00:08:49,688 That's as you would expect; they're native speakers.</p> <p>162 00:08:49,688 --&gt; 00:08:53,390 That's the case both in the pronunciation of individual sounds</p> <p>163 00:08:53,390 --&gt; 00:08:55,689 as well as their fluent narrative.</p> <p>164 00:08:57,022 --&gt; 00:08:59,632 The novice learners, the total beginners -</p> <p>165 00:08:59,632 --&gt; 00:09:03,318 these are college undergraduates learning Spanish for the first time -</p> <p>166 00:09:03,928 --&gt; 00:09:05,790 they sound pretty heavily accented,</p> <p>167 00:09:05,790 --&gt; 00:09:09,643 and that's basically reflected in these much lower accent scores.</p> <p>168 00:09:10,710 --&gt; 00:09:13,272 Now, if you look at the childhood overhearers -</p> <p>169 00:09:13,272 --&gt; 00:09:16,475 these are people who received consistent exposure to Spanish,</p> <p>170 00:09:16,475 --&gt; 00:09:18,415 but only up until school age -</p> <p>171 00:09:20,040 --&gt; 00:09:23,922 they are significantly better than these novice learners.</p>	<p>e chiedete loro di valutare</p> <p>159 00:08:38,738 --&gt; 00:08:41,739 gli accenti di alcune persone che ascoltano tramite le cuffie,</p> <p>160 00:08:42,109 --&gt; 00:08:47,040 daranno punti molto alti ai madrelingue, quasi il massimo su questa scala.</p> <p>161 00:08:47,040 --&gt; 00:08:49,688 Ed è ciò che ci si aspetta, perché sono madrelingue.</p> <p>162 00:08:49,688 --&gt; 00:08:53,390 Questo per quanto riguarda sia la pronuncia di suoni singoli</p> <p>163 00:08:53,390 --&gt; 00:08:55,689 sia la fluidità dei discorsi.</p> <p>164 00:08:57,022 --&gt; 00:08:59,632 Gli studenti alle prime armi, i principianti assoluti,</p> <p>165 00:08:59,632 --&gt; 00:09:03,318 sono universitari che imparano lo spagnolo per la prima volta.</p> <p>166 00:09:03,928 --&gt; 00:09:05,790 Hanno un accento molto marcato</p> <p>167 00:09:05,790 --&gt; 00:09:09,643 e questo si riflette nella valutazione molto più bassa.</p> <p>168 00:09:10,710 --&gt; 00:09:13,272 Ora, se osservate i parlanti che durante l'infanzia</p> <p>169 00:09:13,272 --&gt; 00:09:16,475 sono stati costantemente esposti allo spagnolo,</p> <p>170 00:09:16,475 --&gt; 00:09:18,415 ma solo durante l'età prescolare,</p> <p>171 00:09:20,040 --&gt; 00:09:23,922 essi sono molto più bravi dei principianti.</p>
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<p>172 00:09:24,332 --&gt; 00:09:25,434 And this is remarkable</p> <p>173 00:09:25,434 --&gt; 00:09:30,164 because they really only had experience hearing Spanish.</p> <p>174 00:09:30,714 --&gt; 00:09:32,624 They didn't really speak Spanish.</p> <p>175 00:09:32,624 --&gt; 00:09:34,733 They never really learned to speak Spanish,</p> <p>176 00:09:34,733 --&gt; 00:09:37,323 and yet that very early exposure,</p> <p>177 00:09:37,323 --&gt; 00:09:40,803 hearing Spanish years later, more than 10 years later</p> <p>178 00:09:40,803 --&gt; 00:09:44,454 is giving them this measurable advantage in speaking Spanish</p> <p>179 00:09:44,454 --&gt; 00:09:46,908 when they go to relearn it in college.</p> <p>180 00:09:48,203 --&gt; 00:09:52,083 But, you know, those people were exposed to Spanish for maybe six years,</p> <p>181 00:09:52,083 --&gt; 00:09:53,988 so they did pick up a few words</p> <p>182 00:09:53,988 --&gt; 00:09:57,088 and had a little bit of experience saying a few things in Spanish.</p> <p>183 00:09:57,088 --&gt; 00:10:00,037 So maybe that was the source of this linguistic advantage</p> <p>184 00:10:00,037 --&gt; 00:10:01,398 that you're seeing here.</p> <p>185 00:10:01,737 --&gt; 00:10:03,188 And so, for that reason,</p>	<p>172 00:09:24,332 --&gt; 00:09:25,434 Ciò è straordinario</p> <p>173 00:09:25,434 --&gt; 00:09:30,164 perché hanno sperimentato solamente l'ascolto dello spagnolo.</p> <p>174 00:09:30,714 --&gt; 00:09:32,624 Non lo hanno mai veramente parlato.</p> <p>175 00:09:32,624 --&gt; 00:09:34,733 Non hanno mai imparato a parlarlo veramente,</p> <p>176 00:09:34,733 --&gt; 00:09:37,323 eppure quella esposizione precoce</p> <p>177 00:09:37,323 --&gt; 00:09:40,803 e l'ascolto dello spagnolo più di dieci anni dopo,</p> <p>178 00:09:40,803 --&gt; 00:09:44,454 forniscono loro un notevole vantaggio nel parlarlo</p> <p>179 00:09:44,454 --&gt; 00:09:46,908 quando lo reimparano all'università.</p> <p>180 00:09:48,203 --&gt; 00:09:52,083 Ma queste persone sono state esposte allo spagnolo forse per sei anni,</p> <p>181 00:09:52,083 --&gt; 00:09:53,988 quindi hanno imparato qualche parola</p> <p>182 00:09:53,988 --&gt; 00:09:57,088 e hanno un po' di esperienza nel dire alcune cose in spagnolo.</p> <p>183 00:09:57,088 --&gt; 00:10:00,037 Forse è quella la causa di questo vantaggio linguistico</p> <p>184 00:10:00,037 --&gt; 00:10:01,398 che possiamo osservare.</p> <p>185 00:10:01,737 --&gt; 00:10:03,188 Per questa ragione,</p>
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<p>186 00:10:03,188 --&gt; 00:10:07,818 people have gone further back in time to see whether heritage language exposure</p> <p>187 00:10:07,818 --&gt; 00:10:10,439 that's limited to just the first year of life,</p> <p>188 00:10:10,439 --&gt; 00:10:12,859 definitely before kids started to speak,</p> <p>189 00:10:13,389 --&gt; 00:10:16,279 whether that's also associated with a linguistic advantage.</p> <p>190 00:10:18,129 --&gt; 00:10:21,798 And that's exactly the type of thing that you see when you look at adoptees.</p> <p>191 00:10:22,569 --&gt; 00:10:25,069 So if you look at Korean American adoptees</p> <p>192 00:10:25,069 --&gt; 00:10:29,247 who were adopted to, typically, a very white community</p> <p>193 00:10:29,247 --&gt; 00:10:31,657 where there's no Korean speakers basically,</p> <p>194 00:10:32,387 --&gt; 00:10:37,089 and you ask them to hear some difficult-to-hear Korean sounds,</p> <p>195 00:10:37,989 --&gt; 00:10:38,989 they do better.</p> <p>196 00:10:38,989 --&gt; 00:10:40,759 So Korean has two types of sounds</p> <p>197 00:10:40,759 --&gt; 00:10:44,060 that are typically very difficult for English speakers to distinguish.</p> <p>198 00:10:44,060 --&gt; 00:10:47,489 They're these so-called lax and aspirated consonants.</p>	<p>186 00:10:03,188 --&gt; 00:10:07,818 siamo andati ancor più indietro per capire se il contatto con la lingua ereditaria</p> <p>187 00:10:07,818 --&gt; 00:10:10,439 anche se limitato solamente al primo anno di vita,</p> <p>188 00:10:10,439 --&gt; 00:10:12,859 perciò prima che il bambino inizi a parlare,</p> <p>189 00:10:13,389 --&gt; 00:10:16,439 potesse essere associato anch'esso ad un vantaggio linguistico.</p> <p>190 00:10:18,129 --&gt; 00:10:21,798 E questo è esattamente ciò che si osserva nei bambini adottati.</p> <p>191 00:10:22,569 --&gt; 00:10:25,069 Se osserviamo i bambini coreani adottati</p> <p>192 00:10:25,069 --&gt; 00:10:29,247 solitamente da famiglie della comunità bianca</p> <p>193 00:10:29,247 --&gt; 00:10:31,657 in cui non c'è praticamente alcun parlante coreano</p> <p>194 00:10:32,387 --&gt; 00:10:37,089 e chiediamo loro di ascoltare qualche suono difficile in coreano,</p> <p>195 00:10:37,989 --&gt; 00:10:38,989 li distinguono.</p> <p>196 00:10:38,989 --&gt; 00:10:40,759 Il coreano ha due tipi di suoni</p> <p>197 00:10:40,759 --&gt; 00:10:44,060 che i parlanti inglesi solitamente faticano a distinguere.</p> <p>198 00:10:44,060 --&gt; 00:10:47,489 Sono le cosiddette consonanti deboli e aspirate.</p>
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<p>199 00:10:47,779 --&gt; 00:10:50,758 So a word beginning with a lax "b", for instance,</p> <p>200 00:10:50,758 --&gt; 00:10:53,198 is (Korean) "bal," which means "foot."</p> <p>201 00:10:53,918 --&gt; 00:10:58,391 And a word beginning with an aspirated "p" is (Korean) "pal," which means "arm."</p> <p>202 00:10:58,860 --&gt; 00:11:01,704 So these are words, you know, that you don't want to mix up,</p> <p>203 00:11:01,704 --&gt; 00:11:03,664 especially, like, at the doctor's office.</p> <p>204 00:11:04,174 --&gt; 00:11:07,748 Yet for most of you, they probably sound almost exactly the same.</p> <p>205 00:11:07,748 --&gt; 00:11:09,082 (Korean) Bal, foot.</p> <p>206 00:11:09,562 --&gt; 00:11:10,902 (Korean) Pal, arm.</p> <p>207 00:11:12,582 --&gt; 00:11:15,265 So these are, you know, some pretty hard-to-hear sounds.</p> <p>208 00:11:15,265 --&gt; 00:11:17,535 And when you look at native speakers, you know,</p> <p>209 00:11:17,535 --&gt; 00:11:19,975 they have no trouble distinguishing these sounds,</p> <p>210 00:11:20,535 --&gt; 00:11:23,403 but novice learners, total beginners in their Korean class,</p> <p>211 00:11:23,403 --&gt; 00:11:25,153 they have a little bit more trouble.</p> <p>212 00:11:25,163 --&gt; 00:11:26,946 They have significantly more trouble.</p>	<p>199 00:10:47,779 --&gt; 00:10:50,758 Quindi una parola che comincia con una "b" debole, per esempio,</p> <p>200 00:10:50,758 --&gt; 00:10:53,198 è la parola coreana "bal", che significa "piede".</p> <p>201 00:10:53,918 --&gt; 00:10:58,391 Mentre una parola che inizia con una "p" aspirata è "pal", "braccio".</p> <p>202 00:10:58,860 --&gt; 00:11:01,704 Ovviamente non vogliamo confondere queste parole,</p> <p>203 00:11:01,704 --&gt; 00:11:03,664 soprattutto nello studio di un dottore.</p> <p>204 00:11:04,174 --&gt; 00:11:07,748 Però per la maggior parte di voi suoneranno esattamente uguali.</p> <p>205 00:11:07,748 --&gt; 00:11:09,082 Bal, piede.</p> <p>206 00:11:09,562 --&gt; 00:11:10,902 Pal, braccio.</p> <p>207 00:11:12,582 --&gt; 00:11:15,265 Questi sono alcuni suoni difficili da percepire.</p> <p>208 00:11:15,265 --&gt; 00:11:17,535 Se osservate i madrelingua,</p> <p>209 00:11:17,535 --&gt; 00:11:19,975 non hanno problemi a distinguere questi suoni,</p> <p>210 00:11:20,535 --&gt; 00:11:23,403 mentre i principianti assoluti durante le lezioni di coreano</p> <p>211 00:11:23,403 --&gt; 00:11:25,153 sono più in difficoltà.</p> <p>212 00:11:25,163 --&gt; 00:11:26,946 Hanno decisamente più problemi.</p>
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<p>213 00:11:27,366 --&gt; 00:11:32,101 Now, in the middle here, the adoptees, they have, again, no conscious knowledge.</p> <p>214 00:11:32,101 --&gt; 00:11:34,803 They do not remember knowing anything about Korean.</p> <p>215 00:11:35,223 --&gt; 00:11:36,921 They do significantly better.</p> <p>216 00:11:36,921 --&gt; 00:11:40,683 And that's remarkable because, again, they don't remember anything about Korean,</p> <p>217 00:11:40,693 --&gt; 00:11:43,931 and yet that early experience, just one year of experience</p> <p>218 00:11:43,931 --&gt; 00:11:47,251 is expressing itself in how they do when they relearn the language.</p> <p>219 00:11:49,395 --&gt; 00:11:51,637 Okay, so moving on to the third advantage</p> <p>220 00:11:51,637 --&gt; 00:11:55,737 or the third benefit of developing a heritage language.</p> <p>221 00:11:56,667 --&gt; 00:12:01,416 Having experience in another language serves to sort of make you more adaptable</p> <p>222 00:12:01,416 --&gt; 00:12:03,728 because it expands the range of resources</p> <p>223 00:12:03,728 --&gt; 00:12:08,346 that you can use to tackle the language that you're encountering.</p> <p>224 00:12:08,346 --&gt; 00:12:10,845 So to demonstrate what I mean by this,</p> <p>225 00:12:10,845 --&gt; 00:12:16,079 consider the case of final "p," "t," and "k" in English.</p> <p>226 00:12:16,079 --&gt; 00:12:18,318 So English has these sounds</p>	<p>213 00:11:27,366 --&gt; 00:11:32,101 Ora, anche chi è stato adottato non ha nessuna conoscenza consapevole.</p> <p>214 00:11:32,101 --&gt; 00:11:34,803 Essi non si ricordano nulla del coreano,</p> <p>215 00:11:35,223 --&gt; 00:11:36,921 eppure hanno risultati migliori.</p> <p>216 00:11:36,921 --&gt; 00:11:40,683 E tutto ciò è straordinario, perché non ricordano nulla</p> <p>217 00:11:40,693 --&gt; 00:11:43,931 ma comunque quell'esperienza remota, quell'unico anno di esperienza,</p> <p>218 00:11:43,931 --&gt; 00:11:47,251 emerge nel modo in cui riescono a reimparare la lingua.</p> <p>219 00:11:49,395 --&gt; 00:11:51,637 Bene, passiamo al terzo vantaggio</p> <p>220 00:11:51,637 --&gt; 00:11:55,737 legato allo sviluppo di una lingua ereditaria.</p> <p>221 00:11:56,667 --&gt; 00:12:01,416 Avere esperienza in un'altra lingua rende in un certo senso più flessibili,</p> <p>222 00:12:01,416 --&gt; 00:12:03,728 perché espande la gamma di risorse</p> <p>223 00:12:03,728 --&gt; 00:12:08,346 che si possono sfruttare per affrontare la lingua che si sta incontrando.</p> <p>224 00:12:08,346 --&gt; 00:12:10,845 Per dimostrare ciò che sto dicendo</p> <p>225 00:12:10,845 --&gt; 00:12:16,079 consideriamo le 'p', 't' e 'k' finali in inglese.</p> <p>226 00:12:16,079 --&gt; 00:12:18,318 L'inglese ha questi suoni,</p>
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<p>"p," "t," and "k,"</p> <p>227 00:12:18,318 --&gt; 00:12:21,858 and they can occur at the ends of words.</p> <p>228 00:12:21,858 --&gt; 00:12:27,002 So a word like "wheat," for instance, it ends in "t,"</p> <p>229 00:12:27,932 --&gt; 00:12:32,122 but these final sounds are often, like, swallowed in English,</p> <p>230 00:12:32,122 --&gt; 00:12:35,218 or they're kind of not fully pronounced in conversational speech.</p> <p>231 00:12:35,218 --&gt; 00:12:37,918 So a word like "wheat," like "wheat flour" -</p> <p>232 00:12:37,918 --&gt; 00:12:41,399 you can say it like "wheat" with a fully pronounced "t,"</p> <p>233 00:12:41,399 --&gt; 00:12:46,079 or you can say it like "wee" with no final burst of air</p> <p>234 00:12:46,079 --&gt; 00:12:49,399 which really helps you tell that the word is "wheat,"</p> <p>235 00:12:49,399 --&gt; 00:12:52,616 and not "weep" with a "p," meaning "cry,"</p> <p>236 00:12:52,616 --&gt; 00:12:56,256 and not "week" with a "k," meaning "seven days."</p> <p>237 00:12:57,606 --&gt; 00:12:59,540 So, to reiterate, in English,</p> <p>238 00:12:59,540 --&gt; 00:13:03,040 these sounds are often but not always pronounced this way</p> <p>239 00:13:03,040 --&gt; 00:13:06,164 whereas in other languages, like Korean and Thai and Cantonese,</p>	<p>'p', 't' e 'k',</p> <p>227 00:12:18,318 --&gt; 00:12:21,858 che possono presentarsi a fine parola.</p> <p>228 00:12:21,858 --&gt; 00:12:27,002 Una parola come "wheat", per esempio, finisce con 't'</p> <p>229 00:12:27,932 --&gt; 00:12:32,122 ma questi suoni finali in inglese vengono spesso inghiottiti</p> <p>230 00:12:32,122 --&gt; 00:12:35,218 o non sono pronunciati del tutto nella conversazione.</p> <p>231 00:12:35,218 --&gt; 00:12:37,918 Quindi una parola come "wheat", ad esempio "wheat flour",</p> <p>232 00:12:37,918 --&gt; 00:12:41,399 può essere espressa come "wheat" con una 't' completamente pronunciata,</p> <p>233 00:12:41,399 --&gt; 00:12:46,079 o possiamo dire "wee", senza l'esplosione d'aria finale</p> <p>234 00:12:46,079 --&gt; 00:12:49,399 che ci aiuta a capire che la parola è "wheat"</p> <p>235 00:12:49,399 --&gt; 00:12:52,616 e non "weep" con la 'p', che significa "piangere",</p> <p>236 00:12:52,616 --&gt; 00:12:56,256 e neppure "week" con la 'k', che significa "settimana".</p> <p>237 00:12:57,606 --&gt; 00:12:59,540 Ripetendo, quindi, in inglese</p> <p>238 00:12:59,540 --&gt; 00:13:03,040 questi suoni sono spesso pronunciati in questo modo, ma non sempre,</p> <p>239 00:13:03,040 --&gt; 00:13:06,164 mentre in altre lingue come il coreano, il thai e il cantonese,</p>
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<p>240 00:13:06,794 --&gt; 00:13:09,295 those sounds are always pronounced that way.</p> <p>241 00:13:10,176 --&gt; 00:13:13,717 So what that means is, then, that Korean speakers, for example,</p> <p>242 00:13:13,717 --&gt; 00:13:17,906 they receive more practice, they hear these sounds more often,</p> <p>243 00:13:17,906 --&gt; 00:13:19,563 and they get more experience</p> <p>244 00:13:19,563 --&gt; 00:13:22,963 with learning how to perceive these difficult-to-hear sounds.</p> <p>245 00:13:24,097 --&gt; 00:13:26,219 So the question you might ask then</p> <p>246 00:13:26,219 --&gt; 00:13:30,219 is, "Well, what about these Korean Americans then</p> <p>247 00:13:30,219 --&gt; 00:13:34,417 who have this early exposure to both of these languages, English and Korean?</p> <p>248 00:13:35,257 --&gt; 00:13:40,158 Is it the case that that early Korean exposure is harmful,</p> <p>249 00:13:40,158 --&gt; 00:13:42,579 that it hurts their perception of English?"</p> <p>250 00:13:43,338 --&gt; 00:13:46,248 Because overall, in terms of just hours in the day,</p> <p>251 00:13:46,248 --&gt; 00:13:48,411 they can't spend as much time hearing English,</p> <p>252 00:13:48,411 --&gt; 00:13:50,701 because some of that time they're hearing Korean.</p>	<p>240 00:13:06,794 --&gt; 00:13:09,295 questi suoni sono sempre pronunciati in quel modo.</p> <p>241 00:13:10,176 --&gt; 00:13:13,717 Ciò significa quindi che i parlanti coreani, ad esempio,</p> <p>242 00:13:13,717 --&gt; 00:13:17,906 si esercitano di più, sentono questi suoni più spesso</p> <p>243 00:13:17,906 --&gt; 00:13:19,563 e acquisiscono più esperienza</p> <p>244 00:13:19,563 --&gt; 00:13:22,963 nella percezione di questi suoni difficili.</p> <p>245 00:13:24,097 --&gt; 00:13:26,219 Ora, la domanda che potrebbe sorgervi è:</p> <p>246 00:13:26,219 --&gt; 00:13:30,219 "E quei coreani americani</p> <p>247 00:13:30,219 --&gt; 00:13:34,417 che hanno avuto un'esposizione precoce ad entrambe le lingue, inglese e coreano?</p> <p>248 00:13:35,257 --&gt; 00:13:38,788 È questo il caso in cui l'esposizione precoce al coreano</p> <p>249 00:13:40,158 --&gt; 00:13:42,579 danneggia la loro percezione dell'inglese?"</p> <p>250 00:13:43,338 --&gt; 00:13:46,248 In fin dei conti, in termini di ore giornaliere,</p> <p>251 00:13:46,248 --&gt; 00:13:48,411 non ascoltano l'inglese per lo stesso tempo,</p> <p>252 00:13:48,411 --&gt; 00:13:50,701 poiché sentono anche il coreano.</p>
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<p>253 00:13:50,701 --&gt; 00:13:53,196 So they're spending less time hearing English overall</p> <p>254 00:13:53,196 --&gt; 00:13:57,076 than monolingual English speakers who are only hearing English around them.</p> <p>255 00:13:57,699 --&gt; 00:14:00,894 On the other hand, maybe it doesn't do that.</p> <p>256 00:14:00,894 --&gt; 00:14:01,895 And instead,</p> <p>257 00:14:01,895 --&gt; 00:14:04,445 maybe there's a beneficial effect, maybe it helps them</p> <p>258 00:14:04,445 --&gt; 00:14:07,015 because, actually, that sort of experience</p> <p>259 00:14:07,015 --&gt; 00:14:10,865 can train you in learning how to deal with these types of sounds</p> <p>260 00:14:10,865 --&gt; 00:14:13,195 even if that experience comes from a language</p> <p>261 00:14:13,195 --&gt; 00:14:16,005 that is different from the one that you're actually hearing.</p> <p>262 00:14:16,005 --&gt; 00:14:17,925 So the experience is from Korean -</p> <p>263 00:14:17,925 --&gt; 00:14:20,545 that kind of linguistic training is coming from Korean -</p> <p>264 00:14:20,545 --&gt; 00:14:22,585 and can be applied to English, maybe.</p> <p>265 00:14:22,995 --&gt; 00:14:24,485 So, which of these is it?</p> <p>266 00:14:24,485 --&gt; 00:14:27,625 Does that early Korean exposure hurt their perception of English,</p>	<p>253 00:13:50,701 --&gt; 00:13:53,196 Quindi trascorrono meno tempo ascoltando l'inglese</p> <p>254 00:13:53,196 --&gt; 00:13:57,076 rispetto ai monolingue inglesi, che sentono solo inglese attorno a sé.</p> <p>255 00:13:57,699 --&gt; 00:14:00,894 D'altra parte, forse tutto ciò non succede.</p> <p>256 00:14:00,894 --&gt; 00:14:01,895 Al contrario,</p> <p>257 00:14:01,895 --&gt; 00:14:04,445 forse l'effetto è benefico, forse li aiuta</p> <p>258 00:14:04,445 --&gt; 00:14:07,015 perché in realtà questo tipo di esperienza</p> <p>259 00:14:07,015 --&gt; 00:14:10,865 può insegnare ad affrontare questi tipi di suoni</p> <p>260 00:14:10,865 --&gt; 00:14:13,195 anche se quell'esperienza proviene da una lingua</p> <p>261 00:14:13,195 --&gt; 00:14:16,005 che è diversa da quella che si sta ascoltando.</p> <p>262 00:14:16,005 --&gt; 00:14:17,925 Quindi l'esperienza viene dal coreano,</p> <p>263 00:14:17,925 --&gt; 00:14:20,545 quella sorta di training linguistico viene dal coreano,</p> <p>264 00:14:20,545 --&gt; 00:14:22,585 e può essere applicato all'inglese, forse.</p> <p>265 00:14:22,995 --&gt; 00:14:24,485 Allora quale teoria è corretta?</p> <p>266 00:14:24,485 --&gt; 00:14:27,625 L'esposizione precoce al coreano danneggia la percezione in inglese</p>
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<p>267 00:14:27,625 --&gt; 00:14:29,945 or does it improve their perception of English?</p> <p>268 00:14:30,992 --&gt; 00:14:32,192 It's the latter.</p> <p>269 00:14:32,931 --&gt; 00:14:37,841 So when you ask people to identify</p> <p>270 00:14:37,841 --&gt; 00:14:40,621 final sounds that are not "p" and "t" and "k,"</p> <p>271 00:14:40,621 --&gt; 00:14:43,151 so just kind of regularly pronounced sounds,</p> <p>272 00:14:43,731 --&gt; 00:14:46,971 everyone, native Korean speakers, native English speakers,</p> <p>273 00:14:46,971 --&gt; 00:14:49,401 and heritage Korean speakers, they do very well</p> <p>274 00:14:49,401 --&gt; 00:14:50,851 because those sounds are easy.</p> <p>275 00:14:50,851 --&gt; 00:14:52,301 They're not particularly hard.</p> <p>276 00:14:52,754 --&gt; 00:14:56,484 Whereas the final "p," "t," and "k" sounds -</p> <p>277 00:14:56,484 --&gt; 00:14:59,879 the heritage speakers do significantly better at doing this</p> <p>278 00:14:59,879 --&gt; 00:15:01,379 than the English speakers.</p> <p>279 00:15:01,779 --&gt; 00:15:05,629 And this is also the case if you ask them to do an easier task.</p> <p>280 00:15:05,629 --&gt; 00:15:07,099 So instead of just saying,</p>	<p>267 00:14:27,625 --&gt; 00:14:29,945 o, al contrario, la migliora?</p> <p>268 00:14:30,992 --&gt; 00:14:32,192 La seconda è corretta.</p> <p>269 00:14:32,931 --&gt; 00:14:37,841 Quando chiedete alle persone di riconoscere</p> <p>270 00:14:37,841 --&gt; 00:14:40,621 suoni finali che non siano 'p', 't' e 'k',</p> <p>271 00:14:40,621 --&gt; 00:14:43,151 quindi suoni pronunciati normalmente,</p> <p>272 00:14:43,731 --&gt; 00:14:46,971 tutti, i madrelingue coreani, i madrelingue inglesi</p> <p>273 00:14:46,971 --&gt; 00:14:49,401 e i parlanti ereditari coreani, hanno successo</p> <p>274 00:14:49,401 --&gt; 00:14:50,851 perché i suoni sono semplici.</p> <p>275 00:14:50,851 --&gt; 00:14:52,301 Non sono molto difficili.</p> <p>276 00:14:52,754 --&gt; 00:14:56,484 Al contrario, con i suoni finali 'p', 't' e 'k'</p> <p>277 00:14:56,484 --&gt; 00:14:59,879 i parlanti ereditari ottengono risultati decisamente migliori</p> <p>278 00:14:59,879 --&gt; 00:15:01,379 dei parlanti inglesi.</p> <p>279 00:15:01,779 --&gt; 00:15:05,629 E questo succede quando si chiede loro di svolgere un compito più semplice.</p> <p>280 00:15:05,629 --&gt; 00:15:07,099 Quindi invece di chiedere solo</p>
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<p>281 00:15:07,099 --&gt; 00:15:09,889 "Is this ending in a 'p' or a 't' or a 'k'?"</p> <p>282 00:15:09,889 --&gt; 00:15:11,286 but you just ask them to say,</p> <p>283 00:15:11,286 --&gt; 00:15:13,606 "Are these two words the same or different?"</p> <p>284 00:15:14,516 --&gt; 00:15:18,696 Heritage speakers are much better or significantly better at telling</p> <p>285 00:15:18,696 --&gt; 00:15:24,596 that "wheat" without the final puff is different from "wee"</p> <p>286 00:15:25,516 --&gt; 00:15:26,776 than the other groups,</p> <p>287 00:15:26,776 --&gt; 00:15:29,606 then, in particular, the monolingual native English speakers</p> <p>288 00:15:29,606 --&gt; 00:15:31,626 that have no experience with Korean.</p> <p>289 00:15:31,814 --&gt; 00:15:35,889 So this is remarkable because these people are essentially showing</p> <p>290 00:15:36,959 --&gt; 00:15:39,398 better than native comprehension of English,</p> <p>291 00:15:39,398 --&gt; 00:15:42,718 and this is the result, essentially, of them having this experience</p> <p>292 00:15:42,718 --&gt; 00:15:44,265 from another language.</p> <p>293 00:15:45,629 --&gt; 00:15:46,779 What this means, then,</p> <p>294 00:15:46,779 --&gt; 00:15:51,219 is that heritage language experience is triply beneficial.</p>	<p>281 00:15:07,099 --&gt; 00:15:09,889 "Questa parola finisce con una 'p', una 't' o una 'k'?"</p> <p>282 00:15:09,889 --&gt; 00:15:11,286 chiediamo loro</p> <p>283 00:15:11,286 --&gt; 00:15:13,606 "Queste due parole sono uguali o diverse?"</p> <p>284 00:15:14,516 --&gt; 00:15:18,696 I parlanti ereditari sono molto più bravi nell'affermare che</p> <p>285 00:15:18,696 --&gt; 00:15:24,596 "wheat" senza il soffio finale è diverso da "wee"</p> <p>286 00:15:25,516 --&gt; 00:15:26,776 rispetto agli altri gruppi</p> <p>287 00:15:26,776 --&gt; 00:15:29,606 come, ad esempio, i monolingue inglesi</p> <p>288 00:15:29,606 --&gt; 00:15:31,626 che non hanno esperienza con il coreano.</p> <p>289 00:15:31,814 --&gt; 00:15:35,889 Tutto ciò è notevole poiché queste persone stanno praticamente dimostrando</p> <p>290 00:15:36,959 --&gt; 00:15:39,398 una comprensione migliore rispetto ai madrelingue,</p> <p>291 00:15:39,398 --&gt; 00:15:42,718 e questo, essenzialmente, è il risultato di questa loro esperienza</p> <p>292 00:15:42,718 --&gt; 00:15:44,265 proveniente da un'altra lingua.</p> <p>293 00:15:45,629 --&gt; 00:15:46,779 Ciò significa, quindi,</p> <p>294 00:15:46,779 --&gt; 00:15:51,219 che l'esperienza linguistica ereditaria ha un triplice vantaggio.</p>
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<p>295 00:15:51,219 --&gt; 00:15:54,371 On the one hand, it may confer these cognitive benefits</p> <p>296 00:15:54,371 --&gt; 00:15:56,981 that generalize beyond the domain of language.</p> <p>297 00:15:58,271 --&gt; 00:16:01,980 Also, development of this experience</p> <p>298 00:16:01,980 --&gt; 00:16:04,430 can capitalize upon this inherent advantage</p> <p>299 00:16:04,430 --&gt; 00:16:08,209 that heritage speakers have over total beginners.</p> <p>300 00:16:08,209 --&gt; 00:16:11,733 And that's the case even if they, you know, don't really remember</p> <p>301 00:16:11,733 --&gt; 00:16:16,620 or have conscious knowledge of that experience early in life.</p> <p>302 00:16:17,609 --&gt; 00:16:21,958 And finally, knowing a language that is not English,</p> <p>303 00:16:21,958 --&gt; 00:16:24,408 knowing a language other than your primary language</p> <p>304 00:16:24,408 --&gt; 00:16:28,594 can kind of increase your set of mental tools</p> <p>305 00:16:28,594 --&gt; 00:16:30,534 that you can use to deal with language.</p> <p>306 00:16:30,534 --&gt; 00:16:32,376 In the case of the Korean Americans,</p> <p>307 00:16:32,376 --&gt; 00:16:35,136 they have two strategies for hearing these final sounds.</p>	<p>295 00:15:51,219 --&gt; 00:15:54,371 Da una parte, può portare questi benefici cognitivi</p> <p>296 00:15:54,371 --&gt; 00:15:56,981 che sono universali, vanno oltre la sfera linguistica.</p> <p>297 00:15:58,271 --&gt; 00:16:01,980 Inoltre, lo sviluppo di questa esperienza</p> <p>298 00:16:01,980 --&gt; 00:16:04,430 può sfruttare questo vantaggio innato</p> <p>299 00:16:04,430 --&gt; 00:16:08,209 che i parlanti ereditari hanno rispetto ai principianti assoluti.</p> <p>300 00:16:08,209 --&gt; 00:16:11,733 E questo anche nel caso in cui essi non ricordano davvero</p> <p>301 00:16:11,733 --&gt; 00:16:16,620 o non sono consapevoli di quell'esperienza precoce.</p> <p>302 00:16:17,609 --&gt; 00:16:21,958 Infine, conoscere una lingua diversa dall'inglese,</p> <p>303 00:16:21,958 --&gt; 00:16:24,408 una lingua diversa dalla propria prima lingua,</p> <p>304 00:16:24,408 --&gt; 00:16:28,594 può aumentare il numero di strumenti cognitivi</p> <p>305 00:16:28,594 --&gt; 00:16:30,534 che usiamo per affrontare una lingua.</p> <p>306 00:16:30,534 --&gt; 00:16:32,376 Nel caso dei coreani americani,</p> <p>307 00:16:32,376 --&gt; 00:16:35,136 essi hanno due strategie per percepire questi suoni finali.</p>
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<p>308 00:16:35,136 --&gt; 00:16:38,197 They can pay attention to that final puff of air,</p> <p>309 00:16:38,197 --&gt; 00:16:40,487 which is what monolingual English speakers do,</p> <p>310 00:16:40,487 --&gt; 00:16:43,869 or they can look at other parts of the speech,</p> <p>311 00:16:43,869 --&gt; 00:16:46,989 like the vowel sound that precedes that final consonant,</p> <p>312 00:16:46,989 --&gt; 00:16:48,559 which is what you do in languages</p> <p>313 00:16:48,559 --&gt; 00:16:51,459 in which those final sounds are always swallowed like that -</p> <p>314 00:16:51,459 --&gt; 00:16:54,308 you pay attention to other parts of the speech.</p> <p>315 00:16:55,569 --&gt; 00:16:59,298 So the pursuit of that sort of open-mindedness</p> <p>316 00:16:59,298 --&gt; 00:17:00,838 and mental flexibility,</p> <p>317 00:17:00,838 --&gt; 00:17:02,586 it's a pretty lofty goal,</p> <p>318 00:17:02,586 --&gt; 00:17:04,326 but I think it is something</p> <p>319 00:17:04,326 --&gt; 00:17:08,389 that I think we can all agree is a vision worth sharing.</p> <p>320 00:17:08,659 --&gt; 00:17:10,600 That sort of life-long pursuit</p> <p>321 00:17:10,600 --&gt; 00:17:15,870 of just being able to consider multiple possibilities,</p>	<p>308 00:16:35,136 --&gt; 00:16:38,197 Possono fare attenzione a quel soffio d'aria finale,</p> <p>309 00:16:38,197 --&gt; 00:16:40,487 come fanno i parlanti monolingue inglesi,</p> <p>310 00:16:40,487 --&gt; 00:16:43,869 oppure possono osservare le altre parti del discorso,</p> <p>311 00:16:43,869 --&gt; 00:16:46,989 come il suono vocalico che precede la consonante finale,</p> <p>312 00:16:46,989 --&gt; 00:16:48,559 come si fa nel caso delle lingue</p> <p>313 00:16:48,559 --&gt; 00:16:51,459 in cui quei suoni finali sono inghiottiti in quel modo -</p> <p>314 00:16:51,459 --&gt; 00:16:54,308 si presta attenzione alle altre parti del discorso.</p> <p>315 00:16:55,569 --&gt; 00:16:59,298 Quindi, la ricerca di quel tipo di apertura</p> <p>316 00:16:59,298 --&gt; 00:17:00,838 e di flessibilità mentale</p> <p>317 00:17:00,838 --&gt; 00:17:02,586 è un obiettivo piuttosto alto,</p> <p>318 00:17:02,586 --&gt; 00:17:04,326 ma penso sia qualcosa</p> <p>319 00:17:04,326 --&gt; 00:17:08,389 su cui tutti possiamo accordare, penso sia un'idea da condividere.</p> <p>320 00:17:08,659 --&gt; 00:17:10,600 Questa sorta di eterna ricerca,</p> <p>321 00:17:10,600 --&gt; 00:17:15,870 il poter considerare più possibilità,</p>
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322 00:17:15,870 --> 00:17:19,290 that, I think, is something that we can try to do over our entire lives.	322 00:17:15,870 --> 00:17:19,290 credo sia qualcosa che dovremmo fare per tutta la nostra vita.
323 00:17:19,290 --> 00:17:20,588 Thanks.	323 00:17:19,290 --> 00:17:20,588 Grazie.
324 00:17:20,588 --> 00:17:23,109 (Applause)	324 00:17:20,588 --> 00:17:23,109 (Applausi)

**Table 2.** How to learn any language easily: Matthew Youlden at TEDxClapham

<i>Title:</i> How to learn any language easily   Matthew Youlden   TEDxClapham	<i>Titolo:</i> Come imparare facilmente qualsiasi lingua   Matthew Youlden   TEDxClapham
<i>Description:</i> This talk was given at a TEDx event using the TED conference format but independently organized by a local community. Learn more at <a href="http://ted.com/tedx">http://ted.com/tedx</a> Polyglot and linguist Matthew Youlden explains easy steps to learning a new language and debunks popular myths about language learning. Languages have shaped Matthew's entire life, from learning languages as a child with his twin brother to later being Babel's Language Ambassador and working as a lecturer. Having already studied over 20 languages, Matthew's mission is to share his joy of languages. He truly believes that with the right tools and a healthy dose of fun, anyone can easily learn a new language.	<i>Descrizione:</i> Questo intervento è stato presentato a un evento TEDx che utilizza il format della conferenza TED, ma è stato organizzato in maniera indipendente da una comunità locale. Per maggiori informazioni, visita il sito <a href="http://ted.com/tedx">http://ted.com/tedx</a> Il poliglotta e linguista Matthew Youlden spiega i semplici passi per imparare una nuova lingua e sfata i miti popolari sull'apprendimento di una lingua. Le lingue hanno condizionato tutta la vita di Matthew, dall'apprendimento delle lingue da bambino assieme al fratello gemello fino a diventare ambasciatore linguistico per Babel e docente universitario. Avendo già studiato più di 20 lingue, l'obiettivo di Matthew è di condividere la sua gioia nell'impararle. Crede fortemente che, con gli attrezzi giusti e una sana dose di divertimento, ognuno possa imparare facilmente una nuova lingua.
1 00:00:09,713 --> 00:00:13,466 Learning a language can feel a bit like rocket science,	1 00:00:09,713 --> 00:00:13,466 Imparare una lingua può essere come la scienza missilistica,
2 00:00:13,467 --> 00:00:16,318 something out of this world and out of reach	2 00:00:13,467 --> 00:00:16,318 qualcosa al di fuori di questo mondo, irraggiungibile
3 00:00:16,320 --> 00:00:18,290 for the vast majority of us.	3 00:00:16,320 --> 00:00:18,290 per la maggior parte di noi.
4 00:00:19,490 --> 00:00:24,739 This isn't a belief, however, just held by many English monolinguals on our island.	4 00:00:19,490 --> 00:00:24,739 Questa non è solo la credenza dei monolingue inglesi sulla nostra isola,
5 00:00:24,740 --> 00:00:27,454 It's also shared by many of our linguistic cousins	5 00:00:24,740 --> 00:00:27,454 ma è condivisa anche da molti nostri cugini di lingua,
6 00:00:27,455 --> 00:00:31,705 further afield, say, in the United States or Australia.	6 00:00:27,455 --> 00:00:31,705 quelli piuttosto lontani, ad esempio negli USA o in Australia.

<p>7 00:00:32,785 --&gt; 00:00:34,421 Let's be honest:</p> <p>8 00:00:34,422 --&gt; 00:00:36,971 when it comes to learning languages or speaking them,</p> <p>9 00:00:36,972 --&gt; 00:00:39,155 we are the kind of people that likes to think</p> <p>10 00:00:39,156 --&gt; 00:00:42,223 we're fluent in a multitude of diverse languages</p> <p>11 00:00:42,224 --&gt; 00:00:48,068 such as Geordie, Kiwi, Cockney, or what about Canadian?</p> <p>12 00:00:48,978 --&gt; 00:00:50,220 Don't get me wrong.</p> <p>13 00:00:50,221 --&gt; 00:00:53,490 I'm very, very proud of my Mancunian heritage,</p> <p>14 00:00:53,491 --&gt; 00:00:57,342 but I wouldn't suggest it's a separate language just yet.</p> <p>15 00:00:57,343 --&gt; 00:00:59,603 After all, we don't need subtitles</p> <p>16 00:00:59,604 --&gt; 00:01:02,261 when we are watching Coronation Street, now do we?</p> <p>17 00:01:02,262 --&gt; 00:01:04,730 Although I can see you two saying, "I do."</p> <p>18 00:01:04,732 --&gt; 00:01:06,256 (Laughter)</p> <p>19 00:01:06,257 --&gt; 00:01:11,527 Yet, despite this, if you were to cross the Channel,</p>	<p>7 00:00:32,785 --&gt; 00:00:34,421 Siamo onesti:</p> <p>8 00:00:34,422 --&gt; 00:00:36,971 quando si tratta di imparare o parlare una lingua,</p> <p>9 00:00:36,972 --&gt; 00:00:39,155 siamo quel tipo di persone che pensano</p> <p>10 00:00:39,156 --&gt; 00:00:42,223 di essere fluenti in una moltitudine di lingue diverse</p> <p>11 00:00:42,224 --&gt; 00:00:48,068 come il geordie, il kiwi, il cockney o che ne dite del canadese?</p> <p>12 00:00:48,978 --&gt; 00:00:50,220 Non fraintendetemi.</p> <p>13 00:00:50,221 --&gt; 00:00:53,490 Sono davvero orgoglioso del mio patrimonio manchesteriano,</p> <p>14 00:00:53,491 --&gt; 00:00:57,342 ma non la considererei una lingua a sé per ora.</p> <p>15 00:00:57,343 --&gt; 00:00:59,603 Dopotutto, non abbiamo bisogno di sottotitoli</p> <p>16 00:00:59,604 --&gt; 00:01:02,261 quando guardiamo Coronation Street, no?</p> <p>17 00:01:02,262 --&gt; 00:01:04,730 Anche se vedo voi due che state dicendo: "Io sì".</p> <p>18 00:01:04,732 --&gt; 00:01:06,256 (Risate)</p> <p>19 00:01:06,257 --&gt; 00:01:11,527 Nonostante ciò, se attraversate la Manica</p>
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<p>20 00:01:11,530 --&gt; 00:01:14,479 or say, if you're feeling slightly more adventurous,</p> <p>21 00:01:14,480 --&gt; 00:01:17,265 cross the Severn Estuary into Wales,</p> <p>22 00:01:17,266 --&gt; 00:01:18,711 there you would find</p> <p>23 00:01:18,712 --&gt; 00:01:25,023 that speaking another language or being bilingual is simply a reality.</p> <p>24 00:01:26,233 --&gt; 00:01:29,510 Yet, there and further afield,</p> <p>25 00:01:29,511 --&gt; 00:01:31,740 many are still convinced of the fact</p> <p>26 00:01:31,741 --&gt; 00:01:36,304 this is a long, challenging, somewhat painful,</p> <p>27 00:01:36,305 --&gt; 00:01:39,016 and dare I say, daunting task.</p> <p>28 00:01:39,716 --&gt; 00:01:42,967 In this room of 100 people,</p> <p>29 00:01:42,968 --&gt; 00:01:48,611 I'd guess that at least 15 other languages are spoken besides English.</p> <p>30 00:01:49,201 --&gt; 00:01:55,958 In fact, the last census of 2011 revealed that a staggering 22% of Londoners -</p> <p>31 00:01:55,959 --&gt; 00:01:59,195 that's 22%, one in four, almost -</p> <p>32 00:01:59,196 --&gt; 00:02:03,096 speak another language at home apart from English.</p> <p>33 00:02:03,756 --&gt; 00:02:08,996 I myself, even as a Mancunian, speak approximately 20 languages,</p>	<p>20 00:01:11,530 --&gt; 00:01:14,479 o, se vi sentite un po' più avventurosi,</p> <p>21 00:01:14,480 --&gt; 00:01:17,265 attraversate l'estuario del Severn ed entrate in Galles,</p> <p>22 00:01:17,266 --&gt; 00:01:18,711 lì scoprireste</p> <p>23 00:01:18,712 --&gt; 00:01:25,023 che parlare un'altra lingua o essere bilingue è una semplice realtà.</p> <p>24 00:01:26,233 --&gt; 00:01:29,510 Eppure, in questi luoghi e anche più lontano,</p> <p>25 00:01:29,511 --&gt; 00:01:31,740 molti sono ancora convinti del fatto che</p> <p>26 00:01:31,741 --&gt; 00:01:36,304 questa sia una sfida lunga, impegnativa, piuttosto dolorosa</p> <p>27 00:01:36,305 --&gt; 00:01:39,016 e, oserei dire, spaventosa.</p> <p>28 00:01:39,716 --&gt; 00:01:42,967 Tra le 100 persone di questa stanza,</p> <p>29 00:01:42,968 --&gt; 00:01:48,611 sapporrei che siano parlate almeno 15 lingue oltre all'inglese.</p> <p>30 00:01:49,201 --&gt; 00:01:55,958 In realtà, l'ultimo censimento del 2011 ha rivelato che ben 22% dei londinesi -</p> <p>31 00:01:55,959 --&gt; 00:01:59,195 il 22%, quasi uno su quattro -</p> <p>32 00:01:59,196 --&gt; 00:02:03,096 a casa parla un'altra lingua oltre all'inglese.</p> <p>33 00:02:03,756 --&gt; 00:02:08,996 Io stesso, anche da manchesteriano, parlo circa 20 lingue,</p>
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<p>34 00:02:09,007 --&gt; 00:02:12,057 and of those, around half I speak fluently.</p> <p>35 00:02:12,058 --&gt; 00:02:17,726 And the question I get asked by people the most is, "Why?"</p> <p>36 00:02:17,727 --&gt; 00:02:19,187 (Laughter)</p> <p>37 00:02:20,467 --&gt; 00:02:25,762 Well, the answer, for me at least, is rather simple.</p> <p>38 00:02:25,763 --&gt; 00:02:26,922 I'm convinced</p> <p>39 00:02:26,923 --&gt; 00:02:33,042 learning languages, any language per Se, is actually easy.</p> <p>40 00:02:33,043 --&gt; 00:02:36,042 And I want to show you how.</p> <p>41 00:02:37,642 --&gt; 00:02:40,424 As a linguist, a polyglot, and a lecturer,</p> <p>42 00:02:40,425 --&gt; 00:02:44,735 I know what it entails to learn and study a language.</p> <p>43 00:02:44,736 --&gt; 00:02:46,487 And one of the biggest obstacles</p> <p>44 00:02:46,488 --&gt; 00:02:49,727 we're faced [with] when learning are myths.</p> <p>45 00:02:49,728 --&gt; 00:02:53,433 And I genuinely believe that we have to debunk them.</p> <p>46 00:02:54,983 --&gt; 00:02:58,247 In order to remember these more effectively,</p> <p>47 00:02:58,248 --&gt; 00:03:02,510 I came up with the nice</p>	<p>34 00:02:09,007 --&gt; 00:02:12,057 e di queste ne parlo fluentemente la metà.</p> <p>35 00:02:12,058 --&gt; 00:02:17,726 La domanda che mi fanno spesso è: "Perché?"</p> <p>36 00:02:17,727 --&gt; 00:02:19,187 (Risate)</p> <p>37 00:02:20,467 --&gt; 00:02:25,762 Beh, la risposta, almeno per me, è piuttosto semplice.</p> <p>38 00:02:25,763 --&gt; 00:02:26,922 Sono convinto che</p> <p>39 00:02:26,923 --&gt; 00:02:33,042 imparare altre lingue, qualsiasi lingua, sia in realtà semplice.</p> <p>40 00:02:33,043 --&gt; 00:02:36,042 E voglio mostrarvi come.</p> <p>41 00:02:37,642 --&gt; 00:02:40,424 Essendo un linguista, un poliglotta e un docente,</p> <p>42 00:02:40,425 --&gt; 00:02:44,735 so cosa significa apprendere e studiare una lingua.</p> <p>43 00:02:44,736 --&gt; 00:02:46,487 Uno degli ostacoli maggiori</p> <p>44 00:02:46,488 --&gt; 00:02:49,727 che incontriamo quando studiamo sono i miti,</p> <p>45 00:02:49,728 --&gt; 00:02:53,433 e credo fermamente che debbano essere sfatati.</p> <p>46 00:02:54,983 --&gt; 00:02:58,247 Per ricordarli in modo più efficace,</p> <p>47 00:02:58,248 --&gt; 00:03:02,510 ho inventato l'acronimo carino</p>
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and friendly sounding acronym D.I.E.	e dal suono piacevole D.I.E. <i>[morire]</i>
48 00:03:02,511 --> 00:03:03,841 (Laughter)	48 00:03:02,511 --> 00:03:03,841 (Risate)
49 00:03:03,841 --> 00:03:07,526 which funnily enough, if you write it out not pronounce, if you write it out,	49 00:03:03,841 --> 00:03:07,526 che, curiosamente, se lo scrivete e non lo pronunciate
50 00:03:07,527 --> 00:03:09,624 it's one of the words for 'the' in German.	50 00:03:07,527 --> 00:03:09,624 rappresenta uno degli articoli in tedesco.
51 00:03:09,625 --> 00:03:15,089 Myth number one: learning a language is simply too difficult.	51 00:03:09,625 --> 00:03:15,089 Mito numero uno: imparare una lingua è semplicemente troppo difficile.
52 00:03:15,090 --> 00:03:17,711 I will never be able to speak another language	52 00:03:15,090 --> 00:03:17,711 Non riuscirò mai a parlare un'altra lingua
53 00:03:17,712 --> 00:03:20,581 quite like the language I was born with.	53 00:03:17,712 --> 00:03:20,581 come quella con cui sono nato.
54 00:03:20,582 --> 00:03:24,743 Technically, you're not born with a language.	54 00:03:20,582 --> 00:03:24,743 Tecnicamente, non siete nati con una lingua.
55 00:03:24,744 --> 00:03:28,733 All of us here could have ended up, with say, Japanese as our first language.	55 00:03:24,744 --> 00:03:28,733 Ad esempio, tutti noi avremmo potuto avere il giapponese come prima lingua.
56 00:03:28,734 --> 00:03:32,340 We were simply surrounded or immersed in the language	56 00:03:28,734 --> 00:03:32,340 Siamo stati semplicemente circondati o immersi nella lingua
57 00:03:32,341 --> 00:03:35,477 generally from a very early age.	57 00:03:32,341 --> 00:03:35,477 solitamente fin dalla tenera età.
58 00:03:35,478 --> 00:03:39,564 There are people, however, out there - many of them, in fact -	58 00:03:35,478 --> 00:03:39,564 Tuttavia, ci sono persone là fuori - molte, in realtà -
59 00:03:39,565 --> 00:03:43,360 who started to learn a language, the second or maybe even the third,	59 00:03:39,565 --> 00:03:43,360 che hanno iniziato a studiare una lingua, la seconda o persino la terza,
60 00:03:43,361 --> 00:03:44,930 much later on in life.	60 00:03:43,361 --> 00:03:44,930 molto più tardi nella loro vita.

<p>61 00:03:44,931 --&gt; 00:03:46,677 And guess what?</p> <p>62 00:03:46,678 --&gt; 00:03:50,747 They're now completely fluent in this language or these other languages</p> <p>63 00:03:50,748 --&gt; 00:03:55,236 even perhaps more so than in their so-called mother tongue.</p> <p>64 00:03:55,237 --&gt; 00:03:57,253 Why is this?</p> <p>65 00:03:57,254 --&gt; 00:03:59,624 Because there is no cutoff date</p> <p>66 00:03:59,625 --&gt; 00:04:03,511 by which you have to have learned another language.</p> <p>67 00:04:03,961 --&gt; 00:04:06,517 Think about how many people you know who say,</p> <p>68 00:04:06,518 --&gt; 00:04:10,734 "Ugh! My kids are doing French in school. I really want them to become fluent.</p> <p>69 00:04:10,735 --&gt; 00:04:13,501 But I can't, no way, it's impossible.</p> <p>70 00:04:13,502 --&gt; 00:04:17,163 I should've simply paid more attention when I was at school."</p> <p>71 00:04:17,933 --&gt; 00:04:19,918 Well, studies reveal</p> <p>72 00:04:19,920 --&gt; 00:04:22,749 that whilst children generally are much faster</p> <p>73 00:04:22,750 --&gt; 00:04:25,885 at picking up a new language than people older than them,</p> <p>74 00:04:25,886 --&gt; 00:04:29,658 it's actually us - you can just breathe as a sign of relief -</p>	<p>61 00:03:44,931 --&gt; 00:03:46,677 E indovinate?</p> <p>62 00:03:46,678 --&gt; 00:03:50,747 Ora sono del tutto fluenti in questa lingua o queste altre lingue,</p> <p>63 00:03:50,748 --&gt; 00:03:55,236 forse ancor più della loro cosiddetta madrelingua.</p> <p>64 00:03:55,237 --&gt; 00:03:57,253 Com'è possibile?</p> <p>65 00:03:57,254 --&gt; 00:03:59,624 Perché non c'è una data limite</p> <p>66 00:03:59,625 --&gt; 00:04:03,511 entro la quale dovete aver imparato un'altra lingua.</p> <p>67 00:04:03,961 --&gt; 00:04:06,517 Pensate a quante persone conoscete che dicono:</p> <p>68 00:04:06,518 --&gt; 00:04:10,734 "Ah! I miei figli studiano francese, voglio veramente che diventino bravi.</p> <p>69 00:04:10,735 --&gt; 00:04:13,501 Io, invece, non posso, è impossibile.</p> <p>70 00:04:13,502 --&gt; 00:04:17,163 Avrei dovuto semplicemente prestare più attenzione a scuola."</p> <p>71 00:04:17,933 --&gt; 00:04:19,918 Beh, gli studi dimostrano</p> <p>72 00:04:19,920 --&gt; 00:04:22,749 che mentre i bambini solitamente sono più veloci</p> <p>73 00:04:22,750 --&gt; 00:04:25,885 ad acquisire una nuova lingua rispetto a persone più grandi,</p> <p>74 00:04:25,886 --&gt; 00:04:29,658 siamo in realtà noi - potete tirare un sospiro di sollievo -,</p>
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<p>75 00:04:29,659 --&gt; 00:04:34,101 It's us, the adults, who are more effective at learning them.</p> <p>76 00:04:34,102 --&gt; 00:04:35,844 Why is this?</p> <p>77 00:04:36,014 --&gt; 00:04:40,126 Because we have the experience of learning.</p> <p>78 00:04:40,127 --&gt; 00:04:42,407 We know how to learn already.</p> <p>79 00:04:43,537 --&gt; 00:04:47,786 Myth number two: languages are simply irrelevant.</p> <p>80 00:04:47,787 --&gt; 00:04:51,738 I don't need to learn another language at all.</p> <p>81 00:04:51,739 --&gt; 00:04:54,277 And as we hear, and unfortunately hear quite a lot -</p> <p>82 00:04:54,278 --&gt; 00:04:57,294 I was going to do in a cockney accent, but I won't do it at all.</p> <p>83 00:04:57,295 --&gt; 00:04:59,903 I'll spare myself the embarrassment of doing that -</p> <p>84 00:04:59,904 --&gt; 00:05:03,508 languages ... everyone speaks English, anyway.</p> <p>85 00:05:03,509 --&gt; 00:05:07,183 Well, besides the obvious benefits of speaking another language -</p> <p>86 00:05:07,184 --&gt; 00:05:11,257 for example, financial benefits and mental benefits,</p> <p>87 00:05:11,258 --&gt; 00:05:16,125 i.e., better pay, more job opportunities, keeping us mentally fit,</p>	<p>75 00:04:29,659 --&gt; 00:04:34,101 siamo noi, gli adulti, quelli più efficaci nel loro apprendimento.</p> <p>76 00:04:34,102 --&gt; 00:04:35,844 Com'è possibile?</p> <p>77 00:04:36,014 --&gt; 00:04:40,126 Perché abbiamo l'esperienza di studio.</p> <p>78 00:04:40,127 --&gt; 00:04:42,407 Sappiamo già come imparare.</p> <p>79 00:04:43,537 --&gt; 00:04:47,786 Mito numero due: le lingue sono semplicemente irrilevanti.</p> <p>80 00:04:47,787 --&gt; 00:04:51,738 Non ho per nulla bisogno di imparare un'altra lingua.</p> <p>81 00:04:51,739 --&gt; 00:04:54,277 E come sentiamo, e sfortunatamente sentiamo spesso -</p> <p>82 00:04:54,278 --&gt; 00:04:57,294 volevo farlo con l'accento cockney, ma non lo farò.</p> <p>83 00:04:57,295 --&gt; 00:04:59,903 Mi risparmio l'imbarazzo di farlo -</p> <p>84 00:04:59,904 --&gt; 00:05:03,508 Tutti parlano inglese, comunque.</p> <p>85 00:05:03,509 --&gt; 00:05:07,183 Beh, oltre agli ovvi vantaggi del parlare un'altra lingua -</p> <p>86 00:05:07,184 --&gt; 00:05:11,257 ad esempio vantaggi finanziari e cognitivi</p> <p>87 00:05:11,258 --&gt; 00:05:16,125 come maggiori opportunità lavorative, il mantenimento della mente acuta</p>
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<p>88 00:05:16,126 --&gt; 00:05:20,249 and actually helping to stave off neurological diseases such as Alzheimer's-</p> <p>89 00:05:20,250 --&gt; 00:05:21,955 there are real hidden gems</p> <p>90 00:05:21,956 --&gt; 00:05:25,095 we can discover when we speak another language.</p> <p>91 00:05:25,096 --&gt; 00:05:28,652 How about getting an upgrade on your hotel room,</p> <p>92 00:05:28,653 --&gt; 00:05:32,653 as was recently the case with my uncle before going to Turkey on holiday?</p> <p>93 00:05:32,653 --&gt; 00:05:34,382 He asked me if I could send him over</p> <p>94 00:05:34,383 --&gt; 00:05:36,461 a few phrases and greetings in the language</p> <p>95 00:05:36,462 --&gt; 00:05:38,901 that he could try out in the hotel.</p> <p>96 00:05:38,902 --&gt; 00:05:42,045 Turns up, caught over this suitcase,</p> <p>97 00:05:42,046 --&gt; 00:05:45,305 throws out a few sentences in Turkish,</p> <p>98 00:05:45,306 --&gt; 00:05:49,455 and bam!, he's given an upgrade on his hotel room straight away.</p> <p>99 00:05:49,456 --&gt; 00:05:50,935 (Laughter)</p> <p>100 00:05:50,936 --&gt; 00:05:53,722 You might not always get an upgrade on your hotel room.</p> <p>101 00:05:53,723 --&gt; 00:05:55,135 I can't promise you this.</p>	<p>88 00:05:16,126 --&gt; 00:05:20,249 e l'effettiva prevenzione di malattie neurologiche come l'Alzheimer-</p> <p>89 00:05:20,250 --&gt; 00:05:21,955 ci sono vere gemme nascoste</p> <p>90 00:05:21,956 --&gt; 00:05:25,095 che possiamo scoprire quando parliamo un'altra lingua.</p> <p>91 00:05:25,096 --&gt; 00:05:28,652 Che ne dite di un miglioramento della vostra camera d'hotel,</p> <p>92 00:05:28,653 --&gt; 00:05:32,653 com'è successo recentemente a mio zio prima che partisse per la Turchia?</p> <p>93 00:05:32,653 --&gt; 00:05:34,382 Mi ha chiesto di inviargli</p> <p>94 00:05:34,383 --&gt; 00:05:36,461 alcune espressioni e saluti in lingua</p> <p>95 00:05:36,462 --&gt; 00:05:38,901 che avrebbe usato all'hotel.</p> <p>96 00:05:38,902 --&gt; 00:05:42,045 A quanto pare, una volta presa la valigia,</p> <p>97 00:05:42,046 --&gt; 00:05:45,305 butta lì alcune frasi in turco</p> <p>98 00:05:45,306 --&gt; 00:05:49,455 e <i>bam!</i>, gli viene subito data una stanza migliore.</p> <p>99 00:05:49,456 --&gt; 00:05:50,935 (Risate)</p> <p>100 00:05:50,936 --&gt; 00:05:53,722 Forse non avrete sempre una stanza migliore.</p> <p>101 00:05:53,723 --&gt; 00:05:55,135 Non posso promettervelo.</p>
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<p>102 00:05:55,136 --&gt; 00:05:58,594 However, I can promise that you maybe just maybe,</p> <p>103 00:05:58,595 --&gt; 00:06:02,478 through another language, will meet the love of your life.</p> <p>104 00:06:02,948 --&gt; 00:06:07,550 We all remember Jamie from Love Actually learning Portuguese for Aurélia.</p> <p>105 00:06:08,090 --&gt; 00:06:09,357 And in fact,</p> <p>106 00:06:09,358 --&gt; 00:06:12,607 almost one in ten Brits is married to someone</p> <p>107 00:06:12,608 --&gt; 00:06:14,455 who was born overseas.</p> <p>108 00:06:16,015 --&gt; 00:06:18,732 Furthermore, the Guardian reported on research</p> <p>109 00:06:18,733 --&gt; 00:06:22,012 showing that people who are able to speak two languages or more</p> <p>110 00:06:22,013 --&gt; 00:06:27,726 better adapt or are better equipped at dealing with problems,</p> <p>111 00:06:27,727 --&gt; 00:06:30,976 that they're better at multitasking and prioritizing tasks.</p> <p>112 00:06:30,977 --&gt; 00:06:34,966 This is definitely a much sought-after skill in our day and age</p> <p>113 00:06:34,967 --&gt; 00:06:38,172 when all of us appeared to be glued to our phones.</p> <p>114 00:06:38,173 --&gt; 00:06:40,539 I wonder how many people now who're watching this</p>	<p>102 00:05:55,136 --&gt; 00:05:58,594 Tuttavia, posso promettervi che forse, solo forse,</p> <p>103 00:05:58,595 --&gt; 00:06:02,478 attraverso un'altra lingua incontrerete l'amore della vostra vita.</p> <p>104 00:06:02,948 --&gt; 00:06:07,550 Tutti ricordiamo Jamie ne <i>L'amore davvero</i> che impara il portoghese per Aurélia.</p> <p>105 00:06:08,090 --&gt; 00:06:09,357 E in realtà,</p> <p>106 00:06:09,358 --&gt; 00:06:12,607 quasi un britannico su dieci è sposato con qualcuno</p> <p>107 00:06:12,608 --&gt; 00:06:14,455 che è nato all'estero.</p> <p>108 00:06:16,015 --&gt; 00:06:18,732 Inoltre, il Guardian ha fatto un resoconto degli studi</p> <p>109 00:06:18,733 --&gt; 00:06:22,012 che dimostrano che le persone in grado di parlare due o più lingue</p> <p>110 00:06:22,013 --&gt; 00:06:27,726 si adattano meglio o sono più attrezzati per affrontare i problemi,</p> <p>111 00:06:27,727 --&gt; 00:06:30,976 hanno maggiori abilità di multitasking e fissano meglio le priorità.</p> <p>112 00:06:30,977 --&gt; 00:06:34,966 Questa è un'abilità molto ricercata al giorno d'oggi,</p> <p>113 00:06:34,967 --&gt; 00:06:38,172 in un 'era in cui tutti sembriamo incollati al telefono.</p> <p>114 00:06:38,173 --&gt; 00:06:40,539 Mi chiedo quante persone che ora stanno guardando</p>
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<p>115 00:06:40,540 --&gt; 00:06:42,399 will be glued to their phones,</p> <p>116 00:06:42,400 --&gt; 00:06:45,208 and how many are actually going to bilingual?</p> <p>117 00:06:46,368 --&gt; 00:06:48,825 Myth number three:</p> <p>118 00:06:48,826 --&gt; 00:06:54,435 you have to be an expat and be in a place where the language is constantly spoken,</p> <p>119 00:06:54,436 --&gt; 00:06:57,834 even to just get a grasp of the language.</p> <p>120 00:06:58,494 --&gt; 00:07:01,111 There's no harm in simply packing up</p> <p>121 00:07:01,112 --&gt; 00:07:03,446 and moving to a village in the middle of nowhere,</p> <p>122 00:07:03,447 --&gt; 00:07:06,026 but it's not actually necessary.</p> <p>123 00:07:06,027 --&gt; 00:07:10,943 Now the great unknown: my brother and I - I'll leave you to decide who's who;</p> <p>124 00:07:10,944 --&gt; 00:07:12,794 he's actually my twin brother -</p> <p>125 00:07:13,904 --&gt; 00:07:16,530 my brother and I whilst being based in Berlin, Germany,</p> <p>126 00:07:16,531 --&gt; 00:07:21,080 decided to undertake the challenge of learning Turkish in just seven days.</p> <p>127 00:07:21,081 --&gt; 00:07:25,037 We decided to undertake the challenge of learning Turkish in just seven days</p> <p>128 00:07:25,038 --&gt; 00:07:28,838 in order to show what you can do by simply putting your mind to it.</p>	<p>115 00:06:40,540 --&gt; 00:06:42,399 saranno incollate al telefono,</p> <p>116 00:06:42,400 --&gt; 00:06:45,208 e quante hanno veramente intenzione di essere bilingue?</p> <p>117 00:06:46,368 --&gt; 00:06:48,825 Mito numero tre:</p> <p>118 00:06:48,826 --&gt; 00:06:54,435 devi essere un espatriato e vivere dove la lingua è costantemente parlata,</p> <p>119 00:06:54,436 --&gt; 00:06:57,834 anche solo per comprendere la lingua.</p> <p>120 00:06:58,494 --&gt; 00:07:01,111 Non c'è nulla di male nel fare le valigie</p> <p>121 00:07:01,112 --&gt; 00:07:03,446 e traslocare in un paesino in mezzo al nulla,</p> <p>122 00:07:03,447 --&gt; 00:07:06,026 ma non è realmente necessario.</p> <p>123 00:07:06,027 --&gt; 00:07:10,943 Ora l'immenso ignoto: io e mio fratello - vi lascio decidere chi è chi;</p> <p>124 00:07:10,944 --&gt; 00:07:12,794 in realtà è mio fratello gemello -</p> <p>125 00:07:13,904 --&gt; 00:07:16,530 mentre eravamo a Berlino, in Germania,</p> <p>126 00:07:16,531 --&gt; 00:07:21,080 abbiamo deciso di intraprendere la sfida di imparare il turco in soli sette giorni.</p> <p>127 00:07:21,081 --&gt; 00:07:25,037 Abbiamo deciso di intraprendere la sfida di imparare il turco in soli sette giorni</p> <p>128 00:07:25,038 --&gt; 00:07:28,838 per dimostrare cosa si può fare semplicemente impegnandosi.</p>
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<p>129 00:07:29,534 --&gt; 00:07:30,575 I'm not saying</p>	<p>129 00:07:29,534 --&gt; 00:07:30,575 Non sto dicendo che</p>
<p>130 00:07:30,576 --&gt; 00:07:33,815 we all need to be going out there and learning a language in a week</p>	<p>130 00:07:30,576 --&gt; 00:07:33,815 dobbiamo tutti uscire e imparare una lingua in una settimana</p>
<p>131 00:07:33,816 --&gt; 00:07:35,408 nor that it's actually possible</p>	<p>131 00:07:33,816 --&gt; 00:07:35,408 oppure che sia possibile</p>
<p>132 00:07:35,409 --&gt; 00:07:39,487 to learn absolutely everything there is in such a short space of time.</p>	<p>132 00:07:35,409 --&gt; 00:07:39,487 imparare tutto ciò che c'è in un periodo di tempo così ristretto.</p>
<p>133 00:07:39,488 --&gt; 00:07:41,990 I can assure you, it isn't.</p>	<p>133 00:07:39,488 --&gt; 00:07:41,990 Posso assicurarvi che non lo è.</p>
<p>134 00:07:41,991 --&gt; 00:07:45,344 Perfection isn't the goal here.</p>	<p>134 00:07:41,991 --&gt; 00:07:45,344 L'obiettivo qui non è la perfezione.</p>
<p>135 00:07:45,345 --&gt; 00:07:48,972 The goal, however, is to get as good as we possibly can</p>	<p>135 00:07:45,345 --&gt; 00:07:48,972 Tuttavia, il fine è diventare il più bravi possibile</p>
<p>136 00:07:48,973 --&gt; 00:07:53,064 in a particular language, in the shortest time possible.</p>	<p>136 00:07:48,973 --&gt; 00:07:53,064 in una lingua specifica, nel minor tempo possibile.</p>
<p>137 00:07:53,065 --&gt; 00:07:54,458 This means</p>	<p>137 00:07:53,065 --&gt; 00:07:54,458 Ciò significa,</p>
<p>138 00:07:54,459 --&gt; 00:07:58,068 to the dismay of school teachers all throughout the globe,</p>	<p>138 00:07:54,459 --&gt; 00:07:58,068 per lo sgomento di tutti gli insegnanti del pianeta,</p>
<p>139 00:07:58,069 --&gt; 00:08:00,259 "Take shortcuts."</p>	<p>139 00:07:58,069 --&gt; 00:08:00,259 "Prendete delle scorciatoie."</p>
<p>140 00:08:01,249 --&gt; 00:08:03,074 The best thing about these shortcuts</p>	<p>140 00:08:01,249 --&gt; 00:08:03,074 La cosa migliore di queste scorciatoie</p>
<p>141 00:08:03,075 --&gt; 00:08:06,200 is we can apply them to any language that we would like to learn.</p>	<p>141 00:08:03,075 --&gt; 00:08:06,200 è che possiamo applicarle a ogni lingua che vogliamo imparare.</p>
<p>142 00:08:06,201 --&gt; 00:08:11,146 And furthermore, they're so simple, you might be left thinking at the end,</p>	<p>142 00:08:06,201 --&gt; 00:08:11,146 Inoltre, sono così semplici che alla fine potreste pensare</p>

<p>143 00:08:11,147 --&gt; 00:08:13,648 "Why didn't I think of that?"</p> <p>144 00:08:13,748 --&gt; 00:08:16,497 So let's take a look at these shortcuts.</p> <p>145 00:08:16,917 --&gt; 00:08:23,479 Number one: analyze the similarities, focus on similar elements.</p> <p>146 00:08:23,480 --&gt; 00:08:24,709 As speakers of English,</p> <p>147 00:08:24,710 --&gt; 00:08:27,444 we already know so much about other languages,</p> <p>148 00:08:27,445 --&gt; 00:08:31,534 given the fact that our language itself, essentially, is a Germanic language</p> <p>149 00:08:31,535 --&gt; 00:08:34,533 with the wealth of influences and vocabulary</p> <p>150 00:08:34,534 --&gt; 00:08:40,929 from a multitude of different languages as diverse as Latin, Hebrew, or Hindi.</p> <p>151 00:08:41,529 --&gt; 00:08:45,230 Doing this will help develop patterns in the language</p> <p>152 00:08:45,231 --&gt; 00:08:50,725 and also will help us to guess the meaning and formation of words and things</p> <p>153 00:08:50,726 --&gt; 00:08:52,390 that we don't yet know.</p> <p>154 00:08:52,391 --&gt; 00:08:54,230 As you see in this slide, for example,</p> <p>155 00:08:54,231 --&gt; 00:08:58,019 we can see how closely related English is to fellow other Germanic languages</p> <p>156 00:08:58,020 --&gt; 00:09:01,749 and even to languages that are, in this case, Romance languages,</p>	<p>143 00:08:11,147 --&gt; 00:08:13,648 "Perché non ci ho pensato?"</p> <p>144 00:08:13,748 --&gt; 00:08:16,497 Quindi diamogli un'occhiata.</p> <p>145 00:08:16,917 --&gt; 00:08:23,479 Numero uno: analizzate le somiglianze, concentratevi sugli elementi simili.</p> <p>146 00:08:23,480 --&gt; 00:08:24,709 Essendo parlanti inglesi,</p> <p>147 00:08:24,710 --&gt; 00:08:27,444 sappiamo già molto delle altre lingue</p> <p>148 00:08:27,445 --&gt; 00:08:31,534 dato che la nostra stessa lingua, essenzialmente, è una lingua germanica</p> <p>149 00:08:31,535 --&gt; 00:08:34,533 arricchita dall'influenza e dal vocabolario</p> <p>150 00:08:34,534 --&gt; 00:08:40,929 di una moltitudine di lingue differenti come il latino, l'ebreo o l'hindi.</p> <p>151 00:08:41,529 --&gt; 00:08:45,230 Questo ci aiuterà a sviluppare degli schemi nella lingua</p> <p>152 00:08:45,231 --&gt; 00:08:50,725 e ad ipotizzare il significato e la formazione di parole e concetti</p> <p>153 00:08:50,726 --&gt; 00:08:52,390 che noi ancora non conosciamo.</p> <p>154 00:08:52,391 --&gt; 00:08:54,230 Come vedete qui, ad esempio,</p> <p>155 00:08:54,231 --&gt; 00:08:58,019 possiamo notare lo stretto legame tra l'inglese e altre lingue germaniche</p> <p>156 00:08:58,020 --&gt; 00:09:01,749 e persino lingue che sono, in questo caso, lingue romanze,</p>
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<p>157 00:09:01,750 --&gt; 00:09:05,379 despite the fact that English is a Germanic language essentially.</p> <p>158 00:09:05,380 --&gt; 00:09:08,372 Shortcut number two: keep it simple.</p> <p>159 00:09:08,373 --&gt; 00:09:11,112 At first sight, you might think you're learning a language</p> <p>160 00:09:11,113 --&gt; 00:09:13,584 that doesn't have that much in common with our own,</p> <p>161 00:09:13,585 --&gt; 00:09:17,739 but by focusing on easy elements, we will be able to learn it much quickly</p> <p>162 00:09:17,740 --&gt; 00:09:21,649 because every language has easy elements to it.</p> <p>163 00:09:21,650 --&gt; 00:09:23,833 Some languages only have two or three tenses.</p> <p>164 00:09:23,834 --&gt; 00:09:27,962 For example, you end up saying 'I had,' in this one form,</p> <p>165 00:09:27,963 --&gt; 00:09:30,469 for 'I had,' 'I have had,' and 'I had had,'</p> <p>166 00:09:30,470 --&gt; 00:09:35,116 and 'I am' also can be 'I will be' and 'I would be.'</p> <p>167 00:09:35,117 --&gt; 00:09:38,316 In other cases, if we look at, for example, German,</p> <p>168 00:09:38,317 --&gt; 00:09:41,153 we have a case of advanced vocabulary</p> <p>169 00:09:41,154 --&gt; 00:09:45,222 that is derived from a few simple words or verbs.</p>	<p>157 00:09:01,750 --&gt; 00:09:05,379 nonostante l'inglese sia essenzialmente una lingua germanica.</p> <p>158 00:09:05,380 --&gt; 00:09:08,372 Scorciatoia numero due: rimanete sul semplice.</p> <p>159 00:09:08,373 --&gt; 00:09:11,112 A prima vista, potreste pensare che la lingua che studiate</p> <p>160 00:09:11,113 --&gt; 00:09:13,584 non ha molto in comune con la nostra,</p> <p>161 00:09:13,585 --&gt; 00:09:17,739 ma concentrandoci sugli elementi semplici la impareremo molto più velocemente</p> <p>162 00:09:17,740 --&gt; 00:09:21,649 perché ogni lingua ne ha.</p> <p>163 00:09:21,650 --&gt; 00:09:23,833 Alcune lingue hanno solamente due o tre tempi.</p> <p>164 00:09:23,834 --&gt; 00:09:27,962 Ad esempio, in questa struttura dite "avevo"</p> <p>165 00:09:27,963 --&gt; 00:09:30,469 per "avevo", "ho avuto" e "avevo avuto",</p> <p>166 00:09:30,470 --&gt; 00:09:35,116 e "sono" può anche essere "sarò" e "sarò stato".</p> <p>167 00:09:35,117 --&gt; 00:09:38,316 In altri casi, se osserviamo per esempio il tedesco,</p> <p>168 00:09:38,317 --&gt; 00:09:41,153 il lessico avanzato</p> <p>169 00:09:41,154 --&gt; 00:09:45,222 Deriva da alcune parole o verbi semplici.</p>
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<p>170 00:09:45,223 --&gt; 00:09:48,527 In this case, we have the verb 'sprechen' which is 'to speak,'</p> <p>171 00:09:48,528 --&gt; 00:09:50,593 which has now gone on and lent itself</p> <p>172 00:09:50,594 --&gt; 00:09:55,733 to become 'besprechen' - to discuss, 'entsprechen' - to correspond,</p> <p>173 00:09:55,734 --&gt; 00:09:59,142 'versprechen' and 'absprechen,' and so on, and so on.</p> <p>174 00:09:59,902 --&gt; 00:10:03,736 Shortcut number three: keep it relevant.</p> <p>175 00:10:03,737 --&gt; 00:10:06,478 Especially at the beginning of our process,</p> <p>176 00:10:06,479 --&gt; 00:10:09,139 we need to make sure that it's relevant to us.</p> <p>177 00:10:09,502 --&gt; 00:10:11,347 Not everyone is learning German</p> <p>178 00:10:11,348 --&gt; 00:10:14,410 in order to discuss business with colleagues in Berlin.</p> <p>179 00:10:14,920 --&gt; 00:10:16,340 Think about this.</p> <p>180 00:10:16,341 --&gt; 00:10:17,880 As speakers of English,</p> <p>181 00:10:17,881 --&gt; 00:10:22,148 we don't know every single word in the Oxford English Dictionary.</p> <p>182 00:10:22,149 --&gt; 00:10:23,534 So why should we fret</p> <p>183 00:10:23,535 --&gt; 00:10:27,954 about remembering every single word we encounter in the new language?</p>	<p>170 00:09:45,223 --&gt; 00:09:48,527 In questo caso, abbiamo "sprechen" che significa "parlare",</p> <p>171 00:09:48,528 --&gt; 00:09:50,593 che si è sviluppato</p> <p>172 00:09:50,594 --&gt; 00:09:55,733 fino a diventare "besprechen" - discutere, "entsprechen" - corrispondere,</p> <p>173 00:09:55,734 --&gt; 00:09:59,142 "versprechen" e "absprechen", e così via.</p> <p>174 00:09:59,902 --&gt; 00:10:03,736 Scorciatoia numero tre: rimanete sul rilevante.</p> <p>175 00:10:03,737 --&gt; 00:10:06,478 Soprattutto all'inizio del nostro processo</p> <p>176 00:10:06,479 --&gt; 00:10:09,139 dobbiamo assicurarci che sia rilevante per noi.</p> <p>177 00:10:09,502 --&gt; 00:10:11,347 Non tutti imparano il tedesco</p> <p>178 00:10:11,348 --&gt; 00:10:14,410 per discutere di affari con i colleghi a Berlino.</p> <p>179 00:10:14,920 --&gt; 00:10:16,340 Riflettete.</p> <p>180 00:10:16,341 --&gt; 00:10:17,880 Da parlanti inglesi,</p> <p>181 00:10:17,881 --&gt; 00:10:22,148 non conosciamo ogni singola parola contenuta nell'Oxford Dictionary.</p> <p>182 00:10:22,149 --&gt; 00:10:23,534 Dovremmo quindi affannarci</p> <p>183 00:10:23,535 --&gt; 00:10:27,954 per ricordare ogni singola parola che incontriamo nella nuova lingua?</p>
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<p>184 00:10:27,955 --&gt; 00:10:33,863 We simply have to make it relevant to our own specific situation right now.</p> <p>185 00:10:35,073 --&gt; 00:10:41,369 When it comes to learning a language, perhaps the most crucial element is time.</p> <p>186 00:10:41,370 --&gt; 00:10:46,272 And by time, I don't mean years upon years of endless learning</p> <p>187 00:10:46,273 --&gt; 00:10:48,924 as some people still like to think.</p> <p>188 00:10:48,925 --&gt; 00:10:53,061 How long does it take to learn a language?</p> <p>189 00:10:53,062 --&gt; 00:10:55,205 How about if I were to tell you</p> <p>190 00:10:55,206 --&gt; 00:11:00,436 that 30 minutes per day are a great and effective start?</p> <p>191 00:11:01,045 --&gt; 00:11:04,234 Thirty minutes - these are minutes we all have.</p> <p>192 00:11:04,235 --&gt; 00:11:06,893 Be ten in the morning, ten in the afternoon,</p> <p>193 00:11:06,894 --&gt; 00:11:10,736 ten in the evening, or 30 minutes in simply one go</p> <p>194 00:11:10,737 --&gt; 00:11:14,225 on the way to work, to university, to school,</p> <p>195 00:11:14,226 --&gt; 00:11:18,000 out in the evening, meeting friends, whilst we are on the train or bus.</p> <p>196 00:11:18,001 --&gt; 00:11:21,925 We all have all these minutes that we can commit to learn.</p>	<p>184 00:10:27,955 --&gt; 00:10:33,863 Dobbiamo semplicemente renderla rilevante per la nostra specifica situazione.</p> <p>185 00:10:35,073 --&gt; 00:10:41,369 Quando si tratta di imparare una lingua, l'elemento forse più cruciale è il tempo.</p> <p>186 00:10:41,370 --&gt; 00:10:46,272 E per <i>tempo</i> non intendo anni e anni di studio infinito</p> <p>187 00:10:46,273 --&gt; 00:10:48,924 come alcuni ancora amano pensare.</p> <p>188 00:10:48,925 --&gt; 00:10:53,061 Quanto tempo occorre per imparare una lingua?</p> <p>189 00:10:53,062 --&gt; 00:10:55,205 Cosa pensereste se vi dicessi</p> <p>190 00:10:55,206 --&gt; 00:11:00,436 che 30 minuti al giorno sono un inizio ottimo ed efficace?</p> <p>191 00:11:01,045 --&gt; 00:11:04,234 Trenta minuti - li abbiamo tutti.</p> <p>192 00:11:04,235 --&gt; 00:11:06,893 Possono essere dieci al mattino, dieci il pomeriggio,</p> <p>193 00:11:06,894 --&gt; 00:11:10,736 dieci la sera, o 30 minuti in una volta</p> <p>194 00:11:10,737 --&gt; 00:11:14,225 andando al lavoro, all'università, a scuola,</p> <p>195 00:11:14,226 --&gt; 00:11:18,000 uscendo la sera, incontrando gli amici, mentre siamo sul treno o sull'autobus.</p> <p>196 00:11:18,001 --&gt; 00:11:21,925 Abbiamo tutti questi minuti che possiamo dedicare allo studio.</p>
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<p>197 00:11:21,926 --&gt; 00:11:27,679 Furthermore, by learning for smaller periods and regular intervals,</p> <p>198 00:11:27,680 --&gt; 00:11:30,914 we won't feel so overwhelmed by the language.</p> <p>199 00:11:30,915 --&gt; 00:11:32,868 And even better,</p> <p>200 00:11:32,869 --&gt; 00:11:37,967 learning for regular periods means that it's more effective,</p> <p>201 00:11:37,968 --&gt; 00:11:39,356 because chances are</p> <p>202 00:11:39,357 --&gt; 00:11:43,060 that if you're learning for once a week or once a fortnight,</p> <p>203 00:11:43,061 --&gt; 00:11:45,235 by the time you next come to learn,</p> <p>204 00:11:45,236 --&gt; 00:11:48,812 you'll already have forgotten what you initially learned.</p> <p>205 00:11:49,442 --&gt; 00:11:51,028 The goal therefore is</p> <p>206 00:11:51,029 --&gt; 00:11:54,728 to fit language learning into our daily routines</p> <p>207 00:11:54,729 --&gt; 00:11:57,522 and not the other way around.</p> <p>208 00:11:57,523 --&gt; 00:11:59,488 And by doing this,</p> <p>209 00:11:59,489 --&gt; 00:12:02,478 there's no reason why after simply one month,</p> <p>210 00:12:02,479 --&gt; 00:12:05,814 you can't get by in your new language.</p>	<p>197 00:11:21,926 --&gt; 00:11:27,679 Inoltre, studiando per periodi più brevi e ad intervalli regolari</p> <p>198 00:11:27,680 --&gt; 00:11:30,914 non ci sentiremo così sopraffatti dalla lingua.</p> <p>199 00:11:30,915 --&gt; 00:11:32,868 E ancor meglio,</p> <p>200 00:11:32,869 --&gt; 00:11:37,967 studiare per periodi regolari è più efficace,</p> <p>201 00:11:37,968 --&gt; 00:11:39,356 poiché c'è la possibilità</p> <p>202 00:11:39,357 --&gt; 00:11:43,060 che se studiate una volta la settimana o ogni due settimane,</p> <p>203 00:11:43,061 --&gt; 00:11:45,235 quando tornate a studiare</p> <p>204 00:11:45,236 --&gt; 00:11:48,812 avrete già dimenticato ciò che avete imparato inizialmente.</p> <p>205 00:11:49,442 --&gt; 00:11:51,028 L'obiettivo quindi è</p> <p>206 00:11:51,029 --&gt; 00:11:54,728 adattare l'apprendimento di una lingua alle nostre routine quotidiane</p> <p>207 00:11:54,729 --&gt; 00:11:57,522 e non il contrario.</p> <p>208 00:11:57,523 --&gt; 00:11:59,488 Facendo questo,</p> <p>209 00:11:59,489 --&gt; 00:12:02,478 non c'è ragione per cui dopo un solo mese</p> <p>210 00:12:02,479 --&gt; 00:12:05,814 non sarete in grado di cavarvela con la nuova lingua.</p>
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<p>211 00:12:07,724 --&gt; 00:12:13,154 These active forms of learning, we need to complement them</p> <p>212 00:12:13,155 --&gt; 00:12:17,865 with what I'd like to refer to as passive forms of learning.</p> <p>213 00:12:18,485 --&gt; 00:12:24,123 Having breakfast: switch the radio on and listen to a station in the language,</p> <p>214 00:12:24,124 --&gt; 00:12:28,303 become acquainted with the music of the language.</p> <p>215 00:12:28,304 --&gt; 00:12:31,025 The music will not only help you get used to the sounds,</p> <p>216 00:12:31,026 --&gt; 00:12:33,458 to the intonation, and to the rhythm</p> <p>217 00:12:33,459 --&gt; 00:12:36,625 but the words you'll hear will also help you associate them;</p> <p>218 00:12:36,626 --&gt; 00:12:38,077 because you know the songs,</p> <p>219 00:12:38,078 --&gt; 00:12:41,252 and you'll be able to associate them with these songs,</p> <p>220 00:12:41,253 --&gt; 00:12:43,872 thus expanding our vocabulary.</p> <p>221 00:12:44,472 --&gt; 00:12:45,777 Had a hard day?</p> <p>222 00:12:45,778 --&gt; 00:12:48,727 Treat yourself to a TV series or a film in the language,</p> <p>223 00:12:48,728 --&gt; 00:12:50,491 and put subtitles on, in English,</p> <p>224 00:12:50,492 --&gt; 00:12:52,978 and then, others can join and watch with you as well.</p>	<p>211 00:12:07,724 --&gt; 00:12:13,154 Dobbiamo completare queste forme attive di apprendimento</p> <p>212 00:12:13,155 --&gt; 00:12:17,865 con quelle che amo definire forme passive di apprendimento.</p> <p>213 00:12:18,485 --&gt; 00:12:24,123 Facendo colazione: accendere la radio e ascoltare una stazione in lingua,</p> <p>214 00:12:24,124 --&gt; 00:12:28,303 familiarizzare con la musica della lingua.</p> <p>215 00:12:28,304 --&gt; 00:12:31,025 La musica non vi aiuterà ad abituarvi ai suoni,</p> <p>216 00:12:31,026 --&gt; 00:12:33,458 all'intonazione e al ritmo,</p> <p>217 00:12:33,459 --&gt; 00:12:36,625 ma le parole che ascolterete vi aiuteranno anche ad associarle;</p> <p>218 00:12:36,626 --&gt; 00:12:38,077 perché conoscete le canzoni</p> <p>219 00:12:38,078 --&gt; 00:12:41,252 e sarete in grado di associarle con queste canzoni,</p> <p>220 00:12:41,253 --&gt; 00:12:43,872 espandendo quindi il vostro vocabolario.</p> <p>221 00:12:44,472 --&gt; 00:12:45,777 Giornata difficile?</p> <p>222 00:12:45,778 --&gt; 00:12:48,727 Coccolatevi con una serie TV o un film in lingua</p> <p>223 00:12:48,728 --&gt; 00:12:50,491 e mettete i sottotitoli inglesi,</p> <p>224 00:12:50,492 --&gt; 00:12:52,978 così altri possono aggiungersi e guardare con voi.</p>
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<p>225 00:12:52,979 --&gt; 00:12:55,601 We all know how everyone seems to be going crazy about</p> <p>226 00:12:55,602 --&gt; 00:12:58,161 this Scandinavian TV crime series at the moment -</p> <p>227 00:12:58,162 --&gt; 00:13:02,581 some of which have been dubbed into English; keep it original.</p> <p>228 00:13:04,309 --&gt; 00:13:07,247 By doing this,</p> <p>229 00:13:07,248 --&gt; 00:13:09,876 this will get you off to a great start</p> <p>230 00:13:09,877 --&gt; 00:13:13,219 to go on and to actually master your language.</p> <p>231 00:13:13,220 --&gt; 00:13:15,116 There are three rules,</p> <p>232 00:13:15,117 --&gt; 00:13:18,842 I like to refer to them as the golden rules of language learning,</p> <p>233 00:13:18,843 --&gt; 00:13:21,025 that each and every one of us should be doing</p> <p>234 00:13:21,026 --&gt; 00:13:23,736 when going about learning a language.</p> <p>235 00:13:23,737 --&gt; 00:13:28,340 The first rule is - wait for it -</p> <p>236 00:13:28,990 --&gt; 00:13:32,761 the first rule is live the language,</p> <p>237 00:13:32,762 --&gt; 00:13:37,047 speak it, read it, write it, dream in it,</p> <p>238 00:13:37,048 --&gt; 00:13:40,527 sing it even; sing to yourself.</p>	<p>225 00:12:52,979 --&gt; 00:12:55,601 Sappiamo quanto al momento tutti stiano impazzendo</p> <p>226 00:12:55,602 --&gt; 00:12:58,161 per questa serie TV scandinava,</p> <p>227 00:12:58,162 --&gt; 00:13:02,581 di cui una parte è stata doppiata in inglese; mantenete l'originale.</p> <p>228 00:13:04,309 --&gt; 00:13:07,247 Facendo questo,</p> <p>229 00:13:07,248 --&gt; 00:13:09,876 partirete col piede giusto</p> <p>230 00:13:09,877 --&gt; 00:13:13,219 per padroneggiare realmente la vostra lingua.</p> <p>231 00:13:13,220 --&gt; 00:13:15,116 Ci sono tre regole,</p> <p>232 00:13:15,117 --&gt; 00:13:18,842 che amo definire le regole d'oro dell'apprendimento linguistico,</p> <p>233 00:13:18,843 --&gt; 00:13:21,025 che ognuno di noi dovrebbe seguire</p> <p>234 00:13:21,026 --&gt; 00:13:23,736 quando si impara una lingua.</p> <p>235 00:13:23,737 --&gt; 00:13:28,340 La prima regola è - rullo di tamburi -</p> <p>236 00:13:28,990 --&gt; 00:13:32,761 vivere la lingua,</p> <p>237 00:13:32,762 --&gt; 00:13:37,047 parlarla, leggerla, scriverla, sognare in quella lingua,</p> <p>238 00:13:37,048 --&gt; 00:13:40,527 persino cantarla; cantatela a voi stessi.</p>
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<p>239 00:13:40,528 --&gt; 00:13:43,217 My brother and I when we started learning Greek,</p> <p>240 00:13:43,218 --&gt; 00:13:45,694 we decided to write songs in the language.</p> <p>241 00:13:45,695 --&gt; 00:13:48,154 Don't worry, I'm not about to embarrass my brother,</p> <p>242 00:13:48,155 --&gt; 00:13:51,226 and I certainly won't be singing for you all this morning.</p> <p>243 00:13:51,227 --&gt; 00:13:55,134 That said, in order to master the language,</p> <p>244 00:13:55,135 --&gt; 00:13:58,066 you have to make it yours, own the language.</p> <p>245 00:13:58,067 --&gt; 00:14:02,106 So why not put your phone or computer in the language you're learning?</p> <p>246 00:14:02,776 --&gt; 00:14:06,042 Number two: make mistakes.</p> <p>247 00:14:06,043 --&gt; 00:14:07,752 Yes, you heard me correctly.</p> <p>248 00:14:07,753 --&gt; 00:14:09,984 Make as many as you want.</p> <p>249 00:14:09,985 --&gt; 00:14:11,104 Why?</p> <p>250 00:14:11,105 --&gt; 00:14:13,397 Because we learn by making mistakes.</p> <p>251 00:14:13,398 --&gt; 00:14:16,961 It's actually the only way we can get things right.</p> <p>252 00:14:17,451 --&gt; 00:14:19,744 As children, we're even expected to make them.</p>	<p>239 00:13:40,528 --&gt; 00:13:43,217 Quando io e mio fratello iniziammo a studiare greco</p> <p>240 00:13:43,218 --&gt; 00:13:45,694 decidemmo di scrivere canzoni in lingua.</p> <p>241 00:13:45,695 --&gt; 00:13:48,154 Non preoccupatevi, non imbarazzerò mio fratello</p> <p>242 00:13:48,155 --&gt; 00:13:51,226 e di certo non canterò per voi quest'oggi.</p> <p>243 00:13:51,227 --&gt; 00:13:55,134 Detto questo, per padroneggiare la lingua</p> <p>244 00:13:55,135 --&gt; 00:13:58,066 dovete renderla vostra, dovete possederla.</p> <p>245 00:13:58,067 --&gt; 00:14:02,106 Quindi perché non impostare il telefono o il computer nella lingua che studiate?</p> <p>246 00:14:02,776 --&gt; 00:14:06,042 Numero due: commettete errori.</p> <p>247 00:14:06,043 --&gt; 00:14:07,752 Sì, mi avete sentito bene.</p> <p>248 00:14:07,753 --&gt; 00:14:09,984 Fatene quanti ne volete.</p> <p>249 00:14:09,985 --&gt; 00:14:11,104 Perché?</p> <p>250 00:14:11,105 --&gt; 00:14:13,397 Perché impariamo commettendo errori.</p> <p>251 00:14:13,398 --&gt; 00:14:16,961 È l'unico modo per capire bene.</p> <p>252 00:14:17,451 --&gt; 00:14:19,744 Da bambini, ci si aspetta persino che sbagliamo.</p>
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<p>253 00:14:19,745 --&gt; 00:14:23,552 But as adults, we are apprehensive because they make us feel vulnerable.</p> <p>254 00:14:23,962 --&gt; 00:14:25,361 Admitting from the beginning</p> <p>255 00:14:25,362 --&gt; 00:14:29,096 we don't know absolutely everything there is to know about this new language</p> <p>256 00:14:29,097 --&gt; 00:14:30,974 will not prevent us from learning it.</p> <p>257 00:14:30,975 --&gt; 00:14:35,764 Furthermore, it will actually give us the freedom to go on and to master it.</p> <p>258 00:14:35,765 --&gt; 00:14:39,551 So go forth and make as many mistakes as you like.</p> <p>259 00:14:39,731 --&gt; 00:14:40,787 The last rule,</p> <p>260 00:14:40,788 --&gt; 00:14:44,507 and this is the most important one, and this is essential:</p> <p>261 00:14:44,508 --&gt; 00:14:46,989 make it fun.</p> <p>262 00:14:46,990 --&gt; 00:14:50,497 Grammar rules aren't always fun.</p> <p>263 00:14:50,498 --&gt; 00:14:52,278 I mean, I love grammar,</p> <p>264 00:14:52,279 --&gt; 00:14:55,246 but I understand that not everyone is so enthusiastic about it;</p> <p>265 00:14:55,247 --&gt; 00:14:57,256 not sure why, though.</p> <p>266 00:14:57,257 --&gt; 00:15:00,156 But remember, whatever you can do in English,</p>	<p>253 00:14:19,745 --&gt; 00:14:23,552 Ma da adulti siamo in ansia perché ci fanno sentire vulnerabili.</p> <p>254 00:14:23,962 --&gt; 00:14:25,361 Ammettere dall'inizio</p> <p>255 00:14:25,362 --&gt; 00:14:29,096 che non sappiamo tutto ciò che c'è da sapere sulla nuova lingua</p> <p>256 00:14:29,097 --&gt; 00:14:30,974 non ci impedirà di impararla.</p> <p>257 00:14:30,975 --&gt; 00:14:35,764 Piuttosto, ci darà la libertà di procedere e padroneggiarla.</p> <p>258 00:14:35,765 --&gt; 00:14:39,551 Quindi continuate e commettete quanti errori volete.</p> <p>259 00:14:39,731 --&gt; 00:14:40,787 L'ultima regola</p> <p>260 00:14:40,788 --&gt; 00:14:44,507 è la più importante e la più essenziale:</p> <p>261 00:14:44,508 --&gt; 00:14:46,989 rendetela divertente.</p> <p>262 00:14:46,990 --&gt; 00:14:50,497 Le regole grammaticali non sono sempre divertenti.</p> <p>263 00:14:50,498 --&gt; 00:14:52,278 Voglio dire, amo la grammatica,</p> <p>264 00:14:52,279 --&gt; 00:14:55,246 ma capisco che non tutti ne sono entusiasti;</p> <p>265 00:14:55,247 --&gt; 00:14:57,256 non sono sicuro del perché, però.</p> <p>266 00:14:57,257 --&gt; 00:15:00,156 Ma ricordate, qualsiasi cosa che potete fare in inglese</p>
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<p>267 00:15:00,157 --&gt; 00:15:01,872 you can do in any other language,</p> <p>268 00:15:01,873 --&gt; 00:15:03,755 so make it fun.</p> <p>269 00:15:03,756 --&gt; 00:15:07,665 And actually, by making it fun, by making the process entertaining,</p> <p>270 00:15:07,666 --&gt; 00:15:09,951 you're helping yourself stay motivated.</p> <p>271 00:15:09,952 --&gt; 00:15:14,361 And the more motivated you are, the better your chances are of succeeding.</p> <p>272 00:15:14,362 --&gt; 00:15:18,211 So go out and let your creative juices flow.</p> <p>273 00:15:18,212 --&gt; 00:15:19,509 The best thing as well</p> <p>274 00:15:19,510 --&gt; 00:15:23,449 is why not try and get people, other people, involved?</p> <p>275 00:15:23,450 --&gt; 00:15:29,519 Say, colleagues, friends, and turn it into a small, friendly competition.</p> <p>276 00:15:29,520 --&gt; 00:15:34,369 Actually, studies show if you get a friendly competition going,</p> <p>277 00:15:34,370 --&gt; 00:15:36,952 that your chances of succeeding are much better,</p> <p>278 00:15:36,953 --&gt; 00:15:39,442 and they enhance your performance.</p> <p>279 00:15:40,242 --&gt; 00:15:43,530 Languages are often perceived to be the great unknown.</p> <p>280 00:15:43,531 --&gt; 00:15:45,937 We like to think of them as something unfamiliar,</p>	<p>267 00:15:00,157 --&gt; 00:15:01,872 potete farla in un'altra lingua,</p> <p>268 00:15:01,873 --&gt; 00:15:03,755 quindi rendete la cosa divertente.</p> <p>269 00:15:03,756 --&gt; 00:15:07,665 E davvero, rendendola divertente, rendendo il processo interessante,</p> <p>270 00:15:07,666 --&gt; 00:15:09,951 vi aiutate a rimanere motivati.</p> <p>271 00:15:09,952 --&gt; 00:15:14,361 Più siete motivati, più possibilità avrete di riuscirci.</p> <p>272 00:15:14,362 --&gt; 00:15:18,211 Quindi uscite e liberate la vostra creatività.</p> <p>273 00:15:18,212 --&gt; 00:15:19,509 La cosa migliore</p> <p>274 00:15:19,510 --&gt; 00:15:23,449 è perché non provare ad includere altre persone?</p> <p>275 00:15:23,450 --&gt; 00:15:29,519 Come i colleghi, gli amici, e trasformarla in una piccola competizione amichevole.</p> <p>276 00:15:29,520 --&gt; 00:15:34,369 In realtà, gli studi dimostrano che le competizioni amichevoli</p> <p>277 00:15:34,370 --&gt; 00:15:36,952 aumentano le possibilità di successo</p> <p>278 00:15:36,953 --&gt; 00:15:39,442 e migliorano la performance.</p> <p>279 00:15:40,242 --&gt; 00:15:43,530 Le lingue sono spesso ritenute il vasto ignoto.</p> <p>280 00:15:43,531 --&gt; 00:15:45,937 Amiamo considerarle come qualcosa di sconosciuto,</p>
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<p>281 00:15:45,938 --&gt; 00:15:47,726 and yet, we know so much about them</p> <p>282 00:15:47,727 --&gt; 00:15:51,559 because all human languages have their own peculiar yet beautiful ways</p> <p>283 00:15:51,560 --&gt; 00:15:54,751 of expressing ideas, concepts, and reality,</p> <p>284 00:15:54,752 --&gt; 00:15:57,692 even if we're not aware of it at first.</p> <p>285 00:15:58,232 --&gt; 00:16:02,357 By now delving into the unknown and realizing the familiar,</p> <p>286 00:16:02,358 --&gt; 00:16:03,871 we will be able to master</p> <p>287 00:16:03,872 --&gt; 00:16:09,252 one of the most fulfilling, rewarding, and efficient skills we possess as humans:</p> <p>288 00:16:09,253 --&gt; 00:16:11,657 human communication.</p> <p>289 00:16:12,487 --&gt; 00:16:15,174 And who could resist wanting to learn a language</p> <p>290 00:16:15,175 --&gt; 00:16:17,975 with these linguistic pearls?</p> <p>291 00:16:19,025 --&gt; 00:16:21,517 The first one would be, as you say in French,</p> <p>292 00:16:21,518 --&gt; 00:16:25,089 (French) Ayez les dents longues, (English) which is "be ambitious."</p> <p>293 00:16:25,090 --&gt; 00:16:28,209 It literally means, however, "have long teeth."</p> <p>294 00:16:28,210 --&gt; 00:16:29,489 (Laughter)</p>	<p>281 00:15:45,938 --&gt; 00:15:47,726 eppure conosciamo così tante cose</p> <p>282 00:15:47,727 --&gt; 00:15:51,559 poiché tutte le lingue umane hanno il loro modo singolare ma stupendo</p> <p>283 00:15:51,560 --&gt; 00:15:54,751 di esprimere idee, concetti e verità,</p> <p>284 00:15:54,752 --&gt; 00:15:57,692 anche se non ce ne accorgiamo subito.</p> <p>285 00:15:58,232 --&gt; 00:16:02,357 Immergendoci nell'ignoto e rendendoci conto delle cose conosciute</p> <p>286 00:16:02,358 --&gt; 00:16:03,871 riusciremo a padroneggiare</p> <p>287 00:16:03,872 --&gt; 00:16:09,252 una delle abilità più appaganti e valide che possediamo come esseri umani:</p> <p>288 00:16:09,253 --&gt; 00:16:11,657 la comunicazione umana.</p> <p>289 00:16:12,487 --&gt; 00:16:15,174 E chi può resistere all'apprendimento di una lingua</p> <p>290 00:16:15,175 --&gt; 00:16:17,975 con queste perle linguistiche?</p> <p>291 00:16:19,025 --&gt; 00:16:21,517 La prima sarebbe, come dicono i francesi,</p> <p>292 00:16:21,518 --&gt; 00:16:25,089 "Ayez les dents longues", che significa "siate ambiziosi".</p> <p>293 00:16:25,090 --&gt; 00:16:28,209 Tuttavia, letteralmente significa "abbiate denti lunghi".</p> <p>294 00:16:28,210 --&gt; 00:16:29,489 (Risate)</p>
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295 00:16:29,490 --> 00:16:30,990 Mine aren't that long.	295 00:16:29,490 --> 00:16:30,990 I miei non sono così lunghi.
296 00:16:32,083 --> 00:16:35,057 I'd like to wish you all in Italian	296 00:16:32,083 --> 00:16:35,057 Vorrei augurare a tutti voi in inglese
297 00:16:35,058 --> 00:16:38,037 (Italian) "In bocca al lupo", (English) which is "good luck,"	297 00:16:35,058 --> 00:16:38,037 "Good luck", che letteralmente vale "buona fortuna",
298 00:16:38,038 --> 00:16:41,565 but literally means "into the mouth of the wolf."	298 00:16:38,038 --> 00:16:41,565 ma in realtà significa "in bocca al lupo".
299 00:16:41,566 --> 00:16:42,906 (Laughter)	299 00:16:41,566 --> 00:16:42,906 (Risate)
300 00:16:43,906 --> 00:16:46,886 And finally, as we say in Ukrainian,	300 00:16:43,906 --> 00:16:46,886 E infine, come diciamo in ucraino,
301 00:16:46,887 --> 00:16:51,656 (Ukrainian)"Skil'ky mov ty znayesh - stil'ky raziv ty lyudyna",	301 00:16:46,887 --> 00:16:51,656 "Skil'ky mov ty znayesh - stil'ky raziv ty lyudyna",
302 00:16:51,657 --> 00:16:52,817 (English) which means	302 00:16:51,657 --> 00:16:52,817 che significa
303 00:16:52,818 --> 00:16:55,867 "The more languages you know, the more people you are."	303 00:16:52,818 --> 00:16:55,867 "Più lingue conosci, più persone sei".
304 00:16:55,868 --> 00:16:58,008 Enjoy learning a new language.	304 00:16:55,868 --> 00:16:58,008 Divertitevi ad imparare una nuova lingua.
305 00:16:58,009 --> 00:16:59,169 (Applause)	305 00:16:58,009 --> 00:16:59,169 (Applausi)

**Table 3.** *One language, one people: Aly G. at TEDxYouth@LCJSMS*

<i>Title:</i> One language, one people   Aly G.   TEDxYouth@LCJSMS	<i>Titolo:</i> Una lingua, un popolo   Aly G.   TEDxYouth@LCJSMS
<i>Description:</i> This talk was given at a local TEDx event, produced independently of the TED Conferences. Aly asks us to consider the power of language and a world that speaks as one. Aly is a unique character. At fourteen, he is not the stereotypical teenager (loud, rebellious, out of control). Born in Amsterdam, Aly has gone on a safari and loves eating sushi. He joined TEDxYouth last year as an intern and wanted to continue the experience this year as a speaker.	<i>Descrizione:</i> Questo intervento è stato presentato a un evento TEDx, organizzato in maniera indipendente da una comunità locale. Aly ci chiede di considerare la forza della lingua e un mondo che parla all'unisono. Aly è un personaggio unico. A quattordici anni, non è il tipico adolescente (rumoroso, ribelle, fuori controllo). Nato ad Amsterdam, Aly ha fatto un safari e ama mangiare il sushi. Si è unito a TEDxYouth lo scorso anno in qualità di tirocinante e quest'anno ha voluto continuare questa esperienza come relatore.

<p>1 00:00:08,751 --&gt; 00:00:09,868 Hello.</p>	<p>1 00:00:08,751 --&gt; 00:00:09,868 Salve.</p>
<p>2 00:00:09,869 --&gt; 00:00:11,905 (Speaking in a mix of foreign languages)</p>	<p>2 00:00:09,869 --&gt; 00:00:11,905 [Parla mescolando diverse lingue]</p>
<p>3 00:00:16,125 --&gt; 00:00:20,586 If any of you were confused as to what I just said, don't worry about it.</p>	<p>3 00:00:16,125 --&gt; 00:00:20,586 Se qualcuno di voi non ha capito cos'ho appena detto, non preoccupatevi.</p>
<p>4 00:00:20,587 --&gt; 00:00:25,033 I just introduced myself in a combination of nine different languages.</p>	<p>4 00:00:20,587 --&gt; 00:00:25,033 Mi sono appena presentato combinando nove lingue diverse.</p>
<p>5 00:00:25,034 --&gt; 00:00:28,873 I don't know about you, but keeping track of sentences similar to this</p>	<p>5 00:00:25,034 --&gt; 00:00:28,873 Non so voi, ma riuscire a seguire frasi come questa</p>
<p>6 00:00:28,874 --&gt; 00:00:31,500 would be nearly impossible for me.</p>	<p>6 00:00:28,874 --&gt; 00:00:31,500 sarebbe quasi impossibile per me.</p>
<p>7 00:00:31,516 --&gt; 00:00:35,745 And unless you're a master code-shifter, then you probably agree with me.</p>	<p>7 00:00:31,516 --&gt; 00:00:35,745 Se non riuscite ad alternare più lingue - code switching - concorderete con me.</p>
<p>8 00:00:35,746 --&gt; 00:00:39,513 Dutch, French, English, Irish,</p>	<p>8 00:00:35,746 --&gt; 00:00:39,513 Olandese, francese, inglese, irlandese,</p>
<p>9 00:00:39,918 --&gt; 00:00:44,540 Danish, Turkish, Macedonian, and Cubano</p>	<p>9 00:00:39,918 --&gt; 00:00:44,540 danese, turco, macedone e cubano</p>
<p>10 00:00:44,541 --&gt; 00:00:47,995 were all featured in that one sentence.</p>	<p>10 00:00:44,541 --&gt; 00:00:47,995 erano tutti usati in quella singola frase.</p>
<p>11 00:00:47,996 --&gt; 00:00:51,947 Imagine you traveled to nine countries</p>	<p>11 00:00:47,996 --&gt; 00:00:51,947 Immaginate di viaggiare verso nove paesi</p>
<p>12 00:00:51,959 --&gt; 00:00:54,793 that natively spoke those same nine languages.</p>	<p>12 00:00:51,959 --&gt; 00:00:54,793 che originariamente parlano quelle stesse nove lingue.</p>
<p>13 00:00:54,797 --&gt; 00:00:56,339 You'd be scrambling around,</p>	<p>13 00:00:54,797 --&gt; 00:00:56,339 Correreste in giro,</p>
<p>14 00:00:56,340 --&gt; 00:01:00,169 looking for others who speak whatever your one native language is.</p>	<p>14 00:00:56,340 --&gt; 00:01:00,169 cercando altri che parlino la vostra lingua madre, qualunque sia.</p>
<p>15 00:01:00,170 --&gt; 00:01:02,249</p>	<p>15 00:01:00,170 --&gt; 00:01:02,249</p>

<p>And if you can't find that person,</p> <p>16 00:01:02,250 --&gt; 00:01:06,840 your travel could be miserable, confusing, and possibly dangerous.</p> <p>17 00:01:07,820 --&gt; 00:01:10,689 I'm going to ask you to imagine a scenario again now,</p> <p>18 00:01:10,690 --&gt; 00:01:15,949 but this time, imagine the whole world commonly speaking a single language,</p> <p>19 00:01:15,950 --&gt; 00:01:17,799 a universal language.</p> <p>20 00:01:17,800 --&gt; 00:01:20,439 All people, no matter where you would travel to</p> <p>21 00:01:20,440 --&gt; 00:01:25,119 - it could be Tuvalu for all that I know - would speak that one language.</p> <p>22 00:01:25,120 --&gt; 00:01:28,949 No longer will you have to ask people what specific street signs say.</p> <p>23 00:01:28,950 --&gt; 00:01:32,879 No longer will you have to ask for specific store clerks.</p> <p>24 00:01:32,880 --&gt; 00:01:36,479 No longer will you have to be confused over your summer vacation.</p> <p>25 00:01:36,480 --&gt; 00:01:40,240 No longer will you accidentally walk into the ladies' room</p> <p>26 00:01:40,251 --&gt; 00:01:41,901 for all you gentlemen out there.</p> <p>27 00:01:41,911 --&gt; 00:01:43,280 (Laughter)</p> <p>28 00:01:43,281 --&gt; 00:01:46,050 My choice to take the journey through the world of language</p>	<p>E se non riuscite a trovare quella persona</p> <p>16 00:01:02,250 --&gt; 00:01:06,840 il vostro viaggio potrebbe essere pessimo, confuso e magari pericoloso.</p> <p>17 00:01:07,820 --&gt; 00:01:10,689 Ora vi chiedo di immaginare un'altro scenario,</p> <p>18 00:01:10,690 --&gt; 00:01:15,949 ma questa volta immaginate che il mondo intero parli una sola lingua,</p> <p>19 00:01:15,950 --&gt; 00:01:17,799 una lingua universale.</p> <p>20 00:01:17,800 --&gt; 00:01:20,439 Tutti, non importa dove viaggereste</p> <p>21 00:01:20,440 --&gt; 00:01:25,119 - potrebbe essere Tuvalu per quel che so - parlerebbero quella singola lingua.</p> <p>22 00:01:25,120 --&gt; 00:01:28,949 Non dovrete più chiedere il significato di certo uno specifico segnale stradale.</p> <p>23 00:01:28,950 --&gt; 00:01:32,879 Non dovrete più chiedere ai commessi.</p> <p>24 00:01:32,880 --&gt; 00:01:36,479 Non sarete più disorientati per la scelta delle vacanze estive.</p> <p>25 00:01:36,480 --&gt; 00:01:40,240 Non entrerete più per sbaglio nei bagni delle signore,</p> <p>26 00:01:40,251 --&gt; 00:01:41,901 mi riferisco ai gentiluomini.</p> <p>27 00:01:41,911 --&gt; 00:01:43,280 (Risate)</p> <p>28 00:01:43,281 --&gt; 00:01:46,050 La mia scelta di viaggiare per il mondo della lingua</p>
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<p>29 00:01:46,051 --&gt; 00:01:47,741 did not come out of the blue.</p> <p>30 00:01:47,746 --&gt; 00:01:49,486 Ever since I was a young boy,</p> <p>31 00:01:49,501 --&gt; 00:01:53,252 I've been traveling all around the world to live in different countries.</p> <p>32 00:01:53,256 --&gt; 00:01:57,185 These travels have led me to living in South Africa, the Netherlands,</p> <p>33 00:01:57,186 --&gt; 00:01:59,235 and now I'm here in the US.</p> <p>34 00:01:59,236 --&gt; 00:02:01,235 Because of all this traveling,</p> <p>35 00:02:01,236 --&gt; 00:02:03,746 I've been exposed to a multitude of languages,</p> <p>36 00:02:03,749 --&gt; 00:02:06,528 so when it was time to choose a TED topic,</p> <p>37 00:02:06,529 --&gt; 00:02:09,988 the many languages I had heard popped into my mind.</p> <p>38 00:02:09,989 --&gt; 00:02:13,229 At first, I thought of writing a speech on how languages start</p> <p>39 00:02:13,234 --&gt; 00:02:17,693 and how they are maintained, but that was not intriguing enough.</p> <p>40 00:02:17,694 --&gt; 00:02:20,173 Then I realized that sometimes,</p> <p>41 00:02:20,174 --&gt; 00:02:23,114 all these languages around me became confusing,</p> <p>42 00:02:23,115 --&gt; 00:02:26,904 and I thought it would be great if there was a way to speak to all people.</p>	<p>29 00:01:46,051 --&gt; 00:01:47,741 non è arrivata all'improvviso.</p> <p>30 00:01:47,746 --&gt; 00:01:49,486 Da quando ero bambino,</p> <p>31 00:01:49,501 --&gt; 00:01:53,252 ho viaggiato per tutto il mondo e ho vissuto in paesi diversi.</p> <p>32 00:01:53,256 --&gt; 00:01:57,185 Questi viaggi mi hanno portato a vivere in Sudafrica, nei Paesi Bassi</p> <p>33 00:01:57,186 --&gt; 00:01:59,235 e ora sono qui, negli USA.</p> <p>34 00:01:59,236 --&gt; 00:02:01,235 A causa di tutti questi viaggi</p> <p>35 00:02:01,236 --&gt; 00:02:03,746 sono stato esposto ad una moltitudine di lingue,</p> <p>36 00:02:03,749 --&gt; 00:02:06,528 quindi al momento di scegliere un tema per TED</p> <p>37 00:02:06,529 --&gt; 00:02:09,988 mi sono venute in mente le molte lingue che ho sentito.</p> <p>38 00:02:09,989 --&gt; 00:02:13,229 All'inizio pensavo di scrivere un discorso su come nascono le lingue</p> <p>39 00:02:13,234 --&gt; 00:02:17,693 e come vengono mantenute, ma non era abbastanza intrigante.</p> <p>40 00:02:17,694 --&gt; 00:02:20,173 Poi ho realizzato che, qualche volta,</p> <p>41 00:02:20,174 --&gt; 00:02:23,114 tutte queste lingue attorno a me si confondevano,</p> <p>42 00:02:23,115 --&gt; 00:02:26,904 e ho pensato che sarebbe fantastico se ci fosse un modo per parlare a tutti.</p>
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<p>43 00:02:26,905 --&gt; 00:02:30,774 I thought it would be great if there was a universal language.</p> <p>44 00:02:30,775 --&gt; 00:02:34,424 This idea sparked other ideas in my mind,</p> <p>45 00:02:34,425 --&gt; 00:02:39,055 and I began researching the positives and negatives of a universal language.</p> <p>46 00:02:39,056 --&gt; 00:02:41,765 The first element of a universal language I came across</p> <p>47 00:02:41,766 --&gt; 00:02:44,185 was a language called Esperanto.</p> <p>48 00:02:44,186 --&gt; 00:02:47,195 I had never heard of this language before,</p> <p>49 00:02:47,196 --&gt; 00:02:50,246 so my next stop was to explore the world of Esperanto.</p> <p>50 00:02:50,250 --&gt; 00:02:54,581 Esperanto was a language written by Dr. Ludwik Lejzer Zamenhof.</p> <p>51 00:02:54,582 --&gt; 00:02:57,501 The Jewish eye doctor got the idea of Esperanto</p> <p>52 00:02:57,502 --&gt; 00:03:00,201 when he wanted a politically-neutral world.</p> <p>53 00:03:00,202 --&gt; 00:03:03,601 He thought it would be great if there was an easy and efficient way</p> <p>54 00:03:03,602 --&gt; 00:03:06,411 to communicate across country borders.</p> <p>55 00:03:06,412 --&gt; 00:03:12,171 After the language's publication in 1887, Esperanto slowly began to grow,</p>	<p>43 00:02:26,905 --&gt; 00:02:30,774 Se ci fosse una lingua universale.</p> <p>44 00:02:30,775 --&gt; 00:02:34,424 Questa idea ne ha portate altre nella mia mente,</p> <p>45 00:02:34,425 --&gt; 00:02:39,055 quindi ho iniziato a ricercare i pro e i contro di una lingua universale.</p> <p>46 00:02:39,056 --&gt; 00:02:41,765 Il primo esempio che ho incontrato</p> <p>47 00:02:41,766 --&gt; 00:02:44,185 è una lingua chiamata esperanto.</p> <p>48 00:02:44,186 --&gt; 00:02:47,195 Non avevo mai sentito parlare di questa lingua,</p> <p>49 00:02:47,196 --&gt; 00:02:50,246 perciò il passo successivo è stato quello di studiarla.</p> <p>50 00:02:50,250 --&gt; 00:02:54,581 L'esperanto è una lingua scritta dal Dottor Ludwik Lejzer Zamenhof.</p> <p>51 00:02:54,582 --&gt; 00:02:57,501 Questo oculista ebreo credè l'esperanto</p> <p>52 00:02:57,502 --&gt; 00:03:00,201 perché voleva un mondo politicamente neutrale.</p> <p>53 00:03:00,202 --&gt; 00:03:03,601 Pensò ad un modo semplice ed efficace</p> <p>54 00:03:03,602 --&gt; 00:03:06,411 per comunicare oltre i confini statali.</p> <p>55 00:03:06,412 --&gt; 00:03:12,171 Dopo la creazione della lingua nel 1887, l'esperanto iniziò a crescere lentamente,</p>
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<p>56 00:03:12,172 --&gt; 00:03:15,981 and by slowly, I mean extremely slowly.</p> <p>57 00:03:15,982 --&gt; 00:03:19,761 In over 100 years of the language's existence,</p> <p>58 00:03:19,762 --&gt; 00:03:25,772 Esperanto only has 1,000 native speakers, but the language has heaps of potential.</p> <p>59 00:03:26,772 --&gt; 00:03:30,272 If Dr. Zamenhof's ideologies were to come to life,</p> <p>60 00:03:30,292 --&gt; 00:03:34,774 many aspects of the human world would be revolutionized.</p> <p>61 00:03:34,775 --&gt; 00:03:38,654 A possible change with the addition of a universal language</p> <p>62 00:03:38,655 --&gt; 00:03:42,244 would be the education system being greatly improved.</p> <p>63 00:03:42,245 --&gt; 00:03:45,514 As of now, many foreign students come to new countries</p> <p>64 00:03:45,515 --&gt; 00:03:47,944 and because they don't speak the native language,</p> <p>65 00:03:47,945 --&gt; 00:03:50,234 they often find it difficult to become</p> <p>66 00:03:50,235 --&gt; 00:03:53,094 a comfortable part of the school community.</p> <p>67 00:03:53,095 --&gt; 00:03:56,875 This, unfortunately, can lead to many students becoming discouraged</p> <p>68 00:03:56,876 --&gt; 00:04:00,705 because they feel like they can't really contribute as much as they should.</p>	<p>56 00:03:12,172 --&gt; 00:03:15,981 e per "lentamente" intendo molto lentamente.</p> <p>57 00:03:15,982 --&gt; 00:03:19,761 In oltre 100 anni di esistenza,</p> <p>58 00:03:19,762 --&gt; 00:03:25,772 l'esperanto ha solo mille parlanti nativi, ma ha molto potenziale.</p> <p>59 00:03:26,772 --&gt; 00:03:30,272 Se le ideologie del Dottor Zamenhof prendessero piede,</p> <p>60 00:03:30,292 --&gt; 00:03:34,774 molti aspetti in campo umano verrebbero rivoluzionati.</p> <p>61 00:03:34,775 --&gt; 00:03:38,654 Un possibile cambiamento causato dall'aggiunta di una lingua universale</p> <p>62 00:03:38,655 --&gt; 00:03:42,244 sarebbe il netto miglioramento del sistema educativo.</p> <p>63 00:03:42,245 --&gt; 00:03:45,514 Ora come ora, molti studenti stranieri arrivano in nuovi paesi</p> <p>64 00:03:45,515 --&gt; 00:03:47,944 e, poiché non parlano la lingua nativa,</p> <p>65 00:03:47,945 --&gt; 00:03:50,234 hanno spesso difficoltà</p> <p>66 00:03:50,235 --&gt; 00:03:53,094 ad integrarsi nella comunità scolastica.</p> <p>67 00:03:53,095 --&gt; 00:03:56,875 Purtroppo questo può portare molti studenti a sentirsi scoraggiati</p> <p>68 00:03:56,876 --&gt; 00:04:00,705 perché sentono di non riuscire a contribuire quanto dovrebbero.</p>
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<p>69 00:04:00,706 --&gt; 00:04:03,495 If you add a universal language into the equation,</p> <p>70 00:04:03,496 --&gt; 00:04:05,505 this will no longer be a problem.</p> <p>71 00:04:05,506 --&gt; 00:04:07,905 Students, regardless of their mother tongue,</p> <p>72 00:04:07,906 --&gt; 00:04:11,265 will feel like they can become that part of the school community.</p> <p>73 00:04:11,266 --&gt; 00:04:13,525 This could make colleges all around the world</p> <p>74 00:04:13,526 --&gt; 00:04:16,516 seem much more accessible to aspiring young students.</p> <p>75 00:04:17,616 --&gt; 00:04:21,024 Additionally, the scientific world would be transformed</p> <p>76 00:04:21,026 --&gt; 00:04:24,115 with the introduction of a universal language.</p> <p>77 00:04:24,116 --&gt; 00:04:26,455 Nowadays, scientific transcripts are written</p> <p>78 00:04:26,456 --&gt; 00:04:29,975 in hundreds of different languages, and this makes it extremely difficult</p> <p>79 00:04:29,976 --&gt; 00:04:32,515 to keep track of all of them without losing a few.</p> <p>80 00:04:32,516 --&gt; 00:04:34,275 And the few that are lost</p> <p>81 00:04:34,276 --&gt; 00:04:38,035 can be some of the most important findings out there.</p>	<p>69 00:04:00,706 --&gt; 00:04:03,495 Se aggiungete una lingua universale all'equazione,</p> <p>70 00:04:03,496 --&gt; 00:04:05,505 questo non sarà più un problema.</p> <p>71 00:04:05,506 --&gt; 00:04:07,905 Gli studenti, a prescindere dalla lingua madre,</p> <p>72 00:04:07,906 --&gt; 00:04:11,265 sentiranno di poter diventar parte della comunità scolastica.</p> <p>73 00:04:11,266 --&gt; 00:04:13,525 In questo modo le università di tutto il mondo</p> <p>74 00:04:13,526 --&gt; 00:04:16,516 sembreranno più accessibili agli aspiranti studenti.</p> <p>75 00:04:17,616 --&gt; 00:04:21,024 Inoltre, il mondo scientifico risulterebbe trasformato</p> <p>76 00:04:21,026 --&gt; 00:04:24,115 con l'introduzione di un linguaggio universale.</p> <p>77 00:04:24,116 --&gt; 00:04:26,455 Attualmente, i documenti scientifici sono scritti</p> <p>78 00:04:26,456 --&gt; 00:04:29,975 in centinaia di lingue diverse, perciò è estremamente difficile</p> <p>79 00:04:29,976 --&gt; 00:04:32,515 considerarli tutti, senza perderne alcuni.</p> <p>80 00:04:32,516 --&gt; 00:04:34,275 E quelli che vengono persi</p> <p>81 00:04:34,276 --&gt; 00:04:38,035 possono essere alcune delle scoperte più importanti.</p>
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<p>82 00:04:38,036 --&gt; 00:04:41,385 Yet again, I found that a single common language</p> <p>83 00:04:41,386 --&gt; 00:04:46,255 could lessen this barrier, and possibly preserve new scientific findings.</p> <p>84 00:04:46,256 --&gt; 00:04:48,506 The last main advantage of Esperanto –</p> <p>85 00:04:48,507 --&gt; 00:04:50,966 and this one was the real clincher for me –</p> <p>86 00:04:50,967 --&gt; 00:04:55,516 is that a single universal language could somewhat unite different countries.</p> <p>87 00:04:55,517 --&gt; 00:04:59,516 Many countries often find it hard to understand each other</p> <p>88 00:04:59,517 --&gt; 00:05:01,766 because of the language difference.</p> <p>89 00:05:01,767 --&gt; 00:05:04,086 This can often lead to many conflicts.</p> <p>90 00:05:04,087 --&gt; 00:05:06,496 But if you have a universal language,</p> <p>91 00:05:06,497 --&gt; 00:05:09,226 bordering countries will find it much easier</p> <p>92 00:05:09,227 --&gt; 00:05:12,766 to keep in contact with each other and understand each other.</p> <p>93 00:05:12,767 --&gt; 00:05:15,936 This can result in many less conflicts.</p> <p>94 00:05:15,937 --&gt; 00:05:18,756 At this point, you're probably thinking,</p> <p>95 00:05:18,757 --&gt; 00:05:21,486 "This wonderful speaker had just convinced me</p>	<p>82 00:04:38,036 --&gt; 00:04:41,385 Di nuovo, ho scoperto che un singolo linguaggio comune</p> <p>83 00:04:41,386 --&gt; 00:04:46,255 potrebbe ridurre questo ostacolo e forse preservare nuove scoperte scientifiche.</p> <p>84 00:04:46,256 --&gt; 00:04:48,506 L'ultimo grande vantaggio dell'esperanto -</p> <p>85 00:04:48,507 --&gt; 00:04:50,966 il fattore determinante secondo me -</p> <p>86 00:04:50,967 --&gt; 00:04:55,516 è la possibilità di una lingua universale di unire in qualche modo paesi differenti.</p> <p>87 00:04:55,517 --&gt; 00:04:59,516 Spesso molti paesi hanno difficoltà a comprendersi l'un l'altro</p> <p>88 00:04:59,517 --&gt; 00:05:01,766 a causa delle differenze linguistiche.</p> <p>89 00:05:01,767 --&gt; 00:05:04,086 Questo può portare spesso a scontri.</p> <p>90 00:05:04,087 --&gt; 00:05:06,496 Ma se si ha una lingua universale</p> <p>91 00:05:06,497 --&gt; 00:05:09,226 i paesi confinanti avranno molte meno difficoltà</p> <p>92 00:05:09,227 --&gt; 00:05:12,766 a mantenersi in contatto e a comprendersi.</p> <p>93 00:05:12,767 --&gt; 00:05:15,936 Questo può portare a molti meno scontri.</p> <p>94 00:05:15,937 --&gt; 00:05:18,756 A questo punto, probabilmente penserete:</p> <p>95 00:05:18,757 --&gt; 00:05:21,486 "Questo magnifico relatore mi ha convinto</p>
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<p>96 00:05:21,487 --&gt; 00:05:25,247 that a single universal language would be perfect for society."</p> <p>97 00:05:26,067 --&gt; 00:05:28,706 I also thought that when I was planning my speech.</p> <p>98 00:05:28,707 --&gt; 00:05:32,536 A language like Esperanto is easy to learn and it is efficient.</p> <p>99 00:05:32,537 --&gt; 00:05:35,636 If everyone were to take the language for three months,</p> <p>100 00:05:35,637 --&gt; 00:05:37,516 the time it takes to become fluent,</p> <p>101 00:05:37,517 --&gt; 00:05:41,836 a single universal language would be started in no time.</p> <p>102 00:05:41,837 --&gt; 00:05:45,476 A common language seemed too good to be true for me.</p> <p>103 00:05:45,477 --&gt; 00:05:49,826 This seemingly perfect language then put a bit of doubt into my mind.</p> <p>104 00:05:49,827 --&gt; 00:05:53,156 I knew there had to be some downsides, because if there weren't any,</p> <p>105 00:05:53,157 --&gt; 00:05:56,646 the world would already be speaking something like Esperanto.</p> <p>106 00:05:56,647 --&gt; 00:05:59,266 This then led me into my second cycle of research,</p> <p>107 00:05:59,267 --&gt; 00:06:00,916 where I began to research</p> <p>108 00:06:00,917 --&gt; 00:06:03,480 the negative sides of a universal language.</p>	<p>96 00:05:21,487 --&gt; 00:05:25,247 che un solo linguaggio universale sarebbe perfetto per la società".</p> <p>97 00:05:26,067 --&gt; 00:05:28,706 L'ho pensato anch'io mentre organizzavo il discorso.</p> <p>98 00:05:28,707 --&gt; 00:05:32,536 Una lingua come l'esperanto è facile da apprendere ed è efficace.</p> <p>99 00:05:32,537 --&gt; 00:05:35,636 Se tutti la studiassero per tre mesi,</p> <p>100 00:05:35,637 --&gt; 00:05:37,516 tempo necessario per diventare fluenti,</p> <p>101 00:05:37,517 --&gt; 00:05:41,836 nascerebbe una lingua universale in men che non si dica.</p> <p>102 00:05:41,837 --&gt; 00:05:45,476 Una lingua comune sarebbe troppo bella per essere vera secondo me.</p> <p>103 00:05:45,477 --&gt; 00:05:49,826 Questa lingua apparentemente perfetta ha quindi insinuato un dubbio in me.</p> <p>104 00:05:49,827 --&gt; 00:05:53,156 Dovevano esserci degli svantaggi, perché se non ce ne fossero stati</p> <p>105 00:05:53,157 --&gt; 00:05:56,646 il mondo starebbe già parlando qualcosa simile all'esperanto.</p> <p>106 00:05:56,647 --&gt; 00:05:59,266 Ciò mi ha portato al mio secondo ciclo di ricerche,</p> <p>107 00:05:59,267 --&gt; 00:06:00,916 dove ho iniziato a studiare</p> <p>108 00:06:00,917 --&gt; 00:06:03,480 gli aspetti negativi di una lingua universale.</p>
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<p>109 00:06:03,481 --&gt; 00:06:07,229 Unfortunately, this cycle was not as successful as the other one.</p> <p>110 00:06:07,230 --&gt; 00:06:10,736 The only real negative I found was that a universal language</p> <p>111 00:06:10,737 --&gt; 00:06:13,718 would be difficult to spread to multiple countries,</p> <p>112 00:06:13,719 --&gt; 00:06:16,228 but to me, this was much weaker</p> <p>113 00:06:16,229 --&gt; 00:06:19,238 than the advantages of a universal language.</p> <p>114 00:06:19,239 --&gt; 00:06:21,219 So I was about to put my pen down</p> <p>115 00:06:21,220 --&gt; 00:06:25,050 and come to the conclusion that there should be a universal language,</p> <p>116 00:06:25,051 --&gt; 00:06:28,678 but I came across an article written by a linguistic anthropology professor,</p> <p>117 00:06:28,679 --&gt; 00:06:30,302 Jillian Cavanaugh.</p> <p>118 00:06:30,315 --&gt; 00:06:32,436 Her article had a few important reasons</p> <p>119 00:06:32,437 --&gt; 00:06:34,504 on why there should be a universal language,</p> <p>120 00:06:34,505 --&gt; 00:06:38,435 but one line out of the whole article stood out to me.</p> <p>121 00:06:38,436 --&gt; 00:06:41,525 Ms. Cavanaugh stated that different languages</p> <p>122 00:06:41,526 --&gt; 00:06:45,214 are often part of specific</p>	<p>109 00:06:03,481 --&gt; 00:06:07,229 Purtroppo, questo ciclo non ha avuto tanta fortuna come il primo.</p> <p>110 00:06:07,230 --&gt; 00:06:10,736 L'unico vero aspetto negativo incontrato è che sarebbe difficile</p> <p>111 00:06:10,737 --&gt; 00:06:13,718 diffondere una lingua universale a molti paesi,</p> <p>112 00:06:13,719 --&gt; 00:06:16,228 ma a mio parere questo era insignificante</p> <p>113 00:06:16,229 --&gt; 00:06:19,238 rispetto ai vantaggi di una lingua universale.</p> <p>114 00:06:19,239 --&gt; 00:06:21,219 Quindi stavo per posare la penna</p> <p>115 00:06:21,220 --&gt; 00:06:24,971 e giungere alla conclusione che ci dovrebbe essere una lingua universale</p> <p>116 00:06:24,971 --&gt; 00:06:28,249 ma ho trovato un articolo scritto da un'antropologa linguistica,</p> <p>117 00:06:28,249 --&gt; 00:06:30,302 la Prof.ssa Jillian Cavanaugh.</p> <p>118 00:06:30,315 --&gt; 00:06:32,436 Il suo articolo esponeva alcune ragioni</p> <p>119 00:06:32,437 --&gt; 00:06:34,504 a sostegno di una lingua universale,</p> <p>120 00:06:34,505 --&gt; 00:06:38,435 ma una riga in particolare è risaltata ai miei occhi:</p> <p>121 00:06:38,436 --&gt; 00:06:41,525 la signora Cavanaugh affermava che lingue diverse</p> <p>122 00:06:41,526 --&gt; 00:06:45,214 sono spesso parte</p>
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<p>cultural traditions and histories,</p> <p>123 00:06:45,215 --&gt; 00:06:47,964 and that people feel that language is an important part</p> <p>124 00:06:47,965 --&gt; 00:06:50,894 of who they are and where they come from.</p> <p>125 00:06:50,895 --&gt; 00:06:54,266 This then formulated a whole new concept in my mind.</p> <p>126 00:06:54,267 --&gt; 00:06:59,736 I realised that a common language was in fact too good to be true.</p> <p>127 00:06:59,737 --&gt; 00:07:03,936 The generation of a ubiquitous language would be detrimental</p> <p>128 00:07:03,937 --&gt; 00:07:06,257 to the cultures of our society.</p> <p>129 00:07:07,067 --&gt; 00:07:10,658 The biggest reason why single universal language would be inimical</p> <p>130 00:07:10,659 --&gt; 00:07:14,746 is because the diversity of our world would be somewhat lost.</p> <p>131 00:07:14,747 --&gt; 00:07:18,242 Language is identity.</p> <p>132 00:07:18,243 --&gt; 00:07:21,502 Different people in different countries speak different languages,</p> <p>133 00:07:21,503 --&gt; 00:07:24,242 and because of this, they have different identities.</p> <p>134 00:07:24,243 --&gt; 00:07:26,492 People want to have different identities,</p> <p>135 00:07:26,493 --&gt; 00:07:30,502 just like they want to wave different flags, root for different teams,</p>	<p>di specifiche tradizioni e storie,</p> <p>123 00:06:45,215 --&gt; 00:06:47,964 e che le persone ritengono la lingua una parte importante</p> <p>124 00:06:47,965 --&gt; 00:06:50,894 di chi sono e da dove provengono.</p> <p>125 00:06:50,895 --&gt; 00:06:54,266 Allora questo ha formulato nella mia mente un concetto del tutto nuovo:</p> <p>126 00:06:54,267 --&gt; 00:06:59,736 ho realizzato che una lingua comune era in realtà troppo bella per essere vera</p> <p>127 00:06:59,737 --&gt; 00:07:03,936 e la generazione di una lingua onnipresente sarebbe dannosa</p> <p>128 00:07:03,937 --&gt; 00:07:06,257 per le culture della nostra società.</p> <p>129 00:07:07,067 --&gt; 00:07:10,658 La ragione principale per cui una lingua universale sarebbe nociva</p> <p>130 00:07:10,659 --&gt; 00:07:14,746 è la perdita della diversità del nostro mondo.</p> <p>131 00:07:14,747 --&gt; 00:07:18,242 La lingua è identità.</p> <p>132 00:07:18,243 --&gt; 00:07:21,502 Persone diverse in paesi diversi parlano lingue diverse,</p> <p>133 00:07:21,503 --&gt; 00:07:24,242 e per questo hanno identità diverse.</p> <p>134 00:07:24,243 --&gt; 00:07:26,492 Le persone vogliono avere identità differenti,</p> <p>135 00:07:26,493 --&gt; 00:07:30,502 vogliono agitare bandiere diverse, tifare per squadre diverse,</p>
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<p>136 00:07:30,503 --&gt; 00:07:33,392 listen to different music, have different opinions,</p> <p>137 00:07:33,393 --&gt; 00:07:35,512 even though your mum is probably right.</p> <p>138 00:07:35,513 --&gt; 00:07:36,901 (Laughter)</p> <p>139 00:07:36,902 --&gt; 00:07:41,169 But this can only be achieved if there are different languages.</p> <p>140 00:07:41,170 --&gt; 00:07:43,744 The start of an official universal language</p> <p>141 00:07:43,745 --&gt; 00:07:48,754 would slowly make the beautiful variety of our world vanish.</p> <p>142 00:07:48,755 --&gt; 00:07:52,744 I'm now at the point where I'm trying to decide which route is better for society –</p> <p>143 00:07:52,745 --&gt; 00:07:56,254 having a single common language but losing a part of who we are,</p> <p>144 00:07:56,255 --&gt; 00:08:01,114 or never having that communication tie but keeping that true part of ourselves.</p> <p>145 00:08:01,115 --&gt; 00:08:04,054 For weeks now, I've been battling between the two options,</p> <p>146 00:08:04,055 --&gt; 00:08:05,444 but I've come to realise</p> <p>147 00:08:05,445 --&gt; 00:08:08,744 that maybe choosing between them is not the best option.</p> <p>148 00:08:08,745 --&gt; 00:08:11,735 Maybe there could be a way to combine the two.</p>	<p>136 00:07:30,503 --&gt; 00:07:33,392 ascoltare musica diversa, avere opinioni diverse,</p> <p>137 00:07:33,393 --&gt; 00:07:35,512 anche se vostra madre ha ragione.</p> <p>138 00:07:35,513 --&gt; 00:07:36,901 (Risate)</p> <p>139 00:07:36,902 --&gt; 00:07:41,169 Ma questo si può ottenere solo se ci sono lingue diverse.</p> <p>140 00:07:41,170 --&gt; 00:07:43,744 La nascita di una lingua universale ufficiale</p> <p>141 00:07:43,745 --&gt; 00:07:48,754 farebbe lentamente svanire la stupenda varietà del nostro mondo.</p> <p>142 00:07:48,755 --&gt; 00:07:52,744 Ora sono sul punto di decidere la strada migliore per la società -</p> <p>143 00:07:52,745 --&gt; 00:07:56,254 avere una sola lingua comune ma perdere parte di chi siamo,</p> <p>144 00:07:56,255 --&gt; 00:08:01,114 o non avere mai quel legame comunicativo ma tenere quella parte vera di noi stessi.</p> <p>145 00:08:01,115 --&gt; 00:08:04,054 Da settimane, ormai, sono combattuto tra le due opzioni</p> <p>146 00:08:04,055 --&gt; 00:08:05,444 ma ho realizzato</p> <p>147 00:08:05,445 --&gt; 00:08:08,744 che forse l'opzione migliore non è scegliere tra di esse.</p> <p>148 00:08:08,745 --&gt; 00:08:11,735 Forse potrebbe esserci un modo per combinarle.</p>
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<p>149 00:08:11,736 --&gt; 00:08:16,225 I have formulated some sort of a plan for this, and it goes like this.</p> <p>150 00:08:16,226 --&gt; 00:08:19,255 Instead of having a whole universal language,</p> <p>151 00:08:19,256 --&gt; 00:08:22,753 there could be a system of essential phrases that everyone would know.</p> <p>152 00:08:22,754 --&gt; 00:08:26,389 This can, for example, allow students to travel safely,</p> <p>153 00:08:26,390 --&gt; 00:08:29,907 it could somewhat assure scientists that their transcripts won't be lost,</p> <p>154 00:08:29,908 --&gt; 00:08:33,008 and it can almost link different countries.</p> <p>155 00:08:33,009 --&gt; 00:08:35,450 This plan would also be beneficial</p> <p>156 00:08:35,451 --&gt; 00:08:38,842 because one's culture would not be flooded out by a whole new language</p> <p>157 00:08:38,844 --&gt; 00:08:42,138 They would only have to learn a few essential phrases.</p> <p>158 00:08:42,139 --&gt; 00:08:44,011 Well, so what?</p> <p>159 00:08:44,013 --&gt; 00:08:46,947 Why do I care and why should you?</p> <p>160 00:08:46,948 --&gt; 00:08:51,191 The start of an official universal language is right around the corner.</p> <p>161 00:08:51,192 --&gt; 00:08:56,012 As of now, English is serving as a cross-country communication medium</p>	<p>149 00:08:11,736 --&gt; 00:08:16,225 Ho formulato una specie di piano per questo, ed è questo:</p> <p>150 00:08:16,226 --&gt; 00:08:19,255 invece di avere una lingua universale,</p> <p>151 00:08:19,256 --&gt; 00:08:22,753 potrebbe esserci un sistema di frasi essenziali conosciute da tutti.</p> <p>152 00:08:22,754 --&gt; 00:08:26,389 Questo può, ad esempio, permettere agli studenti di viaggiare in sicurezza,</p> <p>153 00:08:26,390 --&gt; 00:08:29,907 potrebbe evitare la perdita dei documenti scientifici,</p> <p>154 00:08:29,908 --&gt; 00:08:33,008 e può quasi unire paesi diversi.</p> <p>155 00:08:33,009 --&gt; 00:08:35,450 Questo piano potrebbe anche essere vantaggioso</p> <p>156 00:08:35,451 --&gt; 00:08:38,842 affinché una singola cultura non sia spazzata via dalla nuova lingua.</p> <p>157 00:08:38,844 --&gt; 00:08:42,138 Si dovrebbero imparare solamente alcune frasi essenziali.</p> <p>158 00:08:42,139 --&gt; 00:08:44,011 Bene, quindi?</p> <p>159 00:08:44,013 --&gt; 00:08:46,947 Perché mi importa e perché dovrebbe importare a voi?</p> <p>160 00:08:46,948 --&gt; 00:08:51,191 La nascita di una lingua universale ufficiale è dietro l'angolo.</p> <p>161 00:08:51,192 --&gt; 00:08:56,012 Per ora, l'inglese serve da mezzo di comunicazione internazionale</p>
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<p>162 00:08:56,013 --&gt; 00:09:00,401 and soon it could become the language that Dr. Zamenhof hoped for.</p> <p>163 00:09:00,402 --&gt; 00:09:05,654 In all the places I've traveled, English is either the main or secondary language.</p> <p>164 00:09:05,655 --&gt; 00:09:09,906 In my life, and probably most of yours, English has been a part of it,</p> <p>165 00:09:09,907 --&gt; 00:09:13,496 and if not, you probably have zero clue what I've been saying up until now.</p> <p>166 00:09:13,497 --&gt; 00:09:14,521 (Laughter)</p> <p>167 00:09:14,522 --&gt; 00:09:19,003 But now you'll be able to envision what the world would look like</p> <p>168 00:09:19,004 --&gt; 00:09:21,608 if everybody spoke the one language.</p> <p>169 00:09:21,609 --&gt; 00:09:24,094 Our world would change drastically</p> <p>170 00:09:24,095 --&gt; 00:09:26,726 for some for the better, and for some for the worse,</p> <p>171 00:09:26,727 --&gt; 00:09:30,259 but we must prepare ourselves for the possible change.</p> <p>172 00:09:30,260 --&gt; 00:09:33,661 I now have a tremendous understanding of both sides of the idea,</p> <p>173 00:09:33,662 --&gt; 00:09:36,449 and you all should have that same understanding.</p> <p>174 00:09:36,450 --&gt; 00:09:39,186 I hope this speech has sparked an idea in your mind,</p>	<p>162 00:08:56,013 --&gt; 00:09:00,401 e presto potrebbe diventare la lingua agognata dal Dottor Zamenhof.</p> <p>163 00:09:00,402 --&gt; 00:09:05,654 In tutti i luoghi che ho visitato, l'inglese è la prima o la seconda lingua.</p> <p>164 00:09:05,655 --&gt; 00:09:09,906 L'inglese è presente in tutta la mia vita, e forse in gran parte della vostra,</p> <p>165 00:09:09,907 --&gt; 00:09:13,496 in caso contrario, probabilmente non avrete capito ciò che ho detto finora.</p> <p>166 00:09:13,497 --&gt; 00:09:14,521 (Risate)</p> <p>167 00:09:14,522 --&gt; 00:09:19,003 Ma ora riuscirete ad immaginare come sarebbe il mondo</p> <p>168 00:09:19,004 --&gt; 00:09:21,608 se tutti parlassero un'unica lingua.</p> <p>169 00:09:21,609 --&gt; 00:09:24,094 Il nostro mondo cambierebbe drasticamente</p> <p>170 00:09:24,095 --&gt; 00:09:26,726 in meglio per alcuni, in peggio per altri,</p> <p>171 00:09:26,727 --&gt; 00:09:30,259 ma dobbiamo prepararci al possibile cambiamento.</p> <p>172 00:09:30,260 --&gt; 00:09:33,661 Ora conosco a fondo entrambe le facce della medaglia</p> <p>173 00:09:33,662 --&gt; 00:09:36,449 e dovrete farlo anche tutti voi.</p> <p>174 00:09:36,450 --&gt; 00:09:39,186 Spero che questo discorso vi abbia suscitato un'idea</p>
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<p>175 00:09:39,187 --&gt; 00:09:43,061 and you are now beginning to think of all the directions us humans can go</p> <p>176 00:09:43,062 --&gt; 00:09:44,675 from a language standpoint.</p> <p>177 00:09:44,676 --&gt; 00:09:45,850 Thank you.</p> <p>178 00:09:45,851 --&gt; 00:09:47,031 (Applause)</p>	<p>175 00:09:39,187 --&gt; 00:09:43,061 e che iniziate a pensare alle direzioni che noi umani possiamo prendere</p> <p>176 00:09:43,062 --&gt; 00:09:44,675 da un punto di vista linguistico.</p> <p>177 00:09:44,676 --&gt; 00:09:45,850 Grazie.</p> <p>178 00:09:45,851 --&gt; 00:09:49,451 (Applausi)</p>
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## Riassunto

Il presente elaborato ha lo scopo di studiare la traduzione audiovisiva in generale e il sottotitolaggio in particolare, coniugando un approccio prevalentemente teorico con una dimostrazione prettamente pratica. Questa tesi non ha la pretesa di essere esaustiva: a causa del gran numero di campi influenzati dalla traduzione audiovisiva, e talvolta della poca chiarezza interna a quest'area di studi, è impossibile descrivere nel dettaglio tutti gli ambiti e le modalità con cui opera il traduttore moderno in questo settore.

La disciplina della traduzione audiovisiva, che in origine era considerata solamente come una delle numerose parti in cui si suddivideva la “scienza” della traduzione (*Translation Studies* nella tradizione anglosassone), ha subito nel corso degli anni un cambiamento del proprio status: infatti, soprattutto in tempi recenti, gli studiosi in campo linguistico hanno preferito considerare la traduzione audiovisiva una disciplina a sé stante, separata da quella che potrebbe essere definita come la traduzione “classica”, cioè quella meramente testuale.

Questa separazione tra traduzione audiovisiva e traduzione testuale fu causata principalmente dal fatto che gli studiosi si resero conto della differente natura della traduzione audiovisiva. Essa, infatti, non condivideva le stesse origini della traduzione testuale, poiché il materiale che veniva tradotto era diverso: il processo traduttivo in questo caso non era solamente applicato ad un testo, bensì coinvolgeva un prodotto multimediale, formato dall'intreccio della componente testuale con elementi visivi e acustici (basti pensare ad un film, ad una pubblicità trasmessa in televisione, ad un sito web o semplicemente ad una canzone sottotitolata durante una serata in un locale in cui si pratica il karaoke). Le norme che regolavano la traduzione testuale, a questo punto, non furono più sufficienti, perciò la disciplina della traduzione audiovisiva iniziò ad essere studiata e approfondita in quanto tale.

L'elaborato è stato suddiviso in tre capitoli principali: mentre il Primo capitolo affronta il tema della traduzione audiovisiva in generale, il Secondo capitolo entra più in profondità e analizza la disciplina del sottotitolaggio. Infine, il Terzo capitolo rappresenta la componente pratica di questa tesi, portando come esempio concreto il sottotitolaggio di alcune conferenze appartenenti al ciclo TED.

Il Primo capitolo presenta al lettore la disciplina della traduzione audiovisiva: si tratta di un'area traduttiva interdisciplinare poiché, come spiegato in precedenza, coinvolge elementi che non sono riconducibili alla sfera testuale, spesso legati al campo tecnologico, e li mette in relazione con una componente scritta. A causa di questa sua natura interdisciplinare, gli studiosi in campo linguistico si sono presto resi conto della difficoltà di inquadrare in modo chiaro questa recente disciplina, anche a causa del suo stretto legame con la tecnologia: possiamo infatti notare un costante progresso in quest'ultimo campo, che a sua volta influenza la traduzione audiovisiva e causa continui cambiamenti anche in quest'area di studi.

Per quanto non sia possibile operare una distinzione netta tra le varie modalità di traduzione audiovisiva e quindi classificarle, sono state comunque individuate le principali sottocategorie in questo campo, le quali vengono elencate nel corso del primo capitolo insieme ai rispettivi vantaggi e svantaggi. La prima di queste sottocategorie è costituita dal *doppiaggio*, che assieme al sottotitolaggio è la modalità traduttiva preferita e più diffusa in campo audiovisivo: questo processo coinvolge principalmente la componente sonora del prodotto multimediale, in quanto grazie a questa tecnica la traccia sonora originale, costituita dai dialoghi filmici, viene sostituita da una traccia sonora che la traduce. Sebbene sia un metodo molto utilizzato al giorno d'oggi, vi sono paesi in cui il doppiaggio non viene utilizzato (ad esempio in Grecia, in Portogallo e nel Regno Unito). La ragione di questa scelta affonda le proprie radici nelle ideologie che questi Stati avevano nel corso del ventesimo secolo: se uno Stato condivideva un'ideologia nazionalistica, tutti i prodotti multimediali provenienti dall'estero venivano tradotti nella lingua nazionale perché potesse essere esaltata e, allo stesso tempo, per impedire l'avanzata della lingua inglese. Di conseguenza con il passare degli anni si assiste alla formazione di due "blocchi", uno in cui prevale il doppiaggio e un altro in cui è più diffuso il sottotitolaggio.

Se da una parte il doppiaggio consente allo spettatore di usufruire di un prodotto straniero, dall'altra parte questo metodo presenta alcuni svantaggi: infatti, la traccia sonora originale è completamente preclusa allo spettatore, che di conseguenza rischia di perdere elementi fondamentali se questi non vengono riportati nella traccia tradotta. Inoltre, il doppiatore è obbligato a seguire il movimento delle labbra degli attori che

appaiono sullo schermo, e infine i costi legati all'industria del doppiaggio sono molto elevati.

La seconda sottocategoria della traduzione audiovisiva è il *sottotitolaggio*, che a differenza del doppiaggio non determina cambiamenti a livello della componente acustica del prodotto: al contrario, la traccia sonora originale rimane, ma viene tradotta inserendo sullo schermo la rispettiva traduzione scritta. I sottotitoli possono essere classificati secondo due modalità: da una parte, considerando il parametro linguistico, vi possono essere sottotitoli intralinguistici oppure interlinguistici, mentre se si considera il parametro tecnico gli studiosi individuano sottotitoli aperti (fissi sullo schermo) e sottotitoli chiusi (opzionali). Così come il doppiaggio, anche il sottotitolaggio presenta alcune problematiche, ad esempio quando il testo impedisce la visione completa degli elementi sullo schermo o, viceversa, gli elementi visivi rendono difficile la lettura dei sottotitoli. Inoltre, con questa tecnica l'attenzione dello spettatore viene deviata verso le parole che appaiono (solitamente) nella parte inferiore dello schermo, quindi alcune informazioni trasmesse visivamente rischiano di andare perdute.

Un tipo particolare di sottotitolaggio è costituito dal *fansubbing*, il sottotitolaggio amatoriale nato per tradurre programmi giapponesi e successivamente diffusosi in tutto il mondo, che tuttavia riceve numerose critiche per la sua dubbia legalità.

Una terza tipologia di traduzione audiovisiva, diffusa soprattutto in Polonia e nell'ex blocco sovietico, è rappresentata dal *voice-over*, o semi-doppiaggio: si tratta della traduzione simultanea sovrapposta alla colonna sonora originale, che rimane presente a volume ridotto. Gli svantaggi di questo metodo sono piuttosto chiari: essendo sempre presenti due tracce sonore, spesso la comprensione risulta difficile per lo spettatore. Inoltre, lo scopo del traduttore è essere il più oggettivo possibile, perciò le caratteristiche del parlante originale (come l'accento, l'intonazione, etc.) non vengono rispettate nella traduzione.

Se da una parte il *voice-over* viene paragonato al doppiaggio, d'altra parte vi è una tipologia traduttiva paragonabile al sottotitolaggio, conosciuta come *sopratitolaggio*. Questa tecnica è molto diffusa nei teatri, per questo motivo talvolta assume anche il nome di "traduzione teatrale". Il sopratitolaggio si distingue dal sottotitolaggio a causa di alcune differenze a livello tecnico, legate all'ambiente di utilizzo dei sopratitoli.

L'ultima categoria di traduzione audiovisiva analizzata nel Primo capitolo è costituita dal *respeaking*, che vede il più alto grado di collaborazione tra l'elemento umano e la macchina: in questo caso, infatti, un testo orale viene ripetuto dal traduttore e immediatamente tradotto in testo scritto dalla macchina, precedentemente impostata per comprendere il tono, la pronuncia e le caratteristiche prosodiche del traduttore. Questa tipologia traduttiva, quindi, fa maggiore affidamento sulla componente tecnologica rispetto alle altre categorie di traduzione audiovisiva analizzate finora, perciò i principali svantaggi del *respeaking* sono principalmente legati alle possibili incomprensioni della macchina o agli errori commessi da parte del traduttore.

La seconda parte del Primo capitolo affronta il tema dell'accessibilità e del suo rapporto con il mondo audiovisivo: poiché tra gli spettatori di un prodotto vi possono essere persone con disabilità visive o uditive, il compito dei traduttori audiovisivi è di rendere il materiale multimediale fruibile anche da parte di questa categoria di persone. Per questo motivo vengono introdotti i concetti di *accessibilità*, che si ottiene quando un prodotto è raggiungibile da ogni spettatore, e *usabilità*, che indica che un prodotto è facile da utilizzare, intuitivo ed efficace. Accessibilità e usabilità sono due parole chiave, quindi, nel caso di due tipologie particolari di traduzione audiovisiva: da un lato l'audio descrizione, che traduce gli elementi visivi presenti sullo schermo (espressioni del viso, linguaggio del corpo, etc.) in una traccia uditiva, per aiutare le persone con disabilità visive, mentre dall'altro lato vi sono i sottotitoli per le persone con disabilità uditive, i quali traducono in testo scritto non solo i dialoghi dei personaggi, ma anche eventuali suoni, rumori, canzoni, voci fuoricampo etc.

Anche queste ultime due modalità traduttive presentano alcuni svantaggi: infatti, il principale limite dell'audio descrizione è il tempo, poiché il traduttore deve inserire la descrizione degli elementi visivi nelle pause tra i dialoghi per evitare il sovraccarico di informazioni a discapito dello spettatore. Lo svantaggio legato ai sottotitoli per le persone con disabilità uditive, invece, è la difficoltà di comprensione da parte del pubblico: con l'introduzione nel testo di elementi uditivi, infatti, il messaggio originale non è sempre chiaro, perciò il compito del traduttore audiovisivo è di facilitare il più possibile la comprensione (ad esempio indicando esplicitamente chi ha pronunciato una determinata frase), operando anche alcune modifiche a livello sintattico e formale nella versione tradotta.

Se il Primo capitolo tratta il tema della traduzione audiovisiva in generale, il Secondo capitolo si focalizza sul tema particolare del sottotitolaggio, osservandolo secondo quattro diverse prospettive. La prima prospettiva analizza il rapporto tra il sottotitolaggio e la sfera semiotica: diversamente dalla traduzione intesa in modo “classico”, la quale è monosemiotica, la traduzione audiovisiva è il risultato della comunicazione tra quattro diversi canali semiotici, rappresentati dalle immagini sullo schermo, dal testo che appare (sottotitoli o cartelli stradali, lettere, etc.), dai dialoghi e dagli effetti sonori. Inoltre, ognuno di questi canali ha diversa importanza a seconda della tipologia traduttiva utilizzata.

Una distinzione può essere operata sulla base dell’analisi semiotica: infatti, una traduzione viene considerata isosemiotica quando il contenuto originale e quello tradotto condividono lo stesso canale semiotico (ad esempio nel caso del doppiaggio). In caso contrario, la traduzione è diasemiotica se il canale di partenza e quello di arrivo differiscono (come nel caso del sottotitolaggio, che trasforma un testo orale in un testo scritto). Inoltre, poiché nei prodotti audiovisivi l’informazione viene distribuita su tutti e quattro i canali semiotici, spesso accade che due di questi canali trasmettano la stessa informazione e causino quindi la sua ripetizione. Nel caso in cui vi sia ripetizione tra le parole che appaiono sullo schermo e le immagini, si parla di *funzione di ancoraggio* dei sottotitoli quando essi specificano l’informazione trasmessa dal canale visivo, mentre si parla di *funzione di ridondanza* quando l’informazione trasmessa è identica. Tuttavia, la reiterazione dell’informazione può accadere anche tra i dialoghi dei personaggi e i loro gesti: in questo caso, la caratteristica che il prodotto filmico assume è la *multimodalità*.

Il secondo parametro considerato in questo capitolo esamina la relazione tra il sottotitolaggio e la dimensione linguistica: ciò che deve essere sottolineato in questo caso è il fatto che i sottotitoli siano di natura additiva, poiché descrivono un’informazione che è già presente sullo schermo o viene già trasmessa dagli elementi sonori. Di conseguenza, molto spesso l’informazione trasmessa dal testo scritto risulta superflua, perciò i traduttori tendono a ridurre la componente testuale ove possibile, per alleggerire l’attività di lettura dei sottotitoli da parte degli spettatori. Questa riduzione dell’elemento testuale può essere di due tipi: quando il messaggio è parzialmente ridotto (a livello di parola o a livello di frase) si ha un esempio di *condensazione*, mentre quando si ha l’eliminazione totale del messaggio si ha un esempio di *omissione*.

Si potrebbe pensare, a questo punto, che tali tecniche di riduzione del messaggio portino alla creazione di un testo meno fedele all'originale, e quindi di pessima qualità; in realtà ciò non accade, poiché i traduttori effettuano le proprie scelte traduttive sulla base della *teoria della pertinenza*, la quale ammette che vi siano modifiche al testo originale purché questi cambiamenti aiutino gli spettatori a comprendere meglio il messaggio audiovisivo compiendo il minimo sforzo, e sulla teoria della ridondanza, secondo la quale il testo può essere ridotto se l'informazione viene trasmessa anche da un altro canale semiotico. Tuttavia, queste rappresentano solamente alcune linee guida per la traduzione audiovisiva e per il sottotitolaggio: in realtà non sono state stabilite precise norme da seguire nel caso della riduzione del testo, perciò i sottotitolatori hanno la responsabilità (e la libertà) di decidere se eliminare, e quanto eliminare, un determinato messaggio.

Se da un lato esiste il rischio di intaccare la coesione e la coerenza interne del testo originale a causa di un'eccessiva riduzione dell'elemento testuale nella traduzione, dall'altro lato questi due aspetti vengono rinforzati grazie ad una corretta segmentazione, cioè grazie alla corretta suddivisione del testo in segmenti che sono facilmente comprensibili dal punto di vista dello spettatore. La segmentazione può avvenire in due modi: la frase può corrispondere alle due righe di un singolo sottotitolo, oppure può essere più complessa e per questo motivo deve essere necessariamente distribuita su più sottotitoli. Ma come si distingue una corretta segmentazione da un'errata distribuzione dell'informazione? Per rispondere a questa domanda occorre considerare i fattori sintattici e semantici della frase: i sottotitolatori, infatti, ricercano i nodi sintattici della frase e, una volta individuati, a ciascuno di essi fanno corrispondere una riga del sottotitolo, in modo da facilitare la lettura del testo sullo schermo.

Esiste tuttavia un'altra tipologia di segmentazione, chiamata *segmentazione retorica*. Questo particolare tipo di suddivisione dell'informazione presta attenzione non tanto alle strutture sintattiche e semantiche della frase, ma agli elementi prosodici del discorso. Per esempio, il sottotitolatore potrebbe scegliere di spezzare la frase in un punto inusuale in modo da trasmettere l'indecisione, il tono ironico, le pause, etc. di un determinato personaggio, per far quindi capire allo spettatore il tono della frase.

Accanto alle osservazioni semiotiche e linguistiche riguardanti il sottotitolaggio, la terza prospettiva analizzata nel Secondo capitolo riguarda la sfera tecnica: infatti, nonostante non vi siano regole fisse a proposito della traduzione audiovisiva, si possono individuare alcune tendenze che vengono solitamente rispettate dai sottotitolatori.

La prima di queste tendenze fissa alcune limitazioni in termini di spazio: i sottotitoli, infatti, non devono essere formati da più di due righe, altrimenti l'elemento testuale andrebbe a coprire gran parte dello schermo a discapito degli altri elementi visivi; per la stessa ragione, i sottotitoli devono rimanere nella parte inferiore dello schermo, in posizione centrata per evitare possibili distorsioni ai lati. Tuttavia, questa seconda tendenza non viene sempre seguita: se vi sono scritte che appaiono sulla parte inferiore dello schermo, ad esempio, i sottotitoli vengono spostati nella parte superiore. Vi è, inoltre, un numero massimo di caratteri per ogni riga del sottotitolo (37 nel caso di sottotitoli televisivi e 40 per il grande schermo nei cinema), tuttavia si può notare che questo numero massimo cambia in base al sistema linguistico in cui operano i sottotitoli: in giapponese, per esempio, il numero massimo di caratteri per riga scende a dodici o quattordici.

La seconda tendenza spesso seguita dai sottotitolatori riguarda i limiti temporali: in questo caso, la regola principale prevede che il sottotitolo appaia sullo schermo nel momento in cui un personaggio inizia a parlare e scompaia appena prima che cambi la scena. Inoltre, dovrebbe essere inserita una breve pausa tra un sottotitolo e l'altro, in modo da far comprendere agli spettatori l'aggiunta di nuove informazioni. In questo modo si evita lo straniamento degli spettatori i quali, di fronte a sottotitoli non sincronizzati con la componente visiva del prodotto multimediale, spesso provano un senso di fastidio.

Per determinare i tempi ideali di inizio e fine dei sottotitoli, molti studi sono stati effettuati sugli spettatori nel corso degli anni. Alcune di queste ricerche, come ad esempio la procedura di tracciamento oculare, hanno identificato alcune abitudini di lettura generali (sia del testo sia delle immagini) e sono giunte a stabilire la *regola dei sei secondi*, secondo la quale un sottotitolo di due righe, se interamente occupato da una frase, non deve rimanere sullo schermo per più di sei secondi. Altrimenti, gli spettatori sono portati a rileggere il sottotitolo ignorando l'informazione trasmessa dalle immagini sullo schermo. Nel caso di sottotitoli molto corti, invece, la loro permanenza minima

sullo schermo è stata fissata a un secondo, per permetterne la lettura prima che essi scompaiano. Inoltre, per quanto riguarda l'aspetto temporale dei sottotitoli, un valido aiuto proviene dai *time codes*, costituiti da serie di numeri che indicano l'esatto momento (in ore, minuti e secondi) in cui un sottotitolo appare o scompare.

Accanto a queste norme tecniche riguardanti l'aspetto spaziale e temporale dei sottotitoli, alcuni studiosi hanno stabilito anche delle convenzioni tipografiche da seguire quando si traduce del materiale audiovisivo; tuttavia, queste convenzioni vengono considerate come dei semplici suggerimenti e non sono rispettate universalmente.

La quarta parte del Secondo capitolo presenta infine le principali problematiche extralinguistiche che un traduttore audiovisivo, e un sottotitolatore in particolare, devono spesso affrontare nel loro lavoro. Il primo ostacolo è rappresentato dalla variazione linguistica, che identifica gruppi specifici di parlanti e comporta cambiamenti a livello sintattico, lessicale, grammaticale, intonativo e pronunciativo. Il compito del sottotitolatore, in questo caso, è di trasporre il particolare modo di parlare di un personaggio dalla versione originale alla versione tradotta, tuttavia questo non è sempre possibile: a volte è semplicemente troppo difficile riportare il modo di parlare dialettale di un personaggio, oppure altre volte esso non arricchisce in alcun modo il messaggio filmico. In queste occasioni, il sottotitolatore spesso compie un'azione di neutralizzazione dell'espressione originale, inserendo nella traduzione la versione standard della lingua d'arrivo.

Il secondo ostacolo che si presenta al sottotitolatore è costituito dai riferimenti extraculturali: in questo caso, nel testo di partenza sono presenti espressioni o termini che si riferiscono ad elementi della cultura di partenza, i quali possono non essere capiti nel sistema culturale d'arrivo. In questa situazione il sottotitolatore può ricorrere a varie strategie traduttive, ad esempio esplicitare il concetto, sostituirlo con un elemento corrispondente della cultura d'arrivo, ometterlo, usare un prestito linguistico, etc.

Un'ulteriore problematica affrontata dal sottotitolatore è rappresentata dal discorso marcato, il quale può manifestarsi attraverso lo stile del discorso, il registro, le forme dialettali o un linguaggio emotivamente ricco, costituito ad esempio da parolacce o bestemmie. Poiché il discorso marcato è indice della volontà del parlante originale di esprimere un concetto in un determinato modo, il compito del traduttore è di includere



queste caratteristiche del discorso nella versione tradotta. Occorre, però, tenere a mente il fatto che questi elementi marcati sono necessariamente legati alla cultura di partenza, perciò non sempre vengono percepiti allo stesso modo nel sistema culturale di arrivo: di conseguenza, alcune volte è consigliabile preferire un'espressione equivalente nella lingua di arrivo, che possa trasmettere lo stesso messaggio senza offendere la sensibilità dello spettatore.

Infine, una sfida particolare è rappresentata dalla traduzione di termini o espressioni dal tono umoristico. Vi sono tipi vari modi per trasportare questi elementi dalla lingua di partenza a quella di arrivo, ma tutti condividono una caratteristica fondamentale: in questo caso, infatti, l'ostacolo che si presenta al traduttore è di tipo cognitivo e il compito del sottotitolatore è di aggirare questa difficoltà utilizzando espressioni equivalenti nella lingua di arrivo oppure dando sfogo alla propria creatività, con l'invenzione di nuovi termini.

Dopo aver concluso il secondo capitolo con la presentazione delle maggiori difficoltà nel campo del sottotitolaggio, il Terzo capitolo intende essere una dimostrazione pratica delle diverse modalità con cui si possono affrontare e risolvere queste problematiche traduttive. Per questo motivo, ho deciso di sottotitolare tre interventi appartenenti al ciclo di conferenze TED, un'organizzazione non profit il cui obiettivo primario è la diffusione, tramite l'organizzazione di eventi, di nuove idee a livello mondiale. I sottotitolatori TED, che svolgono quest'attività volontariamente, vengono assistiti nel processo di traduzione da un software online chiamato *Amara*, semplice da usare e molto utile, in quanto permette al traduttore di tenere sotto controllo la lunghezza e i tempi dei singoli sottotitoli in ogni momento e in maniera piuttosto intuitiva.

Per concludere, dopo aver tradotto questi tre interventi e averne evidenziato le difficoltà e le particolarità, la parte finale del presente elaborato svolge una riflessione riguardante la condizione non ancora ben definita della traduzione audiovisiva e il conseguente bisogno di regole più concrete che possano essere applicate, se non universalmente, almeno a livello europeo. Infine, questa tesi si chiude con una riflessione riguardante i limiti da rispettare nel processo di sottotitolaggio: se da una parte mancano regole definite e universalmente applicabili, d'altra parte la traduzione

audiovisiva rimane, ancora per il momento, un campo in cui il traduttore può dare libero sfogo alla propria creatività, alla propria singolarità e al proprio stile.